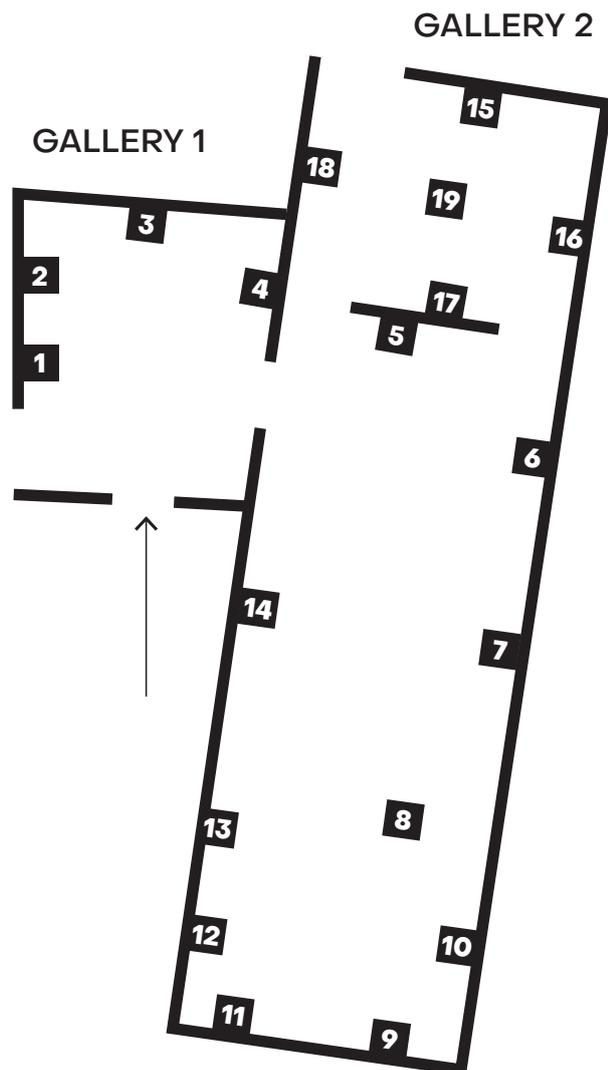


Hyperspaces



1
Irma Blank
Ur-schrift ovvero Avant-testo, 25-7-01 [Autograph or the Before-text, 25-7-01]
2001

Ballpoint pen on canvas
100 x 204,6 cm

This work is part of the series *Avant-testo*, which Blank began towards the end of the 1990s. The artist focuses on registering the passage of time as a gesture, and her practice is located somewhere between drawing and writing, evoking the book as a space, and also including paintings and silk screen prints. In the case of *Ur-schrift ovvero Avant-testo*, the linear logic of the written word is disrupted in order to describe time as a circular movement that begins and ends with the artist and her material traces.

2
Nicolás Ortigosa
Divina Comedia. Purgatorio [Divine Comedy. Purgatory]
2011

Three graphite on paper
70 x 100 cm each

Nicolás Ortigosa gives evidence of a gesture, an act of writing, through drawings and

etchings that investigate the limits of their supports. He worked for a decade (2005–2015) on a series of drawings and etchings on Dante Alighieri's *Divine Comedy*, creating an interpretation of the text that emerged as he read. The three works in the exhibition are part of the series dedicated to the *Purgatory*, and are characterised by a fluid and delicate trace, a gesture that brings them close to writing.

3
Patricia Gómez and María Jesús González
Libro-celda 131 [Book-cell 131]
2009

31 wall prints on canvas
100 x 60 cm each

The *Book-Cell* series is a "project for an abandoned prison" that focuses on architectural details and registers (marks, writings, drawings) found inside the prison cells of the old Cárcel Modelo de Valencia, which closed its doors in 1993. Within the prison, the inmates operated according to an iconographic system of rules, values and conducts. An archive of that memory – of the building's skin and the inmates' graphic expressions or tracks – is recovered by the artists and presented in a container-box. The box was made of the iron door of the cell that they intervened.

4
Fernanda Fragateiro
ER

2017

Black coated stainless steel and manufactured notebooks with fabric cover
200 x 120 x 20 cm

The focus of Fernanda Fragateiro's interest is to rethink and probe modernist practices, by altering already-existing objects (or landscapes) through a minimalist aesthetics of form, colour and texture of surfaces, in an attempt to reveal constructions and transformations buried in them. Part of her production incorporates books within sculptures and installations, which she turns into modular elements and conceptual signs.

5
Inma Femenía
Stiffness

2016

UV print and manipulated aluminium
191 x 694 x 23 cm (total)

Inma Femenía works with perception as it is determined by digital media, which she understands as a language that modifies the appearance of forms. By working with processed light spectrums, metals and other supports, she gives a skin, a tangible and real experience to digital technology. In the case of this work she also manipulated the supports in order to instill in them a tension that not only generates uncertainty in the spectator, but also distorts the chromatic range of the work.

6
Teresa Lanceta
Franjas [Stripes]
1999

Mixed media
250 x 150 cm

Since the beginning of the 1970s, Lanceta focuses her artistic production on "weaving" as a means of expression, exploring the limits of what an artwork may be. Her approach to textiles is invested in their formal elements, on what is original and characteristic of each textile (the techniques, traditions, materials, etc.). Through textile she investigates a primary, universal and collective code that allows for the reading and transmission of lived stories.

