

Maritza Dominguez Nelson



# SEQUENCES CYCLE

Sculptures en fer

Artiste franco-vénézuélienne, je réalise des sculptures en fer, mon matériau de prédilection, depuis environ 15 ans. J'ai exposé à France et en Espagne. Je suis architecte de formation, activité pour laquelle j'ai exercé pendant 25 ans au Venezuela puis en France, période durant laquelle j'ai pu admirer et explorer les capacités de la matière et du rythme en matière de composition et de la prise de lumière. J'ai à plusieurs occasions visité les expositions de l'Orangerie que vous organisez et été émerveillé par l'espace et la qualité des exposants.

Mon travail d'artiste se distingue en deux parties. **SEQUENCE**, les plaques de fer sont coupées et déformées en fragments apparentés. L'agencement des pièces résultantes suggère le mouvement, la fluidité et le motif. L'équilibre et la lumière transforment le fer en sculptures flottantes. **CYCLE**, les outils et pièces rouillés et patinés sont réinventés et reçoivent un nouveau but et une nouvelle signification. Les objets jetés sont transformés en formes et illusions abstraites et figuratives.

Vue de l'atelier  
de Maritza Dominguez











When I look at an iron sculpture, amazed at the physical effort it requires, it takes me back to the blacksmiths in cowboy movies. I'm referring to those strong and noble broad-backed giants with a hammer of Thor in their hands, the sort of man no one would want problems with. And they didn't usually have them, as they were rarely involved in the town's brawls or drunkenness. They were sensible and peaceful, somewhat surly and short on words, but well able to give good advice and, although solitary, they usually had good friends. This same thoughtful attitude made them great keepers of secrets. I wonder where their authority came from, why they were so respected. The answer is easy: they ensured mobility and identification in the region by making horseshoes and cattle branding irons, without which the Wild West would have been chaos. In addition to these instruments of peace we must add those of war: the spears, swords and shields forged by their predecessors.

On this road to the past we reach a basic fact: those who work with iron work with fire. Fire is not only a means to shape iron, iron is also a material for fire to be expressed.

The first blacksmiths and fire tamers were Hephaestus for the Greeks and Vulcan for the Romans. Both created armor for the gods; both were lame, burly and rather ugly.

This intimidating ugliness is probably due to the nature of their craft. To face the fire and suffer its attacks near the anvil and the forge, even with sophisticated present day equipment, gives you a pretty bad appearance and leaves you exhausted. However, those mythological heroes were very fortunate in love, at least for a while.

Hephaestus designed such a beautiful and seductive throne for Hera, queen of all the gods, that she could not come down from it. As a condition to release her he asked for Aphrodite's hand and it was granted. Vulcan married Venus when he was already old. But both relationships were short lived. It must be hard for a goddess to hear such beating, such noise, and then wash the body of a man with persistent soot stains (no wonder a "blacksmith" in English). The two wives would go away with gods of war, Ares and Mars, who were totally dependent on the work of the abandoned husbands.

**Maritza** comes from the world of architecture, an art that requires elegance and contact with many disciplines. In her projects she developed a series of proposals on how to live in the Caribbean. Now she has entered into the art of dialogue with iron and fire, a task that makes her dress in apocalyptic war clothing, and therefore not very sociable. She is alone, linked to ancient traditions and facing the weight of materials that strain her and flames that dazzle her.

At first I wondered how and why Maritza came from architecture to iron sculpture. On seeing her works these questions no longer seem relevant. There are still sheets, though infinitely heavier than paper. There are still drawings, but now each imagined line is a slow and arduous groove. The same laws of any structure still exist, but she now risks being crushed by it while she is working. There is still the search to become one with the work, to exist with it, to be in it.

In observing these suggestive series and progressions that open the path to her soul as creator and mine as spectator, I understand why I return again and again to the foundational work of the first blacksmiths, to that constant idea of mobility and identification, and I no longer wonder what came first and what happened after. Life is one and goes by quickly, unless you have the power of fire in your hands and time ceases to exist.

Federico Vegas

To seize upon random currents and sequences of the natural world,  
to deconstruct the beauty and wonder of chaos and order,  
to render form and flow in a language of metal,  
rhythm in cut, hammered and welded iron.

ejd

# SEQUENCES

## Sculptures en fer

Iron sheets cut and wrought into related forms.

The shaped pieces are arranged so as to suggest movement, flow and patterns.

