

The image features a dramatic landscape with a cloudy sky, a grassy foreground, and three vertical pillars of light in blue, red, and orange. The pillars are positioned in the foreground, and the sky is filled with soft, golden light. The overall mood is ethereal and contemplative.

# INTANGIBLE

by Carlos Limas  
2023

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**“Intangible,”** encapsulates a visual narrative that transcends our conventional sense of perception. This collection of digitally manipulated images portrays people and places, wherein patterns of lines extend in diverse directions from central subjects. The assessment of different color palettes, ranging from vivid and saturated tones to a more neutral, almost monochromatic palette, adds layers of emotion and depth to this visual experience.

My photographic journey unfolds along the back roads of the Rio Grande Valley, which began upon my return from Monterrey, México in 2013. Initially uncertain about the purpose of my endeavor, I crisscrossed continuously these very close and familiar landscapes. As years passed and the quest for inspiration seemed elusive, a profound realization took hold of me: “The more I look, the less I find”. In acknowledging the futility of my relentless pursuit, I chose to pause, to stand still, stripping away movements, memories, and the cacophony of ideas in my head, reducing it all to zero. In this moment of profound Stillness, I understood that the essence I sought wasn’t discovered through relentless searching but by stepping back, and embracing this quiet, private, and intimate state of contemplation of what lay stoically in front of me. It was in this introspective state that the invisible landscape revealed itself. Abandoned homes and weathered structures along the roadside emerged as silent storytellers. This revelation forged a powerful paradox of time, which forces me to unravel the intricate tapestry that binds the past, present, and future.

In “Intangible,” the Future and the Past emerge as elusive and ethereal entities, one awaiting manifestation, the other forever departed – a perpetual transition echoing the complex dance of existence. Our tangible reality is confined to the Here and the Now, a continuous slipping away through time, extending toward the vast expanse of infinity or the quiet embrace of oblivion. The collection contemplates the transience of our existence and the delicate balance between presence and absence where the complicity between pixels and seconds vanishes in silence. The singular evidence of our fleeting journey is encapsulated in a photograph, a visual testament to a moment that, too, is destined to fade away.

“Intangible” acts as a visual contemplation of the fleeting nature of our existence, encouraging viewers to reflect on the intricate interplay of time.

**“Intangible”** resume una narrativa visual que trasciende nuestro sentido convencional de la percepción. Esta colección de imágenes manipuladas digitalmente retrata personas y lugares, donde patrones de líneas se extienden en diversas direcciones como uno de sus temas centrales. La presencia de diferentes paletas de colores, que van desde los tonos vivos y saturados hasta paletas más neutras, casi monocromáticas, añade distintos niveles de emoción y profundidad a esta experiencia visual.

Mi viaje fotográfico se desarrolla a lo largo de los caminos secundarios del Valle del Río Grande, que comenzó a mi regreso de Monterrey, México en el 2013. Inicialmente inseguro sobre el propósito de mi esfuerzo, atravesé continuamente estos paisajes tan cercanos y familiares. A medida que pasaban los años y la búsqueda de inspiración parecía esquiva, una profunda conclusión se apoderó de mí: “Cuanto más busco, menos encuentro”. Al reconocer lo ineficaz de mi incesante búsqueda, elegí hacer una pausa, y detenerme, sin movimiento alguno, los recuerdos y la cacofonía de ideas en mi cabeza, reduciéndolo todo a cero. En este momento de profunda quietud, comprendí que en esencia lo que buscaba no la descubriré a través de esta búsqueda incesante, sino al momento de dar un paso hacia atrás y dejarme llevar por un estado de tranquilidad y contemplación, tanto íntimo como personal de lo que estoicamente se presentaba frente a mí. Fue en este estado introspectivo donde se reveló un paisaje invisible. Casas abandonadas y estructuras desgastadas a lo largo de la carretera emergieron como narradores silenciosos. Esta revelación forjó una poderosa paradoja del tiempo, que me obliga a desentrañar el intrincado tapiz que une el pasado, el presente y el futuro.

En “Intangible”, el Futuro y el Pasado emergen como entidades esquivas y etéreas, una esperando manifestarse, la otra desapareciendo para siempre: una transición perpetua que hace eco de la compleja danza de la existencia. Nuestra realidad tangible se limita al *Aquí y al Ahora*, un continuo escape a través del tiempo, que se extiende hacia la vasta extensión del infinito o el silencioso abrazo del olvido. La colección contempla la fugacidad de nuestra existencia y el delicado equilibrio entre presencia y ausencia donde la complicidad entre píxeles y segundos se desvanece en el silencio. La singular evidencia de nuestro fugaz viaje está resumida en una fotografía, un testimonio visual de un momento que también está destinado a desvanecerse. “Intangible” actúa como una contemplación visual de la naturaleza fugaz de nuestra existencia, invitando a los espectadores a reflexionar sobre la intrincada interacción del tiempo.





