

BEATRIZ DUBOIS

MEMORIA O ME MORÍA  
*MEMORY OR DEATH*

2023

I portrait mountains as a metaphor for my own identity, in an analogue-digital process of destruction-creation. I cut the negatives so that the original photograph cannot be reproduced, and I recreate imaginary landscapes that I then photograph with a digital camera on a light box.

This way, I replace the print with another capture and the analogue grain with pixels, in a digital photograph that has the capacity to be infinite, but which is the result of the manual transformation of a photograph that no longer exists.

I add colour with digital retouching using my memory, which is present throughout the process; in the attempt to recognise the mountains and the fragments, and in the aspiration to break away to create something new.





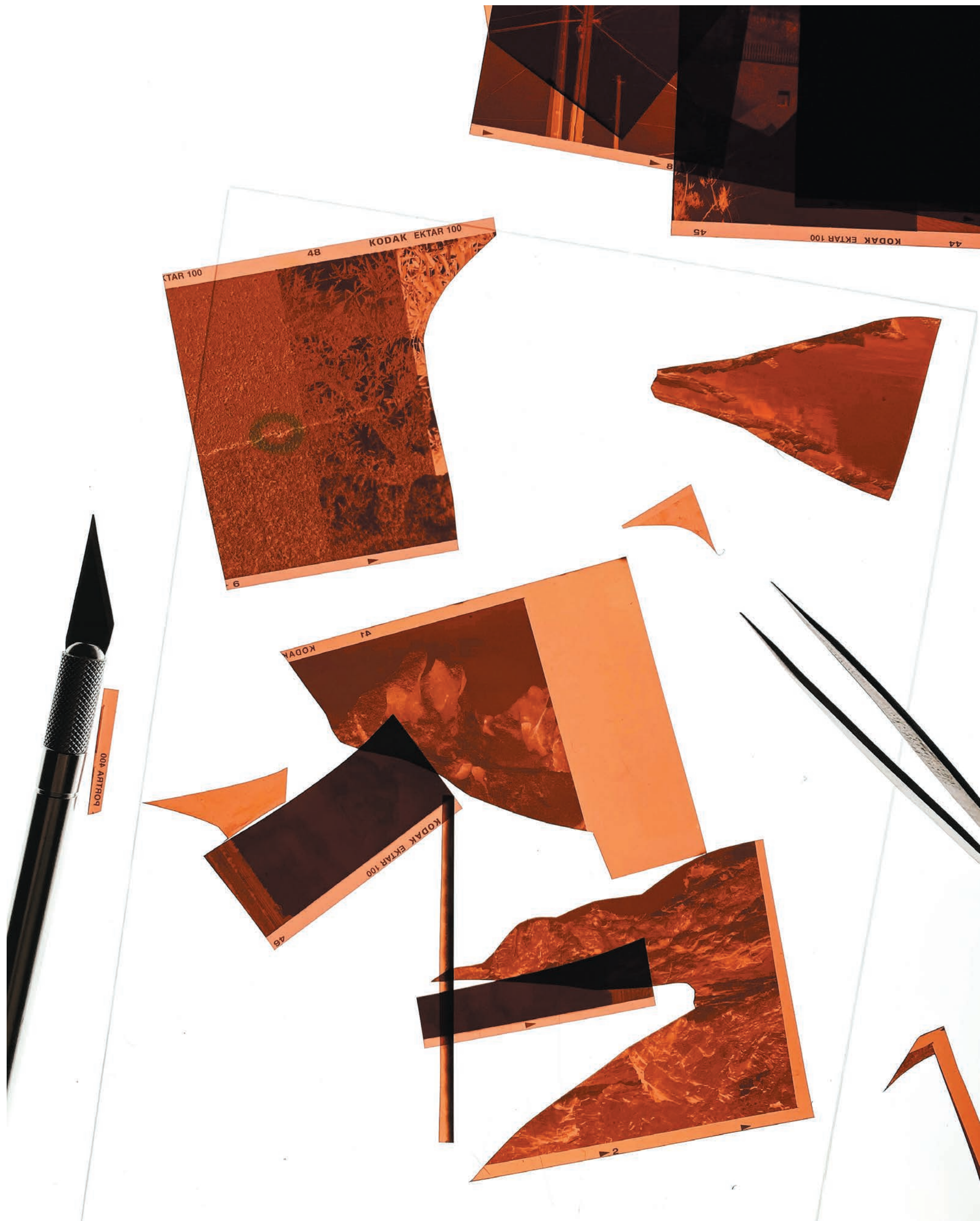


Shortlisted in the Photography Award 2023, Vila Casas Foundation.  
Memoria\_3  
Various dimensions









NO ES UNA PANTALLA  
*IT IS NOT A SCREEN*

2023

Screen is “a surface where images appear”, but it also means “protection, barrier or separation.”

On a light box, slides of old landscape photographs from an archive coexist with images cut from vintage magazines and personal negatives and photographs developed during the last year.

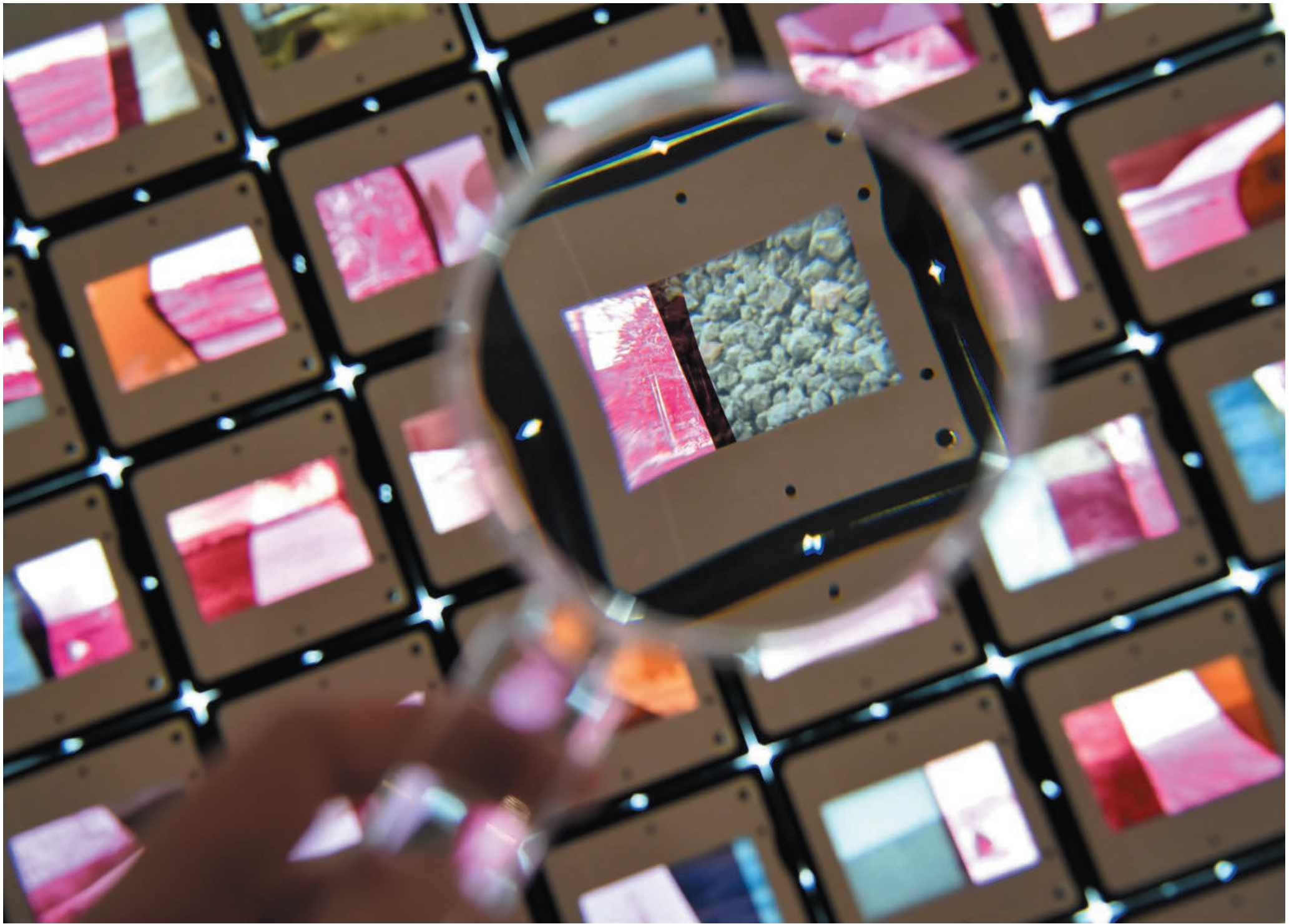
Four phases or formats which an image can go through, unified in small analog collages which compose, altogether, an x-ray of the passage of time.

