

## **Resonant Solitudes / Angélica Abelleira**

A long path stretches before us: down corridors, through non-existent doors and across an ancient courtyard before coming to a small labyrinth where we begin to hear voices. In the shadows, two rooms occupied by the immense presence of women projected onto the walls indicate that we have reached our destination: *Resonant Solitudes*, an installation representing Vida Yovanovich's most recent exploration of the human interior.

In her 1997 series *Prison of Dreams*, the photographer captured the body and soul of elderly women in a nursing home. Here, she has spent five years slowly and conscientiously forging connections with the inmates of different women's prisons around Mexico, to allow them to reveal their stories to us. Stories of abuse, beatings, cruelty and violence that could help us—as members of a society that judges and condemns—to understand some of the motives behind their actions, including drugs, desperation, hatred and death.

Once immersed in the labyrinth, we become witness to universes before which we feel indifferent. We have no choice but to look around us and let our eyes and ears absorb the faces, bars, cries and marks that prison leaves on these women who are so hidden from view but now are given a visible presence through their voices.

Thirteen testimonies of regret, grief, conviction, guilt and humiliation, out of the hundreds of photographs that Vida took over the years in a long professional career behind the camera—a slow but steady race to capture and understand people, time and space, not only through photographic images that are as powerful as they are polysemic, but through the sighs, tears and desires of these hurt women, brave and abandoned on as many levels as the total number of years they have spent without their freedom.

Angélica Abelleira, “Soledades Sonoras,” *Arte al día (News Mex)* 3–19 (February 2005).

Translated by Michelle Suderman.