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Artist Statement

As an artist, I have explored many subjects but none have been quite as simplistic and complex as 'life'. Life is an infinite timeline and it is also a collage. Life is a river and yet also an ocean, full of mystery. My work examines the details that make up life.

I have been working with the red sphere for more than two decades, as an energetic symbol, as a metaphor of life and as a sign of what is alive and in continuous transformation. The red sphere is the metaphor of the journey of man through life; it is life itself, the nucleus and origin of all being.

In an attempt to bridge these two concepts of sphere and life, I have explored the community and individual based links in life. The piece "**Unity with Individuality**", tries to establish a dialogue about the unity in the world and in each country. It proposes the idea that it is feasible to live together conserving our individuality and our own identity. Each red fingerprint, left by diverse individuals evokes the idea of a blood pact, the compromise that each person must make to integrate themselves into a thriving harmonious and balanced cohabitation in society.

As much as I've explored life as a sphere, I have also tried to find meaning in life as a timeline and life as a web. By attaching and literally sewing images together I aim to connect ideas and concepts that makes an aesthetic proposal to engage the viewer into deeper reflection about the reconstruction of his or her humanity. I weave struggles, dreams, and memories, and trace paths. I use the concept of the quilt and the sewing as a complex metaphor to represent personal attachments and narrative. Using the metaphor of a quilt, different segments are weaved together to form a great existential plot. The stitching in my works, like in a quilt is about how one's life is made of many things, different stories or episodes that connect with a pattern to construct our individual journey.

My bi-dimensional pieces such as "Icons" and "Chant to Release, Chant to Create", are usually translucent boxes or drawn panel, suspended from the wall; these are all elements intended to highlight the subtle and fragile spirit that is life itself. In comprehensive and metaphorical sense, they are an allusion to the impermanent and evolutionary stages implicit in all phenomena. With my artwork I aim to open a window into the multiple interpretations of life— the patterns and the spontaneity. I aim to investigate just how one's path can be so random like the segments of a quilt and yet so routine like the weaving of one. The frailty of life is precious, but its true essence and strength is what ties it together.

With my series of **Urban Interventions** I recreate my need as an artist to use any space as a platform for communication with the public; to jump from conventional spaces and exhibit and intervene any available corner; to benefit from the versatility in the possibilities of space that are nowadays within our reach; and to take advantage of those alternative spaces that allow me a better and informal interaction with the spectator.

For me, the intervention of urban spaces is to consider the city as a space for socialization, a place where human relations are formed, exchanged and transformed; it is also a place where I pretend to shape the relation between city and art.

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

My installations from "**The Blob...**", represent a metaphor of the urban stacking, conglomeration and overpopulation in contemporaneous cities. It is a reflection about the concept of "city" and its

uncontrolled growth repercussions. I pretend to establish a consideration over the importance of the city and the significance of urban changes on a social basis.

It serves to reflect tension, as well as the ties and attachments of man living in big cities and metropolis, obviating the chaos that could be generated due to the overpopulation in such places.

By intervening spaces in the city, through the interpretation of nature, such as the flowers and fruits in the installations: **"Bodhisattvas Emerging form The Earth"** and **"Coco-Palma"**, 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. 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.

With the intervention of urban spaces, through the creation of an alternative type of "flowers" or "plants", I personally contribute to the paradox that leads us to think about what's real and what is simulated in the union of urban spaces and fictitious nature.

I try to attract the attention of the spectator and create a different level of consciousness of the environment.

In these different mediums and use of space, I explore the facets that make up life internally, externally, and in surrounding spaces. Internally, the nucleus of life exhibits both unity and individuality. Externally, our journey through life touches upon hundreds of different individual journeys and these interactions/attachments exhibit the energy of life. By exploring the intervention of life in urban spaces, I seek to evaluate what are the intrinsic qualities of what is alive. My work over the past two decades is a crafted and elaborate study of life, in its fascinating simplicity and in its beautiful complexity.