

***In-formation* Exhibition by Natalia Escudero**

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The Zaragoza Impact Hub opens up its space to host the latest exhibition from Natalia Escudero after being awarded the Aragón Artistic Production A3Arte grant, which encourages creativity and the presentation of a project through a temporary exhibit. *In-formation* is the exhibition's title which the emerging artist presents us with on this occasion, resulting from an experience that she has been consolidating in recent years. Escudero links clay and movement, the material and the effect produced in its rupturing. This association, arising as a result of chance, a plate falling to the ground, becomes the path of exploration that transcends everyday life as well as being the passport that leads her to explore Japanese culture.

In this exhibition, Natalia Escudero presents the result of reflections that she developed during her stay in Tokyo, where she did an artistic residency with the aim of delving into the field of ceramics, which led to the *Archipelago Project* which she exhibited at the Youkobo Art Space. The artist has been interested in two elements, clay and seismic movements, and has brought them together based on Japanese daily life. Taking into account that tectonic movements affect the fragility of ceramics, the artist proposes to use the latter as a means of measuring earthquake's degrees of intensity. She selects seismic graphs from certain periods and geographical areas, interpreting them in plastic form through the material, using fragments that potters in the area keep, collecting them and putting them together based on the intensity of the oscillations that caused their breaking.

Escudero is not only interested in the virtue of clay as a form of measurement, but also in the sound that its rupturing produces so the graph becomes the musical score and in the sound measurement scale that translates the material's shock – for which she draws upon the latest technology. Not only can this video be seen at Zaragoza's Impact Hub, but also as part of the work she does upon returning from Japan, giving continuity to this line of exploration. The artist takes advantage of the two floors that the exhibition space offers in order to do two readings of the same material. First of all, she resorts to tiles, on which she records the seismic graphs, arranged in a horizontal format, with colours alternating between black and white, being reminiscent of a piano's keyboard, a new allusion to sound and musical score.

On the lower floor, the vaulted space with the brick-covered walls, is the ideal setting to present the material in its pure state. Natalia Escudero spreads the clay on the ground, still wet, leaving behind the engraved imprints of footsteps. During the drying process, the material cracks in free form, a new allusion to uncontrolled fracturing. Several stacked plates rise above the clay, creating a link between the two spaces. The graphic record appears again, the other video that makes up the exhibition is projected on the wall. This time they are lights and shadows; it is the abstraction of seismic movements.

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