



*The spider's abode
Is the most fragile of all abodes
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THE SPIDER'S ABODE

The eighties brought the predominance of conceptualism, a rebirth of painting and a boom in the art market which satisfied many. This has changed. Today artists are using the most diverse themes and techniques to write their messages and to help us face the realities of the end of the millennium when everything goes.

Well aware of this fact, Lucía Warck-Meister uses new materials, often foreign to the art world, with which she elaborates a guiding thread giving consistency to her work. Her reflections are on the object of desire, our difficulty or impossibility to possess it.

She constructs her universe with playing cards. The queen of hearts with red glass beads predominates. So does the queen of spades converted into a queen of thorns. During a long time a rose alone, with its stem or with thorns, was the protagonist of a drama. Almost an emblem, a sacred form or space, used as a cross reference between an autobiographical statement and a biographical comment on one of her idols. Or a more universal thought which is repeated to infinity.

Presently Warck-Meister constructs her discourse with transparent strokes of plastic glue. These can be transparent or colored in not too pleasant shades, simultaneously attractive and disagreeable. At each moment they tell us: «Construyo y destruyo» (I construct and I destroy). They are objects and installations full of intense intellectual contents in which Warck-Meister speaks of the presence of death, of acute pain, of the end of love or passion. She underlines the definite end of anything positive: a human being, an animal, plant, friendship, a pact, peace or an epoch. Simultaneously her work

is a reaction, a protest, a desire to reconstruct, to live - as Damian Hirst says "Death is an unacceptable idea. The only way to deal with it is to take a distance, to be ironical" ⁽¹⁾.

To weave and unweave, to make and destroy, to love and stop loving and love anew, to live and to die, these eternal questions which have always impassioned human beings, are the main themes of Warck-Meister's work. She centralizes her discourse on fragility, the delicate and subtil building up of desire, which immediately vanishes when it is about to be satisfied. This process can then start all over again.

To communicate these ideas Warck-Meister uses the spider web as a metaphor. A spider web has a double quality. It appears fragile while really being strong. It is attractive but can become a trap. Its apparent fragility evokes the fact that it is an illusion, it deceives, it cheats but it nevertheless seduces its victims. When destroyed it is rebuilt again and again.

Spider webs hanging in space, climbing on walls or envelopping objects speak to us with suggestive mellowness and underlined sensuality of the attraction and rejection of death.

In practice we are dealing with refined geometric strokes, light transparent warps which define a space and explore it. «Webs» which when suspended create a rupture in space, defining it, limiting it or projecting another dimension. The web thus arouses the most diverse sensations in the viewer whose eye is invited to participate in a dialog with the art work. As with spider webs these works radiate a certain sensuality which disturbs and simultaneously attracts the viewer. These almost invisible wefts, their transparencies and the projection of their own shadows create thousands of different designs on their background, playfully opposing material with immaterial, outsider with insider.

Occasionally the artist chooses not to hang or to lean these fabrics against a support but rather to roll or fold them thereby creating entanglements both of forms and meanings

which awake our curiosity and urge us to read some of the written words. The forms can go from horizontal to vertical or viceversa and are therefore modified according to how they are installed (built).

When Warck-Meister uses both writing and spider webs, the threads of the latter become the letters of the former. The two different discourses are in opposition. They contradict but also complement each other. This leads us to remember that the thread is one of the oldest symbols of humanity. It expresses the essential connection between many different levels: spiritual, biological, social, etc. The thread which unites all conditions of life among themselves or with the Beginning. It allows the return to light in Ariadna's myth which is also the symbol of time and destiny for the Parcae.

The phrases used by Warck-Meister are always very short. Sometimes they cannot be read. Often they are repeated infinitely and are entangled with the threads of the fabric. We then realize that there is writing in the work. We wish to seize it but rarely can do so. We face the impossibility to reach our destination, to close the circle. There is always something missing.

«Constructing and Deconstructing» these works reaffirm our known truth: that for art to have a meaning both artist and viewer must be esthetically and ethically involved, dismantling and rebuilding reality.

Irma Arestizábal

(1) Michele S. Cone, *Territories/an interview with Damien Hirst*, Atlántica/Internacional/Revista de Artes, Centro Atlántico de Arte Moderno, Gran Canarias, número 7, Primavera, 1994.