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ALEX DORFSMAN

SUPERFICIE

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Born 1977, Mexico City

Alex Dorfsman is a photographer and videographer whose work focuses on the contrast between natural and artificial worlds. His images are a commentary on how cultural influences affect our perception of particular realities, how we abstract these realities, and how these perceptions and abstractions guide our interactions with our natural surroundings. He has exhibited his images worldwide, has received several grant awards, and has been published in *Selección Natural* (Editorial RM, 2008), and *It's Almost Real, Isn't It?* (Colección Espía, Editorial Diamantina, 2006), as well as being co-editor of *La Panadería* (1994-2002). He is also the 2011 recipient of the Purificación García Latin American Photography Award at Zona MACO.

Superficie

The fantastical constructs of dioramas, theme parks, and science fiction films, among others, make a good case for how easy it is for us to accept credible substitutions of reality. In a similar vein, advertising images, either in large-scale format or as audiovisual sequences, feed our imaginations with fictitious constructs of artificial realities. Our perception and acceptance of these constructs may well be involuntary, but it is undoubtedly effective.

An awareness of the advertising images that surround us has become the focus of my photographic inquiries. I have found that my will to closely observe these street tableaux is what generates the layering of images, artificial and real, which support my visual discourse.

The structures that support the fictitious worlds created by these advertising images, their architectural insertions, give them a meaning well beyond their original, banal promotional purposes. A complex, richly layered dimensionality disrupts the fictional advertising contexts, creating a new, much more interesting reality of intersecting constructs; a veritable fusion of two-dimensional and three-dimensional planes.

Alex Dorfsman

BAYER
DUNLOP

HEDWIG

Canon
EOS
400D