



NORA ANCAROLA

Plom i Plata. Panòptic_making of

From November 17, 2018 to January 10 2019

After the World War II, German young people asked their fathers: What did you do during the war, father? That moment of questions without an answer used to be called the **hour of lead**.

When Walter Benjamin passed away on September 26th 1940 in a strategic corner in the town of Portbou, there used to be a place named The House of Germans, a euphemism that refers, until today, to the bunker where the Gestapo used to operate.

The House of Germans is nowadays part of the tourist route, which Time Out describes as "An amazing landscape with stories about Nazis making it very attractive. Taking a *selfie* here will make you a real cultivated person. On top of that, if you visit it on a day with north wind and get close to the cliffs, your photo will be for sure quite dramatic."

To recover the memory of places with the real historical and cultural context is a duty we ought to do if we do not wish to repeat some past events.

In German the word Gewalt means Violence but also institutional Power. Something to think about...

This current exhibition shows the images of the making of the installation PANÒPTIC _ frontera 601, to be presented in June 2019 in Barcelona, as well as the publications about the project TEMPS DE PLOM I PLATA. *Derives obligades*.

Nora Ancarola is a visual artist born in Buenos Aires. She moved to Barcelona in 1978 and obtained her Degree in Fine Arts at the Barcelona University. She works on the techniques, process and expressions of audiovisual components and on the theory and practice of contemporary art in Buenos Aires, Copenhagen, Rome and Barcelona.

She coordinates and curates exhibitions and she also teaches art. She has been awarded with several recognitions and grants. Her professional work is carried out on an independent line of production and research.

As time goes by, her work is increasingly connected with two sides of the reality that concerns her particularly: the capacity that artistic languages have in order to bring new

lectures to the small or important historical stories and the social reality. On the other hand, she also has a thought about the observation and the use of creative process, and their potentiality to manage the creative discomfort, either individual or systematic. At the moment, she is working on the project TEMPS DE PLOM I PLATA from an archive containing seventeen projects related to the forced drifts of the rootless, people who have been forced to leave their home. (The roots. Where did our grandparents settle?). It also shows the small and big flows of migrants, far from the concept of the Baudelairian flâneur but closer to Walter Benjamin's contribution, the intimate and non-transferrable moments: *Moments de plom*, *La maleta kafkiana*, *Trauma*, *Imatge i memòria*. (*Moments of Lead*, *The Kafkian Suitcase*, *Trauma*, *Image and Memory*) are some of the related projects.

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