Free entrance
Opening hours: check web

More information about the activities related to the exhibition:

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**Hyperspaces**
Per Amor a l’Art
Collection

Gallery 1+2
Feb 13 / Jan 24, 2021

**FUNDACIÓ PER AMOR A L’ART**

Bombas Gens Centre d’Art is a project of the Fundació Per Amor a l’Art
Hyperspaces
Per Amor a l’Art Collection

A reflection on architecture and perception in contemporary art, through a selection of works from the Per Amor a l’Art Collection.

«In contemporary art, architecture has definitely become a relational surface, where movement gives form to spaces and our ourselves.»

Marisa García Vergara

«Hyperspace» is a term used by contemporary physics to refer to a space that has more dimensions than the ones we are conventionally familiar with. From this concept, and from a way of conceiving perception that involves the sensorial and the cognitive, space is understood as a product of projections from our memory and our actions, rather than a simple container of objects and bodies. From this perspective, contemporary art develops an imaginative use of architecture: works that are conceived as memory maps, as internal or external constructions in flux, as fragments of lived spaces or mental states. Architecture becomes a surface, a skin, in tune with its original role of protecting the body.

This notion of architecture as «skin» takes the form of an archive in Patricia Gómez and María Jesús González’s work —the memory of surfaces activated through matter, and made into a place of mediation for object and subject— and façades for Roland Fischer: the architecture of the contemporary metropolis turned into flat images —objects—, isolated from geographical context or human scale, as if they were abstract paintings. An archive that doesn’t document, cut off from any material reference or any link to reality, by means of abstraction and its serial nature. Barbara Kasten also uses photography, in her case to reproduce an imaginary space, created without attempting to connect to any reality, while David Reed and Heimo Zobernig use painting to appeal to perception and movement, and in that way reveal atemporal spaces through colour, contrasts of light and overlaid planes.

Another type of skin is revealed by Inma Femenía with her investigation around perception as conditioned by the digital realm, which gives form to a tangible and real experience in the physical world: the digital as a second nature, a terse and slippery skin that questions the idea of the screen as a flat and immaterial extension. Works by Ángela de la Cruz, Pedro Cabrita Reis and Carlos Bunga experiment with architectural elements, and propose a bridge between the reality of the artwork and the confirmation that such reality exists in daily life, evoking the memory of inhabited spaces. Assemblages of materials that are at the same time sculpture, painting and architecture without actually being any of the three. Such material nature returns to the spaces their transitory and nomadic condition, a characteristic they share with Teresa Lanceta’s textile work —the fabric as the skin of the originary space, which demarcated a place and constructed a space— or Nicolás Ortigosa and Irma Blank’s act of writing on a surface that is also understood as an origin.

Fernanda Fragateiro involves the body of the spectator or observer in her installations —located somewhere between architecture and sculpture—, by directly intervening on the architecture of the exhibition space transformed by El Último Grito.

In conclusion, fourteen artists who present different plastic forms in dialogue with architecture, conceiving space as a material construction, product of a collective imaginary.