

## Cracks in the Painting

Just as the title of the project *Memòria i Ceguesa* (Memory and Blindness) suggests, the artistic process of these works emerges from the dialectical relationship between the concepts of memory and forgetting. In psychoanalytical terms, it is the desire of the subject to know, to remember and bring to light that truth, veiled by the cloak of repression. It is precisely in this conflict that my works are produced.

In the series *Els noms* (The Names), I write upon plaques the names of citizens of Catalonia who were victims of Nazism. I utilize the style of palimpsest and crossing out as a metaphor for this relationship between forgetting and the persistence of a memory that refuses to disappear, in a continuous process of erasing and rewriting.

It is in this dynamic tension between construction and destruction of the images that the sense is generated in my work, in relation to the materials and the base – as much as in the action of painting and erasing the image –, a sense of pounding and literally breaking the surface of the painting. In this process, I incorporate the symbolic violence as an artistic technique to make visible and to denounce the violence that actually took place. The physical fracturing of the painting and its explosion project the collective trauma of a damaged memory just as much as the impotence of the painting, overcome in the limits of its expression by a violence without equal.

For the most part, the images I have chosen suggest a topographical journey: maps, plans, borders, whose titles define the conceptual setting of the project: *Ghettos, Camp, Border*. It is about creating a cartography of the memory of these exceptional spaces, of journeying through these markers, these incisions like scars in a devastated memory that continues to impact our present.

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