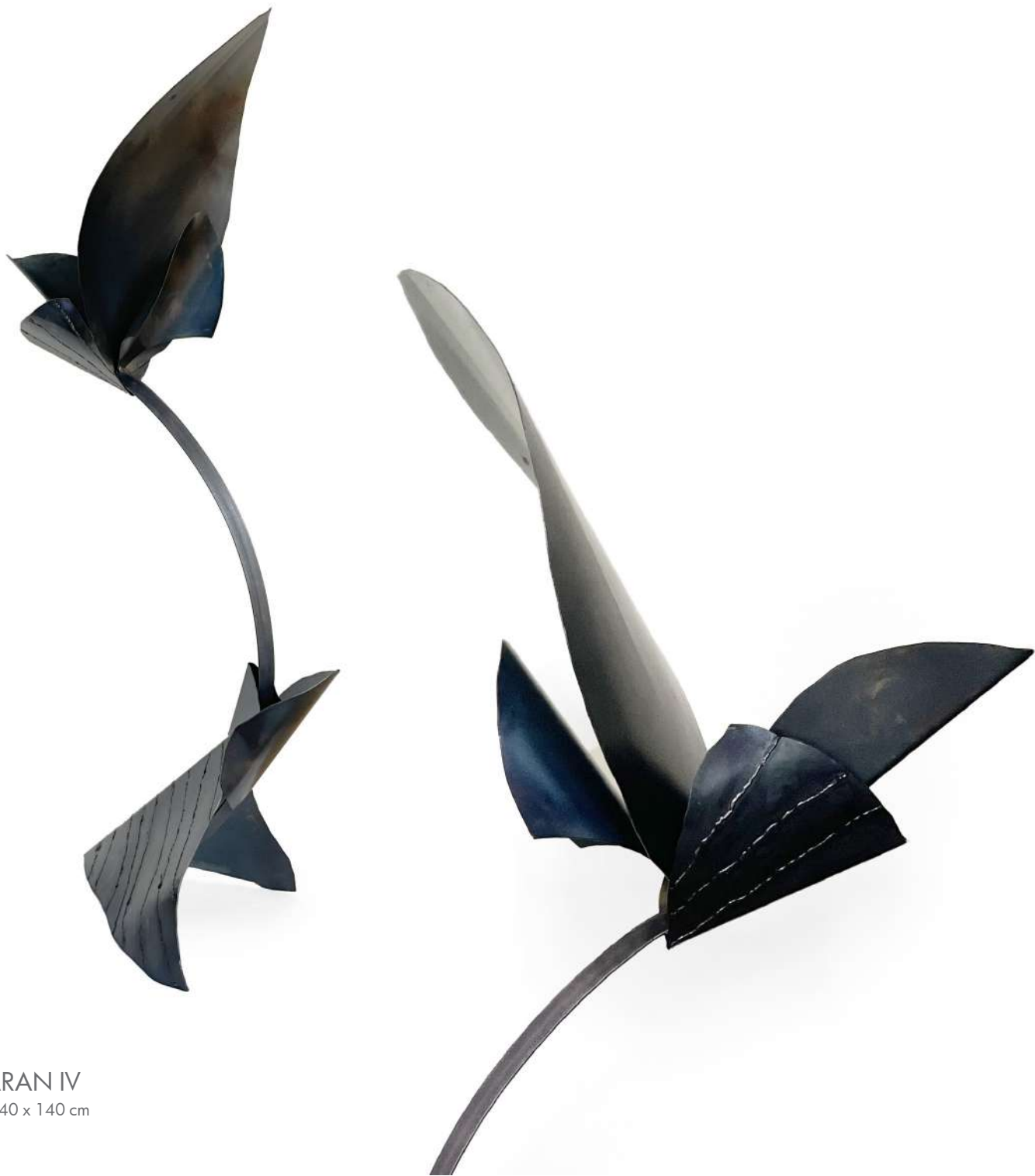
Balance and light transform iron into floating sculptures.





