

## **The Fold of Time Within Space**

Álvaro de los Ángeles | Valencia 2013

Concepts such as nomadism and sedentariness have an intimate link with space, be it natural, transformed or built. One is no longer a nomad as one used to be a traveller. Both concepts represent ways of understanding life that today can barely be simulated, even by covering one's eyes and ears to avoid seeing and hearing the hum of the things happening, vertiginously, around us. Working with sculpture cannot be the same as it was to travel as a traveler or a nomad. However, it seems that space may well be the same distressed and dispersed concept that can be bounded and manipulated, designed and planned, and never owned. Because it is really space which places us and gives us the measure of things. To work with space is also to extensively think about time, that elusive concept that marks our journeys and our stays.

The attempt to shortly narrate Ana Esteve Llorens' work faces us with the solid shapes that belong to sculpture, and to its attached feelings and the gaps that are built through the combination of both. At first we glimpse, in some of her more recent works, an interest in the construction of serial elements. When connected, these elements configure a different thing that is something more than the repeated addition of its parts; it is also the expansion of meaning through the choice of titles, and seeks to relate the spatial context with the experiences that we have in it. Sculpture is

contemporary not only for being made at present, but also for the questioning of its function.

In the sculptures *See* and *Echo*, a similar pattern to *Cold Front* (the piece made for this show) has been used. A succession of individual parts makes a whole. In *See* the color of the fabric attached to the frames transforms transparency into depth, whereas *Echo* is presented as a series of screens where the stretched fabric repeats a pattern and returns a domesticated and manual version of minimalism. The corners, the materials, the use of aesthetic resources take us to the studio of the artist, where the idea arises and where she works with it to reach a seemingly simple result. A light entering and walking its walls, corners and intersections, the objects or the void achieves the way time is recorded in the space sometimes. The movement may represent the physicality of time, its course, but it is not or will absolutely not be time itself.

Space is the instrument, whereas time is the sound that one gets by using it. This sound remains in the air and gets to interfere with the physical things on its way, which is the one and only way. In the group of 18 photographs, *Ascending Triangle*, 2009, Ana Esteve exemplifies the common feeling of marking the passage of time. The record of the movement, which is here stopped in the photographs, indicates a spatiotemporal path. But its title does not refer to this record, not even to the pictures (here used as a testimonial tool). It refers, again, to the space and to the relation that the space establishes with the time and the shapes. What ascends is not only the

movement of the sun entering a room oriented a certain way, immovable, at a particular time. It is also a triangle of light projected in the space. The constructed space is inserted in a larger space and its location interrelates with the time and the movement. This is the big subject of sculpture: to build shapes, to generate spaces, in turn integrated in a larger space and monitored by time. Sculpture is a fold of space within time, whereas the ascending light from the floor to the wall of the room, that surprising triangle, is an incision of time in space.

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Translated from the original Spanish version by Ana Esteve Llorens.