

Montserrat Soto

Anónimos
Rooms 1 & 4

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MONTSERRAT SOTO



Montserrat Soto (Barcelona, 1961) is a Spanish artist whose practice focuses on photography, video installation, and the artist's book. She lives and works in Gumiel de Izán (Burgos). She is represented in the collection of Es Baluard Museu.

She studied at Escola Massana in Barcelona and at the École Supérieure d'Art de Grenoble, where she moved in 1990, later validating her studies in Paris.

Her work weaves a network of interactions around the concept of space as a site of experience and transition, where memory confronts the dynamic nature of reality. Her practice is structured along two main lines: the "Spaces of Art," which examine the relationship between art and its spaces of creation, storage, and display—as in the series

Archives of Archives (1998–2006)—and "Landscape through Travel," which explores empty places and landscapes where human presence is suggested through memory, as in *Doom City* (2005) or *Traces* (2004).

In 2005, she presented *Tracking Madrid* at Museo Nacional Centro de Arte Reina Sofía, using Flexible Media Tools technology to record the city's urban transformation.

In 2019, she was awarded the National Photography Prize for her "concern with ecology and memory." That same year, she also received the Lifetime Achievement Award from Fundación ENAIRE.

Her work is included in the collections of national and international museums and institutions.

Sobre el proyecto

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The selection of works brought together in this exhibition by Montserrat Soto (Barcelona, 1961), produced between 1996 and 2001, marks a key moment in her career, in which the artist consolidates a line of inquiry focused on perception, space, and the construction of the gaze.

Far from understanding photography as a recording device, Soto conceives it as a mechanism of mediation. What appears in her images is not reality itself, but a displaced, filtered, reconstructed reality. The photographic image functions simultaneously as “pseudo-presence and a sign of absence.” This tension—between what is there and what is missing—constitutes one of the fundamental axes of her work.

In these works, the viewer occupies a central position. The systematic absence of human figures does not imply emptiness, but rather a direct invitation to the symbolic occupation of that space. The work is not complete without the presence of the body that moves through it: it is in this activation that the image acquires its full condition as experience. It is not, therefore, a matter of passive contemplation, but of traversing, inhabiting, and projecting oneself.

Presented in large formats, the images expand toward an almost installation-like dimension that intensifies this physical relationship, placing the viewer within the field of the work rather than in front of it.

One of the recurring elements in this period is the appearance of structures that act as limits: thresholds, openings, or incomplete architectures. These “barriers” do not function solely as physical obstacles, but as perceptual devices that intensify the gaze. By preventing direct access, they generate a paradox: the more the passage is blocked, the more the imagination is activated, pushing the

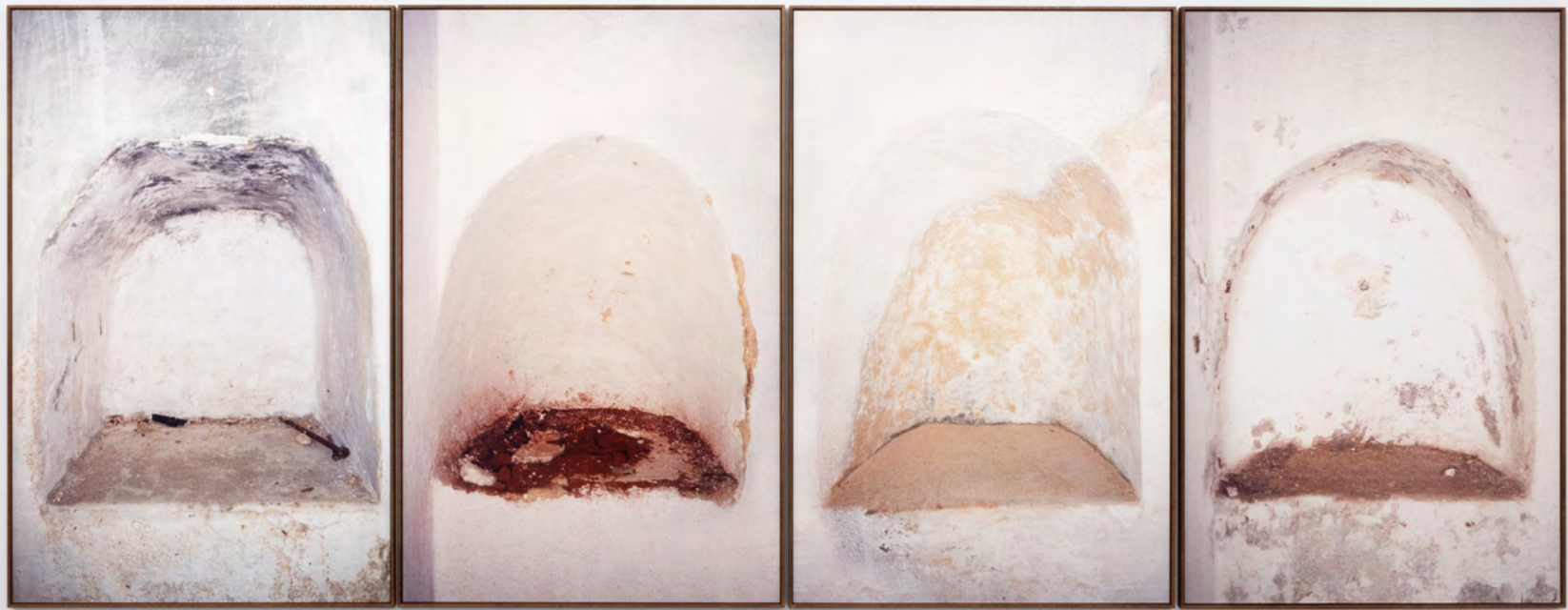
viewer to “see beyond what ordinarily meets the eye.”

