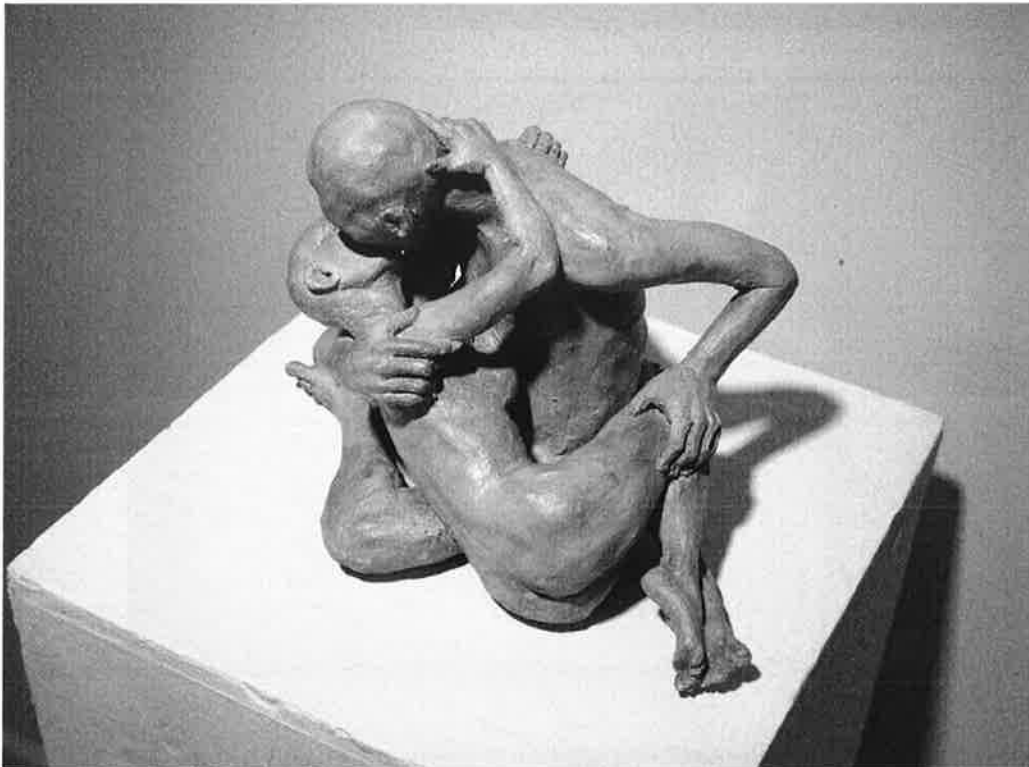


Read about artists who have exhibited with LA Artcore
[LA Artcore Webzine](#)



Marisa Sayago – De Miedos y Amores



Su Beso

Marisa Sayago takes an approach to art that might be as familiar to an ancient human being, as to a modern person working through the most contemporary theories of art. There is an acknowledgement of mind and body, emotion and reason. Her reflections take us into the boundless territory of being, where somehow the abstract parts of human existence, which are often the most overpowering and motivating parts, still reside in some fashion within the container of an animal form. It is an entrance that creative minds must all approach at some point, however individually, indeed reflections of this question are a subject that was born to the cradle of art history itself.

In art history we are taught that the urge to capture some sense of being and represent it was potent enough that images of animals, hunters, and other elements of nature began to appear in sacred places, and some say these images from the start served a sort of role in virtualizing the inner life of the artist to bring this content out, into the outer life of human experience. At some point the concepts and conditions surrounding the ancient use of these images began to combine, and Classical expressions were born, where a human figure might represent any combination of mythic story, or place, or a characteristic of nature itself, however ambiguous. That we use human figures to depict abstractions

as various as spiritual themes, the cycles of time, the urge to war, or to embody the concept of physical beauty, is a device still intensively employed today. Though the most expedient media for this use of self-image as symbol may no longer be sculpture, popular culture is continually refreshed with new human symbols for the feminine, masculine, leadership, rebellion, morality or desirability in the form of television celebrities and fictional movie characters. No less a draw of public interest, devotion, and discussion, the use of the symbolic person to describe the subtle and varying characteristics of the human experience is alive and well today.

