

# CONTEMPORARY MEXICAN SCULPTURE

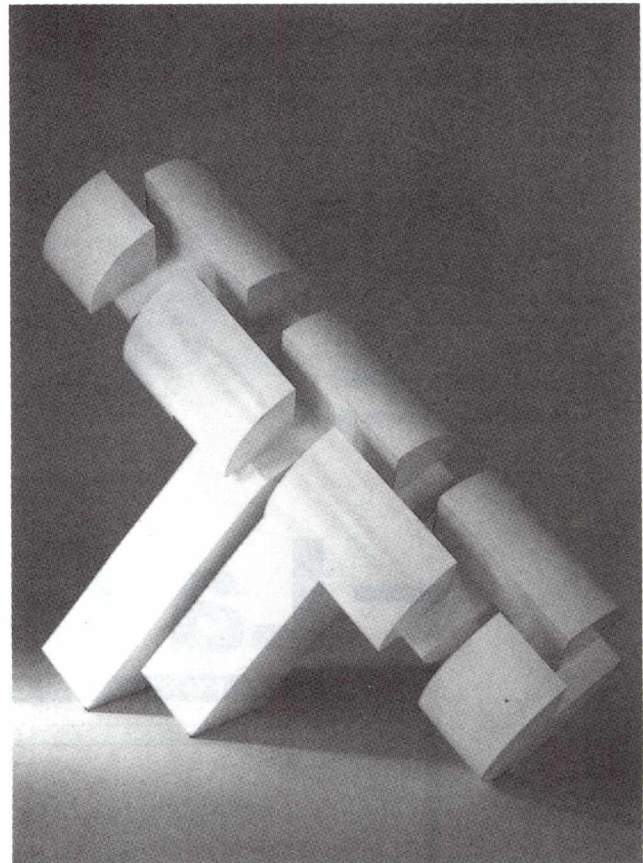
*Pedro Cervantes and Sebastián*

*Helena Jordán de Balmori\**

**M**asters at creating symbols that express abstract concepts, sculptors Pedro Cervantes and Sebastián are highly qualified, first class craftsmen. Their technique has always been at the service of originality, beauty and aesthetic pleasure, with a sense of playful magic and the simplest markings.

Without being anecdotal, Sebastián always achieves a language of abstract geometric forms expressed by a few lines and three-dimensional shapes, producing modern figures, both contemporary and eternal. His sculptures radiate harmony, as well as a sense of appropriateness and unequalled proportion. They give us joy in solitude, force us to think, to reflect and to communicate with the universe. His work, based on a lucid understanding of the geometric aesthetic, fills us with his sensibility and the charm of his joyful intelligence. His large sculptures are not just ornaments for open spaces and gardens; they bring their own space with them, evoking everything urban. Sebastián emphasizes proportions, reminding us of the great works of art in an almost visionary way, spurred by universal harmony.

In his mathematic creation, spheres and spirals are achieved like equations revealing the art of the past and of all time, like a master of the Pythagorean mysteries. The concept of the work is monumental; its experimental disquiet and its sensitivity to geometric rhythm make Sebastián an explorer of languages through which he uncovers—with disciplined plastic and aesthetic technique—the forms of a wonderful world of ideas and



*Teponastle, Sebastián (metal).*

Photo: Enrique Bosteiman

inventions that struggles victoriously to reach creative freedom and avoid the status quo.

Pedro Cervantes' broad philosophical and spiritual knowledge turns him into a poet of form. He creates and sculpts with great strength, executing his work in volume immersed in life. Everything is circumscribed to the initial block, nothing juts out of it: his sculptures are solid, clear and full of grandeur. He models his bound

\* Mexican writer and art critic.



Photo: Pedro Cervantes

Female Torso, Pedro Cervantes (bronze).

and his mobile Venuses lightly and subtly, but the figure is clear and pure, unvacillating, and, although the form is barely insinuated, the bulges of his volumes develop in liquidly delicate waves, pregnant with a tenderness strangely linked to a fine brutal sensuality.

When Pedro Cervantes works, his sculpting does not change in essence, but supports the basic volumes, going from one to another, from one mass to another ceaselessly. Everything flows, drenched in his feeling; with great love and passion for some of his Venuses, he ties their vitals, as if trying to prevent their flight, keeping for himself their love and possession vibrant with life. This sculptor's language is profoundly mystical, tragic, sensual and religious, an artist who moves man.

The art of these two sculptors is certain and free from doubt; their work makes us feel the light of their consciousness, their truth, their authenticity and their struggle to affirm above all their own spiritual existence, because they know that art is the dawn of human culture, and for that reason they contribute aesthetically to ordering the world around us. ❧

# La Gaceta

DEL FONDO DE CULTURA ECONÓMICA

NUEVA ÉPOCA

NÚMERO 308

AGOSTO DE 1996

*In Memoriam*

**Jaime García Terrés**

15 de mayo de 1924-29 de abril de 1996

