

DOMOBAAL

LIZI SÁNCHEZ (*1975)

LIZI SÁNCHEZ'S SCULPTURES POSSESS AN UNASHAMEDLY FRIVOLOUS QUALITY. THE WEIGHTY MATERIALS TRADITIONALLY ASSOCIATED WITH SCULPTURE ARE, MORE OFTEN THAN NOT, ESCHEWED AS SÁNCHEZ IS DRAWN TOWARDS CHEAP MATERIALS SUCH AS THOSE COMMONLY FOUND IN HARDWARE AND HABERDASHERY SHOPS. NEVERTHELESS, HER CONSTRUCTIONS, USING VENEERS, POM-POMS, RIBBONS, FABRICS, BATHROOM TILES, CARDBOARD AND POLYSTYRENE, POSSESS AN AUTHORITY BELYING THE TACKINESS AND LOWLY STATUS OF HER MATERIALS. ARE THEY SCULPTURES, MODELS, FACSIMILES OF MONUMENTS?

THE RIGOROUS CONSTRUCTION AND ATTENTION TO DETAIL EVIDENT IN THIS WORK MAY GO SOME WAY TO EXPLAINING THE CONTRADICTIONARY IMPULSES THEY INDUCE, AS MIGHT THE APPARENTLY FORMAL APPEARANCE. THOUGH ESCHEWING THE 'SERIOUS' MATERIALS OF SCULPTURE AND ATTENDANT ASSOCIATIONS OF GRANDIOSITY AND SOLEMNITY, AS WORKS OF WIT AND GREAT INGENUITY, SÁNCHEZ'S SCULPTURES STILL DEMAND TO BE READ 'SERIOUSLY'.

THESE HYBRID FORMS ARE REMINISCENT OF VARIOUS TYPES OF DESIGN, WHICH NOT ONLY OCCUPY A PARTICULAR PHYSICAL SPACE WITHIN THE CITY, BUT ALSO PARTICULAR PLACES WITHIN A HIERARCHY OF DESIGN. THE SEEMING DISPARITY BETWEEN FORM AND CONTENT CAN BE PARTLY ATTRIBUTED TO SÁNCHEZ'S FASCINATION FOR MAKING LINKS BETWEEN DISPARATE FORMS OF ORNAMENTATION, FROM THOSE FOUND IN ARCHITECTURE – FAÇADES OF BUILDINGS, URBAN MONUMENTS AND PARADE GROUNDS – TO THE SORT OF PARAPHERNALIA USED FOR SHOP DISPLAYS. WHERE THE FORMER ALLUDES TO A CIVIC IDENTITY (AND BY ASSOCIATION TRADITION AND HISTORY), THE LATTER SUGGESTS SOMETHING ALTOGETHER MORE TRANSIENT, SUCH AS THE ACT OF SHOPPING (OR CONSUMING). THOUGH SEEMINGLY WORLDS APART, ONE IS RARELY EXPERIENCED WITHOUT THE OTHER. WALKING THROUGH THE CITY, WE INVARIABLY PASS BY SHOPS, AND WHEN OUT SHOPPING WE CANNOT AVOID A NOTION OF THE CIVIC.

SÁNCHEZ'S COLLAGES PROVIDE ANOTHER VEHICLE THROUGH WHICH ASSOCIATIONS ARE MADE BETWEEN AN AMALGAM OF STYLES AND DESIGN. LIKE HER SCULPTURE, THESE WORKS POSSESS AN UNLIKELY LOGIC AND BEAUTY, WHICH QUESTION THE NATURE OF PERCEPTION AND VALUE.

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