

Gesture on ground of ambiguity

Delia Cancela started wrapping books in 2002.

She has gathered together a set of pieces covered with fabrics, handkerchiefs, old fabrics where unfold faces of writers, filmmakers, musicians, all real or fictional characters. With these figures that belong to this popoloso deserto called life, the drawings of the artist form a catalog of loved ones, a landscape of proximity.

Delia offers a game to the visitor. On the one hand, she suggests to him to look at the drawing in the space and to go through it to discover its different faces and that the texts or faces which are displayed there are revealed. On the other hand, it closes the reading of the book by inviting it to unravel the way, to change its own relation to the work and to dismount it so that the text that is hidden there is revealed.

The object is transformed into a space where to dive with the senses in a traditional feminine way: we will see the textures of the fabrics, we will follow the seams of the finger and we will expose it by undoing its knots. And in this proximity to the textile world moving faces are made dress, covering the canvas in a gallery of favorites.

Until then, the books combine mark of attachment - by the collection itself - and play for the spectator. But these works of Delia Cancela are also gestures that are built on an ambiguous ground: to wrap the books, it is as much to take care of them - that care which one grants to our precious or affectionate objects - that a gesture of Farewell or fear, as when we have to abandon a place or hide something that would be in danger.

Travel is precisely at the heart of these books. In one of the artist's series, Cartas Postales, texts and images emerge from cards sent by friends in the 1970s, making these phrases give up the lightness of the postcard to bind to the weight of the wrapped book.

In others, it is a question of lightening the pieces since they have to travel in a suitcase, and this gesture which has a concrete objective ends up transforming the works, separating the envelope from the book which had given it a shape. time.

With these moving senses and feelings develop the images that Delia Cancela deploys on the canvases since the beginning of the 2000s with which collective tragedies opened the new century.

Perhaps this would be the other hidden meaning that would be mixed with this ambiguous background: where history comes to load the piece by adding a fold to the envelope.

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