

Alfredo De Stefano: A Place for Light

For more than three decades, Alfredo De Stefano has developed a photographic practice rooted in the desert. Born in Monclova, Coahuila, he began photographing the deserts of Chihuahua and Sonora in the 1990s and gradually extended his work to desert environments across the world. Throughout this trajectory, the desert has served as a site for constructing temporary interventions with objects, structures, natural materials, light, and fire.

De Stefano's photographs emerge from these interventions. Each situation is conceived in relation to a particular landscape and to the conditions in which it will be photographed. Scale, distance, light, weather, material, and duration become part of the making of the image. The photograph holds a specific moment of an action that takes place in the landscape and changes its physical conditions.

A Place for Light brings together *Storm of Light* (2008–2018) and *BURN* (2023–ongoing), offering a concentrated view of a practice developed over more than three decades. In *Storm of Light*, De Stefano traveled to deserts including the Sahara, Atacama, Namib, Gobi, and Puna, placing objects, structures, and human figures within landscapes of immense scale. The photographs are shaped by the relationship between these elements, the surrounding terrain, and the changing conditions of light.

BURN extends this approach through the use of fire as part of the intervention. The project is organized around six dimensions identified by De Stefano—origin of life, flora, fauna, water, human presence, and philosophies of life—represented through different objects and structures. Fire physically alters these elements during the action, making transformation part of the photographic process.

Seen together, the two series trace the continuity of De Stefano's investigation while revealing its changing forms. Across different places, materials, and actions, photography remains closely connected to the construction of the situation itself. Light, in particular, becomes both a condition of the landscape and an essential element in the transformation of that landscape into an image.