

THOSE DAILY REACTIONS

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Cristina del Campo likes putting things together naturally.

As if they were things that as they are so routine they end up in some faded corner waiting for something to happen; they come back to life backed up by the fullness of the portable format, from pictorial praxis, to express their gratitude to the invisible, with the ablution of methodological synthesis or with the immanence of material that all too often ends up being extraordinary.

The uselessness of worldly pleasure when faced with the certainty of death, like contemporary vanitas – almost architectural – entices the normal verdict of the concept of a still life from a geometrical journey that falls into the arms of more severe, elastic and transparent organicisms.

Their derivations, in mathematics, symbolize a radius of action on the Strahler number, the one that dekernel a numerical form expressing the complexity of a ramification, an escape route, and ends up being a decisive natural act, as do many of Cristina del Campo's pieces. Above all in the "Draped" series, where the fabric works as a weighty sediment and settles down like stratigraphies that do not aim to argue about the planetary, or maybe, at a given moment, depending on the judgement – Byzantine in its profuseness – we wish to pass on the forms, the colour, the compositions and the method itself.