

Pagodenburg. Susan Nash and the men´s pavillion

When art is a means of opening up life´s difficult areas, objects take on new perspectives, new concepts and new feelings, in order to prevent us from locking ourselves into ideas that repeat the same patterns. This exhibition by Susan Nash (London) opens the mind of the visitor to El Foro de Pozuelo, and reaffirms her idea that spirituality rests upon the physical, and that our feelings as human beings in relation to what is transcendental, serious, important, like death and sex, need the filter of humour in order to achieve fluidity of communication and breadth of vision free of taboos.

The central work in this exhibition is an installation, the basic idea for which suggested itself to Susan when she found, in a small Madrid fabrics shop, a cloth printed with the faces of military heroes and public figures. Through a combination of the visual, a message in Morse code, and texture, various senses are recruited to perceive what the artist seeks to communicate.

Because communication is a constant throughout her work, now converting the binary system into coloured cords issuing from a telegraph post, or used to draw a piece of involved machinery, now as plastic tubes transmitting life, or as a line tracing the ebb and flow of life by means of two common elements: the cloth mentioned above, and cow bones, evoking death, transcendence, the passing of time. All this is emphasized by the grey tones of the cloth, with a spotlight that transports the print into digital art revolving around typically oriental constructions, and using as key element the pagoda, pagoda of men, pagoda of water.

Life, death, sexuality, communication and the pagoda are the elements combined to present eternal truths such as the counterpoint of physical and spiritual life, male and female, meanness and greatness, in which chronology is not structured, in which the ethereal is not above but below, and the physical is not below but above.

Javier Jiménez Canales