EDIACARAN II  
2024. 69 x 35 x 98 cm





EDIACARAN IV  
2024. 66 x 40 x 140 cm



EDIACARAN

2024. 59 x 30 x 135 cm



FLAMMES

2024. 59 x 30 x 135 cm





FLAMMES II  
2024. 73 x 31 x 67 cm

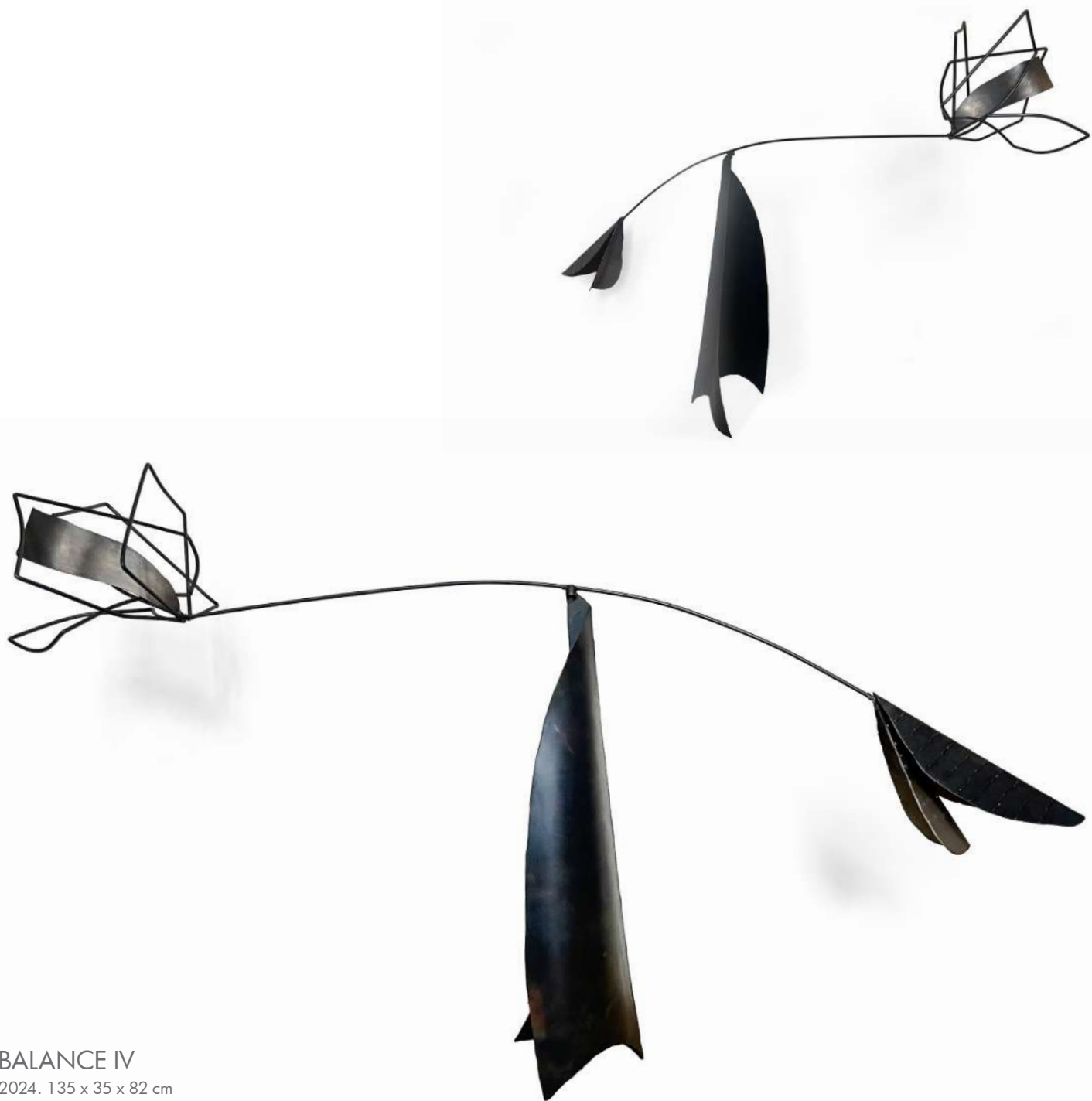


EDIACARAN III  
2024. 33 x 56 x 160 cm



EDIACARAN V  
2024. 50 x 34 x 120 cm





BALANCE IV  
2024. 135 x 35 x 82 cm

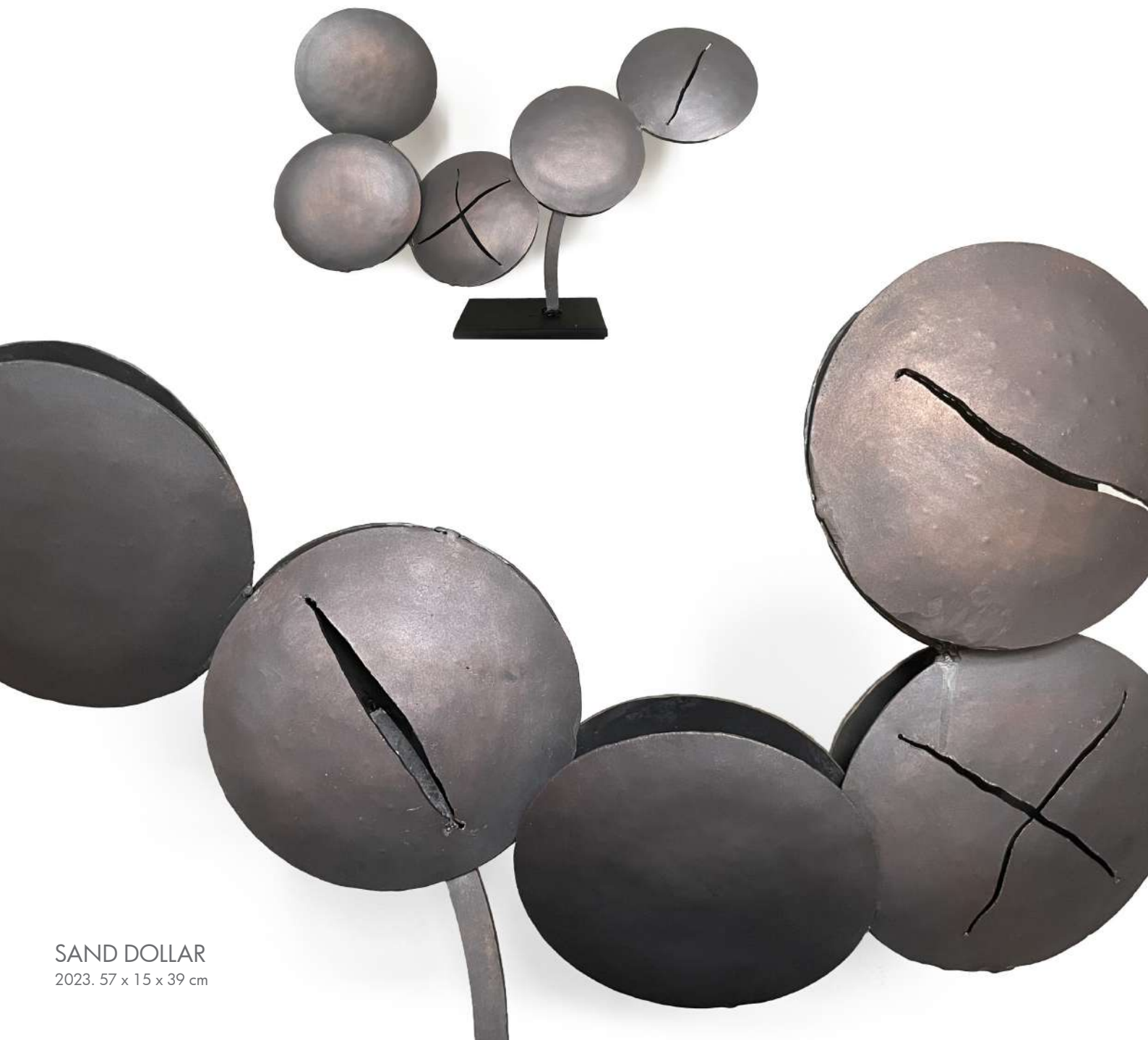


BALANCE III  
2023. 50 x 105 x 55 cm



BALANCE II  
2023. 90 x 22 x 57 cm





SAND DOLLAR  
2023. 57 x 15 x 39 cm



BALANCE

2023. 90 x 22 x 57 cm



FREE II  
2023. 90 x 22 x 57 cm







FREE I  
2019. 41 x 36 x 57 cm



TORTUGA

2023. 135 x 130 x 30 cm



LEAVES III

2022. 65 x 32 x 50 cm



CONFUCIUS  
2019. 30 x 32 x 36 cm





CARNIVAL  
2019. 40 x 56 x 180 cm



WALL P. II

2019. 33 x 09 x 100 cm



