



LUIS GONZÁLEZ PALMA  
*Möbius*

*Through personal and universal visual stories, Guatemalan artist Palma explores the boundaries between photography and painting, emotion and reason, aesthetics and politics.*



Luis González Palma, *Möbius*, 2014, 20 x 20", photograph on canvas with acrylic paint and gold leaf, 1 of 1.

OPENING RECEPTION:  
Friday, May 9, 2025  
4 - 6pm

*Exhibition is on view May 9 - June 21, 2025*

Luis González Palma is among the most recognizable Latin American photographers. The early work he is canonized for address the difficult past of his birth country of Guatemala and its people. This history of engagement spans topics from the colonial plight of the Mayan people to the legacy of the civil war and "the disappeared." González Palma employs the intimacy of portraiture, weight of the gaze, and qualities of chosen materials to drive meaning in his work. But this is only the beginning.

*Möbius* is a diverse and open-ended series, which began in 2013. The artist embraces, destroys and rebuilds upon structures he built up for himself over 40 years, beginning with his own iconic work. Luis González Palma has been celebrated for symbolism, portraiture, and photography. To reduce him to these realms is to underestimate his profound dialectic. To break away from the confines of his own past, through *Möbius* González Palma seeks to reinvent and renew his vision and its perception by others.

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LUIS GONZÁLES PALMA, *Möbius*, 2019, 11.75 x 11.75", photograph on canvas, bitumen, gold leaf, edition of 5 (each is a unique variant)



LUIS GONZÁLES PALMA, *Möbius (Joven Alado - Winged Youth)*, 2019, 11.75 x 11.75", photograph on canvas, bitumen, gold leaf, edition of 5 (each is a unique variant)

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*Möbius* builds upon a mathematical concept discovered by German scientists in 1858. The Möbius strip is an infinite loop, created from a linear plane with a quarter-twist (odd numbers of twists greater than one, or a knotted centerline). It is both a non-orientable object and a fixed surface. Its interior cannot be differentiated from its exterior. This mathematical discovery has been employed by famed artists from M. C. Escher to Salvador Dalí, Julio Cortazar, and principally for González Palma, Brazilian artist Lygia Clark.



LUIS GONZÁLES PALMA, *Möbius*, 2016, 20 x 20", photograph on canvas with acrylic paint, mounted to museum board, edition of 1 unique

Photography is an enigma, its beauty a disguise trapped in the frame of an image which offers as many readings as viewers who look upon it. González Palma's *Möbius*, and work made thereafter, are theoretical, phenomenological experiments. These threads of interest expand and reinvent. In *Möbius* González Palma deconstructs the history of (his own) existence evidenced by his works and builds upon it from scratch. *Möbius* breaks through itself to discover something new, with seemingly opposing visual language- realism and abstraction. Opposition becomes continuum. Destruction becomes creation.



LUIS GONZÁLES PALMA, *Möbius*, 2014, 20 x 20", photograph on canvas with acrylic paint, edition of 1 unique

In *Möbius* symbolism and metaphor fall apart, fragment, play allowing new dialogs to be written through what the artist describes as lyrical abstraction. Palma begins with what we know- his early portraits in traditional style- hand painted prints- stained by a wash of bitumen, except for eyes that glare back at us, locking our gaze in theirs. He then integrates geometric abstraction- shapes, lines, planes rendered in gold leaf or acrylic paint. Some works opt for a lighter wash over the traditional sepia-colored bitumen, a substance used from pre-history to current day in construction and waterproofing. Visual integration of realism and geometric abstraction- figuration and raw form- intersect. Choices feel both fragmented and harmonious.



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The result is hypnotic, rhythmic, spectral- we can almost hear the melody of silence play through a watchful prolonged gaze like a tuning fork searching for the pitch of the universe. Hearing it in the silence. Seeing through the past into the future, written and unwritten through the language of one's own icons. Compositions play as new possibilities emerge.



LUIS GONZÁLES PALMA, *Conjugacion de intimidad: (Yo) No.2*, 2006, 10.5 x 20.25", Ambrotype, engraved glass, red velvet in artist's custom frame, edition of 10

The works in this exhibition, extend beyond the structural boundaries of a photograph, or a painting. They are metaphor, which underscores duality. The surface, physicality, the sculptural quality of the image, ever important to the artist, is underscored by *Möbius*. We are aware of the physicality of the image- the space it occupies in our plane, but this too only stands in to reference unrecordable fluid emotion. We must learn to doubt and not take anything for granted. Whatever our certainties, *Möbius* asks we examine everything again with fresh eyes.

**Luis González Palma** was born in Guatemala and lives in Cordoba, Argentina. He studied architecture and cinematography at the Universidad de San Carlos de Guatemala but chose to focus on photography. Since 1989, his work has been collected internationally and shown in more than 58 expositions throughout the Americas and Europe, including at Les Rencontres de Arles (France), the 49<sup>th</sup> and 51<sup>st</sup> Venice Biennials (Italy), Fotobeinal de Vigo (Spain), XXII Biennial in Sao Paulo (Brazil) and the V Biennial in Havana (Cuba). Palma lives and works in Cordoba, Argentina.

(\* Text courtesy of jdc Fine Art)