Tatiana Percero
Principio y fin

By María Laura Rosa

Since the 1990s, Mexican artist Tatiana Parcero has been investigating connections between identity and memory in relation to the body and nature. She makes use of self-portraits and photo-based performance to analyze how personal processes, social situations and natural disasters are interwoven in human life, interpreting that they all form part of the same weave in which individual acts and collective memory are interconnected. The artist works with concepts of the map, cartography and territory because they enable her to explore different levels—physical, spiritual and symbolic—in her aim to raise consciousness about protecting and respecting nature.

Over the course of her extensive career, Parcero has explored different techniques, such as video and photography to compose a language of her own. Within the photographic arts, she developed a personal technique quite early: juxtaposing translucent acetates in black and white over color photographs allowed her to generate transparencies, giving viewers the sensation of being able to venture inside the body. In this way, the artist investigates diverse iconographic sources which are printed on the acetates to create a new visual language / territory. Concepts like body-territory-earth, pertaining to community feminisms, as well as ecofeminist analyses that associate relationships involving the domination and exploitation of women with that of nature are present in her photographs, with the intention of raising awareness regarding the urgent need for a change in behavior, where protection of the ecosystem is placed at the center of our everyday conduct.

Since the 1970s, when the ecofeminist line originated within radical liberation movements—including the pioneering thought of Frenchwoman Françoise d'Eaubonne, who from an early date upheld the correspondence between overpopulation, masculine domination and nature's devastation—there has been denunciation of the false construction purporting the superiority of the human species over all the rest that inhabit the planet, and accordingly, the power and control humans exercise over other living beings. Today, this situation is dire, having brought about the current ecosystem crisis.

The exhibition begins with the *Fin y principio* (End and Beginning, 2008) series, made at a moment when the artist feels that her studio work has concluded, deciding to leave it to explore outdoor photography, integrating her body in the midst of a pampa horizon. In this manner she looks to reflect on contamination, desertification, and the rupture of ecosystemic and social fabrics as a result of neoliberal extractivism. The show closes with the *Consciousness Terra* (2020) series, created during the planet-wide pandemic caused by the expansion of the Corona virus. In this case, the artist superimposes branches of guandalay, or jacarandá, trees over her face, a tree that bring back memories of her life in Mexico and Argentina. During said time frame, we witnessed the purification of the air, the return of fauna that had been excluded from urban spaces and a reawakening of flora thanks to humans' absence. Nevertheless, this process came to an end once the pandemic was over, and human occupation was once again established, with neither reflection or consciousness regarding what had happened nor memory of human vulnerability.

Principio y fin. Tatiana Parcero presents a series of photographic works with a critical view of the climate crisis in which we now find ourselves immersed. The artist proposes a holistic vision of nature, positioning her with close ties to current thinking in the scientific field, for example, with that of renowned Argentinean biologist Sandra Myrna Díaz, who refers to the expression *fabric of life* on earth in order to highlight that natural processes are constituted in conjunction with human and non-human life in relation to all other living beings, in addition to our physical and cultural dependence on nature. She raises questions about old interpretations that undervalued anything at a distance from what is human. The exhibition aims to reflect on our commitment to nature and the resources available to us for initiating alternative paths to avoid the planet's much-anticipated demise.