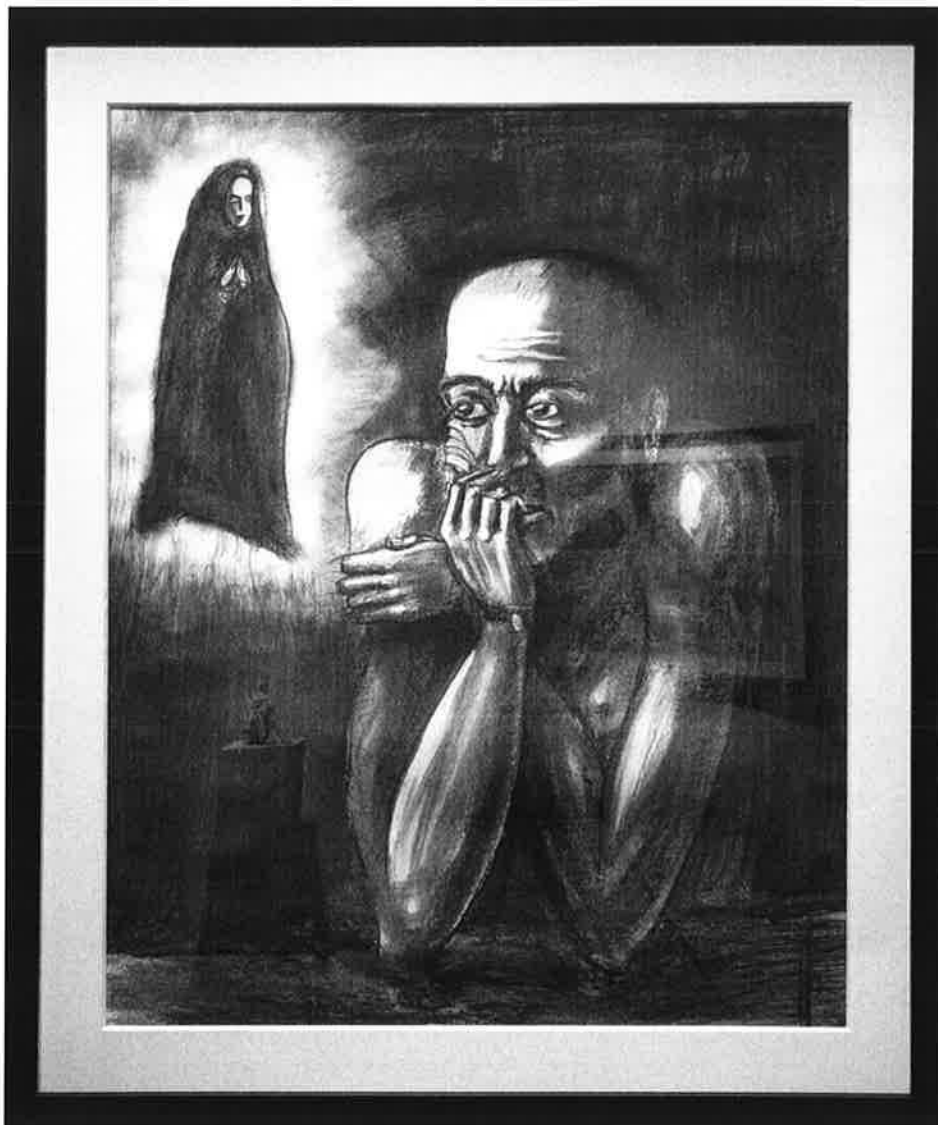


Nous Deux

Working firmly within this arena of symbolism, it is less important to look towards Sayago's work from a perspective of tradition or materials. Instead, we should turn our attention towards the specifics of the artist's intention, accepting her swift drawings and energetic sculptures as vessels that store a timeless, enlivening conceptual sort of being, made in her case primarily from the intent and condition of the artist's mind. An example that comes to mind is Camille Claudel, who sought with the muscle memory of her hands and the training of her eye to eliminate the plastic questions of clay and stone, to be able to turn herself over to questions of raw emotion, a great departure from the cycladic, epigraphic intent of her mentor. These concrete signifiers almost depict a block of deeply personal time, than to represent anything in the physical world at all.

