

Sylvia

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Exhibition "Outside the Box2" - Installations "Bodhisattvas Emerging from The Earth & Seeds"

My art refers to life and existence. I look forward to humanize and allegorize the different stages of man and his circumstances. I want to invite reflection regarding spiritual values, of environmental harmony, of life itself. I believe in a positive consolidation of society throughout returning to positive human values. I ask the spectator to take the time to mediate upon a world in which modern life has hindered the appreciation of existence.

The red ball is an emblem of humanity. My installations "Seeds" and "Bodhisattvas emerging from the Earth" alludes to men's journey on earth. Is a way to express my concern on human inner evolution.

Curator, Milagros Bello, Ph.D. wrote: *"... Riquezes's artworks juxtapose multiple discourses way beyond a univocal narrative. At another perhaps more intimate level of reading, the work of Riquezes is a meta-reflection on her Buddhist experience. In a deeper sense, these works allude to the perpetual transformation and re-transformation of matter, which constantly re-constitutes itself.... makes reference to the millenary writings of the Shakyamuni Buddha as well as to the underlying knowledge and wisdom contained in these "sutras" or extracts of supreme knowledge..."*

By intervening spaces in the city, through the interpretation of nature, such as the flowers and fruits in the installations: Bodhisattvas Emerging from the Earth and Seeds, I pretend to create urban landscapes where a friction is created between what's "fake", what's simulated and what's natural, as a metaphor of the tense situations between the urban scenario and nature within contemporaneousness; nevertheless, I am projecting the importance of plants and flowers which still prevail in our cities, and which, to my opinion, deserve the care and protection necessary in an industrial and technological world. And, why not? They are also the visual poetry between cement and asphalt.

With the intervention of urban spaces, through the creation of another type of "flowers" or "plants", I propitiate a paradox that leads us to think about the real and about the simulated, apparent and fictitious nature.

I pretend to attract the attention of the spectator and create a different level of consciousness of the environment. Furthermore, I mean to make possible for the spectator, the enjoyment of the visual contrasts between what's artistic and what's natural, between the work that has been "created" and the other, the one resulting from the combustion of natural elements.

I use the materials giving them properties that exceed their intrinsic qualities; I emphasize its rude industrial power, trying to underline the predominance of what's industrial in a society that values the consumption, the artificial, the apparent, the false, the fake, the imitations.

"Riquezes binds up an ensemble of industrial-made pieces in a dialogic line in which the idea of nature is crucially called into question. The works constitutes fragmented frameworks to a de-naturalized and a de-constructed nature where instead of facing the fantasy, beauty and calmness of a bucolic landscape or of a blossoming garden, we are confronted to a nature-like ensemble dispossessed of its substance and proposed as its simulated counterpart. She proposes a deprived of its original content and displaced towards its de-constitution and loss"

Curator, Milagros Bello, Ph.D.