



82 *Sandra Torrijos*

“Himmel Geist”
Oil on Canvass
45 cm x 60 cm
2005

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84 *Sandra Torrijos*

“Welga, December 8, 2005”

Linden Wood (relief)

103 cm x 35 cm x 8 cm

2007

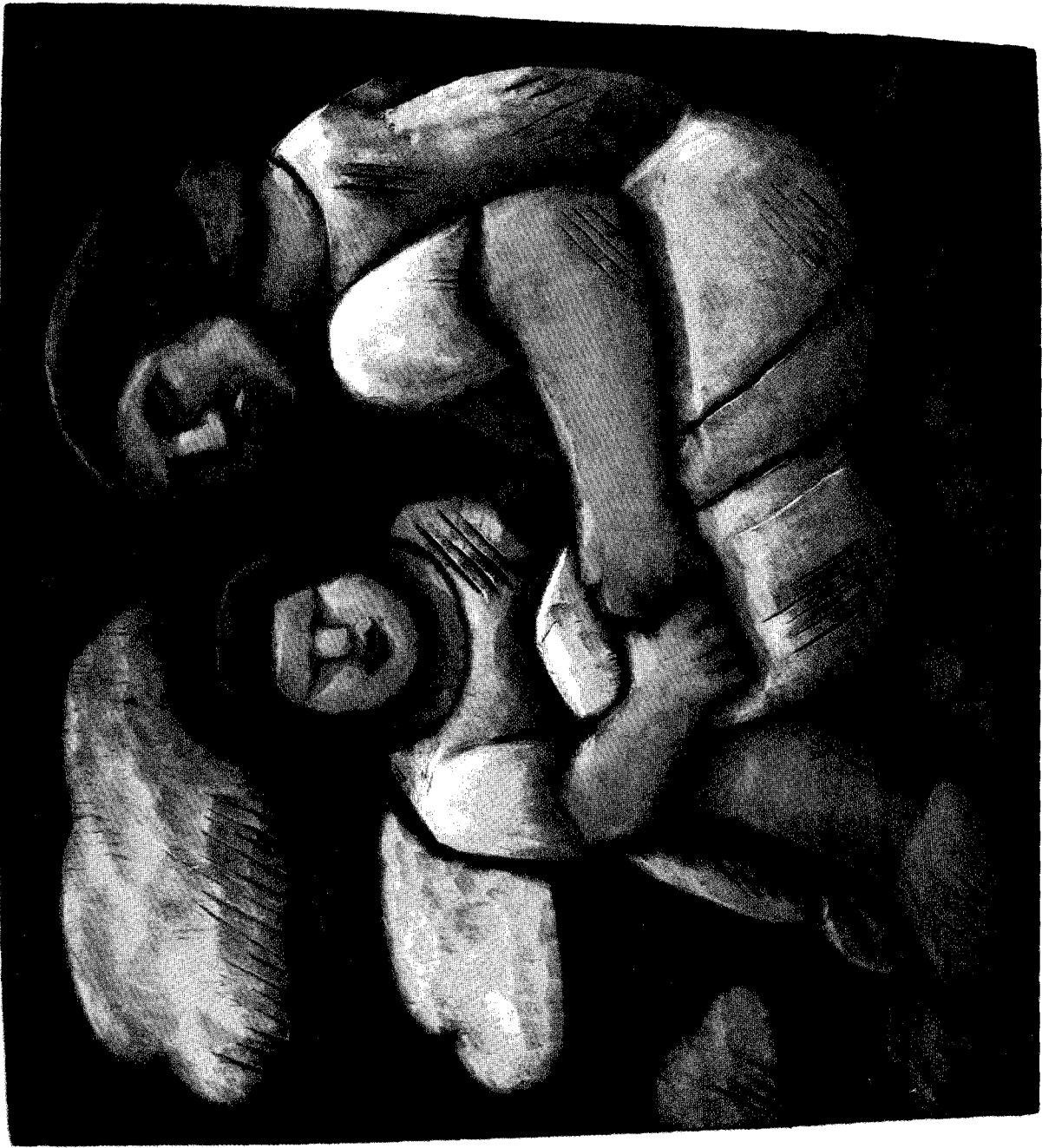
Review of Women's Studies 18 (1): 83-84

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MAHAL KONG MGA ANAK*

