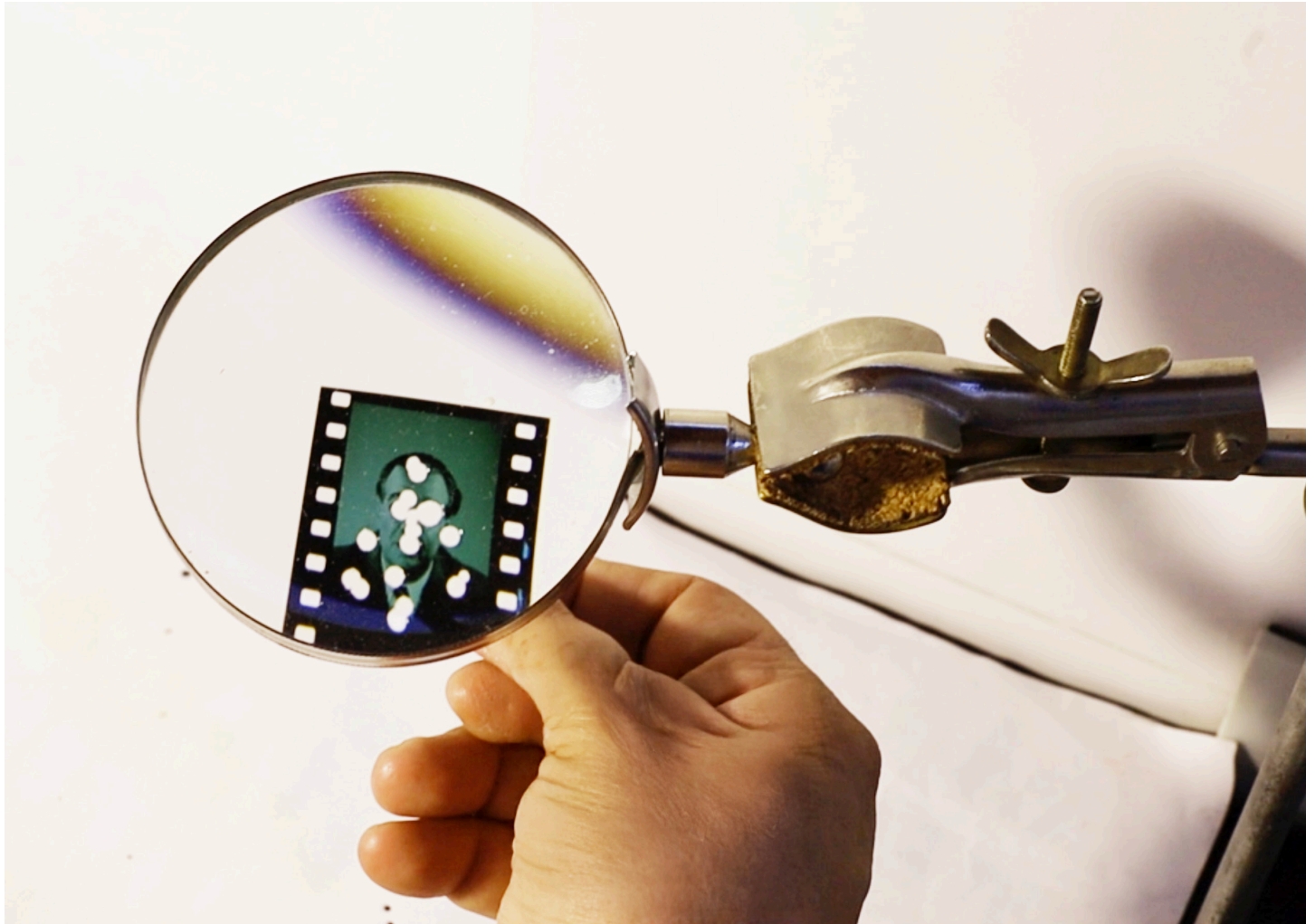




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Mariano Sigman & Mariano Sardón, detail of *Intromisión 1: 40 retratos del Siglo XX*, 2025

MARIANO SARDÓN & MARIANO SIGMAN

La historia del ojo

25.10 — 29.11.2025

The understanding that vision does not allow images to be formed all at once, that reality is not a single entity, constant and enduring, that our eye/brain mind processes data originating from the impact of light reflected on the retina, and that this constant processing of data becomes the representation of a narrative we call image, which we call reality, is nothing new.

