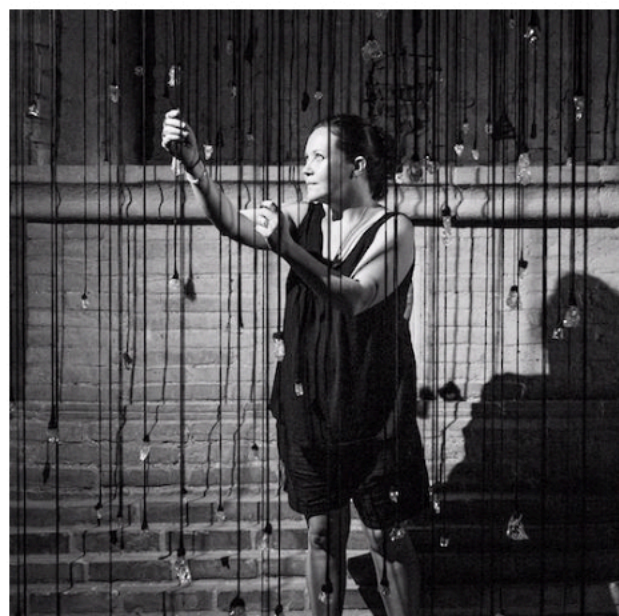


Magazin - Olga Simón. August 2020



Whispered Stories

-Hello Olga, first of all I want to ask you how you are doing and how you have handled the situation of the Corona-Virus in France and how you are doing right now.

I'm fine, thank you. As well as you can be in this terrible situation. In France the situation of the Covid-19 has been going on in a quite parallel way as in Spain. The psychological and real impact of the virus has been very similar. Perhaps one of the things to note is that from the first moment the French government appealed to the personal responsibility to take care of our elders, unloading on each citizen the importance of their own actions, and people have acted responsibly. Right now in France, we are facing the same uncertainty that is facing the whole world, and the strong desire that this drama ends as soon as possible.

-I would like you to tell me about your photographic work, what interests you personally in photography and why you have chosen to express yourself in this medium.

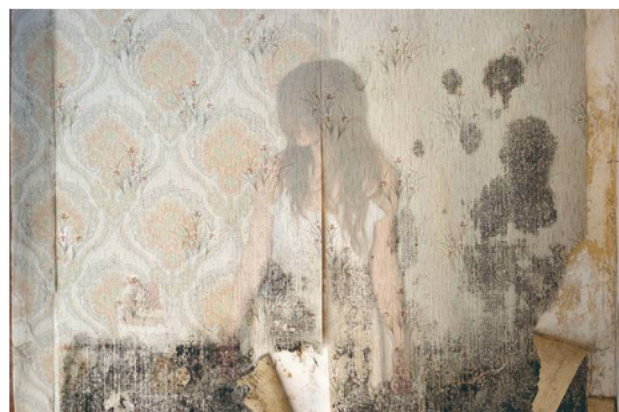
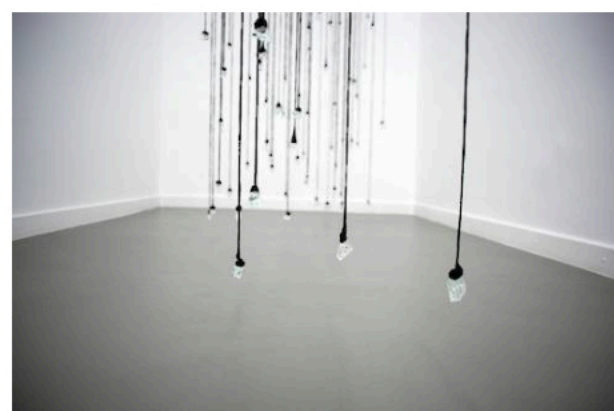
I was passionate about photography from the very first moment, when I was a student of Fine Arts, because I found in it magical possibilities. Reading "Camera lucida" by Roland Barthes made me fall in love even more. Its capacity to tunnel time and immortalize the past forever, its particularity of folding space-time and its unlimited possibilities, if used from the beginning, fascinated me. I consider myself a visual artist and the reality is that, besides photography, I use other media and materials that help me to give shape to my ideas. Light, installation, volume, paint, rope, wood, glass... I consider everything in equal measure, if I can capture what I really work with: the intangible. My exhibitions are installations. In them, the light, the atmosphere generated, the itinerary, the approach to how the work is to be perceived and the role of the spectator, are elements as fundamental to me as the work itself.

-Your photographs have a poetic reading at first sight, but you like to lock stories into them, things that often go unnoticed by the viewer, but you want them to be present. Is that so?

Yes, I am a story whisperer. Locking up stories is necessary for me. In them reside splinters of my own soul. They must be there - whether they are read or not - because the fact that they are there gives meaning and honesty to my work.

-You are very concerned about social issues and I know you are also concerned about the situation of women in disadvantaged countries. I remember the installation we did in the gallery that was so beautiful and with such a strong message. Can you tell us about this intervention?

223 Tears is a reflection on the pain and lack of value of life - especially the life of women - in some non-Western countries. It is my particular tribute to the 223 girls abducted in Nigeria by the radical Islamic group Boko Haram. Girls who had a dream of being able to build their own destiny. I wept over their tragedy. For the injustice. For what they did to them. For their broken dreams. I cried tears of glass, cut and worked with my own hands - without any protection - because I had to feel it. And because I had to be able to reflect that each life - with its edges and reflections - is unique. Each life has its own brilliance. Each one is a diamond. The spectator could acquire one of the tears, write on it a name, a message that would remain part of the exhibition until the last day. In addition, it was possible to bring a significant part of the profits to an organization dedicated to the education of girls in disadvantaged countries, somehow closing the circle.



-Tell me about your work process, from the birth of the idea to the final result, what things are important to you and what that journey is like.

I'm constantly doing, undoing and redoing. My working method is to elaborate, destroy and recompose. The journey differs in some works from others, but they have in common that it is always meditated and worked with constancy. That the work is honest is the most important thing for me, and that everything in it has its meaning. Also that the spectator is touched, that something moves him in some direction. The most important thing is that the final work, far from limiting or giving closed answers, makes us ask ourselves new questions.

-What can you tell us about your latest project?

Empty house a project I'm currently working on, is something I had pending. It's the story of a reunion. It is a metaphor about time that relativizes, heals and transforms memories. A reflection on the fading of pain. An emotional, inner, serene journey.

-Without art the world would be...

Without art, the world would be a different place. It would be different, lacking light, less fertile, limited and with fewer possibilities. The path of art is an attitude to life, a way of being in the world... The path I have chosen. Art is the language of my soul.