

1 The exhibition, titled “¿Ornament = crime? Colección Per Amor a l’Art”, was curated by Nuria Enguita and Vicent Todolí, and opened from 8 July 2017 to 25 February 2018 at Bombas Gens Centre d’Art, a project from Fundació Per Amor a l’Art.

2 Marisa García Vergara, “Cuestión de piel”, *Concreta*, número 7, València: Editorial Concreta, 2016.

The first exhibition of the Per Amor a l’Art Collection at Bombas Gens Centre d’Art was a presentation of a broad selection of artists and works from the collection gathered around the idea of ornament, exploring the theories Adolf Loos presented in his 1908 publication *Ornament and Crime*.<sup>1</sup> Three years later, we return once more to the idea of ornament, but from another perspective: the relationship between contemporary art and architecture.

Already during the Renaissance, ornament, as an ensemble of techniques and motives, was normally associated to the arts of manufacture and to architectural surfaces. But as soon as an iconographic or symbolic function is attributed to it, it stops being a simply decorative motif and is then susceptible to become a work of art. Marisa García Vergara, author of the main essay of this publication, had already dedicated herself in the past to reflecting on the relation between the ornamental and contemporary art:<sup>2</sup> a relation in which the most recent art forms inventively use architecture, understanding ornamentation as an architectural method or technique that can be adopted, rethought, revised and redefined in order to create artworks. We may also think of ornament as a third space within artistic representation, neither figurative nor abstract, with its own internal regulations. In her essay, García Vergara examines the works that are included in the “Hyperspaces” exhibition, showing how space dimensions, and therefore their perception, are multiplied within art, as a result of the intervention of other factors related to memory and the affects. For example, works conceived as biographical maps, fluid constructions that bring together the internal and external, architectures understood as enveloping surfaces or skin, fragments of lived spaces or mental states, anthropomorphic sculptures, and also writing exercises, reveal their intimate relation to architecture and its multiple origins – as a tapestry, as a wall, as a boundary.

This publication is the result of a collaboration with Fernanda Fragateiro, an artist who works with the relations between architecture, drawing and sculpture. In her publishing practice, Fragateiro reflects on the field of architecture and on construction: books and documents are editorial formats used for representing space. Architecture, for her, is the art of thought, while art is occupied with the field of representation. If architects model

space in order for it to be inhabited, artists think about their hypotheses of representation.<sup>3</sup> Her work is located between presence and absence, and operates through the ongoing construction of archives that are gathered as she investigates non-formal or utopic (unbuilt) architectural projects. This archive, understood as a factory, provides her with materials for her artworks, which allows her to adopt elements from the past – works, events, topics – to construct new proposals in the present. In this book, Fragateiro uses her archive to dialogue with the works from the Per Amor a l'Art Collection included in “Hyperspaces”, by creating readings or establishing relations between their materials and the images of architectures, constructions or landscapes, in order to suggest new representations of space. The result is a publication that starts as an exhibition catalogue to end up as some sort of artist's book, which Fragateiro has edited in the same way she constructs her artworks: the disposition, order and fragments of the works, the archival images, the breathing spaces, the rhythms, movements, binding and paper stock allow for diverse readings, in pages that go from the fragment to the whole, or from painting and sculpture to landscape. If one possible definition of architecture is the practice of establishing moving relations with rough materials, this may also apply to the combination of works, fragments, books and other references. A process that might recall bricolage, evoking the figure of the *bricoleur* proposed by Claude Lévi-Strauss, a “person who responds to what she is doing with what she has or what is available to her”,<sup>4</sup> someone who aims to give an orderly structure to a chaotic ensemble. To conclude, it is about starting with fragments of pre-existing structures to create new taxonomies, or perhaps starting with ruins and the remains of a previously existing structure.

On this occasion, Fragateiro has found inspiration in some of the most iconic modernist publications, such as Bernard Rudofsky's *Architecture Without Architects* (1964),<sup>5</sup> or periodicals such as *Casabella* or *Domus*, and has searched for spatial relations with elements from works in the exhibition, such as Teresa Lanceta's strips, Pedro Cabrita's colour fields, Carlos Bunga's materiality, David Reed's organic elements, Inma Femenía's folds, Irma Blank or Nicolás Ortigosa's writings, Roland Fischer's graphisms, or Heimo Zobernig's overlapping planes. She hasn't just created a formal dialogue, but also one based on affect and symbols: Patricia Gómez and María Jesús González's memory of place, Barbara Kasten's creation of imaginary spaces with light, Ángela de la Cruz's ruins or El Último Grito's transformation of architecture.

From painting, sculpture, drawing, architectural constructions, installations or photography, “Hyperspaces” proposes an aesthetic, conceptual and sensorial experience, putting our perception of space to the test, and proposing new ways of thinking it through.

3 Sara Antónia Matos, “Fernanda Fragateiro e os processos editoriais: folha a folha, bloco a bloco, passo a passo”, *Fernanda Fragateiro: Dos arquivos, à matéria, à construção*, Lisbon: Fundação EDP, Maat, 2017, pp.20–41.

4 Claude Lévi-Strauss, *El pensamiento salvaje*, México, DF: Fondo de Cultura Económica, 1964.

5 Bernard Rudofsky, *Architecture Without Architects. An Introduction to Non-Pedigreed Architecture*, New York: The Museum of Modern Art, 1964.