In this sense, the motif of the arch—present in *Untitled (ARCOS)*—acquires a particularly significant dimension. The arch, like the frame, is not a decorative element but a threshold: a site of transition between the visible and the invisible, between what is shown and what remains out of frame.

From a formal perspective, these works also reveal a metalinguistic dimension: they do not only present spaces, but reflect on the very act of looking. As indicated in the essay, the photographic gesture can be understood as a “cut” in space and time, an interruption that both separates and constructs meaning. The image is therefore not a totality, but a fragment that points to both what it includes and what it excludes.

In this body of work, Soto articulates a practice that oscillates between the sensorial and the conceptual. Her images, seemingly silent, operate as activation devices: they invite a form of contemplation that is not evasive, but critical. The viewer does not simply observe, but confronts their own position within space, time, and memory.

Ultimately, these works pose a persistent question: what does it really mean to see? The answer does not lie within the image itself, but in the threshold that opens between it and the viewer.



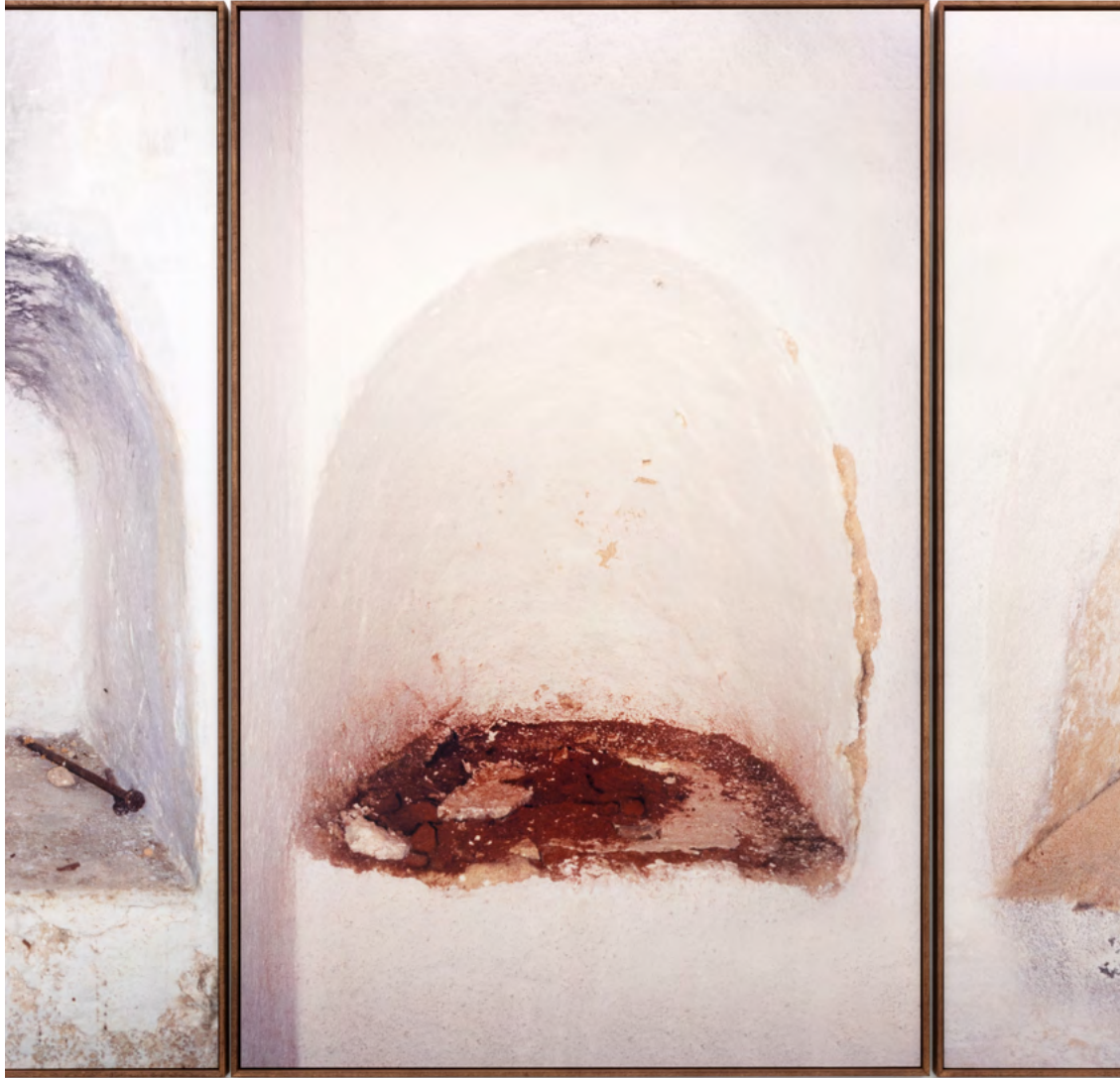


0196-0022
Anónimo I, 1996
Vintage C-print, mounted on Dibond. Box-
style wooden frame, no glass. Four-part
piece (quadriptych).
190 × 123 cm (each)
Unique piece.



