



Rocío Sánchez

Sculptress • Mexico

IX FLORENCE BIENNALE

Ethics DNA of Art

Mujer y Acero

A close-up photograph of a metallic, brushed metal surface. The surface has a fine, circular, concentric texture. In the center-left area, there is a small, golden, spiral-shaped object, possibly a piece of jewelry or a small sculpture, which is slightly raised from the surface. The lighting is soft, highlighting the texture and the metallic sheen.

Rocío Sánchez

Mexican artist, painter and sculptress with 37 years of experience, 40 individual exhibits and 45 collectives. Transcending with “Wrapped in her Whisper” (Templo Mayor Museum, 1996), “Peace of the heart” (Art Space, Televisa, 2006) and exhibiting in Casa de Mexico, Paris, France (1998) and the II International Biennale of Sculpture, Guadalajara, Mexico (2010).

Committed to the social impact of art, Rocío Sanchez has taught at the University of Guanajuato, where she studied. Published articles about artistic education and contributed with national and international art promoting associations. Among other distinctions, she represented Mexico at the XXVI OAS General Assembly, Pedro de Osma Museum, Lima, Peru (1997).

Her work has been purchased for private collections (Mexican Embassy in Cyprus) and for public spaces: boardwalk of La Paz city, Baja California, Mexico and The International Community Foundation, San Diego, California, USA. Nowadays she is working on a Sculpture Space in Guanajuato, México.



“From the Renaissance till The Eternal Now”

Sheet metal, plasma cut

150 x 120 x 50 cm.

2013

Magnificence has flourished around Lorenzo de Medici thanks to his patronage and diplomacy. The Renaissance has had a place, a depth and philosophical support because of his grace and talent of being more conciliatory than military, more patron than prince.

As a result, Humanism has an ethical base, and art takes on new meaning as much now as in the 15th century.

If we are aware, what we're doing in this New Florence Biennale is reliving the Renaissance within each one of us. Because, here and now, we have the hope of encountering one another without borders in the images, the forms, the spaces—in the universal language that today raises a crucial issue: the Ethics DNA of Art.

The new Biennale invites us to think like good Lorenzo did in his time: magnificently!

The borders, geographical as well as those within the plane of human existence, have shifted, and a new society has emerged.

For this reason his legacy is so important, because it marks a milestone in the history of art, not only in his time, but in ours as well.



Lorenzo the Magnificent embodies a new conscience of great transforming power. And the human dimension is amplified with the qualities and virtues that continue to this day, inspiring a change, an inner Renaissance, a transformation, a quantum leap into a new humanity, which restores values and proposes others that exalt the spirit.

So in this Florentine atmosphere, Lorenzo creates a bridge between the Renaissance and the 21st century, and beyond...

