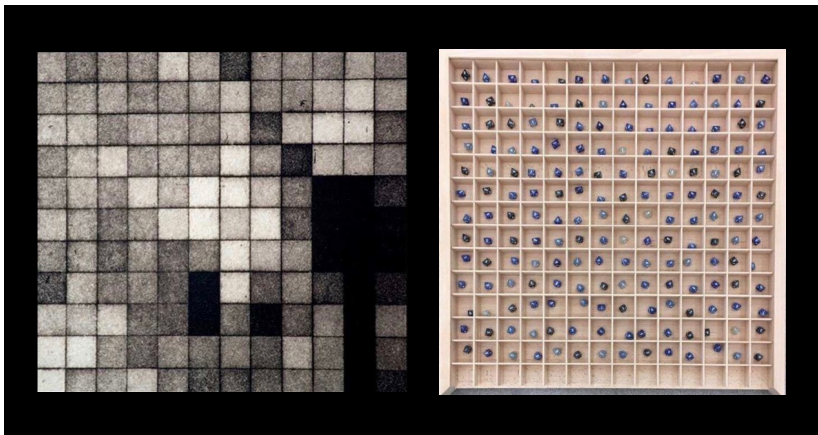


Enrique Guaderrama Solis' art-work can be seen as an *electrosphere* in that it loops an animation of **1)** a variable aquatint mosaic on screen with **2)** a kind of 'manual programming'—achieved by throwing an 8-sided die and making a score for printing procedure—and **3)** two static outputs.

It is the ordered *sequence* of this *procedure* that somehow makes it effective (that is, generative of an auxiliary con-*sequence* made up of real events). It is here conceived as an electrosphere, because it unfolds a microclimate in which the electronic equipment becomes integrated.

This way of seeing his work as an extended digital procedure behaving like a machine that interferes with real events. It is one of the properties of this contraption that its aggregate output will generate/seducer real events, linked mainly to both the appearance and disappearance of physical items.



Enrique Guadarrama Solis' method of working features a hyper-dimensional puzzle of a kind. Which means that it is not a puzzle that is kept to the surface, but wanders from the point, the surface, the object, the process, the category in ways where events *in* time, *of* time and *on* time entangle.

I have been sufficiently with him in work, process and personal exchange to feel that it is possible to be a native of his work—even indigenous in certain ways—*without* resorting to mimesis. My method of approach, as outlined here, transposes his work unto a differently tooled and structured realm.

Which is why I dare venture—in this transpersonal aspect of his electro-climate—that it is possible to establish a *phenomenology* from his artistic propositions. Possible, I insist, since I have no claims to exhaust this possibility here. We explore different dialects of 'knowing through making'.

The artist has discovered a possibility to inquire into deeper matters through the visible spectrum. He practices a kind of intra-active spectrography. By this I mean that the apparatus he has developed will operate shifts between the body that operates it, and the objects that dis-/appear from it.

The dis-/appearance acts are essential to his exploration of the line of consequence from his work. At first these emerged as stories—magical and real—that if related to his art-work, only obliquely so. In the twilight zone where life is at stake, human existence tunes/turns to *occasional cause*...

...*exceptional events* of which it is impossible not to take note. And Enrique Guadarrama Solis is—like myself—a note-taking person. Not for the record or the *archive*, but for an ongoing *action*. Which is where his quote of Jorge Luis Borgès proliferates in productive ways: the encyclopaedia mirrored.

"I owe to the conjunction of a mirror and an encyclopaedia the discovery of Uqbar." As the notes grow to encyclopaedic proportions the refractions of an [asynchronous mirror](#) generates an aggregate produce that interferes with the regular order of events. Things turning up that first appeared in dream...

...items in his keep also started to disappear from his work. The occasional cause that *now* will nod to the consequence of his operations, *now* to the sequence of his work, is thereby becoming specific in the exact same measure as it is acting *both* ways. It is then he can home in on *substance*.

The substance common to both, yet separate from them (Uqbar). A convergence between the turns of his life and the procedures of his work, in which the acts of making combine with the life-ways of the *threshold*, that he has been developing over time. He sees himself as a cultural worker.

The combination of the screen and the internet is a degenerate version of the mirror and the encyclopaedia, which Enrique Guadarrama Solis brings to new heights through his venture into the electrosphere. That is, the between-space—or, edgeland—between digital connect & contamination.