

Elena Asins

Spelling and Symbolism in the Work of Ela Wozniowska

My dear friend Ela, I have not seen any of your works for a long time now. However, with the help of the conversations about the icons you send me and from the experience I have of your work, I can form a picture of your way of looking at the world between the anthropomorphic and the abstract.

Since your first exhibition of the New Pictographic Cycle in 1998, having matured in the meantime, you have been improving and thinking with that thoroughness which is characteristic of your work. Through the spelling you are concerned with at the moment and through the fundamental forms, your work expresses the complexity of common and own emotions to everybody.

I have observed that you have replaced the anthropomorphic forms by icons, which are more geometric and which are composed of circles and squares, converting them into a system of ancestral relations as if they were funeral steles. However, and this is important, except for the dramatics contained in the steles, there is a certain attitude which I would describe as a bit of humour, a sceptical and wise humour, very much in the mode of the current way of understanding things.

You preserve the attributes within each and every figure: personal identity and diverse symbols, the language of which we hardly recognise precisely because: they are so common, such as when you write (because this is mainly writing) titles like: "heretic", "tenderness", "soli-tude", "egoist" next to the graphics of series of cryptographic groups such as "great attention to detail", "deception" or "dependency".

In 1998, I described these works as pictograms and cryptograms, something which constructs a semiabstract figure following a very precise idea, and which one must decipher in order to get command of this very particular language of yours, which we are inevitably neither able to see nor to read, i.e., to decipher, and that makes us think about the names which we give to things; because of the massive and exclusively useful and daily use of these names we forget about the essence of what we talk about. The things and names of what is really and fundamentally important.

Thus we find ourselves, in my opinion, in front of a - rest - language, a present but complete language, which connects us to thousand-year-old ages which the night of the times reveals to us through that language, remaining a relic of a disappeared world.

Spelling and symbolism, as simplification of the complex, are the principal attributes of your work, a work which revives topics of great interest and which has, in reality, a fabulous charm and a profound and enormous capacity of suggestion.

I think that Madrid, where you have lived for many years, is logically one of the most appropriate places to understand your work.

I hope that it will be like that.

Elena Asins, 2003