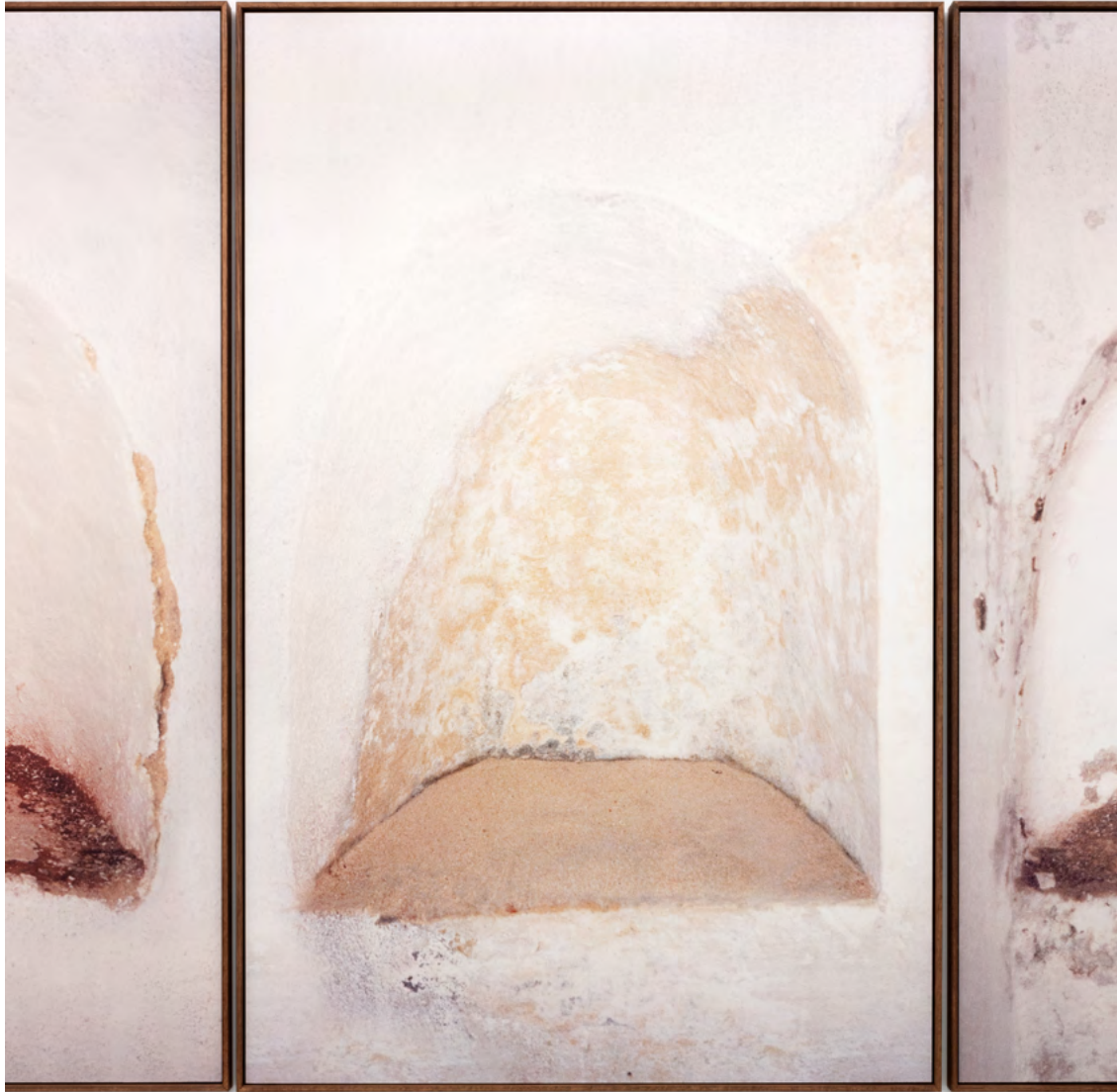






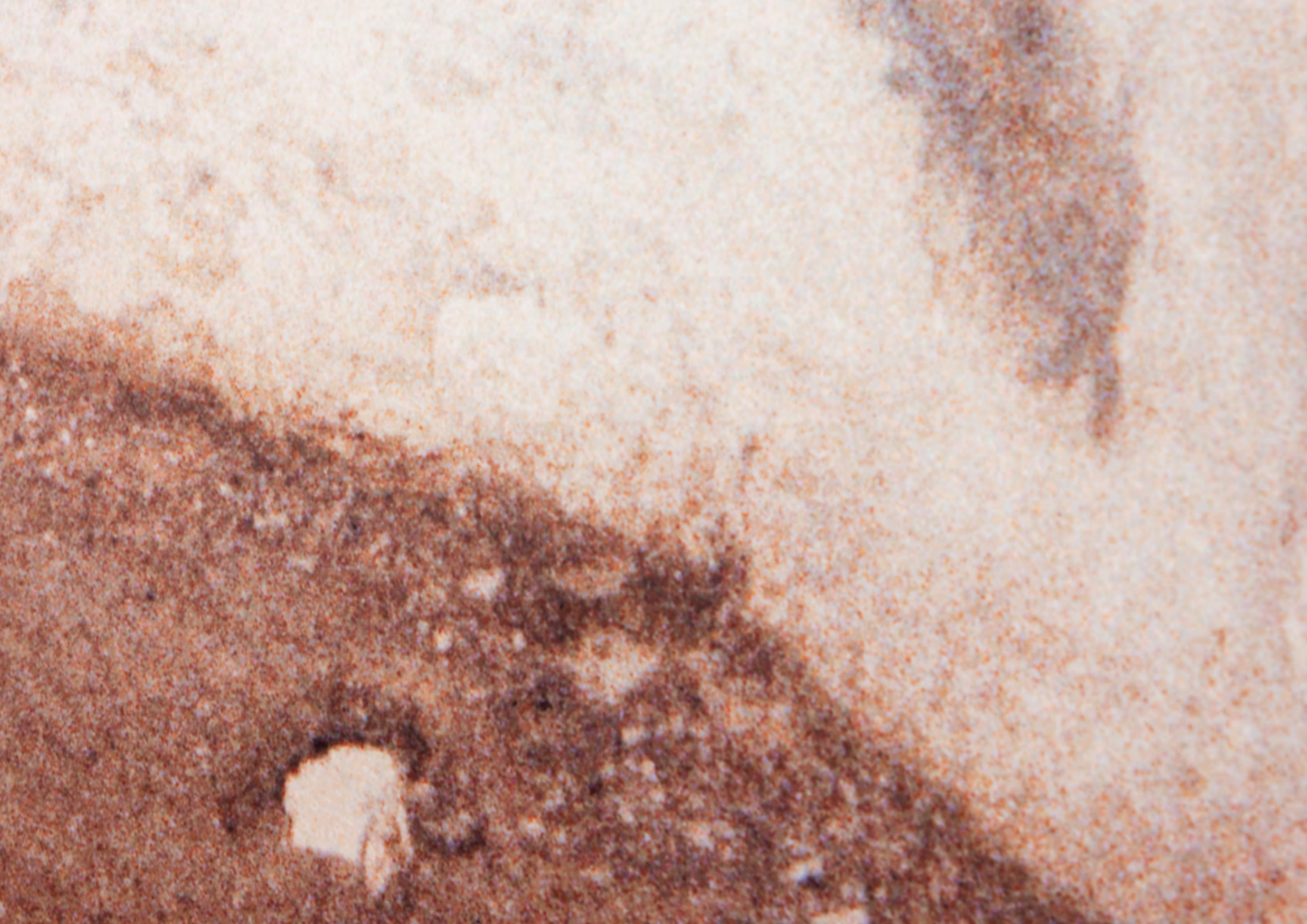














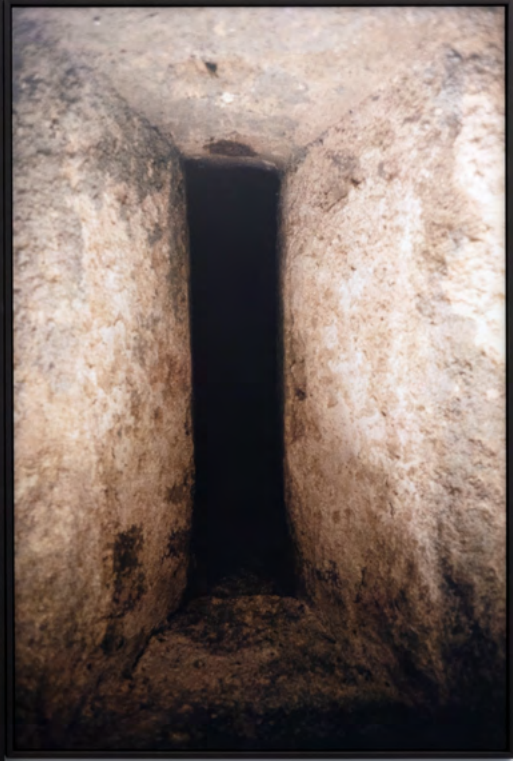


