

Reality is no longer what it used to be and for some time now, it has ceased to be the way it is portrayed. Throughout the last century, the belief that matter and reality shared a precise correspondence crumbled as it was attacked on various fronts. First physics put us face to face with the relativity of time and space, then the social sciences showed us that language determines the way we construct our perception of the world, and in the final decades, technology has been enveloping us in spheres where virtuality in many ways seems to be more immediate and in different senses more real than the material presence of that same entity that is represented. An example of this is the friend on the other side of the world with whom we can speak through a social network or a videoconference, and it seems much more real than our neighbor, with whom we will probably never exchange even a good morning.

However, although since the time of rock painting, human beings perceived and communicated reality more as something feared or desired, and not from a materiality that is always incomplete and illusive, photography continues to evoke the expectation of objectivity. At the same time it allows it to occupy a privileged place as a result of its verisimilitude, it subjects it to particularly harsh demands concerning its capacity for representation. But **what happens when that same reality is constructed, just as nowadays, more as a territory of shared subjectivities? How can this everyday virtuality of ours be captured in images in which each evocation allows us to go back over the disturbing mysteries and surprises of childhood, each scene tells us some fantasy charged with symbols, but whose moral goes beyond us, and each corner opens doors to improbable, if not impossible, landscapes?**

Alternate Realities

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