

## **Obsession and Fate / José Antonio Rodríguez**

A long, straight, dark hallway welcomes the viewer. At the back, a mosaic of sequenced images shows a series of self-portraits by obsessively inward-looking photographer Vida Yovanovich. Images assembled into a certain order, which seek to linger in their static framing, but which the rhythmic time of the face they have captured hurls down onto aged hands. Once again, old age as a reflection; again, time that tries to stop but flows; again, those gloomy, chilly settings, suffocating in their isolation, of *Gastado el Tiempo* (Spent Time, Centro de la Imagen, May–June, 1998), where the photographer attempted to reverse the inexorable progression of motherly elderliness, though this time focusing back on herself. A minimalist, to-and-fro introspection without sadness—an unadorned peaceful gaze.

This is Yovanovich's latest installation piece, the second she has presented this year, in which she continues to transgress the limits of straight documentary photography in order to render it malleable in the image and likeness of her obsessions. Albeit, we catch a glimpse of precariousness (a black curtain at the end of the hallway), and the photographer establishes a tangible distance between the limits of the viewer's vision and the images, though of little purpose. All considered, in the realm of cathartic self-representation, *De frente* (Up Front) is a piece that represents an unrelenting process of deep inward observation.

(*De frente*, Museo del Chopo, until October 23.)

RODRÍGUEZ, José Antonio. "Obsesión y destino," *El Financiero*, 1998.