

Carlos Amorales
(Mexico City, 1970)

Since 1998 Carlos Amorales has been collecting a series of digital graphics into a totality he calls *Liquid Archive*. Drawing upon a variety of sources such as magazines, books, the Internet, and, above all, photographs that he had taken, the artist has assembled letters of the alphabet, abstractions, images of animals, insects, trees, airplanes, portraits of people, various objects, but also dripping blood, hair, masks, and spider webs. Utilizing the technique of rotoscoping, in which the designer's hand intervenes in a given image, Amorales simplifies the initially heterogeneous material into silhouettes and, through the use of the computer, transforms them into vectorial graphics. Precisely because it is based on images that are in reality pure mathematical sequences and can be further manipulated, the artist describes his archive as "liquid." Amorales considers this collection a sort of "language" that he is not alone in speaking. Indeed, he often seeks the collaboration of others, including musicians, graphic designers, or performers, leaving them free to develop personal "dialects," rethinking his own artistic identity in terms of social exchange rather than solitary creation. In the double video projection *Dark Mirror*, 2005, Amorales sought the collaboration of the musician José María Serralde, who usually provides the musical accompaniment to silent films at the Cineteca Nacional in Mexico City, and the graphic artist André Pahl, a specialist in digital animation. He gave both of them free access to his archive, asking them to interpret it using their professional abilities. Thus, the sequence of the pianist playing is projected on one side of the screen, while the animation is projected on its other side. Although different, both interpretations share a dramatic, sometimes disturbing tone, conveying a vision that seems to propose a relationship between the collective unconscious and the archive, as if the latter were a potential collection of the "dark" side that is constantly present in all things and is part of contemporary sensibility. (MB)