

Shipwreck

In this exhibition, M^a Angeles Díaz Barbado, throughout different languages and media, using which for her is the best vehicle in expressing herself at every moment, she composes a narration around the idea of shipwreck, in a literal and figurative sense. In the first part, we find a polyptic of photographs and other mixed media paintings on canvas, wood or paper, in which the omnipresent sea plays the leading role reiteratively evoking, with the help of some insinuated elements that could be the remains of a marine catastrophe or a flood, slightly emerging from the water as if fighting for not to sink, evoking the idea of the shipwreck. In the second part and in a more intimate environment, the artist focuses, through photographs and objects, in other elements that we tend to repudiate, towards which we express rejection, either because they are considered repugnant or they intimidate us. Thus, in a kind of private or secret cabinet, she reveals to us a universe composed of insects and wastes generated by her own body –hair and nails. These, like those floating in the water, emotionally charged and carrying about life experiences, of which they have once witnessed when they were part of a body or were alive before the disaster. There is also a feeling of love towards what no one wants and is even despised, manifested by the delicate care with which they have been preserved and are exposed, demonstrating how even after they have fulfilled their primary functions, such elements are valid and valuable to perform other tasks.

This is a work elaborated from what it is close and familiar to her, limited to what is indispensable, to the essential, her not being interested in the accessory. Thus, to the black backgrounds comes added the near absence of color, reduced to glaze metallic gray–silver or to the natural colors of the elements involved in a particular work that possesses an enormous symbolic load, and also emotional for the artist. This glaze serves M^a Angeles Díaz Barbado to draw from the immensity, from the dense blackness, from nothing, the foam of a raging sea or the stars that fill the infinite sky.

It is a work that is sober, quiet and serene, under which beats a great tension, having the feeling or the forecast, if we are attentive, for each of the disasters that are contained in the works, each with its depth and significance. One could consider that the artist has captured the time immediately before and after the calamity, the storm unleashed from the elements or the passions, in which man is fighting between Eros and Tanathos, adrift in an environment often hostile.

The work of M^a Angeles Díaz Barbado mixes the exact dose of the rational and the emotional, rationally and wise enough to achieve expressing the more with the less; without arriving at minimalism, it could be conceptual and expressionist at the same time. The order and immaculate is a feature that becomes even more evident in her predilection for the series, in which she systematizes phenomena in a chronological sequence, or establishes times in the upcoming of the existence of objects or of beings.

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I. H.