



Frequent prizewinner with innumerable artworks in public spheres, Alejandra Ruddoff always discovers new worlds that induce her to experiment with new shapes and materials, such as her exhibition at the National Museum of the Fine Arts of Santiago de Chile where she showed nine iron sculptures in search of divesting sculpture from mass and weight.

According to Milan Ivelic, director of the National Museum of Fine Arts, Alejandra Ruddoff's exhibition was the culmination of an aesthetic orientation towards volume dematerialization, initiated in 1988 when she made the first exploratory move to divest sculpture from mass and weight in order to expand it spaceward. That year she worked in Munich with spatial structures, she virtually unfettered from gravity, relinquishing such enfolding masses as sculptures in the round, and advanced towards a spatial conquest where space is the lead character. She enforced this experience -reiterated in 1992 during her second stay in Munich- by her direct observation at the automobile industry of the significant role of energy, movement, and velocity.