Light places the negative and the paper on the same plane, creating a geometric landscape reminiscent of a screen, but which is actually a window onto the materiality of Photography, its tangible quality and an intimate encounter with images and nature.









No es una pantalla

No es una pantalla\_1  
Detail



EL PESO DE UNA PIEDRA OCULTA UNA MONTAÑA  
*THE WEIGHT OF A STONE HIDES A MOUNTAIN*

2022-2023

For some time, I have been analysing and observing the weight (literal and symbolic) of images, and portraying stones and mountains as a metaphor for my own identity. Next to a building under construction I found a scene that I wanted to reproduce in my work: the weight of a stone supported a braided artificial canvas that hid a mountain.

The result is a series of braided photographs, a very common technique in my practice; and a collection of decontextualised images, some taken with my camera and others from the archive, which acquire meaning as a whole, using as support braided pvc bags, volatile and resistant, which veil or reveal. Both the images and the bags were created for purely functional purposes, and the union of the two allows me to explore the use, weight, meaning, transparency and importance of the materials, objects and subjects that surround us.





El peso de una piedra oculta una montaña

Sacas\_1  
Diptych. 130x70cm each  
Exhibition at WeCollect 2023







El peso de una piedra oculta una montaña

Cuerpos\_1 and detail  
120cm x 80cm





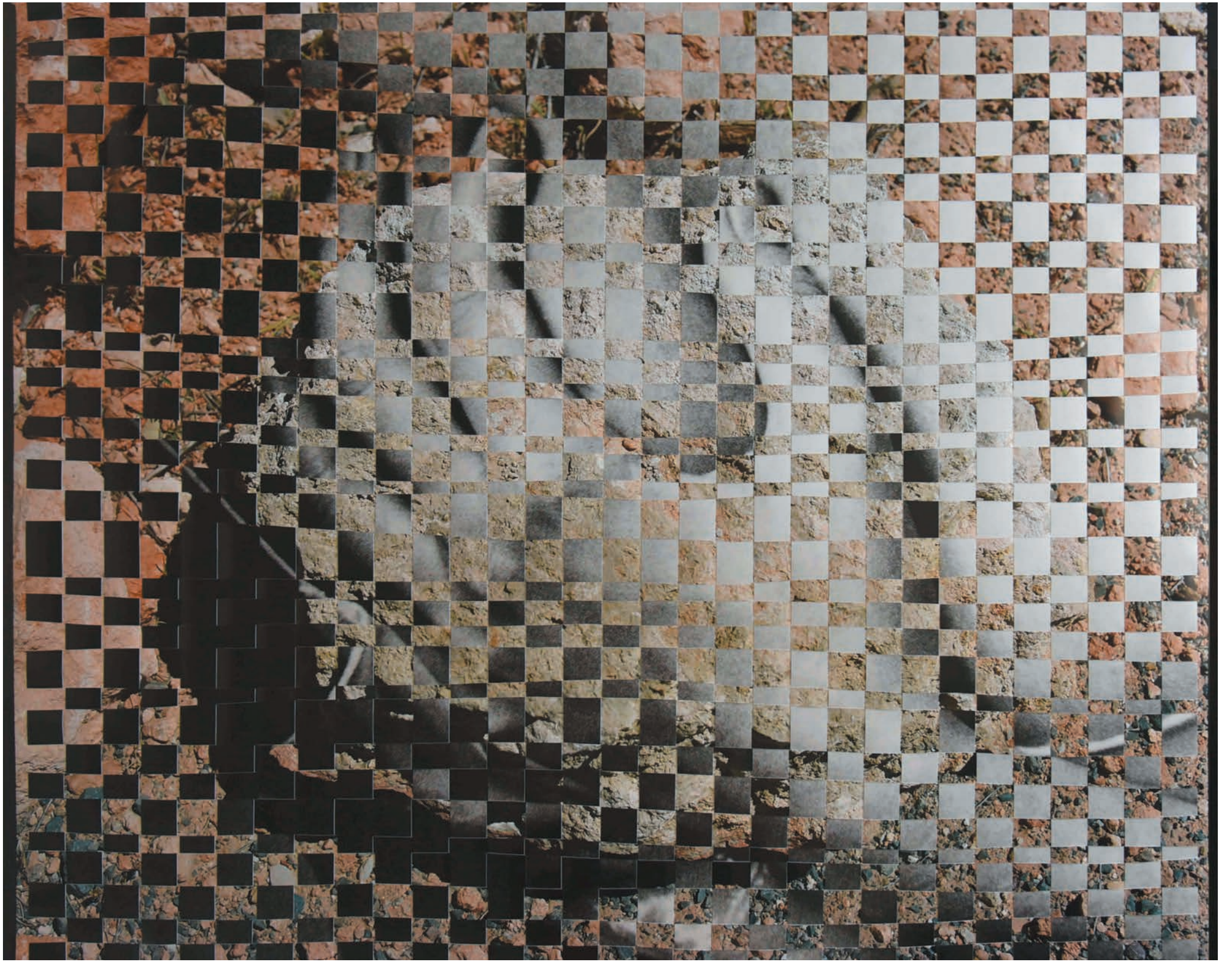
El peso de una piedra oculta una montaña

Cuerpos\_2 and detail  
80 x 120cm













El peso de una piedra oculta una montaña

ARCHIVO DE DESPLAZAMIENTO PERFORMADO  
*ARCHIVE OF THE COMMUTE AS A PERFORMANCE*

2022

I travel a distance, keeping track of the photos I take with my mobile phone in order to be aware of the act of photographing, creating an archive of the performed commute.

They are presented on DinA4 paper, printed on offset paper from a conventional printer.

The proportions of a camera or smartphone image are not the same. When it comes to displaying or consuming them digitally, the devices are either horizontal or vertical; each brand offers different screen sizes; and the images are adapted with margins and cropping to each social network. When it comes to printing them, the proportions of photographic and offset paper are different.

I use DinA4 as the standard size, in an attempt to unify, but adjusting the image to the size it would show on my mobile screen. This way, we see them at the size I took them, but they have enough margin to be reproduced on any screen, and can be easily printed from any printer.

Archivo de desplazamiento performado\_1

28.09.2022

I start the tour at 9:15h

I take a photo of the counter at 0000  
(I hold the counter in my left hand and my mobile phone in my right hand)

When I take a photo I press the counter  
Then I take a photo of the counter  
(Creating this series: Photo at 0000, photo1, photo at 0001, photo2, photo at 0002...)