7
Patricia Gómez and María Jesús González
Calle San Pedro 27 (El Cabanyal)
From the series *La casa desplegada* [The deployed house]
2005

Wall print on canvas
250 x 1200 cm

8
Patricia Gómez and María Jesús González
Room rosa (Calle Mediterráneo 29, El Cabanyal) [Room Pink]
From the series *A la memoria del lugar* [To the memory of the place]
2007–2008

Wall print on canvas
243 x 1500 cm

Patricia Gómez and María Jesús González intervene unused, abandoned spaces, and recover the walls through *strappo*, a

restoration technique that rips on the wall's surface. This technique has its origins in archaeology, where it is used to recover pictorial testimonies and the intimate memory of spaces for archival and protection purposes. These two projects intend to recuperate for the memory a former abattoir and a modernist house from the historical neighbourhood of El Cabanyal in Valencia, which have been threatened by an urban reform plan since the 1998.

9

Heimo Zobernig

Untitled

2015

Oil on canvas
200 x 200 cm

10

Heimo Zobernig

Untitled

1982-2012

Twenty gouache on canvas
30 x 21 cm approx. each

Heimo Zobernig questions art's narrative within disciplines such as architecture, design and theatre, reflecting on the exhibition model through the principles of geometric abstraction and the use of simple forms. He works with cardboard and wood, but also with traditional media such as oil painting and gouache. In these works he ironically explores the possible drifts of Minimal, Pop and other artistic movements.

11

David Reed

Nº0615

2011

Oil and alkyd paint on linen
101,6 x 355,6 cm

Since his earliest works in the 1970s, David Reed has found inspiration on the legacies of Abstract Expressionism, Minimalism and Conceptual art. However, he criticises certain aspects of these movements, and is interested in new forms of creating images through cinema, television and digital media. Even though he begins with the traditional media of painting, his fragmented strokes refer to an almost industrial and impersonal manufacture, refusing any gesture or impulse that may not have been calculated beforehand.

12

Barbara Kasten

Transposition 9

2014

Flujiflex Digital Print
152,5 x 122 cm

13

Barbara Kasten

Scene 2

2012

Archival pigment print
138,5 x 110,5 cm

Barbara Kasten constructs large-scale abstract interiors. The interaction of light, objects and mirrors reveals new experimental possibilities for the photographic medium. Her rooms, built with materials that suggest an architectural character – glass, wood, plaster or plexiglass, for example – are interiors that she transforms into abstract and geometric compositions through shadow,

light and reflection. What results are images that show the distortion of scale and perspective, and which relate to Constructivism.

14

Roland Fischer

Façades On Paper I series

2001

Eight photographic serigraphs

Façades On Paper II series

2005

Eight photographic serigraphs

Façades On Paper III series

2008

Eight photographic serigraphs

Façades On Paper IV series

2012

Eight photographic serigraphs

73,5 x 51,2 cm each

Roland Fischer uses digital photography's tools to represent and make visible what we are not able to appreciate in reality. He defines photography as a medium related to painting, and his work is fundamentally articulated in relation to two main themes: portraiture and architecture. In regards to the latter, as the *Façades On Paper* series shows, Fischer captures abstract images that are reduced to geometric forms with no reference to their localisation, and that this way resist any attempt of interpretation.

15

El Último Grito

Mise-en-scène

2014

Vinyl paper

Variable dimensions

In this work, which was presented at the 10th Gwangju Biennial in 2014, vinyl paper with pixelated flames and smoke motifs runs along the walls of the biennial and establishes a dialogue with the rest of the exhibited works. These motifs' plot becomes intelligible, but accompanies the visitors in their percouse. In this case, one of the spaces at Bombas Gens Centre d'Art has been covered up, in order to create a new architectural atmosphere and make other narratives plausible, in dialogue with the artworks around it.

16

Ángela de la Cruz

Weight (Cerulean Blue)

2017

Oil on aluminum

159 x 165 x 7,5 cm

Ángela de la Cruz's practice is located between painting and sculpture. Deformed, broken frames, twisted canvases, pieces leaning on the floor... These are deliberate and systematic gestures that pursue a crude an ironic result, a rupture with the canvas's bidimensionality and an immersion within the tridimensional territory. Those violent gestures of painting's self-destruction respond to an interest in disassociating herself from the grandness of art history and from painting's canonical aspirations.

17

Carlos Bunga

Construcción pictórica #19r

[Pictoric Construction #19r]

2016

Wood, cardboard, paint, glue
180 x 150 x 10 cm

Carlos Bunga is inspired and intervenes within the architectural environment through his installations, but also with the other formats he uses (sculpture, painting, drawing, performance and video). His creation process is visible in all his works, which often employ daily and humble materials to investigate the interrelation of a set of binomials: constructing-destroying, doing-redoing, micro-macro, investigation-conclusion. The result are apparently delicate works that are born from the study of combinations of colour and materiality, and that simultaneously emphasise performativity and the creative act.

18

Pedro Cabrita Reis

Les Verts #2 [The Green Ones #2]

2012

Acrylic on canvas
171,5 x 121,5 x 13,5 cm

Pedro Cabrita strips his works from the real to secure an abstraction that aims to synthesise issues ranging from the materialisation of time to the restructuring of the space. Through construction materials or "found objects", Cabrita reveals matter rather than painting, and structure rather than sculpture. In the *Les Bleus* and *Les Verts* the artist works from advertising posters – painting's rivals according to him – and covers them with a layer of acrylic that invades the canvas, but leaves a strip of linen on view. The frame is made of metal and glass billboards.

19

Fernanda Fragateiro

Muro [Wall]

2017

160 solid blocks of pink prefabricated concrete

Variable dimensions

Courtesy of the artist / Galeria Filomena Soares (Lisboa)

The artist's references to architecture are apparent in her work titled *Muro [Wall]*, a concrete brick wall solidly built in the space, which is deliberately destroyed in the middle. The piece was conceived as a ruin in dialogue with *Indeterminate Façade Building*, a work from 1975 by SITE (Sculpture In The Environment).