Mariano Sigman (Buenos Aires, Argentina, 1972) and **Mariano Sardón** (Bahía Blanca, Argentina, 1968), Neuroscience and Art, academic researchers, have joined forces to unravel the way we construct the images which we consider to be reality. They are observers and recorders of the complex process by which our brain transforms light impulses into interpretable data and how memory acts in the retention of latent images.

Both have written algorithms that analyze the time and position where our gaze pauses and the time we spend looking at details that interest us, as well as the color composition we assign to each piece of data captured by our retinas, all of which is converted into data. They have also formulated the algorithms that sort and distribute the data on a flat surface (canvas, paper, etc.) or on a sensor that allows a digital image to be constructed, composed of the formal representation of this data.

Sigman and Sardón have been working together for decades, analyzing how we generate the images we classify as real. How and what they are made of.

To questions about what form the information recorded by the eyes takes, or rather, how we organize the data that allows us to construct shapes, how we establish limits and contours with which to distinguish where a shape begins and where it ends, its

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limits, its contours. Where we define objects, people, how we distinguish them and establish them as real, they respond with the application of data on canvases and monitors. Objects change their contours, their definition, the transparency, intensity, saturation, and contrast of color, and the movement of the eyes determines a continuous dance that offers us the echo and trace of the mental formation of objects, the images of things the operation of our perception generates.

We do not see with the eye the emotional and visual memories necessary to maintain latent images that allow us to believe that images have continuity. The speed at which the retina-brain system captures images (30 images per second) and the cinematic workings of the eye, its movements and trajectory, which the eye's expressiveness suggests, is the field where these artists observe the operations of the eye, recording its position at a speed of 2,000 data points per second. This recording speed allows them to know the history of each glance. This means being able to follow the history of the eye through the 2,000 micro-fractions per second that are obtained as data at the same time that our mind is capable of processing the 30 images per second offered by the retina. The observation of the vitality of the eye, its movements, its dynamism in the infra-time that occurs between each of these 30 retinal impulses that make up a second of our vision generates a vast field of data with which to compose the landscapes from which the images selected by these neuroscientist-artists emerge to offer us these liberating planes that make up their paintings. Each of their paintings, drawings, and videos, in addition to their intrinsic beauty, allows us to understand the impermanence of reality, the dizzying succession of data that make up the images to which we attribute qualities such as solidity, permanence, and eternity.

For the process generated by the eye of capturing the data (movement, speed, permanence, color), translating it into graphics, or defining the color fields in which to insert the recorded data, the artists have formed a workshop with a large team of collaborators. In the exhibition space, you will find the credits of the artists, colorists, painters, programmers, capture specialists, operators, photographers, and people who have offered to have their sight analyzed and recorded during the process of seeing.

The history of the eye takes place in the representation of space/time generated by the thousands of data points obtained by recording the movement of the eye as it produces the 30 images per second that we call "Vision."

Sardón and Sigman have turned their eyes and their sight toward the process of forming mental images. They have broken down the process into multiple instants, observing it as one might analyze the movements of butterflies. They have captured the infinite transformations that occur in the universe of data required by our visual process. Their paintings pay attention to wherever the data sequences establish patterns of interest, mystery, and beauty. Their classical training allows them to master the machines that record and reconstruct eye movements and the pausing of sight on points of interest, and to establish invented equivalents of the colors formulated by the mind—in short, the simulation of reality that constitutes human vision.

Each piece of their work is a landscape of data organized according to artistic criteria, among which subjective beauty plays a decisive role.