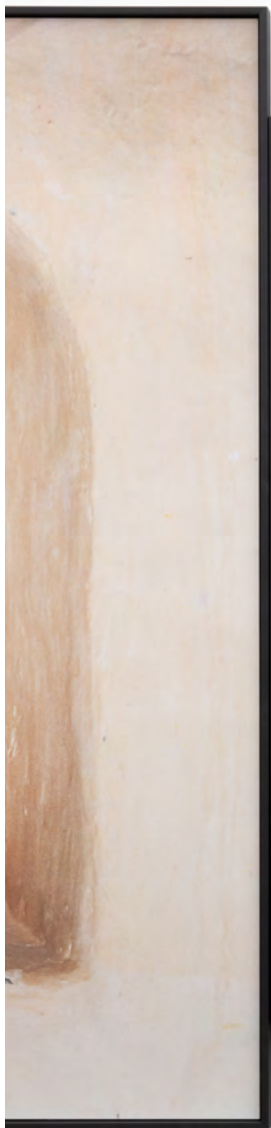
0196-0021
Anónimo III, 1996
Vintage C-print, mounted on Dibond. Box-
style wooden frame, no glass. Diptych.
187 × 225 cm (overall dimensions)
187 × 123 cm (left)
152 × 102 cm (right)
Unique piece.



















