

WHITE

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Right now, in front of me, I find a blank page still to be written. A comrade of emptiness. Whiteness challenges me: it rushes at me, changing me, filling me with meaning. Without the words to come, it is only a project of *something*, but of *what*? The possibilities are endless because constraints and lines do not exist. It is a *tabula rasa* that invites the writer to a new beginning. In some cases, it will awaken the fear of having nothing to say. In others, the excitement of unleashing creativity and giving it free rein.

Natalia Escudero places white at the centre of her discourse: white is white. However, her proposition has little to do with the colour's immaculate qualities, but rather the opposite. White is the veneer that hides other layers beneath it. We are not talking about a brand-new page or sheet, but paper used through time. The patina rests with discretion and softness. This is how the walls of the old house of the artist's family are understood, like a canvas primed by the past.

The house was a rediscovery for Escudero who, years after the death of her grandparents, begins to work on it and establishes an intimate relationship with its walls. After an initial stage of respect and distancing herself from an atmosphere full of ghosts, the artist highlights collections of objects, books, papers, figures... a whole series of traces, covered by dust, wanting to be rescued. Some of them are found in the exhibition. This is the case of envelopes used for funeral invitations with one edge lined in black. The old container loses its original sense to acquire the form of a simple portable home. Darkness becomes beautiful and surfaces are resignified, although this transformation is not easy. It demands looking carefully, being capable of perceiving the heart beating behind appearances. This concern is reflected in the exhibition through the use of the curtain, a device that induces the spectators to activate their expeditionary sense in order to discover the treasures of everyday life.

A book, placed on a pedestal, has numbers written on its pages that designate shades of white light. The luminous phenomenon that physically penetrates the walls and floors of the rooms, transforming them, does so in a symbolic way on the surfaces of this naked book. Within its pages, the book also contains photographs – mostly related to the house – that have remained burned on the retina of the artist during the process of working, becoming sort of abstract keys: pieces of an incomplete puzzle that the visitor will never decipher. The same happens with the part of the library constructed from found books that nobody misses now and have been reorganised. Blind to their plots, they no longer offer words to be read, but a different visual code: the conceptualisation of a lost and recovered place.

With extended stays in the house, the perceptions of Escudero were subtle and the desire to appropriate the space increased. The walls – full of veiled marks – began to speak to her through every pore of their dirty and worn paint. Suddenly, the white tones multiplied, allowing different ranges and textures to be seen. Improvised works of "white on white" sprang up from the epidermis of the residence; like the famous Suprematist painting, but diametrically opposed in terms of meaning. In Malevich's piece, white was claimed for art as an end in itself. In these walls, the empty frames are windows to yesterday and tomorrow since each viewer can freely project their own history detached from previous routes.

The prominence acquired by the space leads the artist to wanting to transfer it entirely to another place through the use of video. The double projection entitled *White* shows walls and corners of the house interacting and holding a quiet conversation. On the planes, there is hardly any movement, confusing its immutability with that of photographic images. The recording shows different times: the time spent in the house during its years of abandonment, the time invested by the author in carefully observing each section, and that in which visitors are required to detect small changes in the scenes.

On an expository level, the work expands meanings and its discursive richness. In Kassel, it was shown on the walls of an old house devoid of furniture, generating a dialogue between projected and real surfaces. The multiplicity effect caused by the virtual entanglement is accentuated thanks to the 'games' present in the video's editing: repetition of images at different scales, *collages*, displacements, frames that announce what is to come...a whole series of associations and correspondences focused on increasing our sensitivity to what surrounds us.

In the German city, the spaces coexisted in a tacit agreement of visibility and presence, exchanging of intimacies and enabling the observer to make imbricated readings. In the gallery, a similar effect occurs although not so balanced. The weight of the house takes over the white cube, impregnating it with a personal character that encourages it to not only be penetrated, but filled with content. The central components of the projection are wall fragments that are usually eclipsed by decorative elements. Our awareness of them completely disappears. "I hang a picture on the wall. Suddenly, I forget that there is a wall. I no longer know what is behind that wall. I no longer know there is a wall. I no longer know that wall is a wall. I no longer know what a wall is"¹. Natalia Escudero has inverted the order to let the void speak. Now it is the spectator who decides how and in what way to fill it if necessary.

¹ PEREC, George. *Species of Spaces and Other Pieces*. Ed. Montesinos. Spain, 2007. P.68