I finish the tour at 10:53 am

Number of photos 81

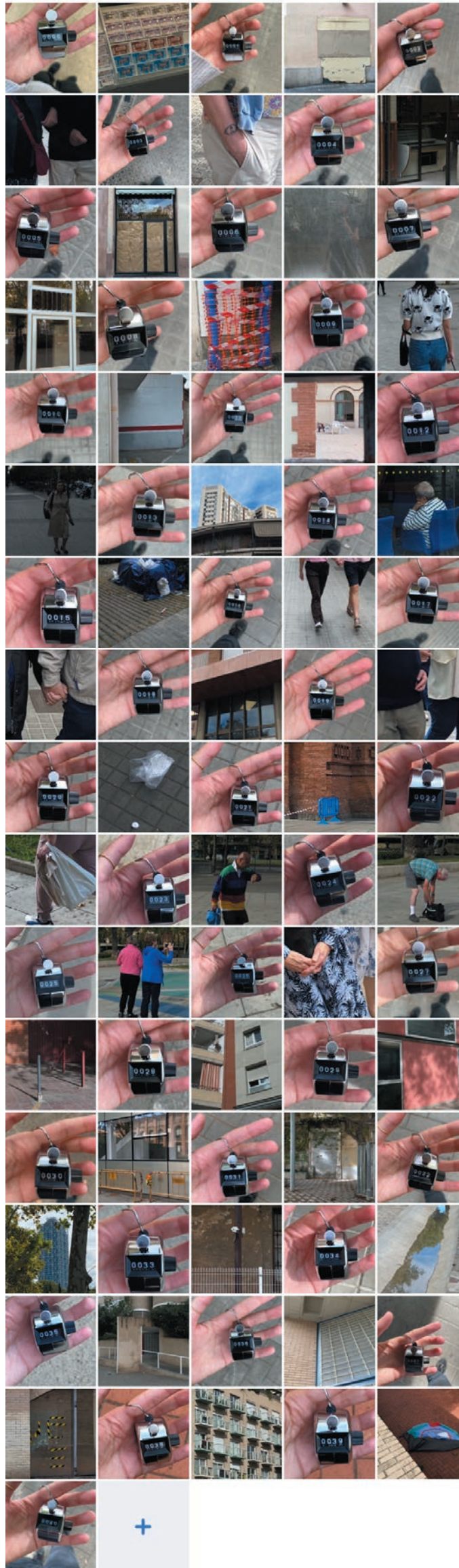


< Álbumes

Seleccionar



## Archivo de desplazamiento performado



81 fotos



Fototeca



Para ti



Álbumes



Buscar



0000



10:09



0017





SOY UNA MONTAÑA  
*I AM A MOUNTAIN*

2021

Photography has long been untouchable. The paper we print on is delicate and is handled carefully so as not to leave fingerprints. And our memories live in a digital plane to which we return sporadically, but which we almost never materialize.

I wanted to lose the fear of touching (me) approaching the tangible through my reflection in nature.

I touch my portrait until it looks like a mountain.

I touch a mountain until it looks like skin.

The ink falls off the paper and onto my hands.

I discover touch, omnipresence, self-portrait.



Soy una montaña

Soy una montaña\_1  
75cm x 120cm  
Exhibition at Chiquita Room, Swab Art Fair. Barcelona. October 2021

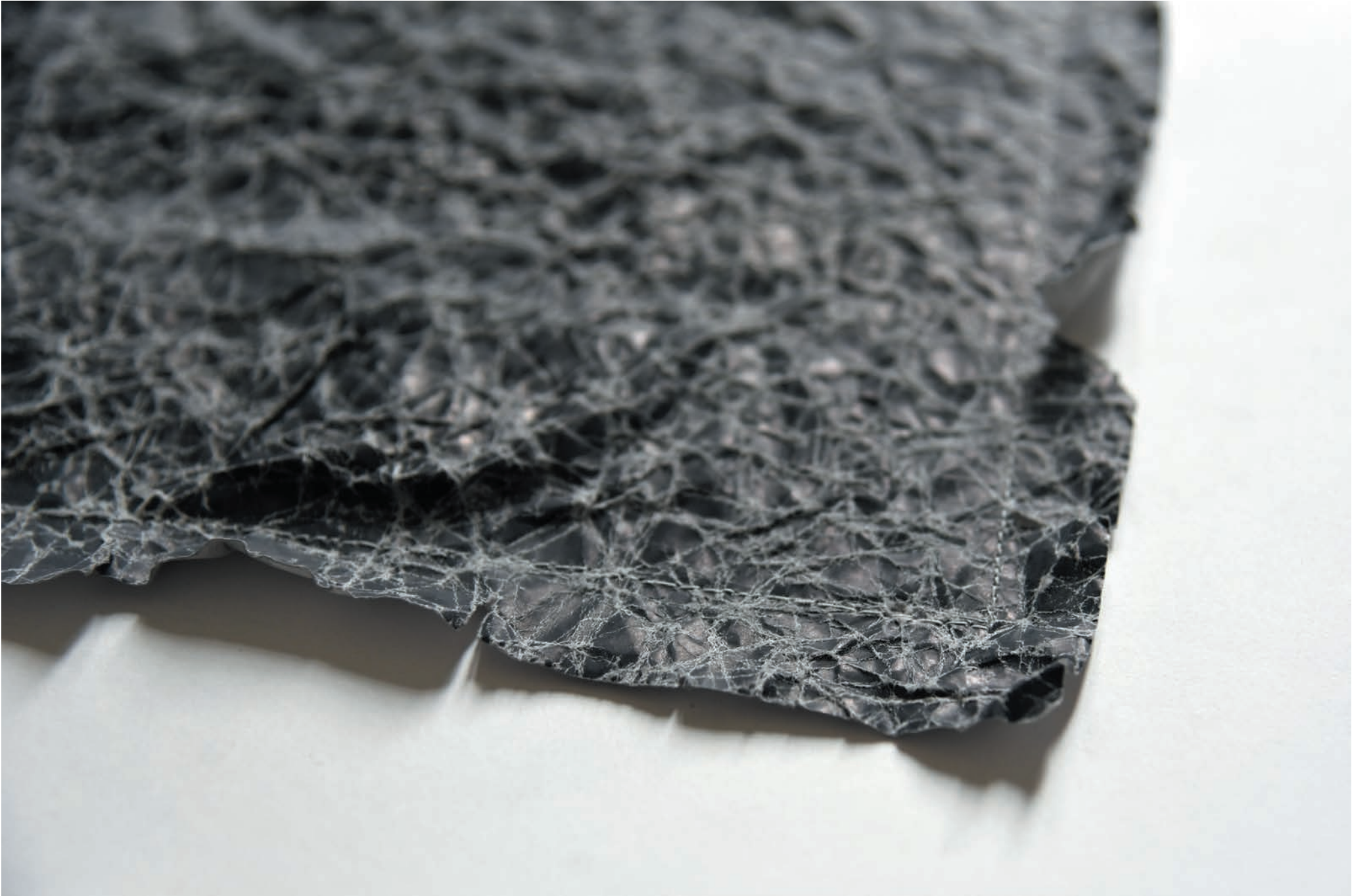
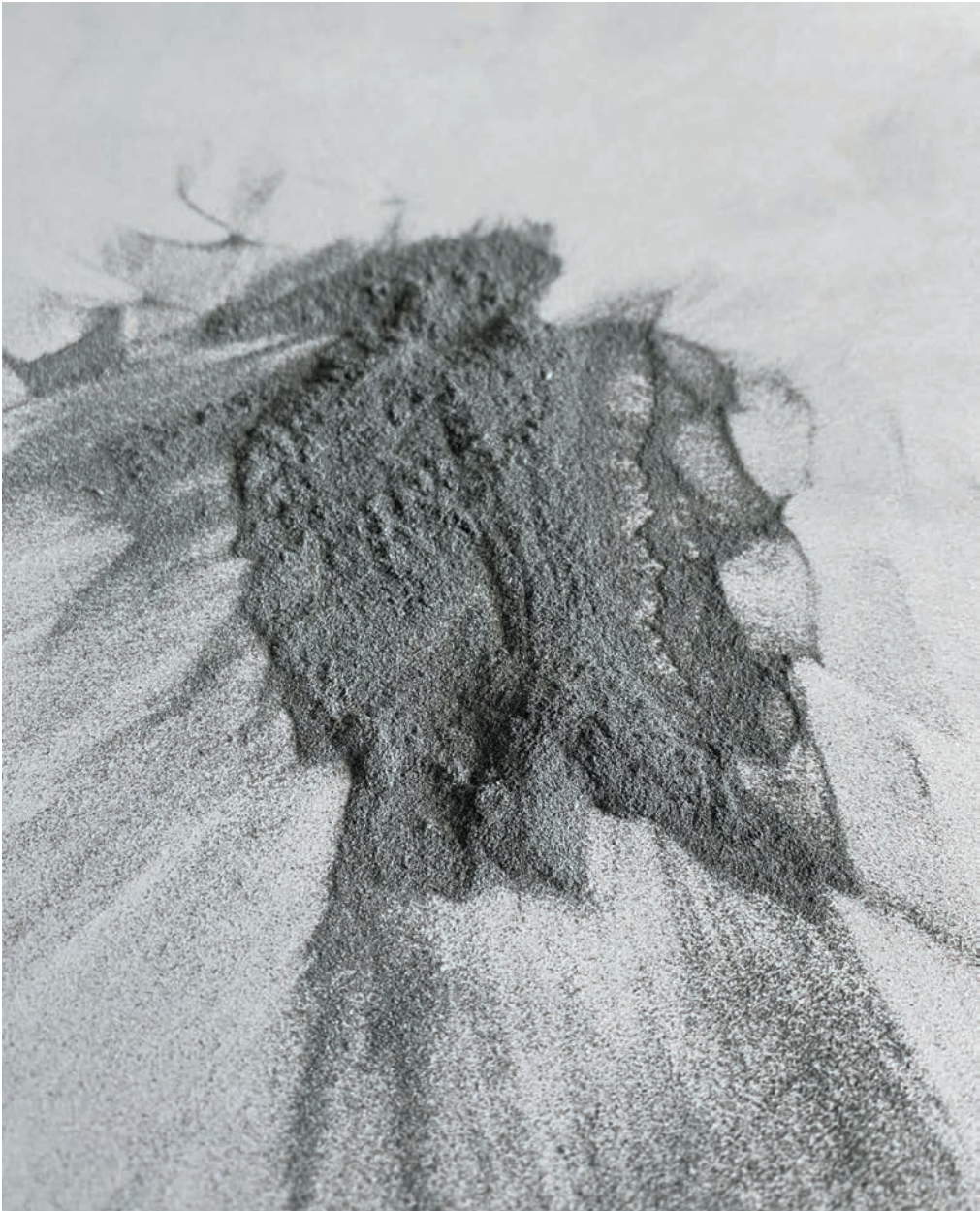