La Quema, 40"x40", Digital Photography, 2023





Son, 16"x16", Digital Photography, 2023





**Grulla-Grulla-Grulla**, 16"x16", Digital Photography, 2020





Spicy Pecan, 16"x16", Digital Photography, 2023





**Gas Station**, 16"x16", Digital Photography, 2023





**Raspas**, 16"x16", Digital Photography, 2023





Loreto, 16"x16", Digital Photography, 2023





**Green Stripes**, 16"x16", Digital Photography, 2023





**Blue Harlingen**, 16"x16", Digital Photography, 2023



Red Raymondville, 16"x16", Digital Photography, 2023





Hidalgo, 16"x16", Digital Photography, 2023



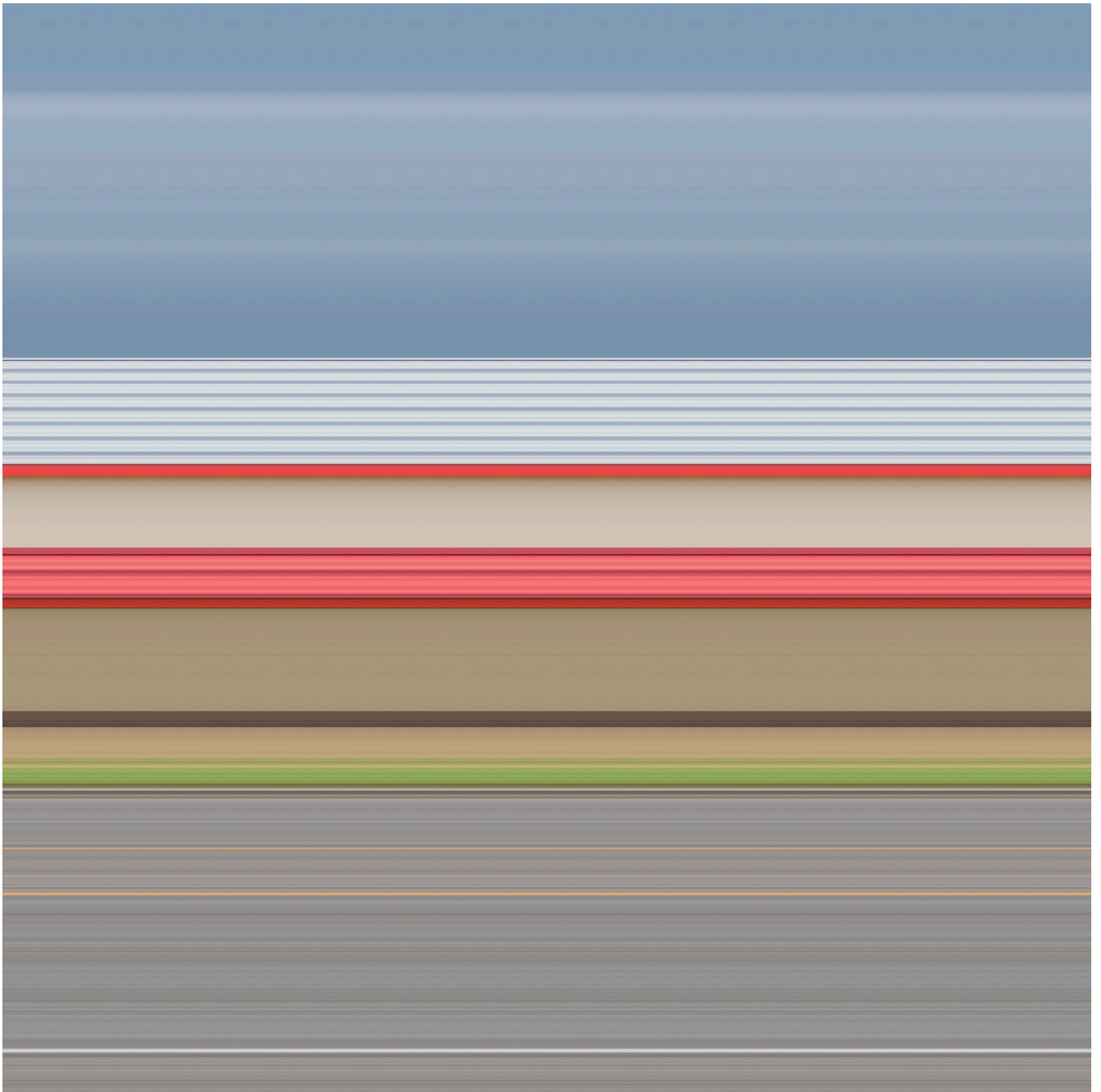
**Bus**, 16"x16", Digital Photography, 2023





