

## **Imagination evoked by Magic, Creativity enlightened by Topographic Roots**

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The cultural root of any person is important. For an artist this becomes an inspirational resource as we can only express things and circumstances that are familiar to us. Both consciously and unconsciously, directly and indirectly, we absorb our surroundings, natural conditions and customs that have existed for generations. The oeuvres of Keka Ruiz-Tagle reflect strongly on the topographic root of her birth place. They are a narrative interpretation on her country and culture under cohering themes crossing over different art genres from paintings to installation pieces to ceramic sculptures. Her works maintain a uniform language that attempt to delve into the depth of her own culture. The act of creating to Keka Ruiz-Tagle seems to be a way of delivering narrative messages on cultural symbols, and also on herself. She educates the viewer on different aspects of her culture for instance with her recent mural pieces she focuses on 'KAMAQUEN Andean Energy'. This is the name given to the inhabitants of the Andes who transform energy in order to give life, namely the procreation of species. This notion is appropriate in creating ceramic pieces as this too is about directing energy to give new life. She is forever looking at ancestral heritage by interpreting traditional customs, rituals and cosmogonies.

Keka Ruiz Tagle creates paintings, installation works and ceramic sculptures. In addition to such methods, she engraves and makes collages. Her versatile range of works makes her quite apt for the 21<sup>st</sup> century as division between art genres are becoming more and more insignificant. Keka Ruiz-Tagle's oeuvres have many expressions with the first, taking into account the root of her culture and land. Her choice of forms resonate ancient totems and masks, appearing like protectors yet at the same time they remind us of great masters such as Picasso, Chagall and Kandinsky. Her influence from them seems evident. In an age where technology is dominating, Keka Ruiz-Tagle looks back into history in search of her origin. The advancement of science and new technology has taken human beings away from animal instincts and topographic ties resulting to imbalance of our psyche and identity. The artist enables us to turn to such aspects of life and to look into ourselves rather than simply following messages that mask our external

appearances. Keka Ruiz-Tagle states, "There is no rock that is not a memory of ourselves; there is no wheat we have not sown". The universe is greater than what we know, moreover it remembers.

Through my experience working with Keka Ruiz Tagle for the Gyeonggi International Ceramic Biennale 2013 main exhibition, "Community - With me, with you, with us", I have learnt that the artist has continued through her own commitment and determination to achieve what she has today. Keka Ruiz-Tagle has already made a mark in the art world, and no doubt she will continue to do so through her solo exhibitions and participation in some of the world's leading art events. I look forward to observing her developments and advancements, bringing forth more of her cultural roots and stories through her use of clay and paint in addition to other materials. There is warmth and happiness in the oeuvres of Keka Ruiz-Tagle transmitting much joy to those who experience them. Like the gods that look over the Andes, Keka Ruiz-Tagle has been the mother of the Chilean art world, leading and cultivating new talents.