

RAFAEL DIAZ

ANONYMOUS



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BY RAFAEL DIAZ

'What I may see or hear in the course of the treatment or even outside of the treatment in regard to the life of men, which on no account one must spread abroad, I will keep to myself holding such things shameful to be spoken about'.

Hippocratic Oath (fragment), late 5th century BC

'I, sitting at my desk, certainly had the authorities to wiretap anyone, from you or your accountant, to a federal judge or even the president, if I had a personal email'.

Edward Snowden (video statement), 2013

In an age when technology allows to search through vast databases containing the private emails, online chats, browsing histories and social media activity of millions of individuals with no prior authorization, can anyone be anonymous anymore?

The 'Anonymous' series ponders about the ethical limits in the mining and trading of private information by individuals, corporations and governments, and the transgression of every person's fundamental right to privacy made in the name of national security, corporate profit or personal gain. And it does so from the singular perspective of an artist who is also a doctor, therefore bound to privacy by doctor-patient confidentiality, a fundamental principle of medical ethics which dates back to the Hippocratic Oath and allows the medical practitioner to diagnose and treat illness based on information given to them by the patient in confidence – information about the patient's state of vulnerability and their lifestyle which must be kept secret to safeguard the patient's dignity.

'Anonymous' is made up of a series of photographs of people whose identity is protected through the use of light and shadows. The people featured in the photographs are non-professional models, regular people I approached and recruited on the street for this specific project, who agreed to participate under the premise that their identity would be kept hidden - a mutual understanding that allowed them to expose themselves as they are during the photo shoot, human and vulnerable, not unlike the patients in my medical practice.

If a portrait is a representation of a person in which the face and its expression is predominant, these photographs are quite the opposite: non-portraits of sorts, where the models' likeness, personality and mood are purposefully concealed to both honor my commitment to keep their anonymity and denounce the continuous violation of people's right to privacy that is most commonplace nowadays.



ANONYMOUS II | Non-portrait I. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait II. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait III. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait IV. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait VI. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait VII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



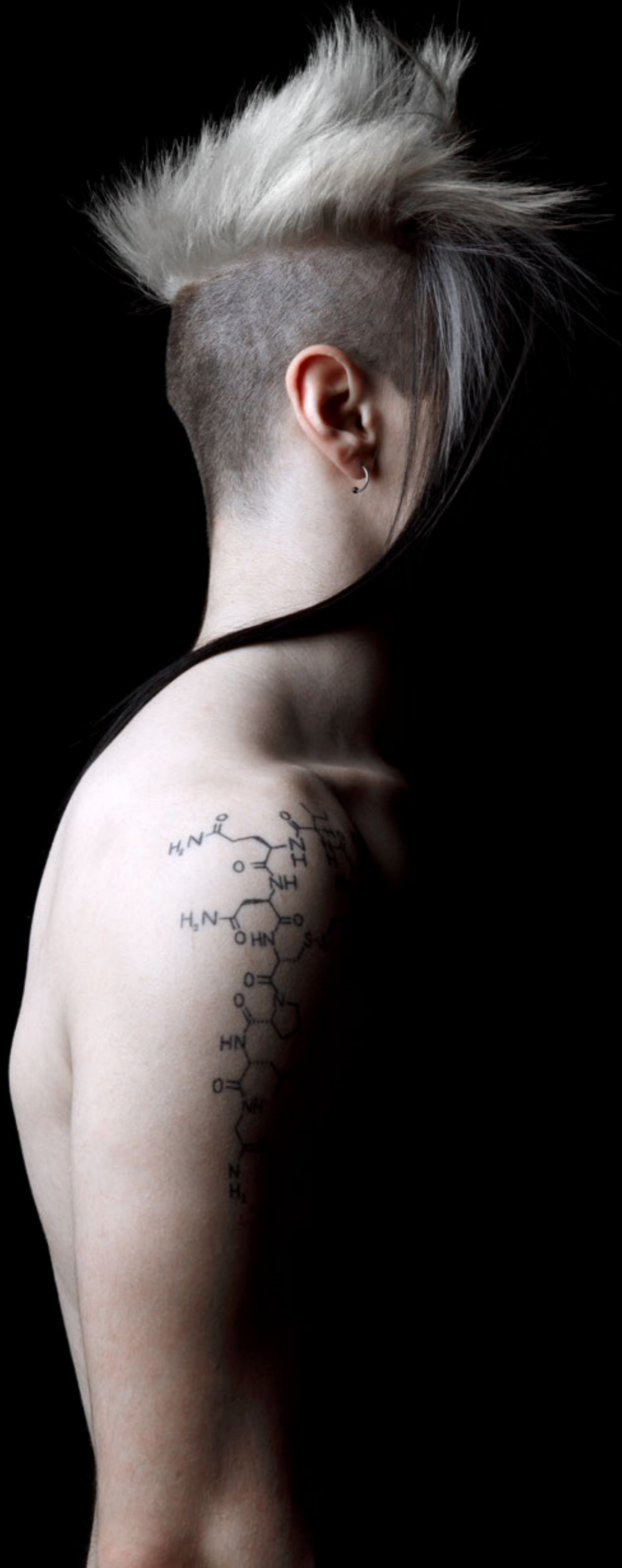
ANONYMOUS II | Non-portrait VIII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait IX. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS X | Non-portrait I. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XI. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XIII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XIV. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XV. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XVI. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XVII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS II | Non-portrait XVIII. 2015
47.2 x 35.4 and 35.4 x 26.5 inches, edition 5