X, 16"x16", Digital Photography, 2023





**Time & Space**, 16"x16", Digital Photography, 2023



GeT Friend, 16"x16", Digital Photography, 2023



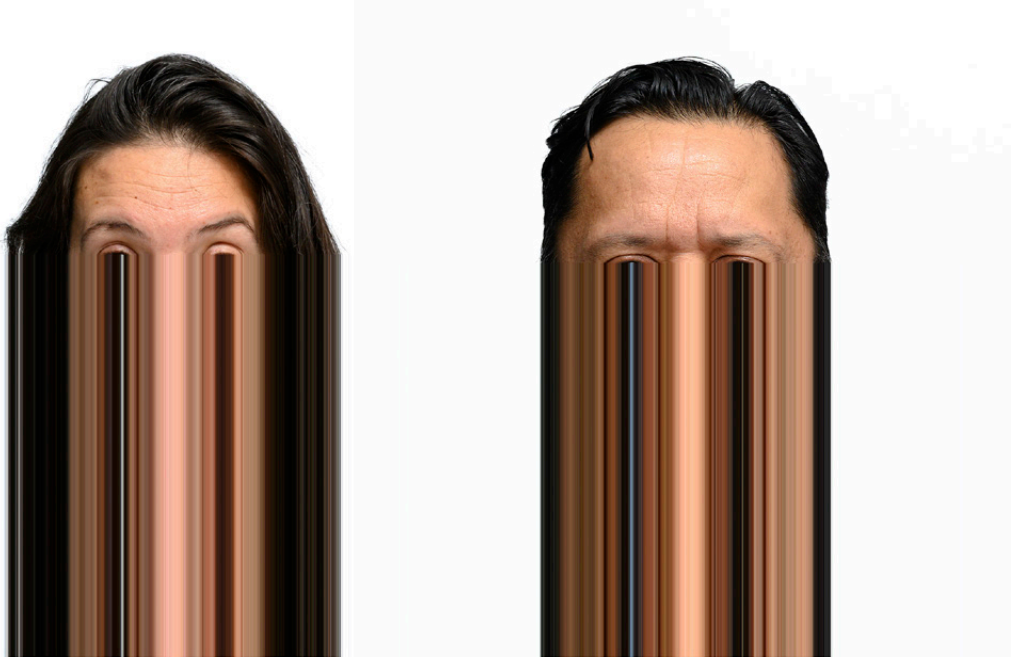


White Church, 16"x16", Digital Photography, 2023



Santa Rosa, 16"x16", Digital Photography, 2023





**Pareja**, 16" x 16", Digital Photography, 2023

## Bio

Carlos Limas

(b.1970, México)

Limas received a Bachelor of Arts (BA) in Graphic Design from the Instituto Profesional de Arte y Diseño, Monterrey, México, and a BA in Studio Art from l'Académie Royale des Beaux-Arts, Bruxelles, Belgium. He completed a Master of Fine Arts (MFA) at the University of Texas Rio Grande Valley (UTRGV), Edinburg, TX. He participated in a conceptual art residency at the Accademia di Brera in Milan, Italy, with artists Luciano Fabro and Diego Esposito. His primary media are photography, painting, and video. He has exhibited in solo and group art exhibitions at regional, national, and international stages, including México, Belgium, Slovakia, Italy, France, China and the USA.

He served as Chair of the School of Art Escuela Adolfo Prieto at CONARTE from 2006 to 2011 in Monterrey, México, creating multiple projects for the artistic community, including art workshops, artists' talks, and artist interviews for a local TV show. Limas lives and works in McAllen, Texas, teaching Digital Photography at South Texas College, and is the current Visual Arts Coordinator for the Visual Arts Department.



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## Carlos Limas: Intangible

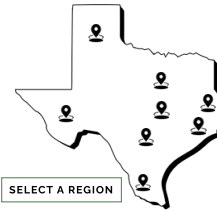


December 4 - January 25, 2024

From South Texas College:

“Intangible,” encapsulates a visual narrative that transcends our conventional sense of perception. This collection of digitally manipulated images portrays people and places, wherein patterns of lines extend in diverse directions from central subjects. The assessment of different color palettes, ranging from vivid and saturated tones to a more neutral, almost monochromatic palette, adds layers of emotion and depth to this visual experience.

