

Elena Asins

### **Names and Things**

It was, no doubt, when the pictogram commenced that the idea of the insolubility of time and space took shape.

Any delimitation within space, any construction within space involves an inclusion of time.

Time should be considered as a quality of space, a type of dimension.

Therefore, it is absurd to assert a priori that the past, the present and the future are inscribed in a monument, a painting, or a hieroglyph. However, interpretation is only possible under the condition that the interpreter of such inscriptions should be as wise as the one who stated the problem.

Faced with the enigma that these works pose, the enigma resulting from their very simplicity – what is most difficult tends to be the most evident – the secret interior association between the figure and the word requires of the spectator the knowledge of a special access code, which, being so infrequent, one is rather not acquainted with.

What is before us is the creation of a world which is given names within a restricted vocabulary range, a world discovered through perceptions, ideas and emotions, an unfinished poetic world to which there will never be a final point because equally as life, and as language, it is subject to the process of constant growth and metamorphosis.

Time is like thinking here, a fluid that does not need to solidify and that engenders itself again and again by means of transformations and changes in which nature serves as the fundamental idea of the nature of the work.

Rather than of associations or illustrations, we might be speak-ing here of an application of a name to what is represented, thus fixing a posteriori through language that which has already been pictorially contrived. This fixation equals reflection, pictographically. It is not then an idealised esthetic concept of classical art, but rather a quest of millennial cultures with metamorphose, through their pictographic deeds, impelled by the necessity to create and use and communicate, a manifestation of permanent change. At the same time the application of names to things implies the act of awareness with respect to the created work and to the world around. I think that Ela Wozniowska's work is preconceptual creation, where thoughts take shape in the very act of plastic doing.

Her paintings are born here, as sure as an emanation of energy, the here and the now which remit one to the past, to the creation of writing, to language made sign and the signified and the signifying of its own contents. With all this the drawing encompasses the three times: the past, the present and the future, and does not halt to fix the apparent moment.

Its value does not reside in the supposed beauty of proportions, in the ideal of an image, but in the precision with which the energy of the annotations is conveyed, the annotations which crystallise the names of the objects, ideas, ideals, and emotions and perceptions.

As the artist submits herself through her work to the act of imagination, she is working with the notion of cause-effect, and chance is merely an unknown law to her.

It seems to me that we are faced here with an anthropological concept of art, which, due to the amplitude of intentions, does not let her get stuck in the merely artistic niche, but rather, as she investigates, as she widens the intentions and horizons, she is gradually shedding the veil of her deliberate secret, because to give life hurts and makes you vulnerable, and, after all, to give, as to renovate, always involves dying.

For all that, it appears to me, these works represent a visualization of the forces of genesis and of death, rather than just an image.

Elena Asins, 1997