

Reviews

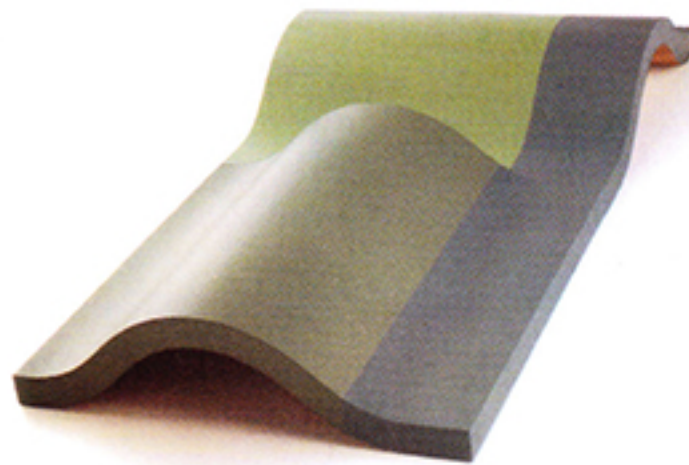
Silvana Lacarra

DABBAH-TORREJÓN ARTE CONTEMPORÁNEO

Buenos Aires

The exhibition of floor and wall installations by Silvana Lacarra (1962, Bragado, province of Buenos Aires) is an adequate follow-up to the major show of this same work held earlier in August/September 2004 at the Fondo Nacional de la Artes, also in Buenos Aires. The pieces of wood covered in Formica of different colors in different patterns are the outcome of a long, in-depth research into matter, volume and form. The artist's refined workmanship reveals her perceptive handling of the material and her impeccable eye for the end result: from flat to undulated surfaces, to square solid long pieces fitted into and protruding from each other in the manner of a hard-edged tapestry.

For those of us who have followed closely the development of this woman artist's work, this show reads as a celebration of her talent and coherence.



Volumetric wooden piece covered with formica, 31 x 62.8 x 7.8 in

de la artista revela su manejo sensible del material y su ojo impecable para prever el resultado final: de superficies planas a onduladas, a piezas alargadas encastradas y sobresaliendo entre sí como un tapiz de bordes tensos.

Para los que hemos seguido de cerca la evolución del trabajo de esta artista, la muestra se lee como una celebración de su talento y su coherencia.

—Alina Tortosa

Sofía Donovan

ELSI DEL RÍO

Buenos Aires

In *Cruce*, the three wall installations that Sofía Donovan (1972, Buenos Aires) is showing at Elsi del Río, the artist fuses her experience of being torn away from her original affective and cultural environment and her conflictive adaptation to a foreign city and culture. The work exhibited was inspired in a former one in which, due to lack of physical space to work in when she first arrived in Santiago de Chile, she had resorted to paper cuttings that she structured as collages with rigid edges. As the artist became established in the new city, the paper clips changed to wooden pieces that she places on the wall in the manner of a jig-saw puzzle. They constitute territories or strategic maps, metaphors for an evolving identity. In these works by Donovan, the symbiosis between homeland, land, country, the body and emotional stability is enriched by the tension that results from finding a balance between what is one's own and what is alien.



Fragment of wall installation in *Cruce*, 2004.

En *Cruce*, las tres instalaciones de pared de Sofía Donovan (1972, Buenos Aires) en Elsi del Río, la artista conjuga su experiencia de desarraigo de su entorno afectivo y cultural original y su adaptación conflictiva a una ciudad y a una cultura ajenas. La obra expuesta surgió de un trabajo anterior en el que, por falta de espacio físico para trabajar cuando recién llegó a Santiago de Chile, recurrió a papeles recortados que resolvió como collages de bordes rígidos. A medida que la autora se fue afincando en la ciudad nueva, los recortes de papel se convirtieron en piezas de madera que instala sobre la pared a la manera de un rompecabezas. Son territorios o mapas estratégicos, metafóricos de una identidad en evolución. En estos trabajos de Donovan la simbiosis entre tierra, terreno, país y el cuerpo y la estabilidad emocional se enriquece con la tensión que resulta de encontrar el punto de equilibrio entre lo propio y lo ajeno.

—Alina Tortosa