

Adela Goldbard / *Para-allegories (Paraalegorías)*

The body of work Adela Goldbard (Mexico City, 1979) has developed in the past few years, is based on a meticulous process of investigation and observation of mediatization strategies. In particular, of social events where violence, protest, repression or dissidence is that which arouses news and triggers the media mechanisms around it. Goldbard's response in the face of the media whirlwind is some sort of a radical subtraction, of simplification and burlesque narration in which, through the precarious reconstruction of objects, constructions and occurrences, generates an ambiguity and estrangement on the nature of facts or, in other words, on the history or immediate version of happenings.

Far from seeking recreations associated to the reality offered by the media, this artist provides her staging with a character that, although it remits to the allegoric, ends up constructing is something that could be called a *para-allegory*. That is, an allegory on the margin, or outside or opposed to a representation seeking to explain or discover something intangible, abstract. By doing so, in addition to the already mentioned subtraction, she generates a territory where the aesthetic experience intertwines with a rare field of reflection on the sociopolitical context marked by this country's present.

This exhibition was integrated by a series of videos, photographs and sculptures the artist has produced in the last three years. More than a compendium of works gathered in a space, the exhibition was conceived as a single installation that promoted dialogue between the different media and the different scenarios alluded to there. Regarding the object or sculptural reconstructions, it is fit to mention that they are produced, in collaboration with Goldbard, by pyrotechnical artisans of the Municipality of Tultepec in Estado de México. The materiality and manual, handicraft work of these unique artifacts provokes a suggesting dialogue, a contrast with the technical and reproducible nature of the videos and photomurals.

Victor Palacios