Soy una montaña

Soy una montaña\_2  
75cm x 120cm  
Exhibition at Chiquita Room, Swab Art Fair. Barcelona. October 2021





Soy una montaña

Details



## DANCING OR FIGHTING

2020 - 2021

“Digital” means a device that creates, transports or stores information through bits (digits). But it’s also related to fingers. I am interested in these dualities in meanings, symbols and people; therefore, I study how we perceive images and how we project ourselves in them.

My archive comes from books and magazines, from which I end up keeping decontextualized pages. The last few months allowed me a very intimate connection with these photographs gathered over the years. I have touched them with my fingers and digitally to organize them in different ways, discovering new meanings. Suddenly, pictures of dance steps turned out to be self-defense movements.

This series is articulated through exercises of association and repetition, in which images fight for meaning and prominence, surrender to the observer’s subjectivity, and summarize the fragility of our own perception.

Virtual, touch.

Life, absence.

The body, a body.

Restraint, expression.

Images as legacy or liability.

Images and people, do they complement or repel each other?

Do they dance or fight for prominence?







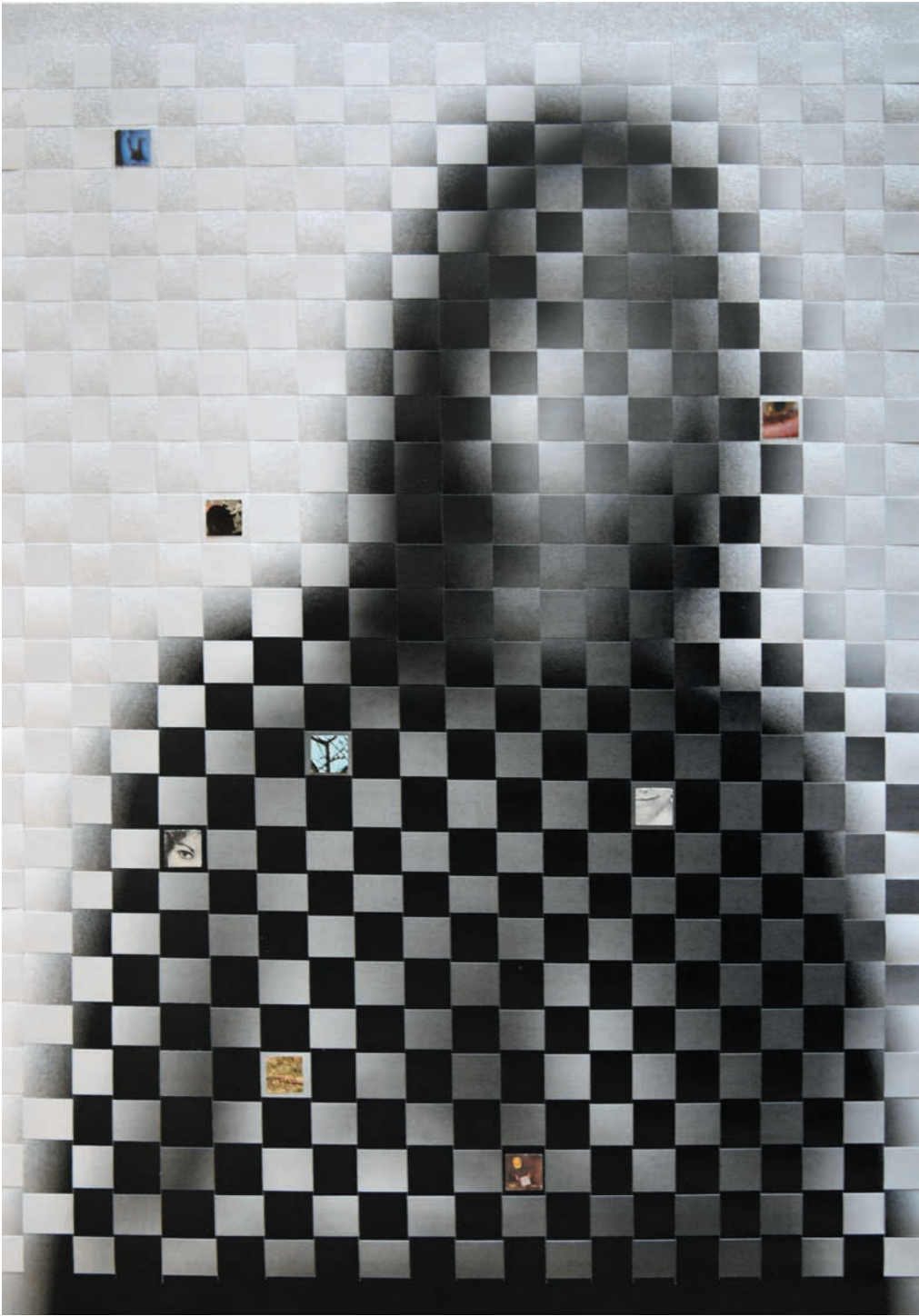




Dancing or Fighting

Digital d + Digital e  
29,7cm x 21cm





Dancing or Fighting



I Fight  
42cm x 29,7cm

YO SOY, TÚ SOY, ELLA/ÉL SOY  
*I, YOU, SHE/HE AM*

2020 - ∞

The digital network is like a mirror, where we see ourselves. Not only through our own publications, but our followers, contacts, cookies ... make us only see a certain content, related to us.

This collection is a macro analogue social network, to understand how we behave in a digital context. Each of the images measures (approximately) what an Instagram image on the screen of a smartphone. I seek to imitate the sensation of receiving many images at the same time; the overwhelming and often involuntary consumption of photographs; an infinite scroll, and a contemplation that is reduced to mere impression, and a capacity to memorise that is subordinate to the photographs themselves.