ELEPHANTA  
2019. 38 x 32 x 47 cm









LEAVES II

2019. 82 x 33 x 68 cm

TULIP

2018. 35 x 75 x 76 cm



CLAMS I  
2018. 31 x 50 x 37 cm



CLAMS III

2018. 40 x 28 x 44 cm



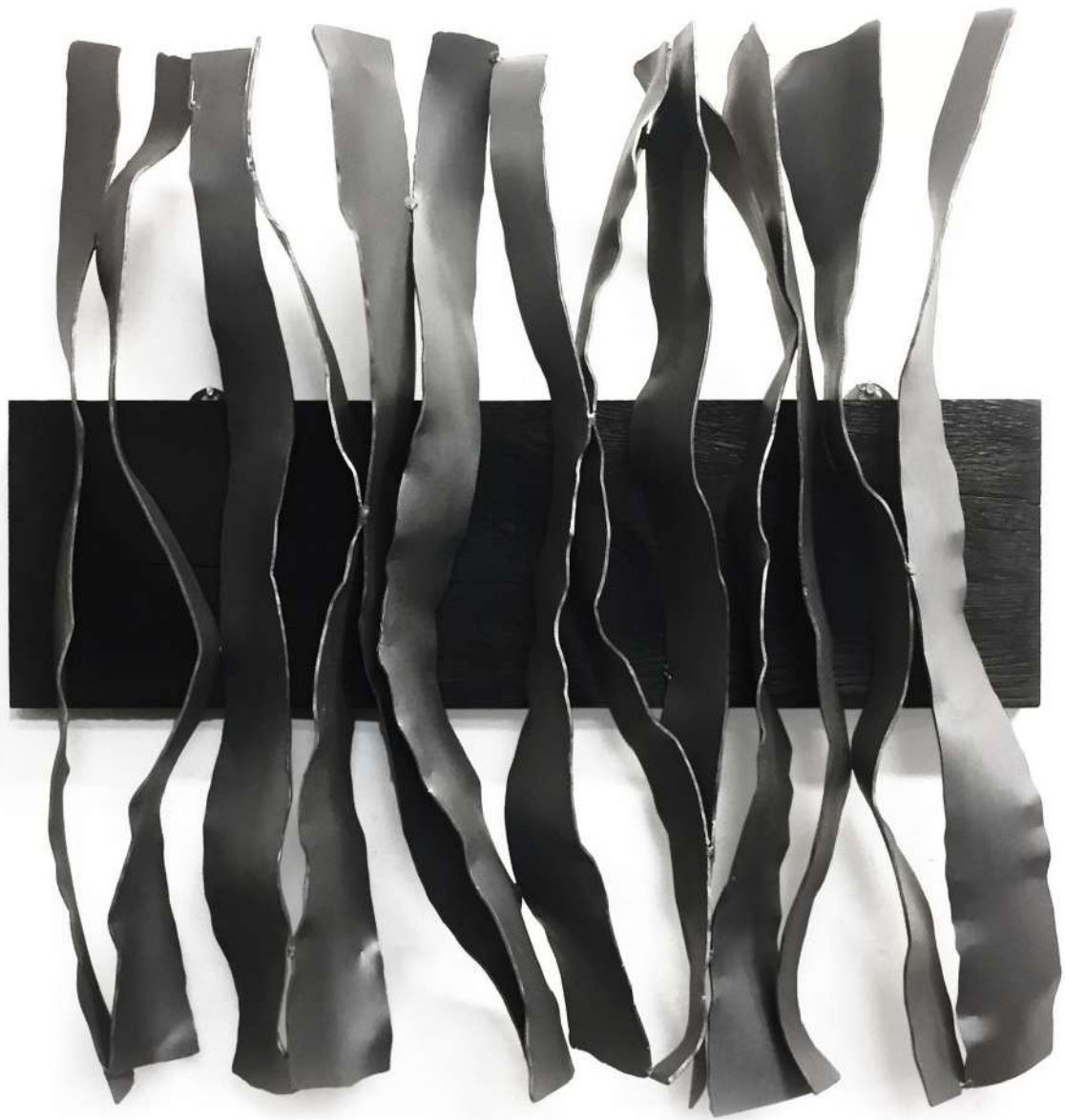
ZULU  
2017. 24 x 36 x 124 cm





LEAVES

2018. 22 x 63 x 45 cm



WALL P.  
2017. 62 x 13 x 61 cm



POD

2017. 63 x 22 x 15 cm





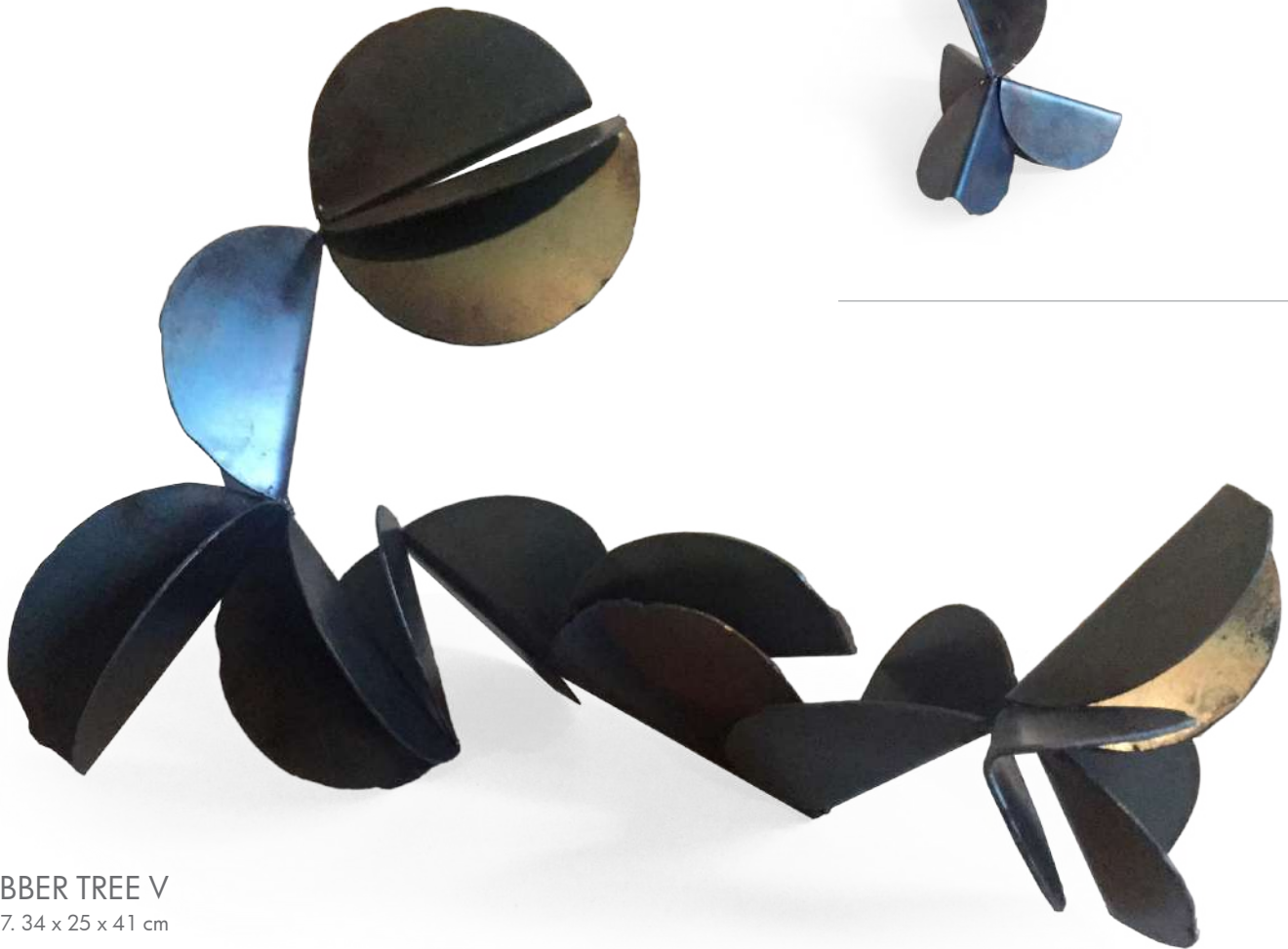
WARRIORS

2017. 24 X 74 X 74 CM





MAN  
2017. 24 x 19 x 135 cm



RUBBER TREE V  
2017. 34 x 25 x 41 cm



RUBBER TREE  
2016. 28 x 51 x 45 cm





RUBBER TREE II  
2016. 21 X 39 X 57 CM





RAM  
2016. 52 x 27 x 60 cm





SEQUENCE XI  
2016. 23 x 36 x 40 cm



SEQUENCE V  
2015. 60 x 38 X 37 cm



MANTIS

2016. 27 x 47 x 40 cm





DISCO  
2016. 33 x 65 x 57 cm



SEQUENCE VI  
2015. 76 x 28 x 38 cm



