

Void of human habitation, a patina of self-identity emerges from abandoned structures and substitutes the original man-made baptisms of name and function. These spaces anthropomorphize when they are empty.

When we enter them, they die.

With our presence they become shells for the habitation of our consciousness, and their essence retreats. Such structures exist for themselves only when they are empty.

They live in a realm that shows itself and at the same time with draws from us. Their acquired conscious-

ness is like a horizon that defines itself by what we see, but also more largely by what remains veiled This series was developed on the island of Gunkanjima in Japan, and in the town of Kolmanskop, in Namibia. In Kolmanskop I used self-portraits.

Gunkanjima mined coal from the seabed. In 1956 it gained, and still holds, the record of most densely populated place on the planet, at 85,000

persons per square kilometer.

In Kolmanskop miners literally picked diamonds from the surface of the desert. Its expanse was so vast that population density was less than two persons per square kilometer.

Although now removed

from mainstream social memory, both were cradles to well known corporate empires –DeBeers and Mitsubishi—and both at one time used slave labor to prosper.



















































Onder in my whiskeyglas Kolmanskop, Namibia, 2006











El Naranjo













Yagua Kolmanskop, Namibia, 2009











Zapican Kolmanskop, Namibia, 2009







Conmigo Mismo Kolmanskop, Namibia, 2009







La Llave de Todo lo Celestial Kolmanskop, Namibia, 2009







No Necesito Silencio Kolmanskop, Namibia, 2009







Albertío Kolmanskop, Namibia, 2009







Detruire, Dit-elle Gunkanjima, Japan 2008







Pas de regarde, pas de questione Gunkanjima, Japan 2008







C'est tout







Aujourd'hui je regarde Gunkanjima, Japan 2008







Au revoir Hashima Gunkanjima, Japan 2008



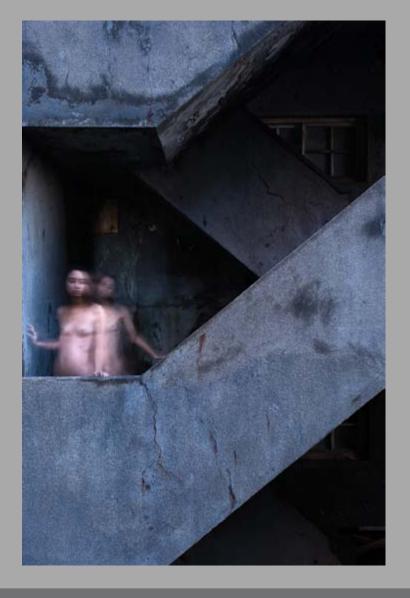




Je passe inapercu Gunkanjima, Japan 2008



Pour venu me voir Gunkanjima, Japan 2008







L'homme assis Gunkanjima, Japan 2008







Patience Gunkanjima, Japan 2008





□ On Paper

∨ Production

Negatives: 35mm DSLR

Media: Ink-jet on baryta paper All images printed by the artist

- ☑ Dimensions
 14x21 inches /41x53cm
- □ Signature
 □

Signed on back with carbon penci

∠ Edition

5 prints per image

2 print tests

y On Glass

√ Production

Negatives: 35mm DSLR

Media: Ink on glass

Base: Concrete and vaseline Light: LED on aluminum rail

√ Dimensions

Glass: 14x21 inches /41x53cm

Base: 3x25x3 inches /8x63x18cm

∨ Edition

3 per image







✓ Jan Smith

Born in Mexico City, Jan is selftaught in photography. Originally he studied business and spent 15 years as an entrepreneur. In addition to photography, climbing and travel occupy important spaces inhis life.

✓ Individual Shows

2010

- Pop. Density, Galería Epson México D.F
- Nouadhibou, Galeria Mesa Fine Art, Dominican Republic
- Pop. Density, Espacio AF Polanco, México D.F.
- Ausencia y Ábandono, Galeria Eduardo Fernandes, São Paulo
- Gunkanjima, Patio de la Fototeca, Zacatecas, México.
- Gunkanjima, Galeria Bateau Mouche, Toluca, México.
- Gunkanjima, Galeria Ibero, Puebla, México.

2009

- Gunkanjima, Espacio Cultural Japón, México D.F.
- Pop. Density, Galería Nina Menocal, México D.F
- Nouadhibou, Galería Conejo Blanco, Mexico D.F.

2008

• Nouadhibou, Galería Piso 51, México D.F.

2007

• Ausencia y Abandono, Galería Uno, México D.F.

□ Group Shows

2010

- Casa Francia. México D.F.
- Mexico Vivo. Museo Arte Moderno. México D.F.
- SP-Arte, São Paulo
- Galeria Conejo Blanco, México D.F.
- Galería Epson México D.F.

2009

- Burn Gallery, New York
- Sema Topaloglu Studio, Istanbul
- Espace Dupon, Paris

2008

- Casa Cor, São Paulo
- Atelier Art Gallery, Miam

2005

• Club Fotográfico Mexicano, México D.F.



















