

That light from between the mountains

Text by Mercè Alsina for the exhibition in CC Casa Elizalde (Barcelona) 18/09 - 15/11/2025

With the project *“That Light Between the Mountains,”* Albert Gironès (Valls, 1995) explores humanity’s fascination with the unknown and its attraction to an unfathomable universe, accompanied by the promise of a transformative experience. This desire for transcendence — to find profound meaning in our mortal lives — distances itself from both the mechanisms of belief and those of scientific knowledge, as the sociologist Bruno Latour has argued.

The artist approaches the subject in two phases. In the first, he examines the Miracle of the Sun, a phenomenon he himself has experienced in his hometown of Valls, and looks more closely at its connection to the Marian visions documented since 1981 in Medjugorje (a town in present-day Bosnia and Herzegovina), about which he has first-hand information through a friend of his grandmother.

In the second phase, he turns to the UFO phenomenon, specifically through a photograph taken by Pep Climent in 1979 at Puig de l’Ofre, near Sóller.

Both phenomena — Marian apparitions and UFOs — are connected to the possibility of extraterrestrial life, something neither proven nor disproven by science today. The potential of such experiences has generated abundant literature throughout history and has most likely become integrated into various myths and belief systems, or continues to raise questions — for example, whether demonstrable facts and faith are compatible. Albert Gironès explores this relationship through the narratives of art which, in the words of filmmaker George Lucas, not only tell the story of a society but also articulate the shared beliefs that hold it together. Ultimately, as historian Yuval Noah Harari suggests, contemporary humans live in a dual reality: one objective, the other imagined.

In this way, Albert Gironès opens the door to a speculative form of knowledge that could be considered an heir to the myth-making thought of ancient times — a mode of thinking that, although shaken by the demonstrative drive of science, continues to hold its ground. Through this, the artist makes a case for experiences that, beyond the certainties of faith and science, immerse us in processes of personal transformation that alter our condition of existence.

However, Gironès places emphasis less on the construction of narrative than on the construction of the image that sustains it. Through his experimental fieldwork in both

geographical locations, the artist demonstrates photography's failure to translate reality into information: on the one hand, it is incapable of capturing the extraordinary visual experience reported by devotees in Medjugorje; on the other, it contributes to the creation of anomalous images derived, in this case, from a technical error — an unintended reflection in the Sóller photograph. This testimonial failure, however, ultimately acknowledges the power of fiction to construct the reality in which we humans live.

Thus, the scientific verification of the images is not an attempt to cast suspicion upon them, but rather to reclaim photographic technique as a mechanism for generating new imaginaries in which visual anomalies produced both by the photographic apparatus and by the human visual system converge. With this project, Albert Gironès affirms that the need to create new mythologies has not ceased.

The exhibition includes photographic images and videos from the two locations he has investigated, as well as documentation on both phenomena, allowing viewers to trace a conceptual map of the entire process. It also features a model of the demonstrations of the photographic experiment carried out in Sóller, constructed with the contribution of astronomical knowledge to determine the exposure points needed to capture the images.