

Fictions of a past present

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*There is a very strange animal called man,
who needs a type of fiction that calls truth*
(Nietzsche)

What is the story of our time?, to which narrative can we give real credit?. Those are questions that, in sum, we refer to the eternal question about the reality from Plato to Matrix, through Descartes or Orson Welles, among many others. The last one told the history of those 22 paintings with nudes of Oja Kodar, paintings that were celebrated in Paris by critics shouting "Picasso has returned to birth", while the artist from Malaga was furious at his studio in Toussaint, he did not recognize as his own works, those pictures could have been painted by the dying grandfather of Oja, a great counterfeiter able to create a new period of Picasso. This is the farce that concluded *F for Fake*, the *mockumentary* carried out by the conjurer Welles on one of history's best-known counterfeiters: Elmyr d'Hory, and also on the false biography of Howard Hughes by Clifford Irving, who in turn discovered d'Hory.

Stories such as *F for Fake* come marked by the charming developer of those works that are rather more evidence than signs, this time noting, after the fog of the immediate, the interior of a debate on the reality of the work of art, its recognition, its role in the market and its social status. In the movie itself - *F for Fake* – Picasso is quoted, putting in his mouth the following sentence: "art is a lie that makes us discover the truth". The same thing happened when the genius of Welles dazzled with the radio broadcast of *The War of the Worlds*, that made feel the duality between the real and fictional, the present fear of our time.

Probably this another simulation of Welles puts us even in a better position to talk about the *UFO Archive* of Rosell Meseguer, whose work also raises fundamental questions about the process narrative build history.

From the figure of the U.F.O., like we saw in the projects of Welles, the work becomes sign, in this case a meaninglessness sign because of the concealment of an era marked by espionage, as it was the Cold War, making present this suspicion state while linking it with recent Alexander Litvinenko case.

We then speak from a moment of post-Communism, and probably post-Capitalism, in view of the critical thinking that has activated the current economic crisis, but above all to make clear "the impossibility of declassified or publicly understand documents belonging to the Security - Privacy – of a nation" - as recognizes the artist. This status is displayed by means of various photographic and written documents, appropriate and personal, into a game of visibility and illegibility that makes clear the continuous existence of a secret.

We are, therefore, facing a story built around two main ideas: a dialectic one, based on the file and the construction of a fictional plot. The first is common in the *modus operandi* of the artist, always as a result of the activation of a lengthy - almost archaeological research, in search of remains and documents from the past – negotiation with reality, usually a nod to a common past, from the spectacular coasts of Italy and Spain to her *Tránsitos* to the Pacific.

Her works can be seen then as "footprints", "which has not been present past" – Lévinas would say- the enigma of the absolute alterity (of the other)/otherness where memory and latency for unveiling a new present that sinks its roots in the past - the scene of his writing-. Indeed, Javier Hontoria already recognized that "give some valid reasons to obsolete things, is a constant action in Rosell's work ", she assumes in a radical way this so Foucault archive concept, that makes reference to the "system that governs the appearance of claims", thus structuring all the unique elements in the pursuit of the construction of a discourse.

Rosell Meseguer revives in this way the past and rescues its fragments, aware that every archive is a place of authority, a strategy of sense production, and in the process of accumulation which rises it, rejects the idea of file as a mere receptacle, to share its importance as a communication element.

Along the way, we perceive a crossing of military topographies of *Batería de Cenizas* to the *detritorialization* of the power in this *UFO Archive*, where her common references lost prominence, those coast spaces marked by neglect, they determined the territory in an affective memory in a more universal character.

Her apparent aseptic, scientific research does not lead to some objectivity, but toward a fictional poetry as a spur to the imagination, in a dialectic that transpires the constructive nature of the discourse over the legitimacy of unquestionable facts. Walter Benjamin already said: "articulate historically the past does not mean to know it as it has truly been (...)" "it means take a memory as it shines at the moment of danger." It is not about historicizing but about "diegesis", reflecting on the way in which the facts are revealed.

In this process it is discovered that the meaning of every story stays in its plot - as Paul Ricoeur knew-, in this case put into the service of "dissimulation", the drill. Events become significant in terms of belonging to a plot, manifesting a historicity that is only possible as narrated time. While being under the charm of the dissimulation, rescues the moral dimension of the historical consciousness from the trap of a supposed hawking and the dangers of false objectivity.

Gone was the big story, and we cling to the only thing we really have, "stories", tales, which, seen in this light, they claim the power of fiction (from the Latin verb *figere* derives its meaning as "shape, form, represent", and hence "prepare, imagine, disguise, suppose ...") as a form of historical reconstruction. As Slavoj Žižek explained, it is precisely the fictions that allow us to structure our experience of the real. The idea that there is a narrative, imaginative, component in the construction of the historical discourse is not new: Ricoeur became clear that without management or temporary configuration of the space (the establishment of narrative structures where, inevitably, the imagination comes into play), is impossible to understand the world, produce an experience from a lived experience, either if the chosen record is fiction or historical account.

As if it were a theatrical representation, the distinction between real and illusory is suspended, being aware that every document is look, therefore, subjectivity and construction. In this regard, Antonio Weinrichter says in his book *Desvíos de lo real*: "In this era of media confusion in which television becomes the reality show, the movement in the opposite direction of the fake documentary has at least the value of a touch of attention".

But beyond issues that could send us back to a particular artistic genre, unnecessarily limiting the richness of the story created by the UFO Archive is clarify that this approach does not put us against false content, but it brings us back to the falsehood - subjectivity- in any narrative way and, consequently, of each power system.

It should then ask for the regimes of truth that every society creates and in this case, which builds to hide another reality. By the light of works by Rosell Meseguer or those followers of the line opened by Welles, the contemporary world appears as an overlap of drills, as well as another great fabulist Joan Fontcuberta has shown, with his work and trials such as *El beso de Judas* or *La cámara de Pandora*.

Photography and every file, must be understood under an ethical vision, once we see that reality is replaced by its images; there are no facts, just representation. The image became story and appears in transit, a speech where artistic fiction is not opposed to truth, but to true and false alike.

Also, the reference is understood here as a fact of the past, nebulous, serves to reveal the opacity of a society that needs the illusion of truth and security.

Thus the UFO Archive advances in that line of work continued around the practice of reflection, understand and capture, what Francisco Carpio in *La memoria imaginada* calls a sort of "iconographic entropy", which is now given, with tremendous irony to the seduction of a narrative that fascinates by its subtle approach to mechanisms of concealment of power.

Jean Baudrillard remembered: "all the history game and power has been disrupted, but also the analysis conditions. Takes its time".