



If imagination is required for the reception of an image, the image itself results from a work of *discovery* in the artistic process which goes precisely beyond imagination. The point being that the receiver, despite her imagination, wouldn't have been able to make it up. This is why it is art.

Or, it testifies to the reality of the image that—when given to someone to see—is already seen by someone else. The image, in this sense, is essentially *transpersonal*. And it is also why human beings have a knack for idolatry: to believe in aspects of the image exceeding us as individuals.

However, there is a possibility beyond the image, which is portraiture. It harnesses the reality of the image, by revealing aspects of its making. If the reality of ideas are revealed in images, the process of revelation can be portrayed. Portraits, in this sense, go far beyond the human persona.



I want to devote this flyer to portraiture. That is, the acts of creation that bring out the face of work—our work, other work—the work of time, as a moment preceding embodiment: the portrait. The work of care that brings forth the potential of existing work as a body. Just preceding understanding.

The recent turn in Enrique Guadarrama Solis' work—which he conveyed in performance at [Gallery Seilduken](#)—may present an exceptionally clear example of this principle that I refer to Spinoza's philosophy: namely, that there is nothing given to be understood, unless it is somehow *created* first.

Hence the idea of seeing EGS's recent work as a portrait of an earlier phase of his present work—featuring chance methods applied to a point where the materials begin to respond—by fabricating a set of 12 gigantic rollers, and unpacking these as though they were ready-made machine pieces.

His previous phase exploring chance-methods—not as an idea, but an intensive work-process studied and driven by its yield—arrived at a point where the complexity became unmanageable: that is, as with complex numbers, his numeric approach yielded *dis/appearance acts*.

With some elementary knowledge of mathematics we know that complex numbers have this property, which generally characterises the complex: the pattern-flicker that is distinctive as it occurs, but difficult to retain, because it somehow lacks structuring structure allowing its encoding as *memory*.

Complex numbers have a general form: $C = A + Bi$. It is conceived as a vector, or ordered pair: $C [A; B]$ where C is conceived in terms of the ordered pair $[A; B]$, where A is the abscissa (x) and B is the ordinate (y). In a Cartesian coordinate system. But then since e.g. $i^2 = -1$, $Bi = -B + Ai$: *a jump!*

A moment ago it was here. Now it is somewhere else. There is an infinite variety of these. Seen from this perspective, EGS—using a 8-sided die—kept the variety to 8. That is, the die acts as a constraint. Still, his harvest was large board with compartments showing a die with different throws.

So EGS tried to harness the waves of harvesting from his own work, by the creation of grids: the flicking patterns of aquatint conveyed to screen and computer-animation; the grids with dice that he had used (the 8-sided die in the White Box exhibit). He displayed “end pieces” of a complex joinery-act.

The exhibit, however, did not yield understanding. Rather, it tickled it. It is where portraiture reveals a different artistic approach than his previous analytical work in “Borgesian magic”. In making a portrait we ask: what have we here? How did/will it come to be? How far has it been achieved?

Moving from aquatint printing to the rollers, EGS changed from squares to circles: the variable of the rollers are the size of the holes perforating the surface (from smooth, granulated to rough). If used to print, the rollers would yield a variety of rosters; used e.g. in the portraiture of images.