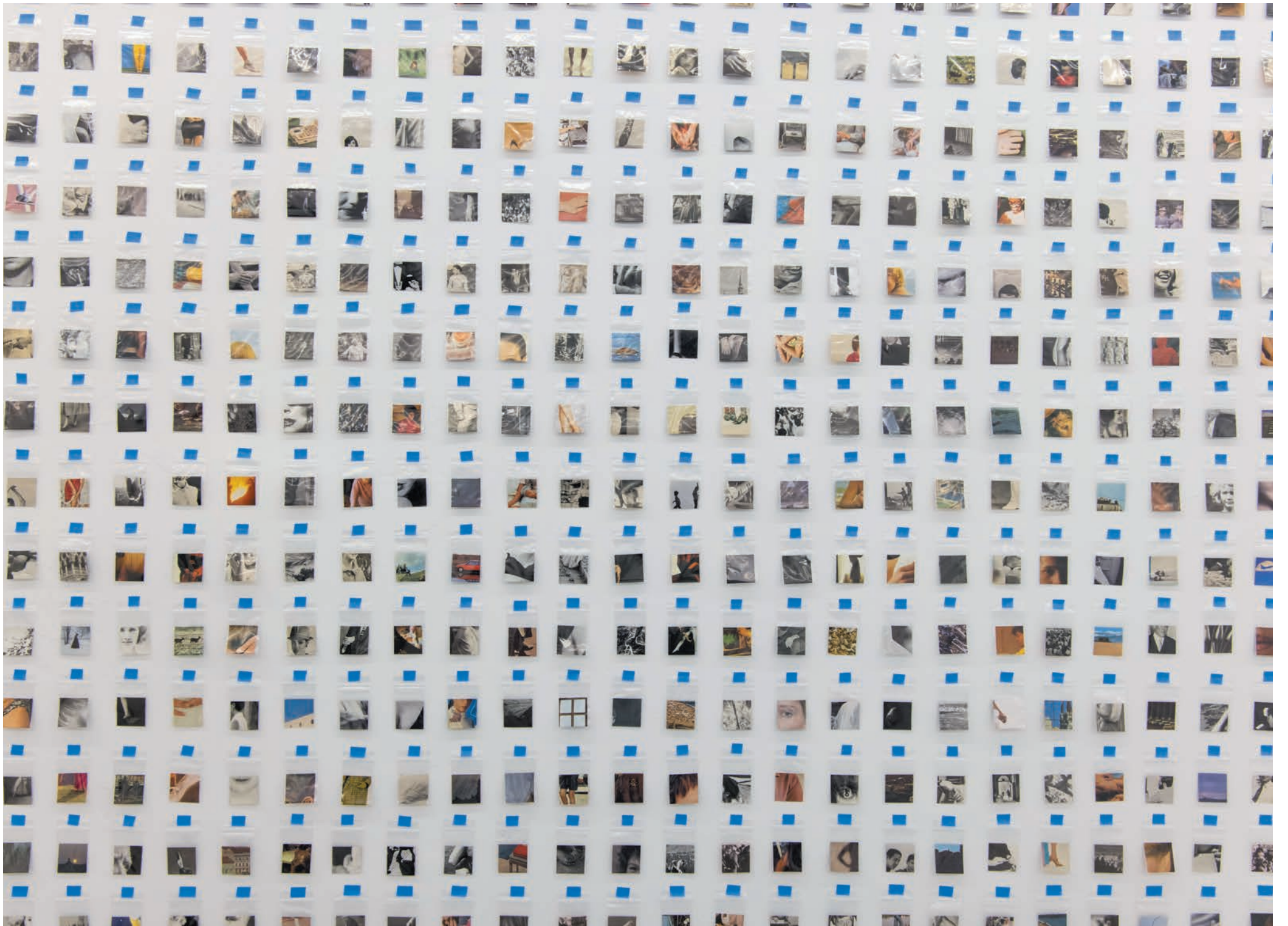
The plastic bags frame a precious object, to be stored individually, seeming like fragments of humanity, like particles of DNA, seen by an audience with a common exercise of finding what are the pieces that make up their unit.

All the images are glued to the wall with blue tape. This color is the most used one on internet (according to a study by designer Paul Hebert). It also represents tranquility, stability and learning. In antiquity, it was associated with the infinite and the sacred.











