

equilibrium

the sensitive and the spiritual

Life's passing is certainly complex. Different choices, paths, roads open up before us. The world becomes a hostile place when the human dimension around us is not taken into account. Facing life alone often seems to be the only option that a person possesses. Accepting one's individuality, and understanding that

of others, that is, finding the , -fragile, necessary-, equilibrium that restores harmony between each being, each object, each reality.

This has been one of the intentions of the Venezuelan Carolina Rodríguez Baptista in this her first solo exhibit in Paris. True to her beliefs, the artist perfectly combines sculpture and painting, adapting their particular characteristics and tuning them into an enriching and suggestive symphony called Equilibrium.

Once again her eyes turn to the human body as a the setting for experimenting in plastic. Searching in the body's shapes and in space's movements for a harmonious fortune that allows the self a tendency for diversity. The union between the sensitive and the spiritual shapes an timeless entity, filtering each feeling and dying her bronzes, thus giving them, essential shades of meaning for their existence, like the patinas she uses.

Once again, the iconography that characterizes her art, overflows limitless in this individual. Music holds an essential place once again in the syntax of her characters. In the *Andante*, *Allegro* y *Scherzo* series, the variations in movement are strengthened by the variety of colors in the patina, that manage to radiate the figure's potentially inherent expressions, latent within the dark metal. In all her works, her women continue being as unapproachable as familiar, divine and human at the same time. Distinguishing the mother, the warrior, the courtesan, the sybil in them is a fascinating process.

Acrobacias, *Divertimentos* and *Equilibrios*, series in which she achieves her sculptures for the wall, seeking tridimensionality, conquering the space that it molds. Meanwhile each one of its contours, its silhouettes, its curves is caressed by the soft light. Combining painting and sculpture, Carolina Rodríguez always opts for daring formats: a circle, a square, and oblong constitutions. She explores the possibilities of geometry which she conceives within the organicity of the ensemble, incorporating small sculptures that fill it with meaning. By distancing them from the center, a fundamental element in the classic composition, it intensifies the shape's activity, its power and expression, that struggles to free itself from all ties. Her vision of the world is sometimes perceived as weightless, immersed in the spatial-season coordinates that underlie it. Her *Meditaciones* turn complex, calm, introspective. They request the spectator's capacity to emphasize with them, to recognize its own cognitive act.

As in her work, *La Vida Comienza Aquí*, it portrays a top spinning and describing life's back and forth spirals in the form of symbology engraved in paintings. This individual must be understood as evidence of a professional and personal path characterized by the emotional and intimate expression of her Art, continuously changing and growing.

Sella del Pozo has a degree in Art History from the Universidad Complutense de Madrid, where she is currently undergoing her doctorate studies. She works as an art critic and a columnist for the specialized newspaper, *El Punto de las Artes* since the year 2001. Among her publications, her participation in writing the book *¡Quién y Por qué: Anales de las Artes Plásticas del siglo XXI. (tomo II)* (Madrid, Arte y Patrimonio S.A., 2002) is outstanding. Some of her articles have been chosen to be published at the *Círculo de Bellas Artes* ("*Pinturas y collages de Jorge Abot: retrospectiva en el Círculo de Bellas Artes*"; Madrid, March 2003) magazine, and in several forewords for exhibition catalogues. She has taken part in several juries for art awards and has given conferences at the University and in cultural centers.

