

Life, death, and ... life: On Keka Ruiz Tagle statues

Man's life and death are indispensably related to soil. We feed on the products of the soil and at the end we are embraced by the soil. It nourishes us and takes us back to itself and transforms us for next cycle of life. Presenting the cycle of human life cannot be best achieved unless the artist chooses appropriate material and its final form. Keka's works cleverly make the best choice in integrating the clay statues with the dry crop branches which reminds us of the symbolic role of Shamans' rituals in the reproduction cycle of life. Behind each silent clay statue and in the dry branches of the plant used in Keka's works, one can sense a current of poetic expression of life and hope which was the basic tenet of pre-industrial man in understanding and interpreting life and universe for centuries. It is so absurd that modern man is walking away from these diverse epistemological points of view. Many artists fail to pay due attention to this diversity which can in turn impoverish the world of art and its audience from a rich source of inspiration. Exclusion of such diverse perspective can accelerate demise and disappearance of such great art. Ignoring these diverse perspectives would take the world of art to no better destination but manufacturing multiple copies of the same world view which is in stark contrast with the common belief that local expression is one main characteristic of an independent artist. Artists who enjoy local expression of their own culture and surroundings are much more appealing to the audience. Looking at the Keka's works, I can see the unique self-expression and novelty which I would rather recommend to you.

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