

EXPOSICIÓN DE
ÓLEOS

Beatriz Marotta

CASA DE LA CULTURA

Del 14 al 25 de agosto de 2006



Ayuntamiento de Estepona
Delegación de Cultura

Painting Exhibition

Beatriz Marotta

House of the Culture Estepona

(Of 14 August to the 25 August 2006)

"The forms of representation are like a reservoir where a contents is collected or like a web where the artists weave their colourful images". This Wölfflin's nice statement is particularly suited to start a metaphorical tour around the latest pictorial experience of Beatriz Marotta, featured by a new expressive cycle. The work that the painter is being carrying on, as a result of an evolutionary gab with respect to the experiences of some years ago, on large canvases representing the ideal support of her dynamic, ever expanding painting as if breathing in the open air, is in fact a sort of "web" where her signature remains inscribed. Beatriz Marotta's pictorial identity keeps the traces of the sign matrix which fills up the space in a more or less persistent manner, a "writing" that either grows or shortens, depending on the narrative rhythm that is being developed, in constant dialectics with the other character featuring her work: colour. Thus, a sort of space-zero or universal table, impregnated by a refined and pulsing chromatic range, of which the picture reveals but a limited fragment on the whole, develops in a tracing of dynamic and nervous signs that, by encountering one another, design intersecting planes, living beings, humans and animals. Yet, the forms that Beatriz makes re-emerge are sort of ancestral ones, as if leaning to a collective genetic memory, to a distilled essence of the being whose founding origin she captures, that needs not descriptive details in that it exists per se. While the image on the canvas seems to lead us, at first sight, to ancient rupestrian paintings saved by the passing of thousands of years, the artist's truest aim is not a pseudo-archaeological acting rich in memory and gloom, but rather, the desire to draw us to a primigenial dimension likely to be shared by everybody.

The visual anchorage to a prehistoric world, at a superficial glance, is just a contrivance utilized by the artist to get rid too binding, atrophic superstructures. It is not a romantic involution, nor an abandonment to an idealized world of the past, but rather, a sort of cathartic return to the start point, from where she projects herself towards a different hypothesis of future.

The *horizons of the being* are the ones we want them to be. By getting rid of the impending weight of history, suggests Beatriz Marotta, and by recuperating a primigenial nature, we are able to turn our uncontaminated, and hence, "pure" eyes to the morrow, ready to grasp any potential, unexpected whisper of life.

Monica Miretti
(Contemporary art critic)