





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.

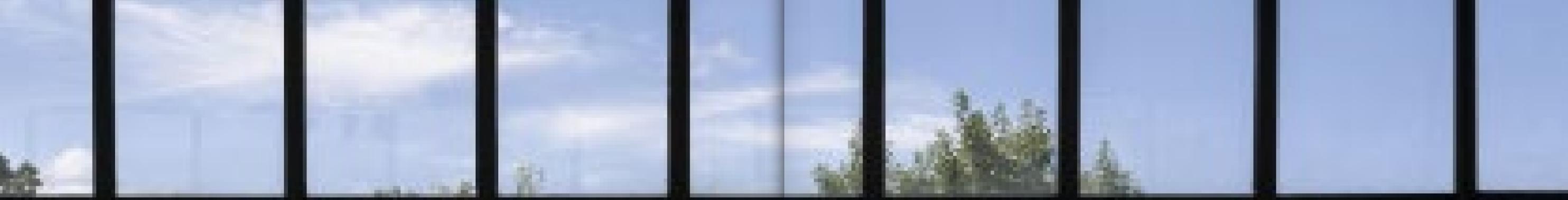
























TATIANA PARCERO
(México, 1967)

Master of Arts from New York University and the International Center of Photography, USA, and a Bachelor of Psychology from UNAM, Mexico City.

She works with photography, video, and textile design, exploring memory, time, the body, and identity in relation to the natural world, often through the fusion of the human figure and archival images. In recent years, she has developed projects addressing climate change and feminist struggles in Latin America. Since 1989, she has exhibited internationally in major biennials and museums such as MoMA, VI Bienal de la Habana, Cuba, and has received numerous awards and grants. She lives and works between Argentina and Mexico.



fig 01



fig 02



fig 03



fig 04



fig 05

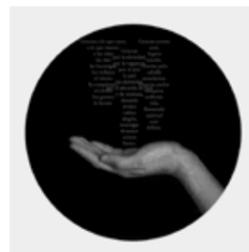


fig 06



fig 07



fig 08

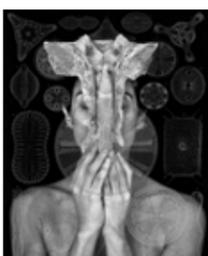


fig 09



fig 10



fig 11



fig 12



fig 13



fig 14



fig 15

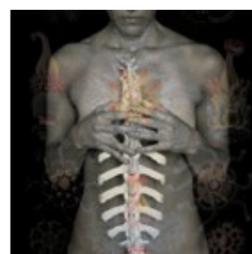


fig 16



fig 17



fig 18



fig 19



fig 20



fig 21



fig 22



fig 23

TATIANA PARCERO
PRINCIPIO Y FIN
Works

fig 01
TATIANA PARCERO
Fin y Principio I, 4
2008
Acetate and digital
printing
43.3 x 31.5 in

fig 02
TATIANA PARCERO
Fin y Principio I, 5
2008
Acetate and digital
printing
43.3 x 31.5 in

fig 03
TATIANA PARCERO
Fin y Principio 8
2008
Acrylic on canvas
39.4 x 59 in

fig 04
TATIANA PARCERO
Fin y Principio 7
2008
Digital printing on
metallic paper
47.2 x 59 in

fig 05
TATIANA PARCERO
Fin y Principio II, 16
2010
Inkjet print on 190 gs
Hahnemühle Photo Rag
30.3 x 26.4 in

fig 06
TATIANA PARCERO
Fin y Principio II, 17
2010
Inkjet print on 190 gs
Hahnemühle Photo Rag
30.3 x 26.4 in

fig 07
TATIANA PARCERO
Fin y Principio
2010
Inkjet print on 190 gs
Hahnemühle Photo Rag
30.3 x 26.4 in

fig 08
TATIANA PARCERO
Fin y Principio
2010
Inkjet print on 190 gs
Hahnemühle Photo Rag
30.3 x 26.4 in

fig 09
TATIANA PARCERO
Ossis 15
2016
Inkjet printing on
Hahnemühle
23.6 x 28.3 in

fig 10
TATIANA PARCERO
Ossis 1
2016
Inkjet printing on
Hahnemühle
23.6 x 28.3 in

fig 11
TATIANA PARCERO
Ossis 9
2016
Inkjet printing on
Hahnemühle
17.7 x 20.8 in

fig 12
TATIANA PARCERO
Ossis 16
2016
Archival pigment print
17.7 x 17.7 in

fig 13
TATIANA PARCERO
*Ossis Naturam
Corporis 5*
2018
Inkjet print on
Hahnemühle, 100%
cotton
17.7 x 17.7 in

fig 14
TATIANA PARCERO
*Ossis Naturam
Corporis 3*
2018
Inkjet print on
Hahnemühle, 100%
cotton
27.6 x 31.5 in

fig 15
TATIANA PARCERO
*Ossis Naturam
Corporis 1*
2018
Inkjet print on
Hahnemühle, 100%
cotton
20.8 x 28.7 in

fig 16
TATIANA PARCERO
*Ossis Naturam
Corporis 2*
2018
Inkjet print on
Hahnemühle, 100%
cotton
18.5 x 18.5 in

fig 17
TATIANA PARCERO
*Ossis Naturam
Corporis 4*
2018
Archival pigment print
26.4 x 20.8 in

fig 18
TATIANA PARCERO
*Ossis Naturam
Corporis 7*
2018
Inkjet print on
Hahnemühle, 100%
cotton
36.6 x 14.9 in

fig 19
TATIANA PARCERO
Consciousness Terra 4
2020
Inkjet printing on
Hahnemühle
19.7 x 19.7 in

fig 20
TATIANA PARCERO
Gualanday 2
2019-20
Inkjet printing on
Hahnemühle Photo Rag
Baryta 100% cotton
9.8 x 7.9 in

fig 21
TATIANA PARCERO
Gualanday 3
2019-20
Inkjet printing on
Hahnemühle Photo Rag
Baryta 100% cotton
9.8 x 7.9 in

fig 22
TATIANA PARCERO
Gualanday 4
2019-20
Inkjet printing on
Hahnemühle Photo Rag
Baryta 100% cotton
9.8 x 7.9 in

fig 22
TATIANA PARCERO
Gualanday 5
2019-20
Inkjet printing on
Hahnemühle Photo Rag
Baryta 100% cotton
9.8 x 7.9 in

walden naturae

wn walden naturae is an exhibition space set in the enclave of Pueblo Garzón (Maldonado, Uruguay).

Close to the sea, it is surrounded by hills, olive groves and vineyards in a more secluded Uruguay.

Its annual programming combines historical and contemporary exhibitions in all disciplines and media, in its own 5000 square meter space.

wn walden naturae activates and cultivates its unique setting with agricultural, ecological and artistic initiatives, creating an idyllic context.



Program 21
Tatiana Parcero
Principio y fin
Feb 2026
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Museography
Gastón Arismendi

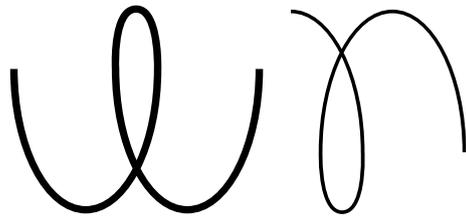
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w-w-w.ar

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life ... HENRY DAVID THOREAU "Walden; or, Life in the Woods"

A handwritten signature in black ink, consisting of a series of loops and curves, resembling the name 'Henry'.