

The artist as "flâneur" roams the city unravelling mysteries, observing out-of-the-way corners, lingering to gaze at objects now despised and unwanted, rejected as old or faulty, broken-down, useless objects gifted, in their helplessness, with a poetic life absent from our well-kept homes. This flotsam casts a deep shadow on our memory, its forlornness tells a story of the disorderly and incomprehensible, of that which we prefer to leave beyond the pale of certainty. The activity of Susan Nash, is not, however, limited to rescuing these objects from their imminent fate as rubbish. With them she creates, in the best constructivist tradition, compositions of precise geometry such as the splendid *Four Points of the Compass at Table*, an almost suprematist composition...

Mercedes Replinger

Susan Nash carries out a very intense transformation of the object for, beyond its decontextualization and the attribution of new meaning, the pictorial recycling literally wipes out every vestige of the past except its volumetric definition. The object...has been literally transfigured...These alterations imply certain transpositions: from functional object to art work, from functional and formal obsolescence to expressive life in the present...The object is sacrificed to its own aesthetic-conceptual reconstitution... The structural physiognomy of each found object guides the artist in her representation of different situations that form part of her experience. Life touches art.

Javier Hernando Carrasco

The salvaging of "non-artistic" materials...is still a source of lucid inspiration, as in the case of the artist in question...She gives it a constructive dimension. (Susan Nash) sometimes reverses her working method, constructing supports similar to found materials.

María Dolores Arroyo Fernández

Her works...show that even a worn-out kitchen counter can be made the vehicle of a poetic and abstract artistic discourse.

Jürgen Otten

She transforms objects...into fetishes.

Andreas Radimaier

The peculiar artistic discourse of Susan Nash 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.

Juan Antonio Tinte