

## María Oriza

In Maria's work there is a contrast between purity of wave shapes and ascetical three dimension compositions. The latter, in a rather simple way, plays a function as a pictorial support, applying to it a minimalist and repetitive decoration. The work of art is built from geometrical structures, the surfaces become tense out of helicoidal curves, creating crossroads and chains. In these enclosed plans the connexion between the space is remarkable, due to obviously traces, such as the size of the object or its situation; in order to create a new experience in the spectator. This feature of her work is link to the actual debate in contemporaneous sculpture that is the new ways of filling and constructing spaces.

María Oriza work of art (Aranda de Duero, Burgos, 1964) is located in a recognised and clear place. At first sight, elegance in forms is outstanding, matter's wings, the beginning of a flight that drag us. Her ceramic "ends up" in the most primitive natural shapes; they are really original forms that unfold themselves with elasticity and geometry. We can find the same patterns in all her work, the rich treatment of surfaces with a very personal style in the design of curve movements, chromaticity, texture which footprints, lights, shadows and colour achieved an abstract appearance of leafs, petals or flowers. Some recent works are more open and neutral regarding surface incidents they are in fact, more sensitive to fluctuations of space and light context. Moreover, they reflect in an intense way these two qualities: space and light, as a result, these works of art are easier to transform by these properties.

These works of art are subjected to a minimalist perspective, in a conceptual dialogue with ceramics -that reaches the least expression- and colour emphasizes gesture's intention of movement, of non-ending. María Oriza's art has its creative referents in the object itself, as a way of moving further from all the references of the outside world. The object has plenty internal relationships and has to be previously unaccepted, thus the object itself is not less important, but simply less self-indulgent. In addition, new conditions placed the ceramic object itself in a carefully stage, as nothing else than another concept. María Oriza's work fuels from respect to ceramic's nature, paying attention to the forms created by this material, the procedures required and the tendency to creation of this type of object.

Indeed, her bests works of arts broaden the sculpture's field, attaching great importance to real conditions where objects are the subject of contemplation. María Oriza has been researching for years, what nowadays seems an endless source of inspiration, something so simple and yet so complex: shape through different levels

and shape related to surface areas: "I try to work with the ability of surfaces to generate volume in order to show the absence of matter in emptiness, also I seek ways in which the relationship between inside and outside can give meaning to my work". The bend - the natural unfolding and therefore the idea of being doubled bended- originates hollow configurations -wombs, caves, niches- concave compositions as well as undulating shapes that are related to the visual idea of flight. That basic idea of unfolding and bending compels the viewer to look deeply at the work of art, to be seen from within and without, from above and below, to always be contemplated from more than one point of view.

The work of art is resilient to geometry austerity and breaks rigidity through different resources. The stoneware, boil at 1.250 °C, gives a sumptuous texture, a mysterious plasticity, a harshness that could be in contrast to the tenderness expressed by María Oriza. The artist combines the work of sheets of clay bended until they are transform into enclosed plans to achieve volumes and symmetries -following this path it seems as if she want to avoid composite effects and the obviously way to do it by symmetry- with decorative thread shapes almost endless. Decoration is a type of skin, an adaptable wrapper, that shows torsions and ceramics undulations. The decoration is organised in net structures, a very attractive procedure that increases the expressivity of the work of art: "I rely on the decorative treatment of surface through drawing radial lines to discover with the rhythm of geometry the most sensual part of balance and order".

Formal development contributes to emphasize rhythms, cadences and space effects. The flexibility of its lines, that seem interconnected, leads us to think about a living organism, precisely, in the continuous beating of veins and arteries in addition to turmoils of fluids (1). Her models are symbolic representations, of a phenomenon that shows the main features or dimensions. So, they are very useful to separate complex phenomenons into more simple and understandable representations. However, plasticity as a ceramic concept is "unthinkable", is not subject to reasoning, overall is intuitive. The narration is not base on ideas and concepts, on the contrary, is based on sensations and feelings. Unconscious conception is primary and original, conscious perception is secondary and derivative. María Oriza establishes resemblances between feelings and matter. She manipulates papers, fabric and cardboard to create shapes with a geometry as a need to represent concepts and emotions. To Oriza the challenge is to seek the way in which the material is adapted to the idea. Whether she has a philosophical aspiration or not, we face an aesthetic characterized by nudity and austerity. Her works evolve from geometry, as Tomas Paredes said "from geometric structures, that are subdued until they are transformed into oval, oblong, enclosed shapes as sensual flowers..." Shapes already exist, but creative process consist on discover them and make them turn up. As we know, nature is the main responsible of the production of infinite organic shapes, besides is a great producer of geometric shapes, we can think just in a rock falling in calm water, the immediate effect are circular concentric waves.

To understand why nature produces organic shapes so similar to geometric shapes we should mention the concept of "significant shape..." then, what the artists expresses with the significant shape is her inner emotion, experienced by the inspiring vision of

objects not as a means, but as pure shapes, as an end in itself, that is as an essential shape. In this work, the essential shape is built by lines and colors combined in a way that shapes and relations are capable of awakening aesthetic emotion, impossible to be evoked by means of representation. María Oriza watches concrete shapes developed in nature as a result of the fragmentation of higher complexes, as a beginning for not returning back to elementary geometric shapes. These shapes are perceived by our sense organs, through the sense of touch or sight. Definitely in our case we emphasize the sight. Because we trust our senses and indeed we depend on senses.

José Miranda

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Notes:

(1) There are people who think that turbulence, in a wide scale, could be separated in self-image turmoils. However, I don't know if this has finally has been demonstrated, in fact, the idea is luring, since it would mean the existence of a minimal element to explain the infinite universe of possibilities of chaotic behavior of fluids. María Oriza's works are born as if this minimal element truly exists, this minimal element combined with different symmetries of one basic curve.