



ARTIST PORTFOLIO / MAIN FILE

El detonante inefable

Series of twelve tunnel books · 2020

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MEDIUM

Tunnel book / artist book. Hand-cut layered papers, drawing, printing inks, chalk pastel, graphite and watercolour pencil; photographic source images and digital image preparation.

SIZE

Approx. 21 × 29.7 cm each · variable depth

Memory becomes a device

Photography is the trigger; manipulation completes the work.

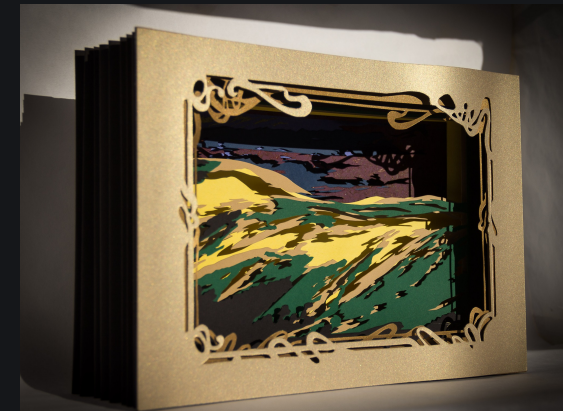
El detonante inefable is a series of twelve tunnel books exploring the relationship between artist, artwork and viewer through an analogy with the photographic experience. The project began with photographs taken during a journey through Argentine Patagonia, which act as triggers for memory and as the starting point for transformation.

The photographs were selected, developed and digitally manipulated before being separated into planes and translated into drawing through cut paper. A single photographic surface becomes a spatial object made from layered sheets of paper. The image is no longer fixed: it changes as the viewer unfolds, tilts and reframes the device.



The work requires a participant

A tactile, camera-like mechanism completed through human action.



Each book uses folded paper accordions at both sides. The planes separate, curve and shift as the device opens. This bellows-like structure recalls an early camera and turns depth into something the viewer can physically alter.

The work is incomplete without participation. The viewer must hold, unfold, refold and reposition the object. Every intervention changes the framing, the distance between planes and the configuration of the memory from which the piece originated.

Framing and focal distance

Three states of the same piece, produced by the viewer's hands.



Compressed / telephoto-like



Partially unfolded / normal-like

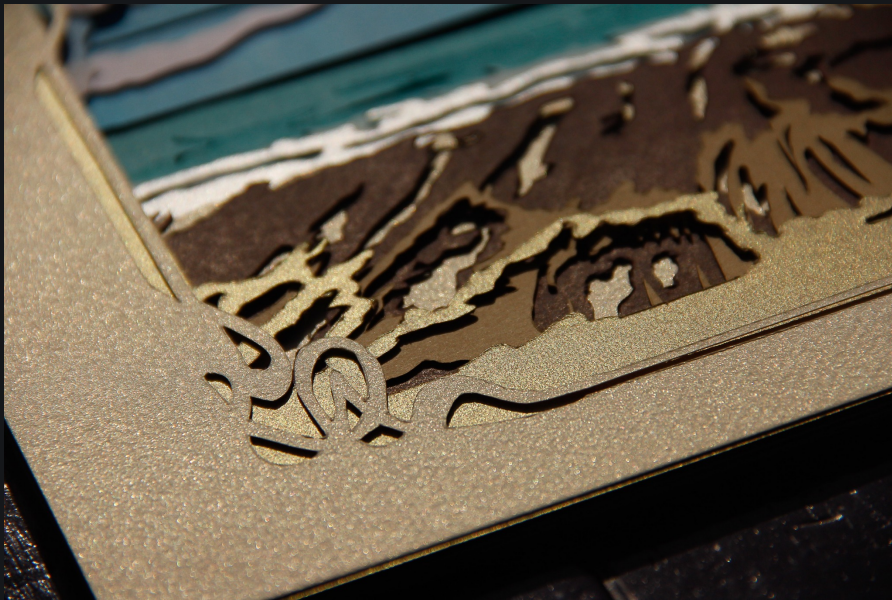


Fully unfolded / wide-angle-like

The device does not imitate a finished photograph. It recreates the moment of photographic choice: as the accordions open, the planes separate and perspective changes; as the viewer tilts the object, framing changes too. The spectator temporarily occupies the photographer's position and reconfigures the image in the present.