0196-0022
Sin título, 1996
Vintage C-print, mounted on Dibond.
Box-style wooden frame, no glass.
Unique piece.
Unique piece.
170 × 151 cm.









0196-0337
Sin título (ARCOS), 2001
Vintage C-print.
240 × 500 cm.
Ed. 2/3

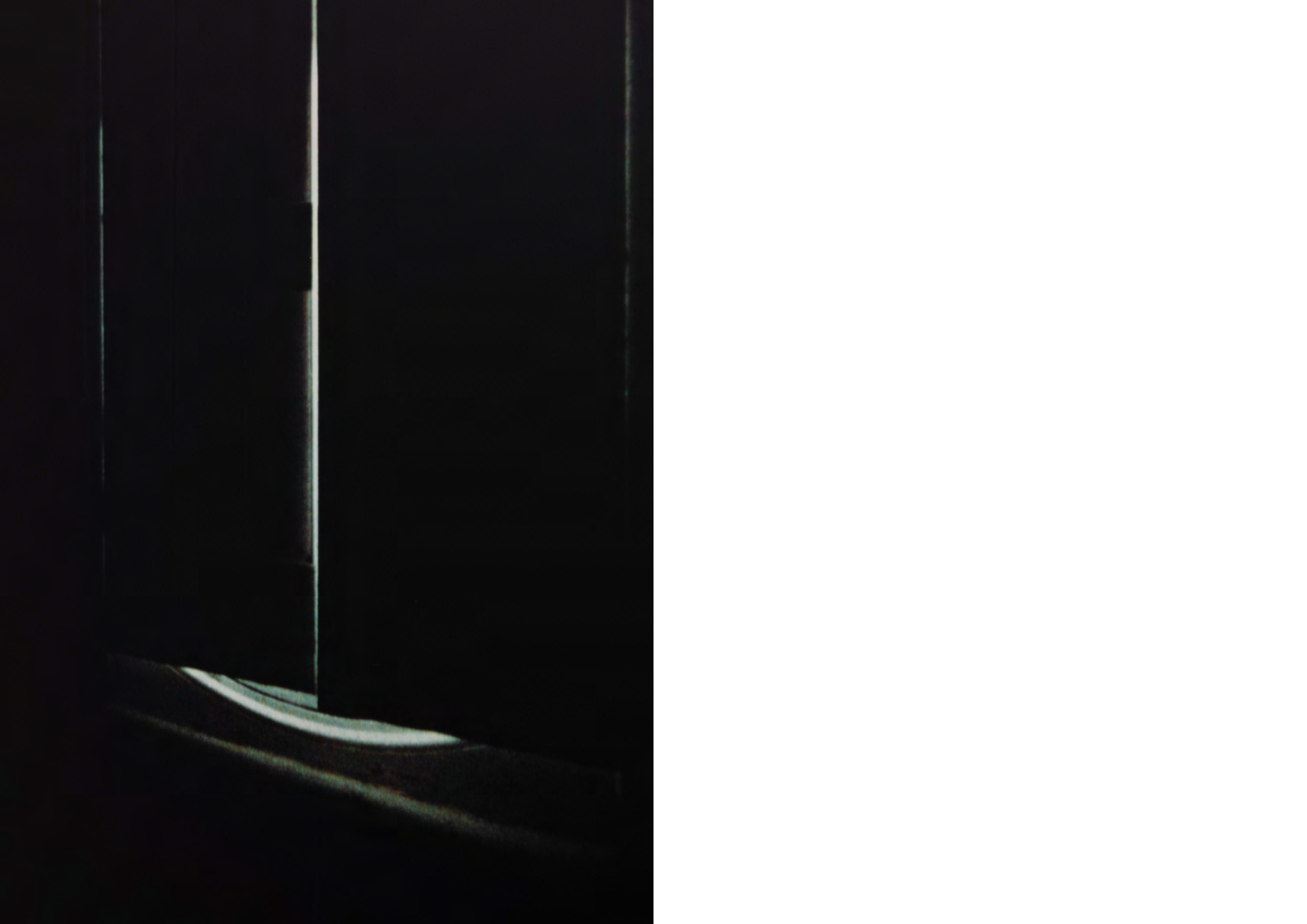






0196-0020
Ánonimo IV, 1996
Vintage C-print, mounted on Dibond. Box-
style wooden frame, no glass.
167 × 148 cm.





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