**[presons] temps\_record\_ paraula**

The three projects put together in *[presons] temps\_record\_paraula*emphasise the significance of the communication, either from a written text about the memory of a place, such as *]Km.0[* by Ester Pegueroles, from the power of the verbal expression in *]Aïllament, I. La Paraula[***,** and from the strength of the expression of the body in a temporary fraction in *]Vis a Vis[*  by Pepa L. Poquet. Time, memory, story, place, word, together in a context of the lack of freedom, in which the work has been conceived, are the main purpose of the three artists’ works.

In the work ***]Vis a Vis[,*** two projectors – one showing a static image and the other a dynamic one – reaffirm the impossibility to anchor us to time. Pepa L. Poquet got the static image, a transparency given by the spatial dimension, in the early 90s in a cell for intimate encounters at the Picassent Prison. The second projector shows with digit numbers the time’s quantifying as a proof of the passing of the current time, which is a reminiscence of Saint Augustine words: past, present and future gain a different dimension when they are identified with memory, attention and wait.

The School of the Penitentiary Centre of Albocasser is the starting point where the artist collects stories from the interns about a memory of a place or maybe the memory of a place related to the feelings brought back to them. The images from Km 0 by artist Ester Pegueroles arise from the intervention between the written story and the memory of another experience, whose journey to the actual place of the image is not feasible. The pictures do not aim to give an image to the story, as they are a new experience, the testimony of a journey, in a geographical sense and with a meaning and identity too, referring to the impossibility of the trip beyond the personal imaginary.

From a conventional format of the interview, Pilar Beltrán discussed with the ex – political leader Carlos Rodriguez Labruna about the arrests he had been gone through during the dictatorship in Uruguay. The artist revisited her material, getting rid of the image, in order to highlight the powerful speech of the interviewee. The video installation *Aïllament, I. La Paraula, shows* in a close-up the attentive recording of the story: three periods in his life where freedom had been taken away from him. There is a constant tenacity to show the interviewee’s obvious ability to express himself, actually one the reasons why he was deprived of freedom. A good oratory can therefore imply the loss of freedom, even the exile and death.

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