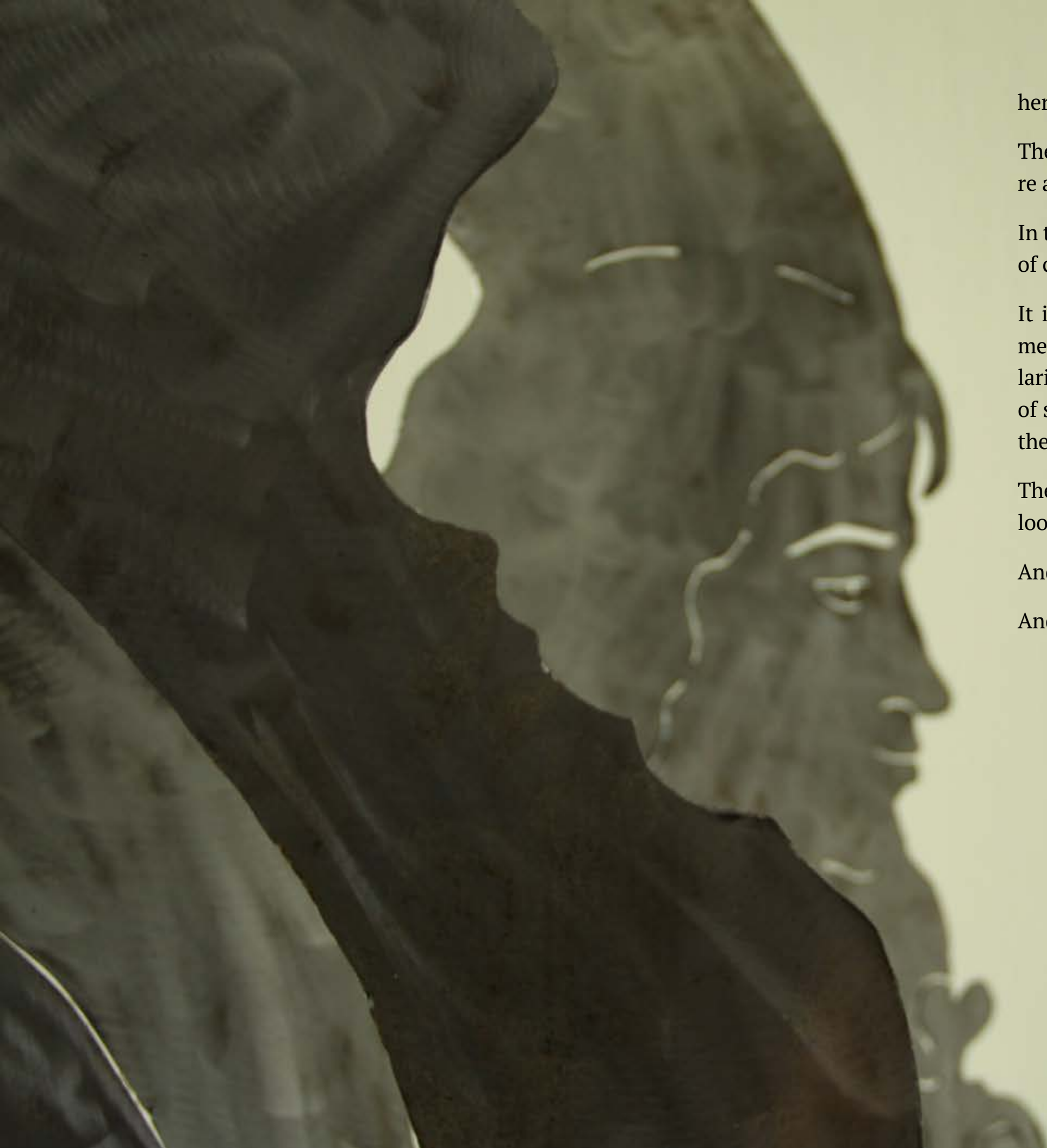
A bridge that, through art, unites and communicates essential aspects of a reality that is integrative, inclusive, conciliatory, pacifist.



In this way the esthetic phenomenon occurs with its great transforming power: beauty recognized as truth as a matter of ethics which makes use of the senses, giving us further insight into the intangible, letting us touch what is behind the form, the depth, the volume.

Beyond the physical, space and time merge and connect in the dimension of beauty and the esthetic phenomenon appears.

Thus, from a sacred, hidden place, from the source to the



here and now, it defines and sustains us in the consubstantial.

There is a point in space-time that is all encompassing. From there anything is possible.

In this space-time everything is empty with an infinite possibility of creation.

It is the seed with all the information. Spirit and matter become one with consciousness. In the transcendence of duality, polarities fade and come together in the work of art as an object of self-knowledge and reflection that faithfully portrays not only the creator but also society as a whole.

The meaning of art is to encourage us to look without in order to look within.

And look... then admire.

And awake once and for all our great sense of wonder.



“Humanism DNA in movement: from Ethics to Aesthetics”

Sheet metal, plasma cut
150 x 90 x 50 cm.
2013

Form and counterform

Form is associated with matter. However, the counterform is also modeled space, i.e. the space is part of the work in the specific case of these two sculptures as it is the nonmaterial, the “air,” which gives volume to the sculpture; for the work is flat, which, on manipulating it, creates volume, and the effects are due to the void.

Therefore, the shape and counterform are equally important because the atmosphere that surrounds and penetrates the sculpture defines and completes its shape and volume.

Form and counterform are like day and night, sun and moon. They are inevitably destined to coexist.





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mujeryacero.com

info@rociosanchez.com