

DIANA MARÍA GONZÁLEZ COLMENERO (Mexico City, 1975) works on archival projects through the appropriation of visual material and preexisting information —film photogram, images, video clips, texts, quotes, etc.— which she fragments, classifies and rearranges at the exhibition space as installations, or in other spaces with the format of guided tours or lectures designed under a specific agenda.

Her artistic practice stems from questioning cinema's potential to conquer perception and understanding of what is real, and also from questioning the domain of images in the construction of experiences, gazes, obscured zones, hierarchies, value systems, thus forms of subjectivity. The work of this artist oscillates between being an avid spectator of images and references —finding coincidences and motifs in varied materials from different historical moments— that she compiles, collects and systematizes; being a translator of different media and means of image production; and an agent that departs from repetition, framing and emphasizing a subjective way of seeing that becomes a mode of social valuation, for example in relation with the fantastic, the future, the fear, etc.

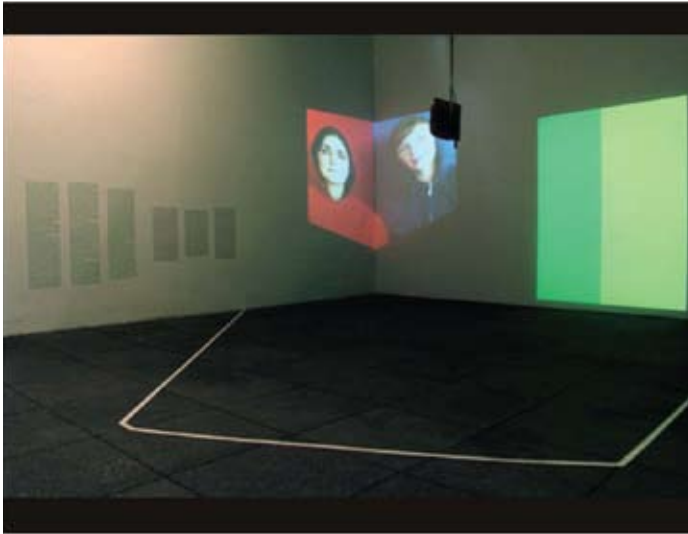
In many of her works, Diana González obliterates cinematic narrative and deconstructs (through the extraction of frames or fragments of film) several body gestures, looks, positions and expressions in characters, thus revealing how these representations have influenced the relationships among subjects in her experience and daily life.

Project: SYMPHONY OF OPPOSITES

From twenty-seven Mexican films made between 1919 and 2005,¹ with a plot unfolding and characters directly relating to Mexico City, this artist will develop a chronicle of the city through its cinematic representation. From these films she will extract sequences starring the city itself, disregarding the movie's plot. These sequences, shots, frames and atmospheres will be reconstructed in video by reshooting the exterior locations of the films in the present.

Diana María will use this material to create a video-essay in which she will analyze the transformation of the city, changes of the landscape, transport, industrialization, de-industrialization, costumes, traffic, modes of behavior and types of human groups in public spaces among other aspects. Synchronic audio of the shoots will be mixed with an oral narration that will testify on the *rendezvous* and separations provoked by the making of the video.

¹ Some of these films are: *Los olvidados* (1950) by Luis Buñuel, *Rojo amanecer* (1989) by Jorge Fons and *Amores perros* (2000) by Alejandro González Iñárritu.



Acts of Will, 2007
Exhibition *La puta de nuestras conciencias*
(in collaboration with Maj Britt Jensen)
Installation view at Sala de Arte Público Siqueiros
(Mexico City)

Viddy Well!, 2008
Footage archive of science fiction films
Variable dimensions (157.5 x 118.1in approximately)

Film noir, 2008
Black and white piezography on cotton paper
59 x 23.6in each stripe