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"Rosa Cortiella"**

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Going through a ceramic "forest" entitled "Que los árboles no te impidan ver...", by Rosa Cortiella (Barcelona, 1965), in her last exhibition at CERCO was a sublime experience, evoking those magical bamboo forests of the Far East, leads us to remember Goethe when he states: "Nature and art seem to shun each other, but they meet sooner than you think". Sacred forests were the first temples for primitive peoples, those ever mysterious forests, harboring the hidden forces of nature. We are so comfortable in the midst of nature because nature has no say over us, hence Rosa Cortiella's call to care for all that is natural, all that the splendor of life represents. This mania we "urbanites" have for conquering the landscape with the wheels of the car, when we should be conquering it with the soles of our shoes, makes us look in the mirror. If we all pulled in the same direction, the world would overturn; of course the work of Rosa Cortiella is easily recognizable, a clear sign of universality and indomitable individuality, but the lack of references not only guarantees her originality, it also gives us variety and diversity, which are her signs of identity, and those who say that while uniformity is death, diversity is life are not far wrong.

The evolution of Rosa Cortiella's artistic narrative is certainly surprising; they are works of great freshness that in some cases approach a clear, almost provocative brazenness, very uninhibited works, as corresponds to the cordially unabashed language of the new current ceramics, in which Cortiella stands out as the figurehead. It is in this new multidisciplinary ceramics where he borrows the most diverse materials that combined with ceramics provoke new sensations, we are talking about the most outstanding ones, vehicles of light by means of

fiber optic threads, iron as the faithful friend of clay, copper thread for the contrast of rough or smooth surfaces, the vividness of color of a rainbow that gives us his use of acrylic colors and photographic or serigraphic images that give a more detailed and intimate narration, not to mention the use of rubber, paper or metal with the faithful company of stoneware, earthenware or xamotte clay pastes. Trees, flowers, butterflies, water or light can provoke in Rosa Cortiella a whole poetic symbolism that is reflected in various compositions and floats in the atmosphere of many of her ceramic works.

Rosa Cortiella finds in the universe of dichotomies an inexhaustible source of inspiration: black and white, light and shadow, up and down, heads and tails, faithfully reflected in ceramic works such as "metamorphosis", "One and a half" and "Enchanted forest". Light also plays a leading role in his work, just let yourself be seduced by works such as "Luciérnaga", "Mira" and "Lacrimario".

They say that beautiful art is that in which the hand, the head and the heart go together, this is so in all of Cortiella's work; in the last exhibitions there is a certain distance from the pedestal and a progressive "invasion" of the walls, a very current tendency that has Claire Towmey and her installations as a fence, here we are evoking the works that we saw in CERCO and that remain in our memory, "Recortes" and "Jardín portátil". Rosa Cortiella's work has a clear intentionality, which is none other than to recreate herself in her expressive universe, which on the other hand does not stop growing, but does not pretend to theorize or conceptualize exclusively, as this would be like leaving the price visible in a luxuriously packaged gift. In works such as "Vanities", where the large cylinders are cut with round or square shapes through which the light penetrates, again the light in his ceramic work, and interacts between the various totemic forms, usually painted with a very vivid chromaticism that reinforces that spatial relationship between forms, creating more of an installation than a Morandian composition. Nothing is worth to be found but what has never existed yet, here the search of Rosa Cortiella for new ways of expression that has created a trail of heterogeneity in her ceramic work and that surpasses ceramists with a longer trajectory.

In the work "Rain instrument" this great Catalan ceramist finds her inspiration in the sensation of the rain and its sound, which is the same as what in music they call "color", then the inspiration is the hypothesis that reduces the author to a role of tireless observer, because inspiration always finds Rosa Cortiella working. Seeing works like "Bestiario", ceramics seems like fire frozen in time. There are no norms or samples for the production of a great ceramic work, it would be nothing more than a custom-made piece, we think without fear of being mistaken that Rosa Cortiella will continue to break many of the norms of ceramics and will continue to delight us with her expressive rebelliousness, we must be very attentive to her next contributions to the new ceramics of today.