

CARLOS RUNCIE TANAKA

Carlos Runcie-Tanaka's work has a mesmerizing presence, not only for its dimensions and the strength of its forms, but for its simplicity. The impact is direct and without ambiguity. There is something extremely solid and frank in his sculptures. These emanate an inherent elegance – a living reflection of this Peruvian sculptor's Japanese heritage. Runcie-Tanaka incorporates in his work an unarguable connection to the indefinite –atemporal past, functioning as a vehicle towards the same. The sculptor participates in a contemporary vision which revokes to this universal past to rescue and preserve through new interpretations the essence of forms and symbols.

Runcie-Tanaka explores continuously and transforms: he transforms his medium, the clay, and he transforms his symbols in new codifications. His sculptures, which remit us to ancient-primitive forms and constructions, as are the ship wakes, submerge us at the same time in the world of nature and its multiple inhabitants. The *natural* form and texture that the sculptor manages to create evoke elemental figures of an organic origin; zoomorphic and aquatic. They remind us of specimens both from the vegetal world – cacti, tropical plants- and the animal biological world – cells, amoebas- as well as the marine world – algae, seashells, corals. Also present in the forms used by Runcie is a sexual identity- feminine and masculine. This affinity manifests with certain clarity in the morphology of his seashells and his cactuses. Within the symbolic repertoire that Carlos carves over the surface of his objects, we find concentric circles, frets and geometric designs in repeating format, which exhibit in a similar way an unmistakable relation with the primitive and the organic.

In conjunction, Runcie-Tanaka's sculptures are integrated to a frame of reference, as units for a unique essence of dialog. Each work presents itself individually as an independent element, but connected, enrooted in a singular conceptual field as variation on the principal theme. Within an installation each work functions as a synthesis of meaning which serves, simultaneously, as elaboration of the same and as complement of the other present entities. What one presences is not an act of emulating nature, but an act. It is complement, an act of symbiotic feedback by similar elements. One feels the spontaneous affinity that emerges between the sculpture and the nature that surrounds it.

Marina Skipsey

México, D.F, July 1991