Sayago moves closer still to the contemporary by reshaping the body to fit the subject. Not settling for the use of physical posture or interaction to describe her message, but by using the intentional distortion of the body to physically explore ways of expanding this use of the figure for meaningful expression. The artist's distortion of the body can be said to be intuitive, appearing in tribal art (like

that of the Aborigines of Australia), but we can see more clearly the approach being used to define and shape subtle intent in Mannerist work from the Renaissance, like Parmigianino's *Madonna of the Long Neck*. This approach to figurative work remains Contemporary, in a sense a timeless voice in art, especially in the work of John Currin. Sayago goes beyond his take on Mannerism in a number of ways however, as she is not settling for a purely visual distortion. Working towards lucidity instead of satire, working from an internal view of the form (the artist was a gymnast) rather than from captivity (she works from her own knowledge of the human form, without models).

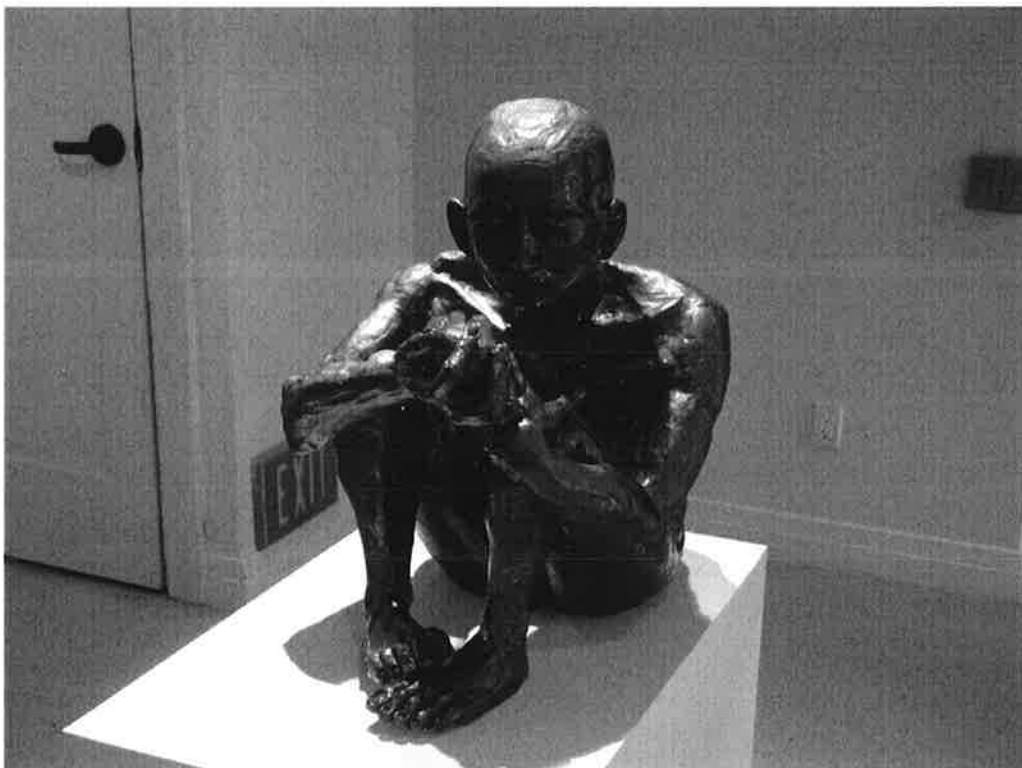


Reza Por Nosotros

There is also a sense that her own character is one reason she is able to harness the physical form to express her ideas, something that despite being a very old form of art still requires very open eyes to appreciate. She already as a person operates most comfortably and clearly in the midst of people, judging from the way her students clearly admire her and are engaged by her perspectives. The centrality of bonding with people for her correlates directly to the ability to work with the human form as an instrument of description.

