

# ULTRAFOTOGRAFÍA

Casal Solleric

June 5 – October 12, 2025

**Martínez Bellido, Marta Bisbal, Xisco Bonnín, Iñaki Domingo, Inma Femenía, Jorge Isla, Alejandro Javaloyas, Marta Pujades, Miguel Ángel Tornero, Evarist Torres, Cecilia de Val i Simon Zabell**

**Curator: Fernando Gómez de la Cuesta**

Light just before forming the image; light just after. *Ultraphotography* transcends the conventional concept of photography to surpass it in the most extraordinary and simplest way: by returning to its origin, to what is essential, fundamental, basic. A physical, aesthetic, optical, luminous, formal, and conceptual exploration that seeks to overflow photography's boundaries and delve fully into what lies beyond—in this *ultraphotography* that speaks to us of light and beauty, of technique and medium, of magic and science, of reproduction and uniqueness. A photography that does not carry the rhetoric of post-photography nor the narrativity of documentary; a photography without photos, without a camera; an experimental and (photo) sensitive photography.

The artists participating in the project embrace the full autonomy of photography—not as a medium but as an end in itself. They investigate and formalize works that are the object, the subject, and the artwork all at once; the cause and the effect; the reason and the emotion. This leads them down a path where figuration and narrative vanish, and where the immaterial physical consistency of a new visuality arises: telescopic, microscopic, fractal, analog, and digital—a new way of seeing that brings us closer to a new (ir)reality, the one Paul Éluard identified in each of us: *there are other worlds, but they are in this one; there are other lives, but they are within the same person*<sup>1</sup>.

This “ultraphotography” explores the infinite, the universe, the micro and macrocosm—but also the intimate, the personal, the individual. An ultra photography that encourages the drift of those explorers, those image-seekers who do not pursue fable or story, who develop works that are independent, object-based, yet also ethereal and immaterial—perhaps indecipherable, simple, and contradictory. The artist must understand the incomprehensible; photograph the invisible; achieve the unattainable. For this reason, science turns to art to explain the inexplicable.

These are the points of intersection where the physical moves toward the metaphysical, and the material connects with the spiritual—where our own reflected image transmutes into a complex mirage, where light is broken down into all the colors of the spectrum, where sensitive beings maintain their curiosity as they trace the infinite script of a Möbius strip with their index finger<sup>2</sup>, making the unreachable accessible, measuring the unfathomable. All of this takes place, as so often happens in the history of photography, in that space where every ending is a new beginning—where image seekers search without haste.

<sup>1</sup> Luciano Rincón, *Cartas cruzadas entre Paul Éluard y Teofrasto Bombasto de Hohenheim llamado Paracelso*, Los Libros de la Frontera, Barcelona, 1976, pàg. 14 i 136.

<sup>2</sup> A type of surface named after one of its discoverers: August Ferdinand Möbius (Schulpforta, Germany, 1790 – Leipzig, Germany, 1868).

Colaborate:

## **Miguel Ángel Tornero**

### ***Untitled (Rockstar)***

Photographic collage

2024

In *Rockstar*, Miguel Ángel Tornero explores the concept of the cave, prehistoric cave art, and the artistic attitude itself. Through the use of flash and photographic collage, the artist seeks to reinterpret the tattooed skin of the cave, as he puts it, generating new forms that appear organic despite being inert, through a treatment that borders on the sculptural. Using photographs of different spaces—such as the cave of stalactites—new composite spaces emerge, like the reproduction of the cave—the *Neocave*—layer upon layer, with unique qualities, textures, perspective, and depth.

## **Iñaki Domingo**

### **From the *Addition* series**

Photography / Work on paper

2025

In this series, Iñaki Domingo replaces the technological device with a more archaic and rudimentary system: a mouth disperser, a sort of proto-airbrush used by primitive humans for their cave paintings—a simple tool which, through mechanical and repetitive gestures, mimics the function of a printer. The results are unrepeatable and, at first glance, far from what one would expect a photograph to be. The outcome is a group of abstract works of exquisite beauty that question what is truly necessary for an image to be considered a photograph: here we find photographic inks and papers, a deliberate selection of colors, and, perhaps with some randomness, their arrangement on a surface.

## **Inma Femenía**

### ***Yield***

Latex ink on polyurethane

2025

Through the overlapping of multiple transparent layers, *Yield* generates a dense surface that reveals the optical decomposition of light. The process resembles the act of painting, replacing pigment application with the representation of light phenomena through its interaction with a prism. The work stems from installations *Arc al Cel* (2022) at CaixaForum Valencia and *Iris de Foc* (2024) at the Gran Teatre del Liceu in Barcelona. It forms part of an investigation into the boundaries between the tangible and the immaterial in their interaction with light. Its display enhances this ethereal quality: suspended in space, *Yield* appears to float, turning material into an active agent of perception.

## **Martínez Bellido**

### ***Ensayo 1 / Ensayo 2 (aprieto los ojos en la oscuridad)***

Pigment inks on paper

2024

Martínez Bellido presents a set of camera-less photographs, inspired by the aberrations and distortions light produces through lenses and prisms. His work revolves around the photographic trace and optical instruments, often combining the attempt to access and record the invisible, experimentation with photosensitive materials, and photographic abstraction. The title, *Aprieto los ojos en la oscuridad* (I Squint in the Dark), is taken from August Strindberg's *Una Mirada al universo* (A Glance at the Universe): "When I press my eyes in the dark I first see a chaos of light, of stars, of flashes that progressively come together and condense into a bright disk."

