

A SEEMINGLY INNOCENT PICTORIAL PROCESS

Text for the exhibition 'Sinestesia' of Virginia Rivas in the WIPO World Intellectual Property Organization. United Nations. Geneva (Switzerland)

Synesthesia is the name chosen by Virginia Rivas to bring us closer to her pictorial work, purely poetic and expressionist, also a result of her passion for music. A work that awakes in us pleasurable and harmonious feelings, and at the same time makes us anxious by the apparent transgression of the world of the formal and iconic orthodoxies through the dialog between painting and drawing.

Designer of her own world, she places us directly between abstract spots that extend irregularly with various textures and tones, and drawings that are often metaphorical words or phrases floating on a material background and the gap which also exists in her fields of harmony color, achieved by her laborious and experienced practice. Words or signs and expanded tones that evoke universes, atmospheres, landscapes.

But her aesthetic proposal is in a postmodern attitude of complicity with earlier events, as it passes between Paul Klee and Clyfor Still, between Hans Hofmann and Cy Twombly. Because she believes in the value of painting and its signs as a surreal reflection of human thought and its emotional value. It does so with an innocent and intimate graffiti artist drawing, as a narrative fusion in small scale of a world inhabited by her that she shares with us.

For that reason, it is necessary to penetrate into her pictograms to enjoy the impulses or else let ourselves be carried away by the visual look to imagine the

recital of a poem or the sound of music, achieving tactile properties and realities purely sensitive.

The painting acquires, in this way, the kinesthetic ability to transport us to other anthropological areas, to other places in which color and sound come together and connect each other in an intuitive search, a little bit utopian. A search which has been already pursued by poets, painters and musicians since the end of the XIX century and during the twentieth century. Artists such as Arthur Rimbaud, Kandinsky or Alexander Scriabin, who want us to perceive a rich melting pot of identifications that intersect at an imaginative net of symbolic bonds.

And as always, if the artist is able to help us, we as viewers will have the last word when attempting to cross the threshold of the painting and music, leaving behind the differences upon all the complicities between them. That is the mission of this exhibition where Virginia Rivas exposes her inner feelings with her seemingly innocent pictorial process.

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