FICCION DISMINUIDA  
*REDUCED FICTION*  
2020

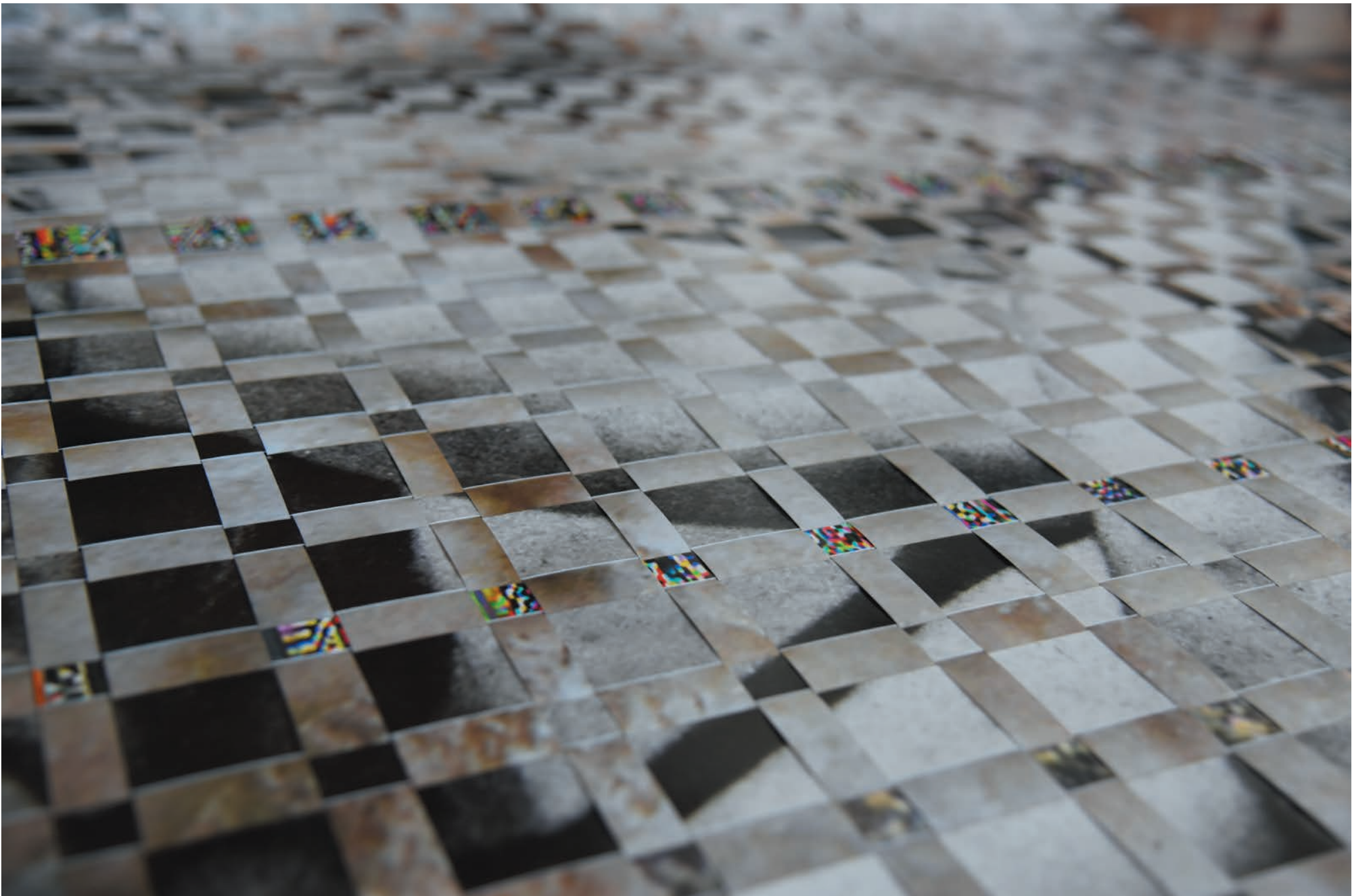
reality - fiction  
augmented – reduced

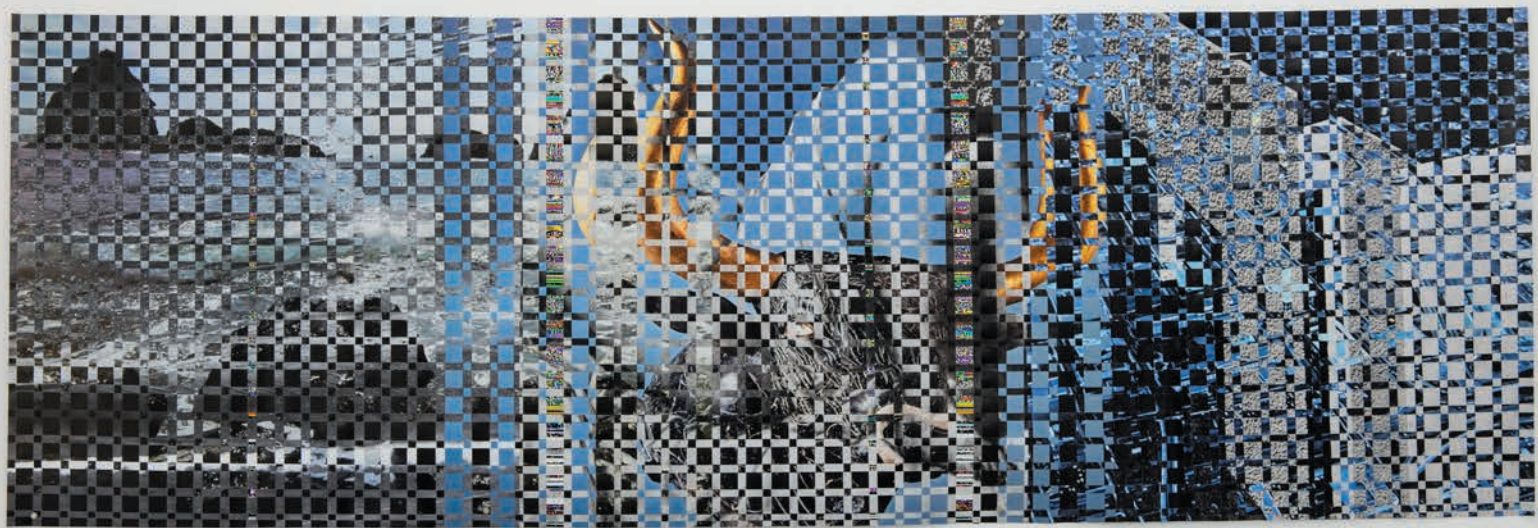
Internet and information submerge us in a reduced fiction, and leads us to register a different or isolated reality without realizing it, and to live in informative and aesthetic bubbles. Censorship removes information without undefined or argued parameters; Cookies save user preferences and show products or people related only to their tastes and interests; And the repetition of images only leads the user to blindness and his response with an abusive use of them.

These braided images originate large horizontal works to visually challenge those eyes that have become used to scrolling, a fast and vertical reading. The result is an abstraction of images that fight in a game of layers and textures, creating manual pixels.

