

LAVINIA presents the exhibit “**Art and Wine**” by **María Carretero**, consisting of fifteen sculptural pieces made from a variety of materials, such as wood, iron, bronze, stone and titanium, retrospective in nature as Dr. Wilfredo Rincón García, member of both the national and international Associations of Art Critics, indicates. These sculptures are associated with the earth and have been executed, according to the artist, using methods similar to those employed in work in the fields of the countryside or in wineries. Also included in the exhibit is a piece that ultimately will be converted into a monumental project designed for a winery, encompassing both its interior and exterior spaces.

In this way the artist progresses in her creative process of transforming the ordinary and thus bringing art closer to the spectator, who in turn can enjoy in this singular environment both the best wines of the world and excellent gastronomy.

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www.lavinia.com

www.mariacarretero.com

The Expressive Capacity of the Sculptress María Carretero

For nearly two decades we have had the opportunity to follow the development and evolution of the work of María Carretero and it must be said that she always ends up surprising us. Her creative abilities go hand in hand with her expressive capacity, an absolute necessity in the plastic arts. In reality how many artists have difficulties in expressing their creativity? How many projects and ideas, whose design exists perfectly in the mind of the artist, are never executed in the corresponding two or three dimensions?

This current exhibit of María Carretero’s work in Lavinia conveys the impression of being retrospective, as the pieces exhibited are more like nods towards distinctive moments of her artistic career. Some of the works are mere sketches; others finished pieces, small in size, but conceived with aspirations of monumentality. Of course, others obviously are original and unique pieces.

The work of María Carretero does not allow us to remain impassive during our contemplation. The different materials the sculptress has employed throughout her now extensive career remain still fresh in her mind and hands. No material is disdained, with those that attracted her attention in previous periods combining now perfectly with those she has chosen to use more recently. This reflects a process which is clearly evolutionary, demonstrating her need to evolve, to experiment. Thus, together with wood – a material which she used in some of her first works and has always kept in mind – she combines different types of stone of great beauty, such as Finish granite or Zimbabwean stone. Yet she does this without forgetting treated iron and bronze which she knows how to highlight with an attractive patina and with textures that allows her works to obtain new dimensions and interesting plastic effects.

Among the pieces on exhibit we wish to highlight in particular the bronze piece entitled “Homage to the Pilgrim” (2007), as it brings to mind the monumental work that was installed in the town of Sarria (province of Lugo, Galicia) along the pilgrim’s road from France to the Shrine of St. James in Santiago de Compostela, a work that with its initiatory and transcendental language has become a “landmark” along this pilgrim’s route.

Very recently the artist inaugurated the “Interior Sphere Sculptural Park: Poetry and Music” in the Barrio de Señorío in the Madrilenian town of Navalcarnero. Here María Carretero has created an ample and dispersed sculptural grouping, based on and articulated into a study of space and landscape, encompassed within distinct parts: the Pavillon of Poetry, dedicated to Rubén Darío; the Musical Pergolas; and the Stone Forest. These works join architecture and sculpture together with poetry and music in a dialogue with centuries-old olive trees that have remained as a memory of what was once olive groves and later mostly wasteland.

The work of María Carretero offers us visions and invites reflection. It is both suggestive and attractive yet also imposing. No one can remain impassive before it. The strength demonstrated by its author comes through to us in a very immediate manner. Its contemplation impresses us.

Wilfredo Rincón García
International and National Associations of Art Critics