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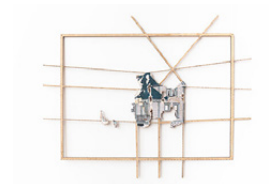


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## Digital Philosophy

By Nancy Moyer

Special to the Monitor

Weekend, January 6-7, 2024

### SURFACE TREATMENT

# Digital philosophy

Series of photographs depicts metaphysical transition of tangible to intangible in conceptual time frame

BY NANCY MOYER  
SPECIAL TO THE MONITOR

The metaphysical becomes digital in the new "Intangible" exhibition currently on display in South Texas College's Art Gallery. Carlos Limas offers some provocative thinking as he considers digital photography as an expression of contemporary philosophy.

Originally from Monterrey, Limas teaches digital photography at STC, where he serves as the current Visual Arts Coordinator.

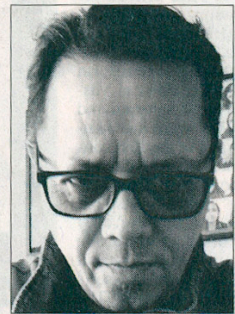
His digitally manipulated imagery portrays people, objects, and places to represent his idea of the tangible time-passage into the intangible.

His photographs

combine the idea that empirical reality is confined to the here and now, but is continuously slipping away through time, toward the vast expanse of infinity or the quiet embrace of oblivion.

Limas wants "Intangible" to act as a visual contemplation of the fleeting nature of our existence and encourages viewers to reflect on this intricate interplay of time. In these images, parts remain recognizably in the present while another part blurs into an upward trajectory, symbolizing its transition into non-existence, wherever or whatever that may be.

In "Son," the figure is centered in a small atrium-like structure



**Carlos Limas:**  
**'Intangibles'**

**WHERE:** STC Art Gallery,  
Pecan Campus Bldg. B-103

**WHEN:** Through Jan. 26,  
reception at 1 p.m. Jan. 25

**HOURS:** 8 a.m. to 3 p.m.  
Tuesday through Thursday

**CONTACT:** [artgallery@  
southtexascollege.edu](mailto:artgallery@southtexascollege.edu)

See SURFACE | 7D 'GAS STATION' BY CARLOS LIMAS



## SURFACE

From Page 1D

with his neck and head becoming an upward shaft of colored light. The old building shows signs of its transience through a slow takeover of natural flora.

"The Future and the Past emerge as elusive and ethereal entities," explained Limas, "one awaiting manifestation, the other forever departed — a perpetual transition echoing the complex dance of existence."

The photograph "Gas Station" depicts an abandoned building visually framed by two transitioning traffic cones, and exemplifies the formal design aesthetic found throughout this collection.

Patterns of lines are seen extending in diverse directions from his central subjects, and the vertical projections are planted firmly on the strong horizontal settings of landscape and man-made structures creating a stable sense of temporal control.

Depending on the subject, his color palettes range from vivid and saturated tones to more neutral, almost monochromatic, palettes that add layers of emotion and depth to the frequent intellectual horizontal/vertical visual experience.

Abandoned homes and structures have been a strong part of Limas' earlier work that, upon retrospect, were also making their way through his dance of temporal existence.

Weathered structures along the roadside emerged as silent storytellers for him, as they revealed the powerful paradox of time that binds the past, present and future.

The almost achromatic "White Wedding" has a transitional feeling from those earlier works and shows a complete building whose sculpted saints are the only parts transitioning toward intangible existence, while most other photographs contain digital transitions into the intangible future that dominate their present existence, leaving them as stractions of their present selves.

"X" uses a restrained palette to comment on a pair of rockets; one is still in the present, while "Spicy Pecan" bursts forth with saturated primaries as well as beautiful, neutralized areas.

"La Quemá" becomes three colorful towers arising from clouds of smoke. The contrast of the sharp-edged shapes against the amorphous smoke seems a respite from the formal rigidity of the other works.

"The collection evokes



'GRULLA GRULLA GRULLA' BY CARLOS LIMAS



'BUS' BY CARLOS LIMAS



'SON' BY CARLOS LIMAS

awareness of the delicate balance between presence and absence," continued Limas, "where the complicity

between pixels and seconds vanishes in silence." He added that the singular evidence of our fleeting

journey is encapsulated in a photograph, a visual testament to a moment that is also destined to fade away.

Nancy Moyer, Professor Emerita, is an art critic for *The Monitor*. She may be reached at [nmoyer@rgv.net](mailto:nmoyer@rgv.net).

## Special Thanks.

I wanted to take a moment to express my sincere gratitude to The STC Art Department Gallery team, Tom Matthews Gallery Director and Genesis Ramirez, Gallery assistant, for their support of the INTANGIBLE exhibition.

Your hard work and dedication have made this exhibition a great success, and I am truly grateful for all that you have done.

Sincerely,  
**Carlos Limas**





**SOUTH TEXAS  
COLLEGE**

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