
CLAIRE DE SANTA COLOMA

A escassez nos salvará da catástrofe/The deprivation will save us from catastrophe
22 SET – 7 OUT 2011

3+1 Arte Contemporânea is pleased to present the inaugural solo exhibition by Claire de Santa Coloma (Buenos Aires, 1983). Formally trained in sculpture, Santa Coloma has completed her studies in various countries including Argentina, France, Brazil and in Portugal (where she is currently based).

This exhibition, the artist presents a body of work including sculptures, installation and works on paper based on the notions of economies of means and gesture. Sculptures will inhabit the space upon a large elongated structure accentuating the shape of the gallery space, by creating a harmony between the works and the viewer. Although these objects appear to be unique and effortless, Santa Coloma invites us to reflect on the considered nature and rendering of these forms as well as the careful balance between them.

Perhaps a good starting point for this exhibition we should look to the studio, how it functions for an artist as well as its perimeters. Santa Coloma tested her abilities as an artist for this new of body of work by largely using the materials ubiquitous in her studio.

Translating the common materials used in Claire's practice such as paper, ink and wood have culminated into these sculptures and works on paper presented in this exhibition. Her unique language is echoed in her works on papers which are a hybrid of both sculpture and drawing incorporate varying elements, although the outcome of these objects seemingly simplistic often results in harmonic and romantic forms. Form and shape often are dictated by nature of juxtaposed materials such as paper and metal. Her affinity and use of wood, evidently has not departed from the artists' practice, as she performs her alchemy with the wood, cleverly revealing the austerity and history held in the wood, realizing basic forms.

The "economics of gesture" is fiercely evident within these sculptures as is with the works on paper, while at the same time questioning whether the pieces have been labored over or are a result of a highly trained individual and eye. Pairing back to these base elements of the materials also amplifies the subtle nature of these sculptures, presenting on a long table designed specifically to create a visual balance between the works displayed and the space. The structure of table also appears to stand precariously as though it will tilt at any give moment, a diversion and complimentary apparatus to the sculptures.

Collage-like in composition, the works on paper are a recent development and again hark back to earlier works by Santa Coloma of intensive almost meditative concentration. These works have also been hybridized as they incorporate sculptural interventions, playing with space and form within the limitation of the paper size and drawn geometric forms, suggestive also of the confines of a studio space.

Although the title of the exhibition is seemingly dramatic *A escassez nos salvará da catástrofe/The deprivation will save us from catastrophe* it is however a contemporary discourse not only economically but astutely necessary in relation to resources of materials and time. The reflective nature of these works poses us the question of how we seek to find balance and simplicity after periods of hardship or pressure, a calling back to basics in light of catastrophe always persuade one to a more contemplative state.

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