“Mahal Kong Mga Anak”
Linden Wood, Acrylic (relief)
62 cm x 38 cm x 9 cm
2008

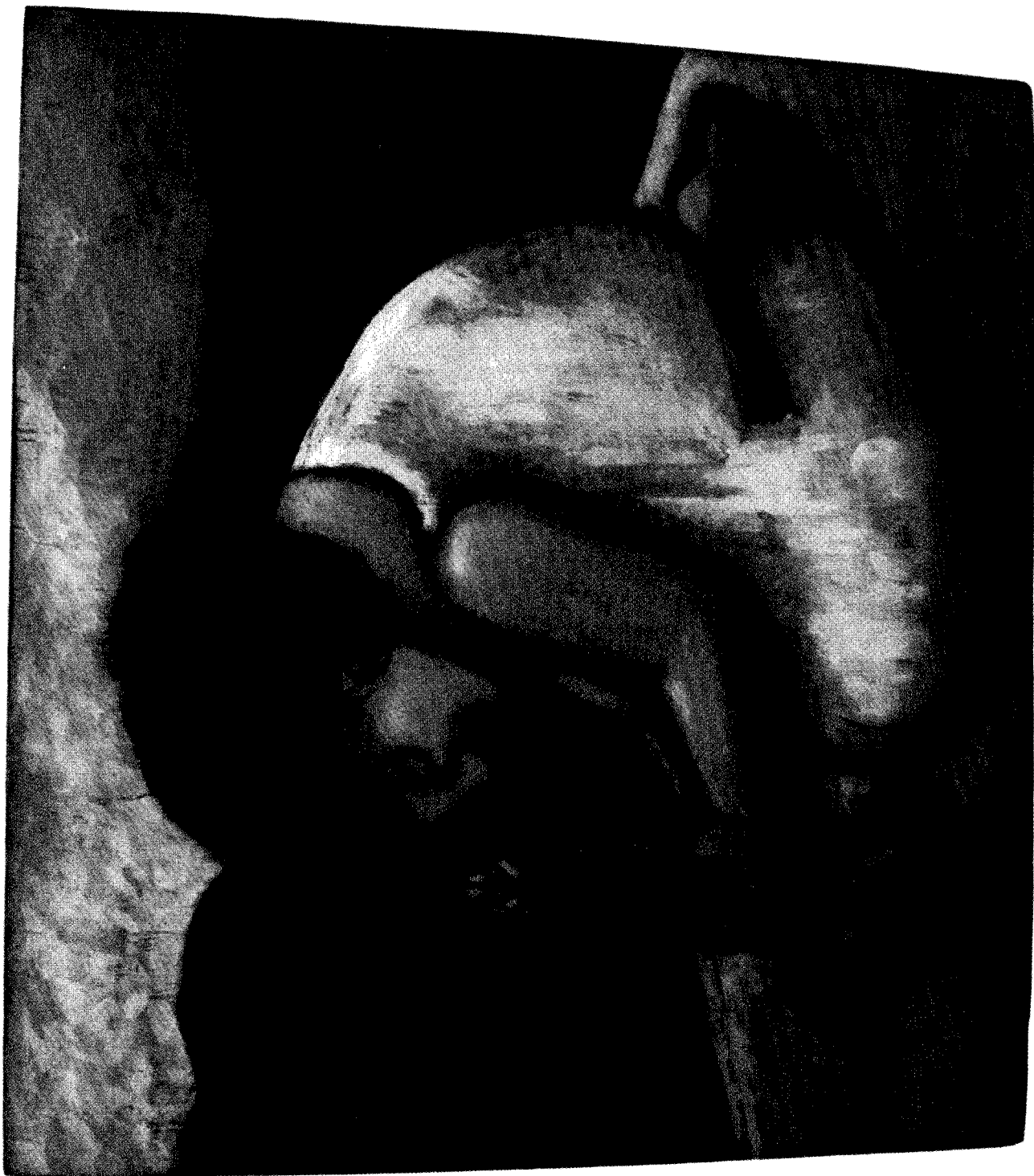


88 *Sandra Torrijos*

“Mahal Kong Ina”
Linden Wood, Acrylic (relief)
35 cm x 37 cm x 8 cm
2008

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90 *Sandra Torrijos*

“Pag-aalay”

Linden Wood, Acrylic (relief)

