

Interweaving sensations

Paulina Ortiz in the Gallery Enrique Echandi
By Marcela Valdeavellano

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Language of feathers, strings and processed fabrics. Paulina Ortiz is one of the few Central American artists who could affirm that her expression arises from pre-Columbian values to reach vanguard.

The identity is not found in reference to what happens in the Biennial of Venice or in the DIA Center of the Arts in New York. Identity is right here, and because of this nearness, it blurs our sight. Nevertheless, this persisting artist has focused her search in the textiles. She patiently works with them, in the same way as it was done a thousand of years ago and then she adorns them with strings and feathers, with golden traces and dyes them with basic colors.

Centered in the symbol of the form, Paulina, as the shaman, initiates the ritual of the evocation of the inspirational act, interlacing those chosen materials and holds them up with the marbled fabrics. As in an ancestral dance, the rhythm guards the message, the strings bend down, they elongate, fold and turn to the wind that generates its creativity.

Relic, fetish or talisman, each piece worships a remote past in the middle of the XXI century and from here the minimalist consequence of her expression; for this same reason, the pieces need not to be titled, they simply ARE.

Paulina Ortiz, exponent of the eternal return, finds in indigenous roots the reason to be of the present time, and so her work is projected at this moment with its own future within the world of arts.

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