Cut paper, colour, texture

The image is constructed plane by plane, by hand.



The series combines papers of different colours, weights, finishes and textures. Some sheets were altered by hand with chalk pastel, graphite, watercolour pencil, metallic inks and printing inks.

Positive and negative shapes are cut into each plane so that one layer reveals or conceals the next. Material depth replaces the illusion of depth: the image becomes an object that can be opened, compressed and viewed from changing angles.

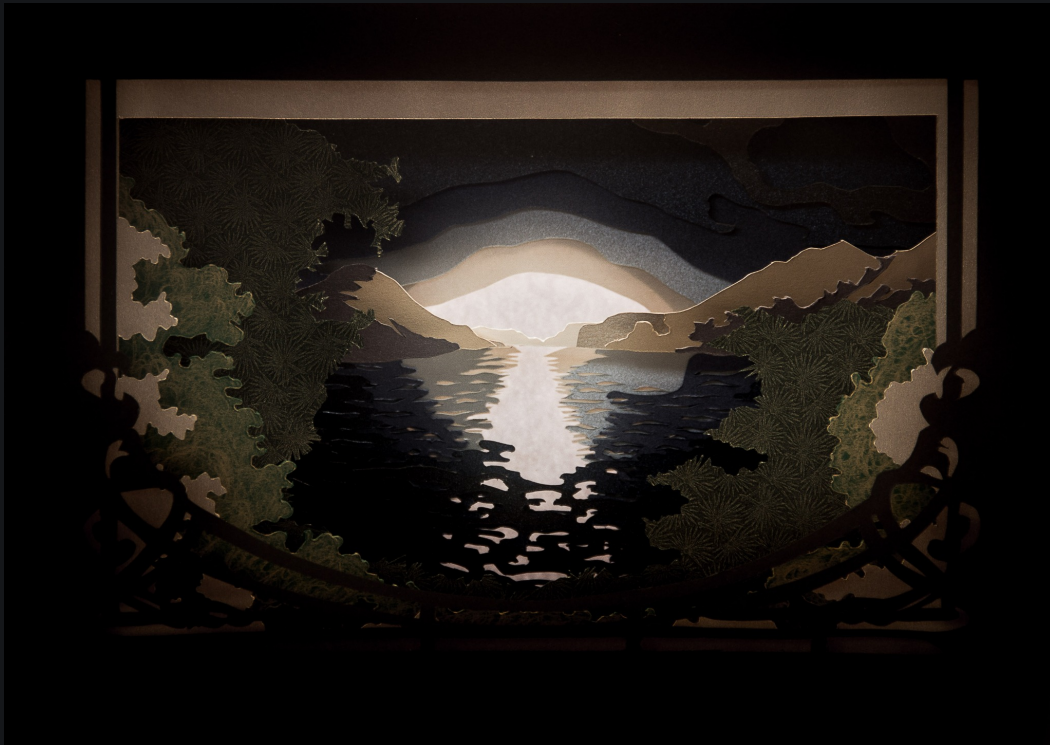
A journey through Patagonia

Four fragments from a twelve-piece series.



The work happens through human action

Authorship, materiality and participation remain central.



No artificial intelligence was used in the creation of *El detonante inefable*. Its process is rooted in photographs taken by the artist, visual and material decisions, digital image preparation, hand-cut drawing and the manual construction of each device.

Even after completion, the work still requires another human presence to be activated. The viewer's hands physically alter the object and determine how it will be seen at that moment. The artist establishes the materials, images, planes and possible movements, but does not fully control the final experience.

The original photograph is not a finished result, but the beginning of a journey. A memory is photographed, transformed, fragmented, made material and altered again in another person's hands. Each activation creates a new configuration of that memory and turns the viewer into an essential participant in the work.

DOCUMENTATION

Degree project, Universidad Nacional de La Plata, 2020.

Artwork photographs supplied by the artist; reproduced without retouching.