SEQUENCE I  
2013. 43 x 07 x 24 cm





SEQUENCE IV. 2014. 75 x 34 x 37 cm  
Exposition Chez Maître Binoche, Paris 2016





SEQUENCE II  
2014. 67 x 20 x 27 cm



SEQUENCE V. 2015. 60 x 38 x 37 cm  
Exposition Chez Maître Binoche, Paris 2016



SEA. 2015. 112 x 40 x 68 cm  
Exposition Chez Maître Binoche, Paris 2016



CYCLONE

2015. 35 x 35 X 70 cm





# CYCLE

## Sculptures en fer

Weathered, rusty tools and parts are reimagined and given new purpose and meaning. Discarded implements are transformed into abstract and figurative forms and illusions.





































SOLDIERS  
2015. 41 x 09 X 25 cm












































































FAMILY II  
2017. 24 x 12 x 28 cm



# SEQUENCES

 <p><b>SEQUENCE I</b> 2013 43 x 07 x 24 cm</p>	 <p><b>DRESS</b> 2014 34 x 26 x 46 cm</p>	 <p><b>SEQUENCE X</b> 2016 32 x 11 x 24 cm</p>	 <p><b>SEA</b> 2015 112 x 40 x 68 cm</p>	 <p><b>RUBBER TREE IV</b> 2016 23 x 25 x 38 cm</p>	 <p><b>SUMO</b> 2017 19 x 10 x 20 cm 21 x 12 x 19 cm</p>
 <p><b>MASK</b> 2013 33 x 12 x 51 cm</p>	 <p><b>SEQUENCE V</b> 2015 60 x 38 x 37 cm</p>	 <p><b>SEQUENCE XI</b> 2016 23 x 36 x 40 cm</p>	 <p><b>WIND</b> 2015 80 x 48 x 84 cm</p>	 <p><b>HOLEY</b> 2016 46 x 53 x 44 cm</p>	 <p><b>WARRIORS</b> 2017 24 x 74 x 74 cm</p>
 <p><b>SEQUENCE II</b> 2014 67 x 20 x 27 cm</p>	 <p><b>SEQUENCE VI</b> 2015 76 x 28 x 38 cm</p>	 <p><b>BLUE</b> 2015 80 x 42 x 46 cm</p>	 <p><b>RAM</b> 2016 52 x 27 x 60 cm</p>	 <p><b>BLADES</b> 2016 35 x 75 x 73 cm</p>	 <p><b>RUBBER TREE V</b> 2017 34 x 25 x 41 cm</p>
