

## **NADAL: When enigma inhabit pictures**

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*Riddles repeat as a joke what works of art do seriously. The specific simile with them lays in what they hide -as Poe's letter- it shows and, by showing, it hides.*

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### **I.**

To be sincere, I must confess that I feel more and more attracted to the growing possibilities art offers as a genuine reflecting place. Doubtlessly, this has much to do with the fact that the virtually subversive character non identical of art is never detached from the enigma in one way or another always connected. It is united to the extent of being able to formulate -from the right hand of Th. Adorno- that "all works of art and art itself, are enigmas".

However, in spite of this, we will not try to say -that the own enigma of the work consist in being a particular puzzle unresolved or lacking from all possible signification. On the contrary, I believe we should underline that this enigmatic character is not something external to the work of art, but belongs to the same problematic essence. This is the authentic key question.

Maybe, being this concrete theme the enigma is more than a strict hermeneutic problem, that affects exclusively the exercise of the art criticism. "The enigmatic character survives even, to the interpretation that reaches an answer", as it is not directly located in what we can experience aesthetically. As a matter of fact, the enigma is subscribed in the work of art as heterogeneous, as something always resistant to interpretation and demands a reflection.

We are fully aware of the enigmatic character of art when we try, and we dare to, insistently, to transport the work to areas or boundaries where cannot be explained, that is, towards rationality. It is then, the enigmatic nature is close to thoughtfulness. And it is, specially in this where after all, reflection takes place.

Why not admitting the comparison that art is a parallel way -with connections and many links- to aesthetic reflections?

### **II.**

In all artistic representations -with its enigmatic character- interpretation always inhabits. But at the same time, and due to identical reasons, it requests and leads to reflexive exercise; not only to the reception process, but also which makes immediate reference to the artistic conformation process.

The enigmatic conscience of art awakes and elevates reflection, in our contemporary frame, we rediscover, the increasing possibilities and the singular magnitude of art as a genuine reflecting place.

Therefore, we would like to express how we see the art produced by Juan Carlos Martínez Nadal, which subjects are an internal wondering of his own pictures by representing them.

A great part of the artistic activity is done by a fertile meeting between memory of images and plural procedures and pictorial strategies, recycled at the same time -such creativity- with other expressive resources.

The artistic practises then, link with history and reflection. Without space for doubt, the result is protagonist of as many metamorphosis the memory comprises in the contemporary representation.

In the case of Juan Carlos M. Nadal, it might be the direct presence of enigma which is the representative axe, leading to sculpturing referrals, extracted from a vast backlog of icons from our cathedrals.

We then find again, the presence of history, rescuing nowadays architecture that surround us. Truly, all the gallery of images and bodies that are watching us daily and with whom we share our lives in our cities, have always looked as heterogeneous or enigmatic.

Us there any better figurative element to enhance the presence of the enigma within the own artistic action?

Furthermore, the fact that photographs are so often assuming the representation tasks lately, does not mean other thing that the wish we feel of being aware of things that surround us.

A whole virtual dialogue is established between painting, architecture, photography, sculpting...

The treatment of mix painting techniques, or acrylic painting on fabrics, helps with its partial hidings and overlapping, to produce those effects of distancing that wrap and underline the scenery in the occupied space, where the enigma inhabits, so close to the religious spiritually that is located in our history.

We evidence that in the work of Juan Carlos M. Nadal and his preferences to religious icons which increases our reflections that involve enigma.

However, we dare to suggest, that is self-conscious link between art and religion, with the enigmatic character as we have been expressing.

From our point of view, it is noticeable the importance of the paintings. The fair and generalised chromatic asceticism that dominate his paintings and composition resources, enhancing expressively and contrasts, so close sometimes to the filmography language in the close ups and duplicity of images as well as in the open spaces.

We cannot avoid mentioning the richness and care the plastic developments are reflected in his work. It is there where the ability to summarise the pictorial fact, around religion is seen.

In that plural painting registers is certainly where the authentic paradox of the artistic exercise is, between autonomy and functionality.

Isn't this another of the relevant polarities inscribed and manifested in the enigmatic vocation of the artistic fact?

How can we keep and preserve the autonomy of art without refusing functionality?

After all, as live gets into art, that is how art acts in live.

As a matter of fact, when enigma inhabits paintings -together with his other constitutive values- self-reflection will never be absent. As Th. Adorno said: "Riddles repeat as a joke what works of art do seriously".