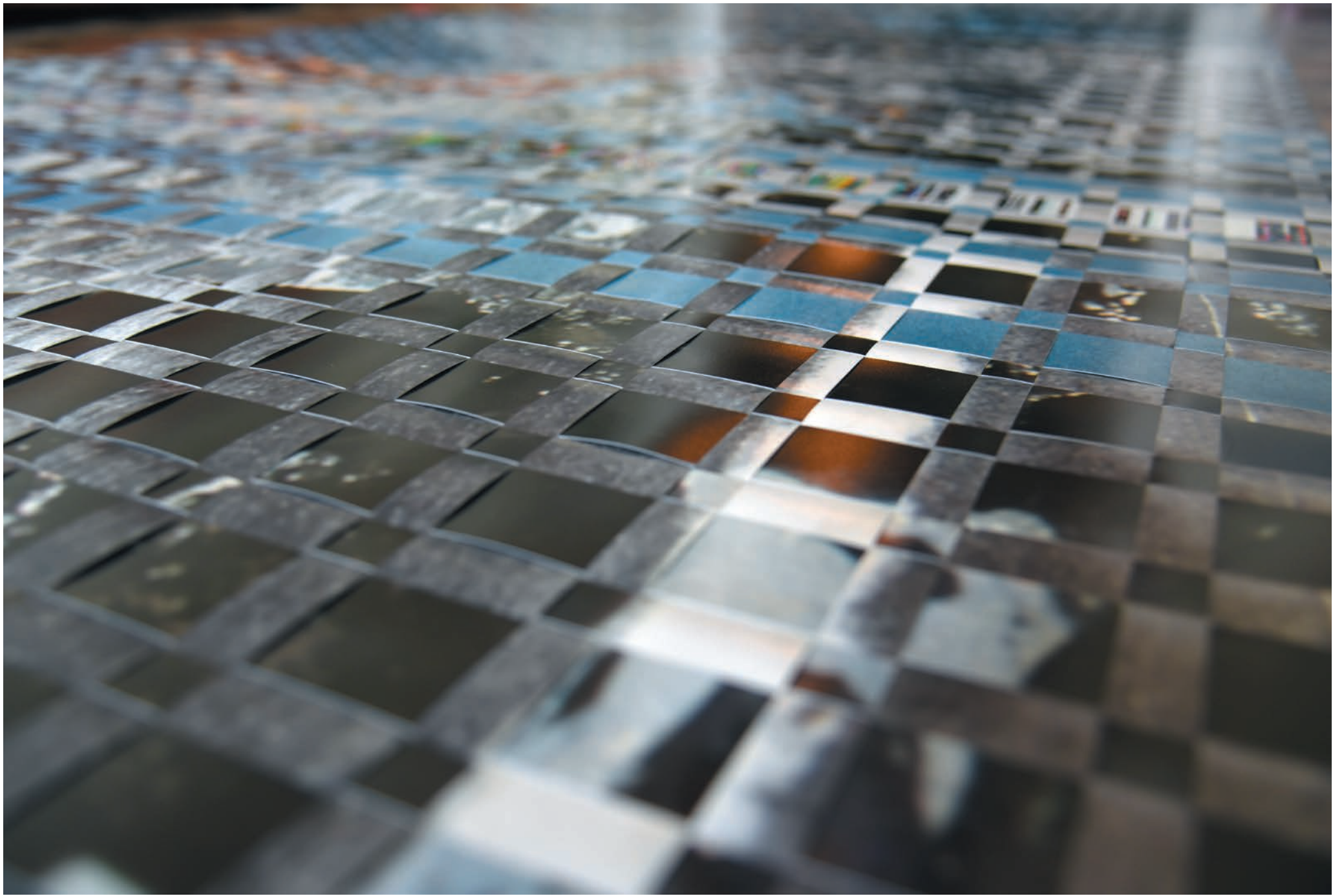












2020=4

2020

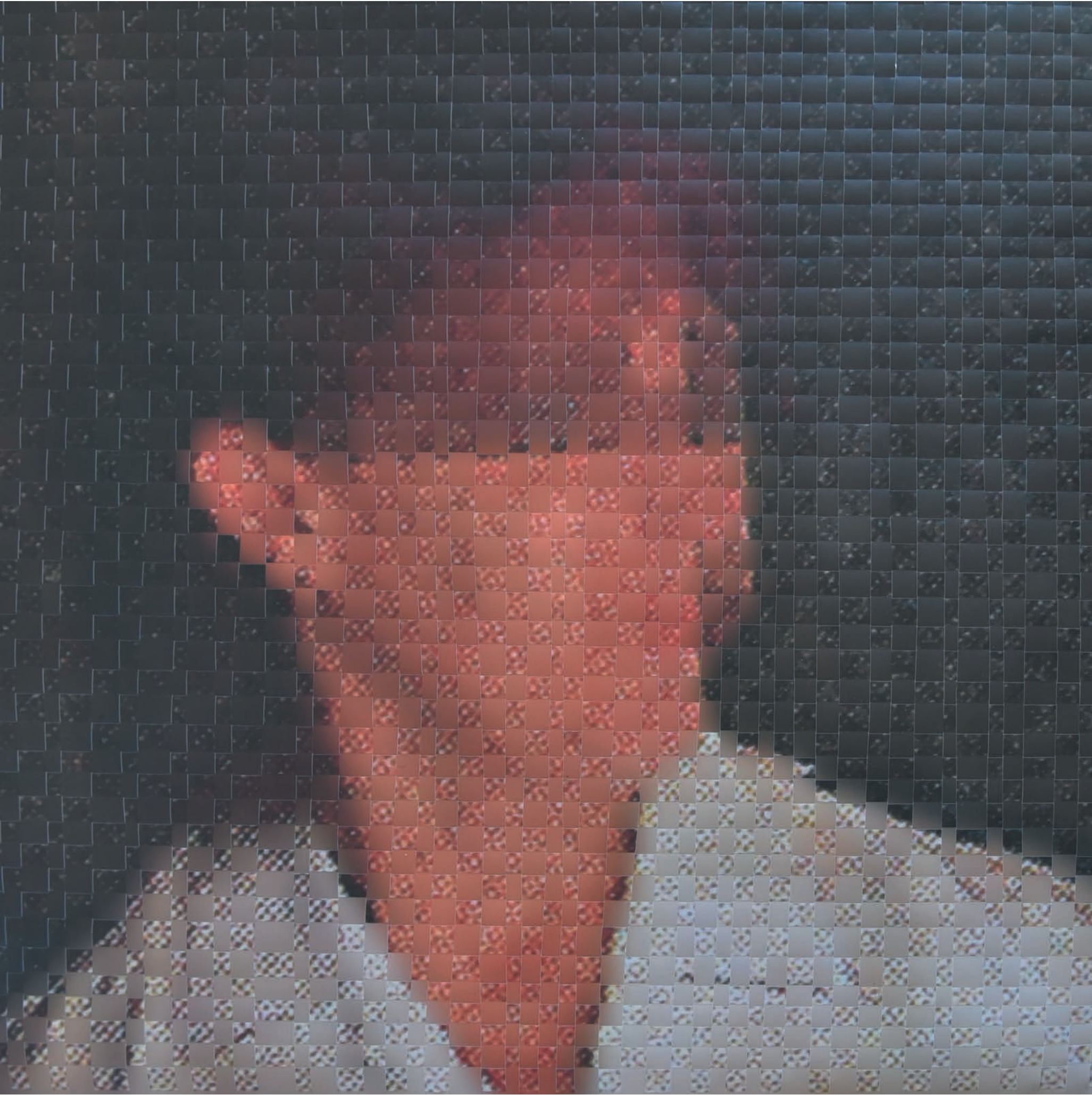
We've had a massive wave of news and images and the impossibility of touch or contact, both in the same period of time. All the photographs we take are indoors, where there is hardly any change, just isolation.

I have used images from daily newspapers that, by cutting and manipulating, have marked my hands with ink. As if they passed from paper to me through the sense of touch.

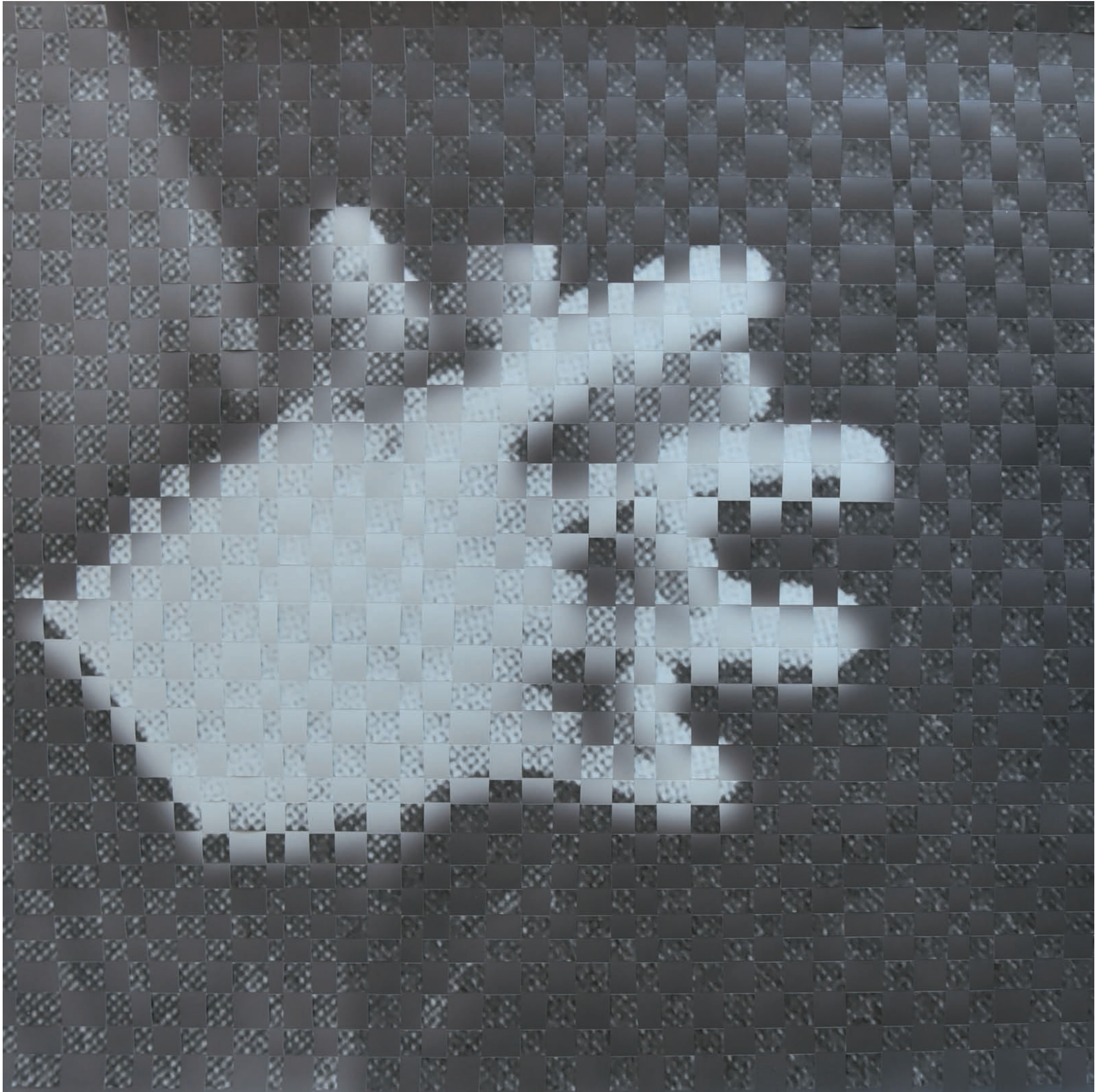
I make them permanent by digitizing them with the camera, mixing the digital pixel with the waves the four color printing method makes.

This manipulation, contact and pixelation of the images is reflected by braiding the printed photographs, creating four images that summarize my confinement.











