

INTIUTION AND ESTHETIC SENSITIVITY

by Elizabeth Barquero

Arts historian, curator for Costa Rica during the 22nd International Art Biennial of Sao Paulo, Brazil and many times of the Biennial of La Habana.

Paulina Ortiz is an artist characterized by her defined commitment with life and her honesty towards art. As a person she tries to be a better human being and she works for her spiritual growth. As an artist, she applies the mastership of her instincts in the exploration of the purely plastic media and in this form, to transmit trough her work, a more intuitive than reflective message.

She exalts in the beauty of the fibers, the plastic possibilities, the malleability to transform them into bio dimensional constructions that display emotions bound to the immediate impact of nature. Nonetheless, her position is a very fair one because she does not struggle to be in fashion with a desire to convey an explicit message in her work as it could be the ecologic issue.

She does not impose a reading; on the contrary, the spectator will be free to interpret in his or her own way and to enjoy the tidiness of the work, the subtlety of the organic forms that the artist models thanks to the choice of vertical elements with different textures that she places, interweaves and knits in order to construct a proposal of great plastic purity based on the exhaustive investigation of the materials.

CABUYA, RAMIO, golden leaf, sand, dyes, acrylics that the artist conjugates and reduces to the simplest expression to create abstract elements, purified signs that recur throughout her work.

To this sculptural treatment of the volume and space, represented by the clean mystery of the signs that she weaves and knits, she adds dyed fabrics as the background. These textiles are dyed following ancient techniques as SHIBORI and TRITIK, using blue shades, ochre, turquoise and wine and enhancing the contrast between tradition on the one hand and experimental artistic practice on the other hand.

These simple but suggesting organic like forms and these background of traditional techniques feature her prime artistic language when she was a student at the California College of Arts and Crafts in Oakland. Since then her memory has kept them a constant in her artistic life.

In this way Paulina defines her style (e.g. in her identification with materials), the taste for textures and the mixture of techniques and materials which is present throughout her artistic life. Through these elements she is able to transmit a more sensorial than discursive message of great plastic purity.

In this exposition it is possible to confirm that her pieces convey a subtle message that makes the spectator aware of his/her environment and which is expressed by means of a symbolic language born from creativity, the investigation of renewed traditional techniques that are conjugated into her personal style of minimalist sensitivity and indisputable feminine seal .

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