

Black and Reflections on Darkness

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At the Centro Cultural Caleidoscopio in Móstoles, last week saw the opening of an exhibition in which can be seen the peculiar artistic discourse of Susan Nash. An artist about whom we know little, but who nevertheless creates a powerful visual impression by means of a very precise channelling of her intentions, founded on the architectural fragility of works which seek to enter more deeply into the conceptual dimension through systematic repetition.

These are black works, dark structures providing the foundation on which all things happen; they situate the viewer on the brink of a kind of vacuum, a non-space whose vague and incorporeal resemblance transmits a series of geometric and material rhythms which, sordid and voiceless, modulate the flatness of the surface.

In this sense, an important role is played by objects that form a recognizable part of routine living; these, once decontextualized to enter into the most absolute darkness, seek their own place, generating a principle by which to situate themselves, a compositional system that surveys the area of artistic investigation, where measure and proportion are established. The materials alternate and provide a thread of continuity in the severe regeneration of the one same space. Glass, mirrors, static skeins of cord, aluminium scourers, or manipulated structures made from sandpaper, bear witness to such changes of rhythm. They place us at different points within that enigmatic space; perhaps before a fact encountered in the alternation of characteristics and associations of a mythical, ritual nature, through a glimpse of the structural properties of motifs that sometimes seem to take on the character of ex-votos.