

## **Ficción desde la ficción sin narrativa.**

*Lola Donaire*

*For the creative artist a crack in a wall is not a crack in a wall but is a deep cut which is possibly the start of a creation, the moment that cut opens up.* Hugo Mujica

A few years ago Nora Ancarola held an exhibition in which she showed various installations and videos entitled "Herida". The paintings were important but she also introduced other mediums such as photography and videos, as much to experiment as to contribute and strengthen a dialogue which apart from some autobiographic elements, she was exploring the idea of a fracture, a break, in the same dialogue and subject matter. Although this is not a new idea either in art or culture, the artist elaborated this reflection in a risky way by trying to relate the pictorial with reproductive techniques, in particular the video associated with movement and time as opposed to the stillness of the painting. This representation was affected by compelling the viewer to understand the perceptive effort, and at the same time opening the interpretative possibilities related to the theme, in the same way in which it was presented.

We could consider these works as prophetic as they show evidence of what today reveals as the deepest crisis our system has gone through for many decades and even though this crisis on the one hand is seen to effect only the economy, it predicts future changes around the world and human relationships that we are not yet able to imagine. Our intuition regarding this future does not necessarily have to be apocalyptic, any crisis is an opportunity to re-invent all sorts of problematic circumstances, relationships and means of communication. Facing the reality of the crisis one can ignore and attempt to evade or look for new forms and styles from the profound rejection of the past, but also one can insist on ideas which are considered to be obsolete or decrepit for a given sector of a community or a determined way of thinking.

In the art world these points of view have had an impact on and effect the representation. For a long time the representation has been and still is profoundly questioned. Many discussions have been developed in the interest of the principle of reality and taken to such lengths that the end result has been the substitution of the representation in favour of the idea of presentation. This situation effects painting in a very special way so as to make it necessary to take a more torturous route in search of new procedures and ways of expressing oneself, having to confront the conflict created by the most critical discussions on representation and for this very reason the principle of reality.

Apart from the "Herida" exhibition and successive Works, all of which have effected the last five years of her production, Nora Ancarola has concentrated her investigations in video and video installation rather than in painting. However, the exhibits of this new exhibition entitled "Alas" once again put an emphasis on the pictorial and two-dimensional. Ancarola's attitude has been to insist that certain discussions should finish and should not imply a step backwards or avoid reality but that the conviction that painting has not used up all of its meaningful possibilities, even though she does not intend to create definitive paintings.

The initial interest in the void which would be a metaphor for the place where something unknown escapes or appears or where there is something we cannot reach, is transformed or substituted with a connecting idea, but continues to be a slippery object which has something to do with the meaning of the work of art, a meaning which we never grasp. The paintings are images constituted by some recognisable

fragments of reality, either by the application of photographic transfer or by the application of “collage” and they superimpose themselves amongst pictorial abstracts in different undefined layers. There is no clear limit between the layers in which the recognisable elements appear as well as disappear into space, forming a somewhat blurred setting.

We can understand the connection in the sense that the images relate to themselves as the elements appear, according to the artist’s imagination and memory. The images that cross over each other from literary references come from the memory or the unwitting suggestions of these readings without the intention to make these transcriptions or narrative illustrations. The literary works are a reason to explore the way in which the memory and the imagination work, at least the representation does not appear as a search of credibility nor of the truth but results from the operations or mental mechanisms that constitute the images. Investigation of the creative process is based on a psychoanalytical model which reminds us of the surrealist way of operation when we confront different images but differs from the one that takes as a reference of actual fiction and not from the world of dreams. Neither do they follow any traumatic liberal act and repressed impulses, the artist investigates the process an interest which is voluntary and conscious.

To distance oneself from imaginary stories is to write fiction from fiction, nothing unusual in either art or painting that enjoys a great number of reinterpretations, just as the cinema interprets literature but directing us towards works without narrative, this is to leave the argument on hold, without speech, without language or something nonsensical – as if we were to stop a thriller in the very moment the plot is about to be unravelled. The works converge at a critical point without ending and with some of the images not at all helpful which reach their potential as confrontation to the excessive reality of art, when in fact reality is presented in actuality, from the most recent events, confused, blurred and disconcerting.

In this exhibition the artist also shows various videos with the same approach as she does with her paintings. The superimposing of moving images and sounds appear and disappear as in an act of magic, without narrative. Given that the magic is as real as any other life event and always charged with something inhospitable and uncertain, mystery and marvel that awakens anxiety, so the works leave us with uncertainty in the final moment. The works verify that the cut has been sutured precisely at the joint, like a recent weeping scar waiting to heal.