HABLAR  
*TALK*

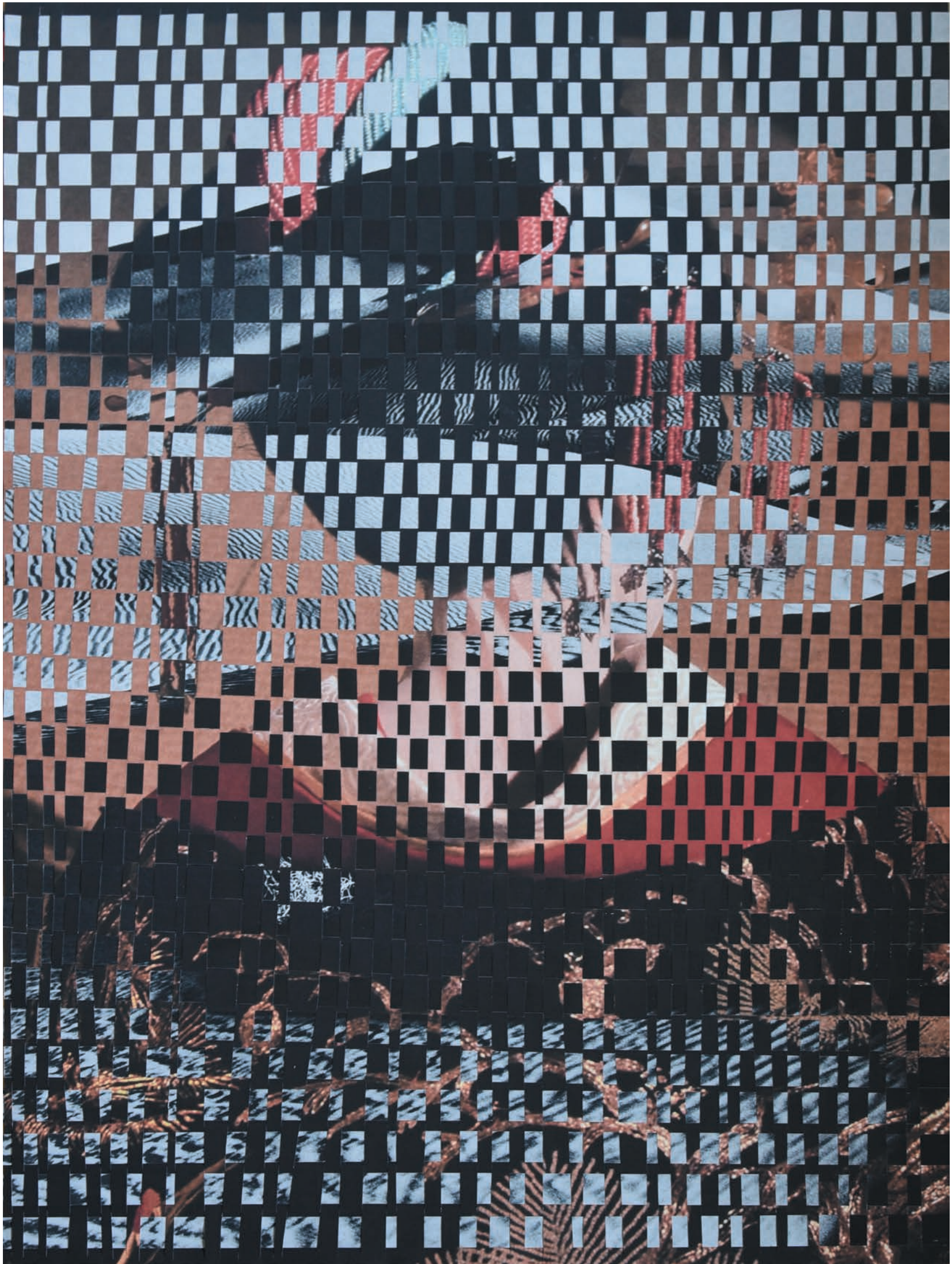
2018-19

Facing the immediate and massive consumption of images, these braided photographs challenge patience when observing the final piece, inviting to stop and recognize. Photographs about human and nature, that separately may look familiar, propose a greater contemplation when weaved.

Digital images do not weigh and are not touched, but with these large photographs the weight becomes tangible, and I need not only my hands, but my whole body to manipulate them.

I have dialogued with the images, and now I expect the viewer to do so. My intention no longer matters, it's about what each one can find in them.

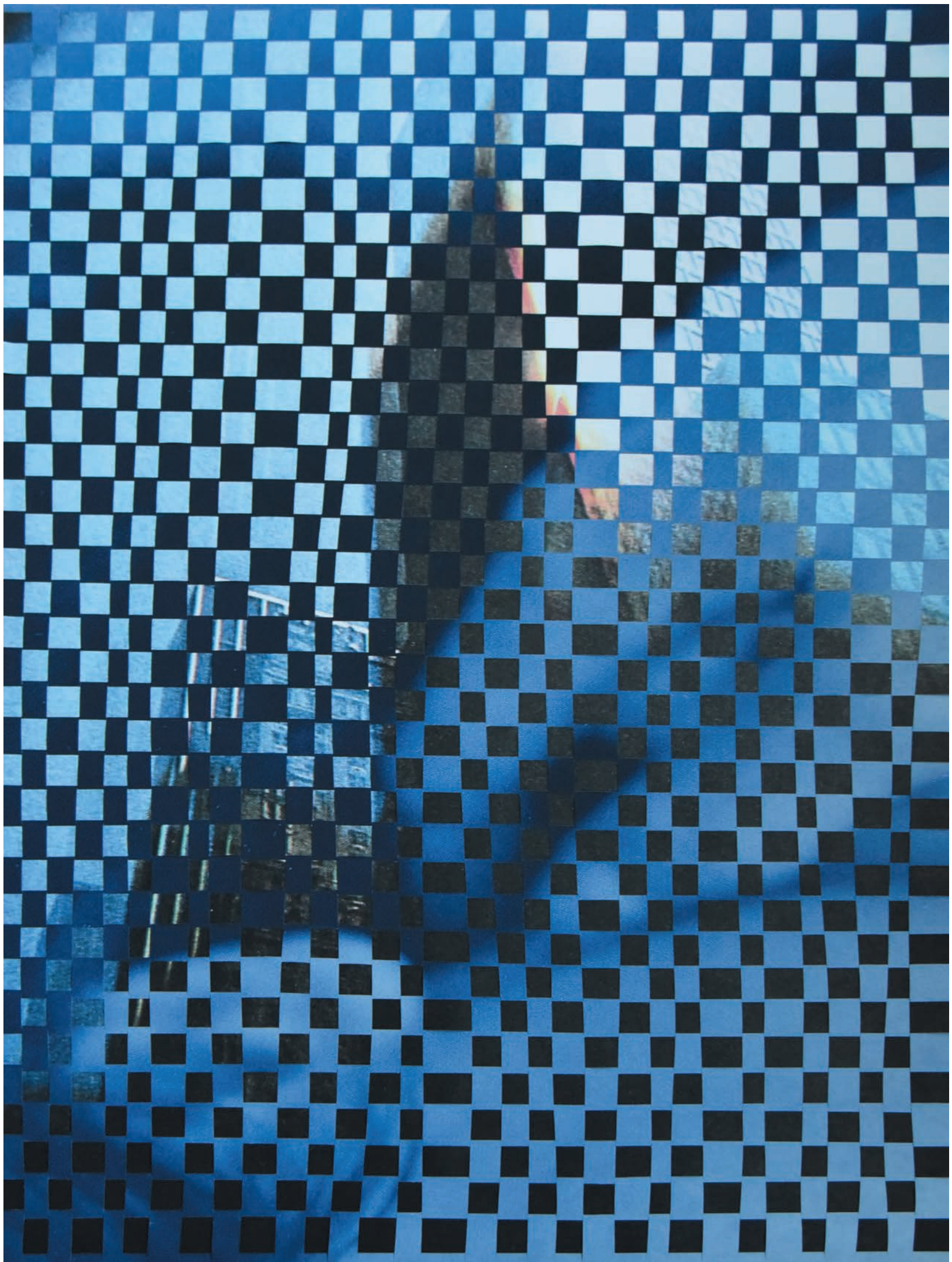


















DENTRO  
*INSIDE*

2017-18

The human race, when born, feels one with nature. As he develops reason and knowledge, modern man frees himself from primary bonds and realizes his status as an individual. In this process of separation, the boundaries of being an independent entity - of nature and of others - lead man to live in a constant search for union with other individuals, with the space around him and, in the best-case scenario, with oneself.

The individual searches for what he needs outside himself and outside the place of birth, becoming part of uprooted groups from their origins and from themselves. We can say that after the detachment of man from nature and the assimilation of one's self as an independent individual, some join others to know themselves, and others self-define themselves to join others.













Exhibition at WeCollect. Madrid. May 2017



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