Valentín Vallhonrat
Curator

Mariano Sardón (Bahía Blanca, Argentina, 1968) studied physics at the University of Buenos Aires and began his career as an artist. His research combines digital technologies with traditional media. Starting from data visualization and coding, his practice explores visual perception, nonverbal communication, textual semantics, social cognition, and pedagogy.

His work has been presented at numerous institutions such as the 57th Venice Biennale (Venice, Italy); the 12th Havana Biennial (Havana, Cuba); Museo del Barrio (New York, US); Fundación Andreani (Buenos Aires, Argentina); Centro Nacional de las Artes (Mexico City, México); (Museo de Arte Moderno de Buenos Aires MALBA (Buenos Aires, Argentina); Museo Lázaro Galdiano (Madrid, Spain), among others.

Mariano Sigman (1972), is a physicist and neuroscientist with a PhD from Rockefeller University (New York, US). He has devoted part of his research to issues related to human nature. From his position at the University of Di Tella laboratory (Buenos Aires, Argentina), where he has been teaching since 2013, he has collaborated with other researchers and thinkers from other disciplines: medicine, biology, anthropology, music, and visual arts.

Sigman has received numerous distinctions, including: Pius XI Medal Pontifical Academy of Sciences (2016); Prize Enrique Gaviola of physics (2011); Career Development Award: (Human Frontiers Science Program) (2006); Premio al Joven Investigador, Instituto Universitario de la Fundación ISALUD (2006). He has also published many research papers and books, including *Amistad: Un ensayo compartido* (2025); *The Secret Life of The Mind: How our brain thinks, feels and decides* (2016); *Signature of consciousness in the dynamics of resting-state brain activity* (2015); *La pizarra de Babel* (2012); *Brain states: top-down influences in sensory processing* (2007); *The neural code for written words: a proposal* (2005).

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Mr. Marcos Lumen, born in Buenos Aires 49 years ago, manufactures light frames. Many years ago, the Lumière brothers invented cinema, which is nothing more than projecting light through a film. A scientific study shows that these supposed coincidences are not such: "Dennis" tend to be dentists, "Lawrence" tend to be lawyers, and in general people are more likely to pursue professions that resonate with their name. Sometimes a mere gesture, a sound, or a glance sets the course of our lives. Jorge Luis Borges "sees" Jacinto Chiclana as tall and upright, capable of not raising his voice and risking his life, just from what that name signifies.

Marcos built the boxes for the screens in this exhibition. It is his way of organizing light in matter, of fabricating the outline of what we see, the exact boundary between the eye and the world. It was precisely this same premise that set us in motion when we began to investigate, in "The Story of the Eye," how the gaze constructs reality. This text is our way of celebrating this coincidence, of thanking an entire experimental and artistic laboratory, a diverse group of people who for twenty years, in universities and workshops, have been programming, welding, filming, framing, lighting, setting up photography sets, processing data, drawing, painting, printing, looking, hanging, and looking and looking and making the invisible visible.

Main Titles The Wall of Gazes

Mariano Sardon - Mariano Sigman
Curator: Valentin Vallhonrat

Observers:

Lucia L. Ariel B.
Martina L. Francisco T.
German I. Magdalena K.
Fabiana B. Fabián R.
Lucia K. Daniela F.
Susana R. Jose Z.
Mariano S. Alejandra B.
Cecilia C. Mora B.
Lucia C. Mariano S.
Carlos S. German I.
Flavia L. Noemi C.
Eugenio L. Veronica W.
Nicolas S. Graciela T.
Eva S. Carlos M.
Catalina B. Mbaie D.
Lena B. Moru D.
Santiago T. Bruno M.
Damián C. Sebastian J.
Camila C. Carlos M.
Perla W. Guadalupe A.
Nahuel R. Gabriela G.
Marcelo A. Mariana W.
Tomás L. Lautaro S.
Paula M. Veronica W.
Paula D. Mauricio G.
Pedro A. Analía D.
Katja W. Debora S.
Mariangeles C. Rosana P.
Mercedes E. Diego G.
Hernan D. Amilcar M.
Svetlana K. Ignacio F.
Cesar M. Patricia S.
Alejandra N. Mami G.
Catalina M. Diego R.
Adriana M. Tamara S.
Sarah P. Leo N.
Hernán D. Cintia M.
Diego B. Claudia V.
Clara L. Carolina L.
Sebastián J. Claudia C.
Gala G. Carlos S.
Rodrigo A. Veronika V.
Marcos T. Natalie L.
Joaquin B. Patricia H.
Rita M. Benito M.