This distortion at times produces something like a *homunculi sensory map*, used by neuroscientists, where the amount of brain sensitivity devoted to a part of the body is represented in the relative size of the body part on a human map, for most people meaning large hands, feet and lips. Researchers believe people ‘see’ themselves in the way abstracted in these maps, in their dreams. Sayago taps into this plastic potential of the human form within the imagination to enhance the expressive payload of her figures. She makes a figure elongated because she is working from a feeling of elongation. She sculpts enormous hands because she hunts after the feeling of grasping. In short, she strives for emotional honesty, and a meaningful look at the inner life, making her figures anything but the static physical portrayal of a body. Her figures are enlivened and occupied; they possess being, only because she has done so by imbuing them with aspects of her own.

R. Seitz



En Su Mano

Artist's Statement:

“The exhibition *De Medios y Amores* deals primarily with two very primary emotions: fear and love. These two emotions many times reside inseparably in the human experience. I have explored them from various viewpoints for this exhibition. Why I choose to ponder on such things is in part my pursuit to communicate and create a common experience with others, and to an extent purge or submerge myself within the subject until inebriated.

I choose to portray the human figure, because to me it is the most effective means of expressing myself. I want my work to be direct, immediate, raw. My work captures a moment in time and explores the subject's psychological state. I exaggerate proportions, poses, and colors to achieve this expression. I'm not interested in recreating the physical world in my art; instead I deliberately provoke the viewer to reconcile the shared "real" world and the inner one each of us lives in.

Through my work, I hope to remind the viewer of her/his humanity; I hope to remind the viewer that all of us are all bound by the same fears and loves.

If one has loved, then one has known fear. Yet one can fear and never know love."



Hija Mia

Like Share 77 people like this.

This entry was posted on Friday, June 14th, 2013 at 11:37 am and is filed under [Uncategorized](#). You can follow any comments to this entry through the [RSS 2.0](#) feed. Responses are currently closed, but you can [trackback](#).

{ Comments are closed! }

• **LA Artcore Home**

- [About LA Artcore](#)
- [Current Exhibitions](#)
- [Special Events](#)
- [Make a Donation](#)
- [Exhibition Programs](#)
- [Education Programs](#)

• **Articles**

- [Kunimi Terada](#)
- [Nicholas Coroneos](#)
- [Yasunari Nakagomi](#)
- [Shizuko Greenblatt](#)
- [Echo Lew](#)
- [Jon Peterson](#)
- [The Longos](#)
- [Kathie Foley-Meyer](#)
- [Marisa Sayago – De Miedos y Amores](#)
- [Susan Sironi](#)
- [Halverson Frazier](#)
- [Ann Gooding](#)
- [Artcore in the Los Angeles Times – May 1994, by Tommy Li](#)
- [Los Angeles to Japan – 2013 International Exchange Show](#)
- [Peter Liashkov and Friends](#)
- [Joel King](#)
- [Rufus Snoddy](#)
- [The Sayago & Pardon Collection at LA Artcore](#)
- [The Abstract Art of Koojah Kim, Dong-Hyun Chung, and Hea-Sook Yoo](#)
- [Larry Bell – Guest of Honor](#)
- [Hea-Sook Yoo](#)
- [Annabel Osberg](#)
- [Diana Shui-Iu Wong](#)
- [Moshe Elimelech](#)
- [Union Center for the Arts featured on KCET](#)
- [Lori Lipsman](#)
- [5th Thai-US International Exchange Show](#)
- [Ann Phong](#)