

Paulina Ortiz, weaver of ancestral languages

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Upright bloodstained branches covered with moss, antlers with cascading green pita fibers, similar to the headdress of the witch in the Gabillou Cave in the French Dordogne.

Tellurian, with fresh paleolithic recollections in the archetypical memory we all humans share, Paulina Ortiz makes us go back and forth in time, simultaneously, weaving ancestral languages, just as she named her most recent artwork in the *Galería Nacional*.

Paulina Ortiz moulds and crystallizes precolumbian elements to formulate a future that transcends her own introduction. She reveals the latent unity in today's consciousness: she creates bonds with the past to impregnate future into the experience of making face-to-face contact with her artwork.

Mostly unknown or unnoticed by Costa Ricans, the past demands a position in the affirmation of identity values that now, more than ever, require full attention; there can be no future if the past is ignored. Any culture that forgets its roots is unable to build up its own future with the contribution of intertwined shared visions.

Paulina Ortiz provides said timely opportunity with the ability to transcend the circumstantial space, one that proved to be so costly to the 80s post-modernist undertow; groups then established have, as a rule, become stagnant in adulteration or rejoice in a disruptive worn out gesture. Paulina's aesthetic criteria, on the contrary, builds a tension between disjunctive and conjunctive elements, pointing at forces that hide between historicity and myth, between current and primordial times, and between general and particular aspects.

However, her minimalistic neo-tapestries require no aesthetic arguments. The feathers, rolled songs and intertwined pita fibers with ocean-sculpted wood pieces possess an infinite seduction ability, becoming the minimal expression of the ever paradoxical relationship between humans and nature.

What a chamanic incursion these neo-tapestries make into integration and disintegration! Interwoven pieces create ancestral ecos in present wide spaces, reproducing the words of Hernán Cortés to the King of Spain in his Second Letter of Accounts in October 1520: "... said *Moctezuma gave me many of his clothes, which were such, all considered to be made of cotton, maguey and no silk, that no where in the world could there be any made or woven like them, nor of so many and diverse and natural colors and work; and there were other clothes, similar to tapestries, that could be used in living rooms and in churches, of feathers and cotton and maguey, of various colors, equally marvelous, and other many things that are such that I cannot describe...*"

But Paulina's neo-tapestries not only travel back in time but into the most exact actuality. Inadvertently, she takes ownership of today's spiritual and environmental tendencies. Using Schellig's words, her artwork is conscientious in its premises and unconscientious in its outcome. It develops a language that allows the yearning public to reunite with its origins, with the pounding Emilio some of us want to find in the bottom of our hearts. This market sector is now making a difference in cities such as New York, by opening spaces to Brazilian artists of "O Fio da Trama" in the *Museo del Barrio*, among others, or the WTA Biennial in Florida, for which Pilar Tobón appointed Paulina as Coordinator for Latin America.

Because Paulina has been able to make a round trip into the primordial interior, within the ontologic game art becomes when it reproduces socioeconomic tendencies, we can now make contact with her *ars povera*, plenty of outstanding authentic multiple significations, a microcosmos that promotes the initiating rite to blend in with nature now and through the

centuries, simultaneously.