## **Cecilia de Val**

### ***From the Pic of the Midday series***

*Think for Yourself* / HD single-channel video

*Living my Best Life* / Vertical HD single-channel video / Liquid

photographs Photographic paper, water, and pigment ink residue

2018

*Pic of the Midday* draws an analogy between different mountains and the photographic image. Playing on the word "pic"—meaning both "photo" in English and "peak" in French—the artist links one of Instagram's most used hashtags, *#picoftheday*, with the *Pic du Midi*. Through an experimental un-developing process, photographs—sourced from Instagram under that hashtag—are un-developed to create liquid, fragmented images, in a kind of reversed development or "state change" of the image. These liquid images invite reflection on the concept of the non-photograph in the digital era and on the strong feedback loop between digital image production structures and dominant forms of subjectivity in neoliberal culture.

## **Simon Zabell**

### ***All Together Now***

Plywood, LED spotlights

2024

The installation *All Together Now* creates, through the mere repetition of a cutout shape on wood panels, a sense of beautiful unreality that alludes on one hand to musical cadence and, on the other, to forms found both in Paleolithic painting and digital photography—geometries that transcend cultures and can be considered intrinsic to the human psyche, as they emerge from our visual intelligence in moments of migraine, excessive light exposure, or stress. The impossibility of reproducing an imaginary that is purely mental using photography's logic is addressed here: the pixel can potentially evoke any image, and with this intention, the curves of the wood panels are constructed in the style of digital photography.

## **Jorge Isla**

*Le Reflet* / Mobile phone screen assemblage on wood / 2024

*Still Life* / Mixed media / 2022

*Le Reflet* is a group of works in which accumulated mobile phone screens, mounted on dibond as a kind of patchwork, generate a shiny black surface that functions as a mirror—a metaphor for the *black mirror* or reflection of contemporary society. Through its waste material, it proposes a digital black hole that traps and fragments the viewer's reflection, stripping it of essence. This accumulation, like waste itself, has an unlimited nature: though each work is unique, the endless production of the series points to the fact that, day by day, humans generate technological waste through obsolescence or breakage.

## **Alejandro Javaloyas**

*Memento Mori*

Photographic installation

2025

*Memento Mori* is an installation that sits at the intersection of image, material, and transformation. Its title—a Latin phrase meaning “remember you will die”—immediately invokes a symbolic reading rooted in centuries of visual and philosophical history. In the Middle Ages and the Baroque, the *memento mori* became central to Christian thought and artistic production. This work draws on that tradition with an intimate, quiet perspective: death not as tragedy, but as lucid awareness of the body, the moment, the fragility (of the image). The installation features fifteen trays arranged like a small cemetery or secular altar. The lily, long associated with mourning and transition, here becomes a double metaphor: a dead body and a living offering.

## **Marta Pujades**

*From the Press Here series*

*Fingerprint* / Ink on paper, Fresnel lens, B&W photo

*Punctum* / Color photo, tripod, Fresnel lens

*Two Limits* / Color photo

2021

The works in the Press Here series explore how images are constructed and how subjects are represented, as well as the relationships between the physicality of photography as a body and the intangibility of the body as a photographic image. The series addresses issues such as sensory perception when viewing photographs—especially the interaction between touch and sight—the spectralization of bodies turned into mere appearances through the camera's shot, the confirmation of skin and the photographic surface as boundaries, and the modulation of a system of presences and absences that runs through the entire project.

## **Xisco Bonnín**

### ***Photo Data Corruption [Re-Projected]***

Installation. Projection on photographic objects

HD video, digital photography, methacrylate, photographic paper  
2017

Digital photographs are copied and duplicated across computer systems, routinely and mechanically backed up. This process is not always perfect—sometimes fatal errors damage the digital files, as happened with the artist's own hard drives. Yet these errors can produce new images that fragment and deconstruct the appearance of reality and reconstruct new ones, with fresh aesthetic, plastic, and conceptual approaches.

## **Marta Bisbal**

### ***Kosmos***

Multichannel video installation

Photobook

2012–2017

With no rush—that is the pace at which Marta Bisbal analyzes her surroundings. *Kosmos* is a subtle, methodical exploration, a discovery born of careful, intense observation of light patterns playing on the walls of a (nearly empty) house she once lived in. This dance, synchronized with cosmic motion, is a light show that shifts between the banal and the extraordinary, the frenzied slowness of a gently changing phenomenon that is continuously reproduced, permanently and unceasingly. Light stages its course with perfect precision, registering daily and momentary variations in harmony with the universe.

## **Evarist Torres**

### ***Fotons***

HD video

Color photographs

2018

The very process of capturing a photograph is a quantum event. It is the impact of light particles that contributes to forming the image we see. Photons activate the silver atoms in film (or the cells in a digital sensor), thus creating the image we recognize. (Roughly 30,000,000 photons are involved in the formation of a single photo.) The sound concept accompanying the video is by artist Ignata Elana.