

DOMOBAAL

LIZI SÁNCHEZ' WORKS REFLECT ON THE EMERGENCE OF LATIN AMERICAN ABSTRACTON IN THE 1950S AND COMBINE IT WITH REFERENCES TO CONFECTIONARY BRANDS, PARTY PAPER CHAINS, AND ARTICLES OF MASS CONSUMPTION. HER WORK DELIBERATELY USES COMMON MATERIALS LIKE PACKAGING OR BUILDING ITEMS, LOOKING ' AT MAKING AND PRODUCTION IN A MARKET-DRIVEN WORLD WHERE SURFACE, STYLE AND PRESENTATION SEEM TO BE THE ULTIMATE END'. THE ARTIST RE-PURPOSES THESE MATERIALS IN THE CONTEXT OF VISUAL ART, EMPLOYING LABOUR-INTENSIVE HAND-MADE PROCESSES THAT ' IMITATE, BUT ESSENTIALLY CONTRAST WITH THOSE OF THE MASS MARKET AND THE GLOSSY HIGH-END MANUFACTURING OF ART PRODUCTION' .

HAPPY VALLEY, IS MADE FROM INDUSTRIAL STRENGTH ALUMINIUM FOIL, PAINTED IN WHITE ACRYLIC. THE BLANK SURFACE IS CREASED AND SHOWS SIGNS OF WEAR, ITS STARK EMPTINESS CONTRASTED BY A LINE OF BRIGHT TRIANGULAR PENNANTS AT ITS TOP. THE DISPLAY OF THE EMPTY SURFACE, THE BLANK PAGE, HAS BECOME ONE OF THE SIGNATURE MOVES OF MODERNIST AESTHETICS. SÁNCHEZ APPROPRIATES – AND SATIRISES – THE GESTURE, BUT DECORATES IT WITH A COLOUR SCHEME FROM CONSUMER CULTURE. SÁNCHEZ' *CADENETAS* TRANSLATE THIS PRINCIPLE INTO SPATIAL FORM. THE ARTIST USES THE SAME ALUMINIUM FOIL IN HER TWO-DIMENSIONAL WORKS, BUT LOOPS THE SUPPORT INTO THREE INTERLOCKING RINGS. BRIGHTLY COLOURED AND OF A SMALL DOMESTIC SCALE, THESE ' CHAIN STITCHES' PAY HOMAGE TO THE PHENOMENON OF MODULAR SCULPTURE, BUT CONTRAST THIS WITH THEIR OVERT REFERENCE TO NEEDLEWORK, CRAFT, AND THE COLOURFUL EMBELLISHMENT OF EVERYDAY OBJECTS.'

DANIEL F. HERRMANN

AN EXTRACT FROM THE CATALOGUE TO ACCOMPANY THE LONDON OPEN 2015 AT THE WHITECHAPEL GALLERY,
LONDON 15 JULY – 6 SEPTEMBER 2015