



If you walk in a wild forest,

you can see that the plants are intertwined, they provide habitat for one another.

The possibility of other gazes offers us the emergence of new horizons and the fading of constructed and controlled gazes to make way for discovery.

●  
 We  
 must  
 speak of  
 constraint and  
 not limit, for the  
 ●  
 limit separates two  
 possibles that, without it,  
 would have been said to be  
 equivalent. It imposes a difference.

**Tangent Projects** provides fair-priced, comfortable studio spaces for artists to work in a creative and dynamic environment while also connecting and engaging with others working in the arts, both locally and globally. Our residency program is open to national and international artists at all stages in their career. Adjoined to Tangent Projects gallery, the studios are an intrinsic part of a growing and active network of art workers. For Winter/Spring 2023 we very much enjoyed the company of Livia Harper & Lourdes Peñaranda.

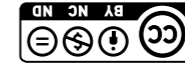
Tangent Projects, ZINE #7

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**Lourdes Peñaranda** works with issues from her daily reality inserted with other socio-political and territorial realities that invoke memory and recognition through records and their decoding. Transposing imposed and codes she encourages the viewer's doubt by actively involving the public in a correlational game that alters well-known perceptual notions to problematize the way we perceive our environment. She uses referents from popular culture together with visual and linguistic manipulations to alter pre-established traditional codes.

**Livia Harper** is fascinated by emerging technologies and the ethical questions and dilemmas which surround them. Constantly working in-between spaces, Livia uses contradictions to explore the ideas which arise from a practice situated in a pre-post-historic apocalypse, one where digital emporiums have been created to harbour personal memories in an attempt to connect with the experiences of others.

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Ubiquity.

As our interrelationships become more complex, they travel to a place of mystique.

If these journeys of functionality were to have visible paths, we may attach histories, like the condition of apophenia.

Networks, data and their combined infrastructure are occult.

We are alienated from their workings, often not understanding them, despite being produced and managed by them.

We might not understand all structures of power which dictate us. Technologies demand a surface level understanding of use and blind faith.

As we skim the surface, the machine gets on with enigmatic work, with its physicality often silent and motionless. Immaterial networks feed off material machines. People.



Antes del alba comienza el trayecto, la escalada descubre el espacio. En avión, el viajero, en ocasiones, abre de par en par los ojos a la dimensión de las ventanillas, mientras que, amontonado en su estrecho sillón, en el rápido habitáculo, su cuerpo duerme. En verdad, hete aquí un panorama de sobrevuelo: tan grande como se presenta el paisaje, por debajo, constituye un espectáculo, como en el cine, donde los que miran permanecen sentados y pasivos en una cámara negra, reducidos a la mirada, único activo en una carne tan ausente como una caja negra.

El ojo vivo sobrevolando un organismo casi muerto da sensaciones casi incorpóreas, y abstractas. Por el contrario, cuando las manos aprietan la roca hasta la sangre, y el pecho y el vientre, las piernas y el sexo permanecen paralelos a la pared, y la espalda, los músculos, los sistemas nervioso, digestivo y simpático se comprometen, juntos y sin reservas, en la aproximación material del relieve, en una relación de lucha aparente y de seducción real, de manera que la piedra, al tacto, pierde su dureza para ganar, como amada, una sorprendente suavidad, la vista, incluso amplia, pierde la distancia de sobrevuelo e involucra a todo el cuerpo, como si la totalidad del organismo, ahora lúcido, fuera una extensión de la mirada, mientras que los ojos se oscurecen un poco; aquello que, desde arriba, es un espectáculo, se integra entonces al cuerpo cuya estatura, como contrapartida, crece en las gigantescas dimensiones del mundo. El conjunto de los aside-ros contribuye a la presión: agarre global y vago temor. La vista se recuesta en el tacto.

MICHEL SERRES

