

ROMPIENDO MOLDES:
UN RETO A
LAS POSIBILIDADES
DEL BARRO

BREAKING GROUND:
PROBING THE POSSIBILITIES
OF CLAY

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BARRO: UNA CELEBRACIÓN
CLAY: A CELEBRATION

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Diana Dávila, like Monserrate de Mari, enjoys drawing, designing, conceptualizing and constructing interconnected shapes. The subject of her work has journeyed from the sea, to islands, to bridges, to vessels, and now to humans. *Eterna viajera II* combines all of these themes in one work. Its turquoise color evokes the ocean and its shape is that of a boat. It is an archipelago of ceramic parts and a maze of horizontal beams that span vertical supports. A face emerges from Dávila's aggregate process like an ancient mask with its thick eyes and lips and metal armature and adornments. Perhaps it is Dávila herself pushing through the materiality of clay to engage the viewer directly. The artist attributes her palette of blues and milky whites to all the time she spent in the ocean at the family's beach house. Her mottled surfaces have a painterly appearance, and clay is Dávila's perfect media for combining painting, drawing, and sculpture. In *Viajeros todos*, she hangs a long abstract drawing from a ceramic sculpture. The artist's curving lines depict a boat, a tall staff with references to the sea and sky, and an ancestor or god-like effigy supported by two figures. The sculpture from which it hangs is a hybrid boat, bridge, and figure form. For Dávila, these ensembles are guiding and inspiring spirits that navigate space and time in a parallel world.