

About my work, “This is hot!”

“In many cases, the emphasis is placed on a visual problem. Sexuality is less about the content of what you see and more about the subjectivity of the viewer.” (1)

The development of my work has always revolved around the investigation of the human body as an object and the various possibilities it presents as an iconographic representation. In recent years this research has focused on when the body has been touched or transformed by technology – for example through surgery. Another example of this is the body of medicine.

As a result, my work proposes a way in which we get back to basics, to the original form of the human body – as a means to express our emotions, as a way to experience sexuality, decadence, renewal and human frailty rather than the massive media obsession with objectifying the human form.

During the last xx years I have been working on a series of glazed ceramic sculptures. These sculptures, biomorphic appearance, refer to the human body through organic forms.

An important feature of these works is the constant tension between an anthropomorphic state and a metaphorical state, which is generated both through the form and the material aspects. For example, different levels of iconicity that are given forms, together with the inclusion of materials other than ceramics - that interact with organic forms, highlight its aesthetic ambiguity. While in some cases the references to the human body are more direct, in others, on the contrary, the evidence I provide to identify the body is less obvious, such as holes, phallic shapes and curved elements. The industrial manufacturing materials that go in and out of the ceramic sculptures, seek to contrast the nature of artifice, creating a metaphorical and symbolic meaning to the work as a whole. The juxtaposition of elements reinforces the metaphorical relationship between nature, body, science, femininity and sexuality, stressing the soft / hard, feminine / masculine opposite, strength / weakness.

I care deeply that these works are objects of seduction, that investigate an unknown area between biology and the technical, it is a chance to rummage through the body in less latent human regions, resulting in the viewer experiencing a sensory experience, full of humour and symbolic meaning. These works attempt to remind the viewer, in the words of Carl Jung, of “the emotional unconscious identity with natural phenomena” (2).

Finally, I note that the relationship between the sculptures and the viewer actually generates an emotional response of great attraction or rejection.

It is almost as if the material inherently generates a form of modesty. In this sense, I think that

beyond the allusions of shape, colour or texture that are part of the human body, the most important relationship between the sculptures and the research around the human body lies in its ability to generate reactions which are so definite and instinctive in the body of the observer which is looking at it.

*Sofia Donovan
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(1) Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamín H. Buchlohn, "Arte desde 1900. Modernidad, Antimodernidad y posmodernidad, Akal Ediciones, 2006.

(2) Carl G. Jung, "Acercamiento al inconsciente", en "El hombre y sus símbolos", Editorial Paidós, 1997, p 95.