 <p><b>SEQUENCE III</b> 2014 47 x 35 x 32 cm</p>	 <p><b>SEQUENCE VII</b> 2015 20 x 22 x 35 cm</p>	 <p><b>CYCLONE</b> 2015 36 x 35 x 70 cm</p>	 <p><b>RUBBER TREE</b> 2016 28 x 51 x 45 cm</p>	 <p><b>MANTIS</b> 2016 27 x 47 x 40 cm</p>	 <p><b>POD</b> 2017 63 x 22 x 15 cm</p>
 <p><b>SEQUENCE IV</b> 2014 75 x 34 x 37 cm</p>	 <p><b>SEQUENCE VIII</b> 2015 19 x 26 x 43 cm</p>	 <p><b>GREEN</b> 2015 17 x 15 x 30 cm</p>	 <p><b>RUBBER TREE II</b> 2016 21 x 39 x 57 cm</p>	 <p><b>DISCO</b> 2016 33 x 65 x 57 cm</p>	 <p><b>ALPHA BETA</b> 2017 18 x 27 x 45 cm 19 x 27 x 45 cm</p>
 <p><b>MEXICO</b> 2014 40 x 24 x 41 cm</p>	 <p><b>SEQUENCE IX</b> 2015 24 x 31 x 34 cm</p>	 <p><b>LOBSTER</b> 2015 30 x 40 x 31 cm</p>	 <p><b>RUBBER TREE III</b> 2016 23 x 39 x 30 cm</p>	 <p><b>ZULU</b> 2017 24 x 36 x 124 cm</p>	 <p><b>LET'S GO</b> 2017 22 x 57 x 55 cm</p>