ANONYMOUS V | Non-portrait V. 2015
61 x 35.4 and 45.7 x 26.5 inches, edition 5



Rafael Díaz (El Salvador, 1972)

A self-taught artist, Rafael Díaz is a Bachelor of Medicine and Surgery from the Evangelical University of El Salvador. He developed his early art work under the eye of renowned Salvadoran painter César Menéndez, and for a while combined the honing of his plastic art skills at the artist's workshop with his training in the medical field and the practice of medicine. Not coincidentally, his work as a doctor has a powerful influence on his artistic output, where human struggle in the face of disease and death is a recurring theme. Based in Spain since 2003, he has turned to photography as a medium to convey his critical view of the social issues he is in constant contact with as a medical practitioner, and to do so with a distinct artistic voice.

Selected Solo Exhibitions

2015. PHOTOESPAÑA. 'Anonymous'. Galería Álvaro Alcázar, Madrid
2014. 'Anonymous'. Dina Mitrani Gallery, Miami
2010. 'Visceral', ESFOTO, San Salvador
2008. 'Serie Plus'. Galería Tribeca, San Salvador
2008. 'Serie Plus', VH1. Zona Maco, México D.F.

Selected Exhibitions

2015. 'Antiretrovirals'. ARCO. Galería Álvaro Alcázar, Madrid
2014. 'X'. Museo de Arte de El Salvador (MARTE)
2014. PHOTOPA Colectiva de Fotografía, Ciudad de Guatemala
2012. 'Atuendo', ESFOTO. Museo de Arte de El Salvador (MARTE)
2011. 'La tarde que lo llevaron a conocer el hielo', ESFOTO. Centro Cultural de la Embajada de España, San Salvador
2008. Pintura Contemporánea Salvadoreña. Tribeca, San Salvador
2008. Arte Contemporáneo Latinoamericano. Fundación Artecovi, Madrid
2006. 'Crismas Apócrifos'. Instituto Europeo de Diseño, Madrid
2005. 'Pisotearte', Tektun TV, El Escorial
2004. 'Bokin in bok', Blank Magazine de Arte y Cultural Digital, Madrid
2000. Pintura Contemporánea Salvadoreña. Galería Vilanova, San Salvador
1998. I Bienal de Pintura Salvadoreña. Centro Cultural de la Embajada de España, San Salvador
1995. Paisaje y Figura Humana II. Cultural los 44. Santa Ana, El Salvador
1995. Paisaje y Figura Humana I. Patronato Pro-Patrimonio Cultural, San Salvador

Collections

2014. 'Anonymous'. Robert S. Wennett and Mario Cader-French Collection
2012. 'Exitus'. Sala de Arte Contemporáneo, Museo de Arte de El Salvador (MARTE)

Awards

2008. VH1 Award. Miami
1996. Mention of Honor. XI Certamen Nacional de Pintura Palmares Diplomata, San Salvador
1995. Second prize. X Certamen Nacional de Pintura Palmares Diplomata, San Salvador

Galleries

Galería Álvaro Alcázar, Madrid. <http://www.galeriaalvaroalcazar.com/initial-page.htm>
Dina Mitrani Gallery, Miami. <http://www.dinamitranigallery.com/>

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