

Factory #3 – Sylvie Macias Diaz

Sylvie Macias Diaz has worked for quite some time in the overcrowded art world. Yet, her work manages to keep a retracted intensity as she often reflects on the position of women in the world and in art. In Liege, she dived into this topic through the work of Jef Geys, whose videos and albums from the late 60s made comments on the role of women in the margins of the “greater” society.

The artistic production of Sylvie Macias Diaz is characterized by simple and clear lines and composition.

She knows how to depict simple objects in shapes and colors that look like preparatory sketches for something yet to come, something bigger. She also created numerous interesting assemblages and even a very large truck that she schematically built with identical containers. The playfulness of her work, however, hides a strong social commitment - the intentional grounds of all art that is important.

Opting for toys such as a rifle or rockets are of course no value-free "signs" but "things" that art elevates.

She recently made a series of drawings under the title *La Disparition* (the disappearance) in which she portrays a slow and smooth transformation from “hair” (no face) to a bird trapped in a cage and then to freedom.

The critical tone of her work is strengthened by the fact that she does not fall into the trap of using politically correct subjects for her illustrations.

The imagination speeds up with her ideas via transformations that evolve like a soap bubble in art history, through her appropriation of the works of Van Ruisdael, Goya and Bonnard: *Les Bulles the Savon* (Soap Bubbles).

She describes the transformation of 'She-bird' to a 'bubble' like a process that leads to freedom: "From Spain to Amsterdam", the bubbles represent the fragmented, dissolved thinking that extends itself over a journey through art history".

LUK LAMBRECHT
Extract text 'Factory #3'
DWB, april 2008

Translated from Dutch by Henri J Sandront