 <p><b>MAN</b> 2017 24 x 19 x 135 cm</p>	 <p><b>RIKIRIKI</b> 2017 11 x 25 x 57 cm</p>	 <p><b>WALL P. II</b> 2019 33 x 09 x 100 cm</p>	 <p><b>CONFUCIUS</b> 2019 30 x 32 x 36 cm</p>	 <p><b>BALANCE II</b> 2023 90 x 22 x 57 cm</p>	 <p><b>FLAMMES II</b> 2024 73 x 31 x 67 cm</p>
 <p><b>MEDUSA</b> 2017 26 x 61 x 31 cm</p>	 <p><b>TULIP</b> 2018 35 x 75 x 76 cm</p>	 <p><b>ELEPHANTA</b> 2019 38 x 32 x 47 cm</p>	 <p><b>RUBBER TREE VII</b> 2022 42 x 22 x 32 cm</p>	 <p><b>BALANCE III</b> 2023 50 x 105 x 55 cm</p>	 <p><b>EDIACARAN II</b> 2024 69 x 35 x 98 cm</p>
 <p><b>WALL P.</b> 2017 15 x 60 x 60 cm</p>	 <p><b>CLAMS I</b> 2018 31 x 50 x 37 cm</p>	 <p><b>LEAVES II</b> 2019 82 x 33 x 68 cm</p>	 <p><b>LEAVES III</b> 2022 65 x 32 x 50 cm</p>	 <p><b>TORTUGA</b> 2023 135 x 130 x 30 cm</p>	 <p><b>EDIACARAN III</b> 2024 33 x 56 x 160 cm</p>
 <p><b>RUBBER TREE VI</b> 2017 30 x 45 x 37 cm</p>	 <p><b>LEAVES</b> 2018 22 x 63 x 45 cm</p>	 <p><b>FREE II</b> 2019 33 x 53 x 59 cm</p>	 <p><b>SAND DOLLAR</b> 2023 57 x 15 x 39 cm</p>	 <p><b>BALANCE IV</b> 2024 135 x 35 x 82 cm</p>	 <p><b>EDIACARAN IV</b> 2024 66 x 40 x 140 cm</p>
 <p><b>MAMBO</b> 2017 15 x 29 x 27 cm</p>	 <p><b>CLAMS II</b> 2018 40 x 20 x 51 cm</p>	 <p><b>FREE I</b> 2019 41 x 36 x 57 cm</p>	 <p><b>LEAVES IV</b> 2023 40 x 12 x 71 cm</p>	 <p><b>FLAMMES</b> 2024 64 x 28 x 73 cm</p>	 <p><b>EDIACARAN V</b> 2024 50 x 34 x 120 cm</p>
 <p><b>CUT</b> 2017 13 x 20 x 70 cm</p>	 <p><b>CLAMS III</b> 2018 40 x 28 x 44 cm</p>	 <p><b>CARNIVAL</b> 2019 40 x 56 x 180 cm</p>	 <p><b>BALANCE</b> 2023 90 x 22 x 57 cm</p>	 <p><b>EDIACARAN</b> 2024 59 x 30 x 135 cm</p>	



## CYCLE



**FLY**  
2013  
34 x 29 x 38 cm



**M-169B**  
2015  
25 x 15 x 93 cm



**TORO**  
2016  
155 x 100 x 160 cm



**ESCAPE**  
2013  
74 x 25 x 61 cm



**SOLDIERS**  
2015  
41 x 09 x 25 cm



**FAMILY II**  
2017  
24 x 12 x 28 cm



**SPLIT**  
2013  
94 x 04 x 114 cm



**JOSEPHINE**  
2015  
93 x 33 x 167 cm



**OLD BIRD II**  
2017  
145 x 40 x 148 cm



**BARK**  
2013  
16 x 136 cm



**SIGOURNEY**  
2015  
68 x 26 x 213 cm



**COUPLE II**  
2017  
18 x 10 x 80 cm  
16 x 8 x 78



**W-10080**  
2013  
25 x 14 x 89 cm



**FEATHERS**  
2015  
30 x 12 x 166 cm



**TOTEM**  
2017  
140 x 60 x 210 cm



**OLD BIRD**  
2014  
Variable dimensions



**FAMILY**  
2016  
30 x 06 x 23 cm







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