35 cm x 37 cm x 8 cm

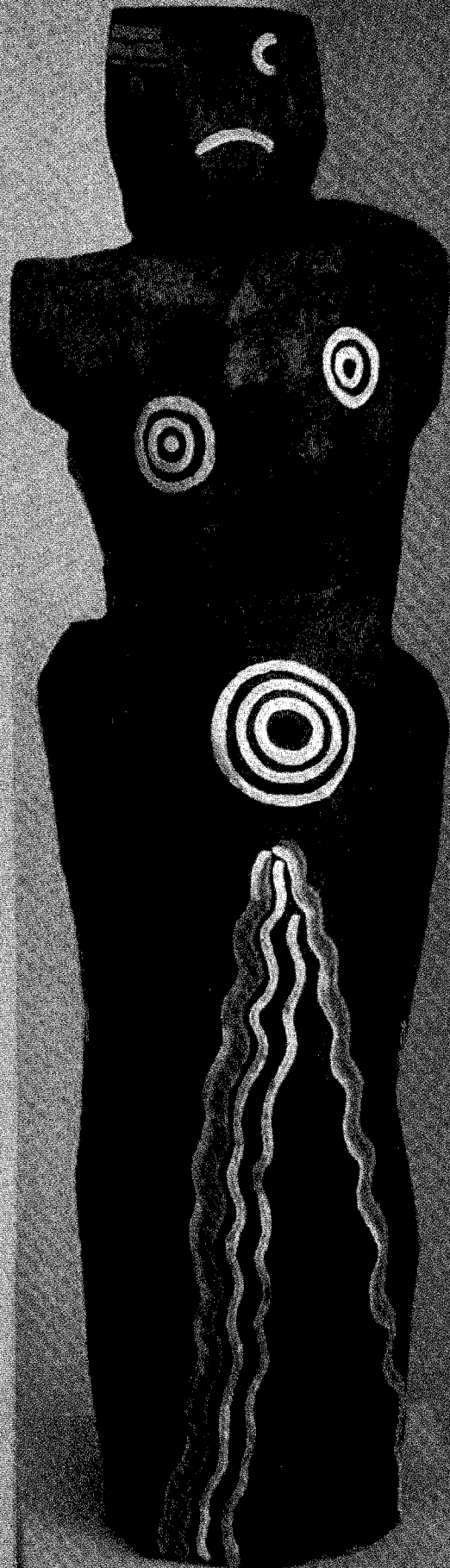
2008

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“Alaala Ko Si Mama”
Linden Wood (relief)
60 cm x 20 cm x 9 cm
2008



94 *Sandra Torrijos*

“Bantay”

Poplar Wood, Acrylic Paint

70 cm x 7.5 cm x 5 cm

1998

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SANDRA TORRIJOS

The works of Sandra Torrijos included here are among those exhibited in *Salamat*, her exhibition of wood sculptures, oil and watercolor paintings, drawings and installations held this year in Düsseldorf, Germany. Although the exhibit was held in Germany, one notes that the subjects and themes are primarily Filipino: "Welga," for instance commemorates the December 8, 2005 rally of around 8,000 women from different NGOs, POs and others against globalization and poverty at the time of the WTO Conference in Hong Kong, while the others represent traditional Filipino motifs. "Alaala Ko Si Mama" and "Mahal Kong Mga Anak" -- embody Filipino values of love for parent and family which are constant in her work. Interestingly, all these reliefs have been done not in narra which is not available in Germany, but on linden, a kind of wood traditionally used for carving in Europe. Note also that the painting included here, a scene from Düsseldorf, is presented not as a straight depiction but as seen from a window, representing Sandra's position as a multicultural artist: she is not a European but she looks at a European scene through the window of her own perspective.

Sandra has been based in Germany since 1992, although she comes back to the Philippines periodically and spends several months doing special projects and fulfilling other commitments. When in Germany, she is a full time artist, preparing for exhibits such as that she recently held. Sandra is not exactly a naïve Filipina artist rudely transported to Germany and torn between two cultures. She had trained in New York and traveled fairly extensively in Asia and Europe. At work in Germany she tries to master her art by trying to assimilate the various cultural and artistic influences she has absorbed in these experiences.

Specializing in relief sculpture, Sandra has learned a lot from the Romanesque sculptures found in France, especially the work of Gislebertus with its simple expressive style and composition. But she also looks back to the influence of more primitive styles such as the tribal statuettes made of limestone

in Palawan and the elongated or massive styles of African sculpture as well as the daily life representations in Egyptian sculpture. The relief sculptures in Angkor Wat have similarly influenced her. Amid the cluster of images in a religious scene, she usually fastens her attention on an image which she singles out for its simplicity of design and purity of form, qualities which she tries to achieve in her own sculptures. For her mother and child designs, she draws inspiration from the Filipino carvers of Spanish times who have made relief sculptures of Mother Mary and the Christ child. Another of Sandra's major interests is mosaic. The influences on her mosaic art come from the mosaics from the Baptistery in Florence and the mosaics from Ravenna, Italy.

Sandra has been associated with the U.P. Center for Women's Studies for many years now. Her paintings hang on its walls, her drawings illustrate the covers of its books or are found on the pages of its other publications. She has just completed a major project by creating a mosaic sculpture in the round, perhaps the first in Philippine art history, celebrating the significant roles of Filipina women as mothers, teachers, healers, activist-nationalists, preservers of nature and the environment.