Valeria S.
Victoria M.
Alejandro P.

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Lena Bender
Marino Maitin.
Eva Sardon Puig
Olaff Albrecht (tito)
Laura Allende
Mora Garzón
Ayelén Cocoz
Sofía Allende
Micaela Atencio
Vera Schwarzapfel

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Amilcar Malatesta.
Patricio Martin Alanis
Nicolás Miguez
Luján Muñoz Galaz

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Veronika Liebl
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Gerfried Stocker
Olga Shishko
Elena Rumyantseva
Ariel Benzacar
Lena Holub
Orly Benzacar
Mora Benzacar
Dario Dalla Lana
Daniela Ferretti
Francesco Pandian
Cristina Pandian
Alina Stulikova
Marco Trevisan
Rodrigo Alonso
Anne-Sophie Dusselier

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This project was exhibited in different versions at:

"Damnatio Figurae". Spazio Sant'Agnese. Padova.. 2025
"Arteonica". Museum of Latin American Art Los Angeles. 2024 - 2025.
"Hyperobjetos". Círculo de Bellas Artes de Madrid. 2024.
湾区偏南 数字艺术大. Art Competition ShenZhen. 2023.
"Who Owns the Truth". Ars Electronica Linz.. 2023.
27th International Symposium on Electronic Art, ISEA Barcelona. 2022.
ARCO/BEPP Collection. Ars Electronica. Linz. 2019.
科技艺术 40 年：从林茨到深圳. Ars Electronica ShenZhen. 2019 - 2020.
New Art Foundation. Arts Santa Mónica. Barcelona. 2019.
"Out of the Box". Ars Electronica 2019. Linz.
ARCO/BEEP 2019 Prize, ARCO Fair, Ruth Benzacar Gallery. Madrid. 2019.
"Naturaleza y Ficción". Galería Pilar Serra. Madrid. 2018.
"Открытие, открытие". Hlebozavod Center for Contemporary Culture. Vladivostok. 2018.
"Morfológia Pohľadov", Tabacka Kulturfabrik. Kosice. Slovakia. 2018
Ars Electronica Berlin. Volkswagen Group Forum. Berlin. 2017.
"Intuitions". Palazzo Fortuny, 57º Biennale di Venezia. 2017
"Das Andere Ich". Ars Electronica, Gallery Spaces, Linz. 2017.
Artissima 2017, Artericambi Gallery. Turin. 2017.
Art Verona 2017, Artericambi Gallery. Verona . 2017
"Morfológia di Sguardi". Artericambi Gallery. Verona. 2017.
"Человек как птица" Museo Pushkin en la 57º Biennale di Venezia. 2017.
"Sala de Lectura". Galería Ruth Benzacar. Buenos Aires. 2016.
Vermelho Gallery Sao Paulo - Ruth Benzacar Gallery. 2015.
"Цифровые Сны". "Digital Dreams". Museo Pushkin Moscú. 2014.
AIPAD Photography Show, Bryce Wolkowitz Gallery. New York. 2014.
Museo Lazaro Galdiano, Madrid. 2014.
"Total Recall". Ars Electronica. Linz. Austria. 2013.
PULSE Miami. Bryce Wolkowitz Gallery. Miami.. 2013
Bryce Wolkowitz Gallery, New York. 2013.
Fundación PROA. Buenos Aires. 2013.
"Biomediaciones". Centro Nacional de las Artes. Mexico DF. 2013.
"Cero Absoluto". Galería Ruth Benzacar. Buenos Aires. 2012.

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Trotec Laser Machines
Linearte