

## THE OTHER ORDER OF FORM

“The Other Order of Form” presents the work of five contemporary artists that live and work between Latin America and Europe: **Fernanda Fragateiro** (Portugal), **Darío Escobar** (Guatemala), **Matthias Bitzer** (Germany), **Patrick Hamilton** (Chile), and **Eva Berendes** (Germany). Beyond their formal and conceptual strategies, they share the use of the plastic language associated with certain formalism but charged with historical, social, and cultural content.

In that sense, “The Other Order of Form” explores the possibilities derived from the languages from the 20th-century Avant-garde - Constructivism, Neoplasticism, Bauhaus, Neo-Concretism- to talk to us in the present time about matters related to the urban landscape, the desert, and time, as well as of memory and the relationship of our perception of things in front of phenomena that surrounds us. In the works presented in this exhibition, there exists an explicit will to alter our gaze to unlearn what we take for as known and to question our relationship with abstract thought and concrete reality.

The exhibit begins with a grand installation that divides the gallery space by artist **Eva Berendes** (1974). “Middelburg Curtain” functions as a division wall to the exhibit room, or as an independent sculptural painting. In its architectural scale, it faces the visitors’ bodies as they navigate around it.

**Fernanda Fragateiro** (1962) centers her work and research on Avant-garde, Art, design, and Architecture. The artworks in her “Overlap” series are a part of a group of sculptures created as an homage to the textile Bauhaus artist Otti Berger. The pieces are made with stainless steel support and handmade fabric drawing notebooks. The use of fabric notebooks, transforms them into modular elements with conceptual significance, having an active presence in space and bringing into the conversation theories of perceptual apprehension from textile materials. Overlap is an important word to talk about the essence of all of these works: overlap of elements, the overlap of materials, overlap of stories, overlap of time.

The Berliner artist **Matthias Bitzer** (1975) takes reference in both Science and Literature as a starting point to his works, arriving at his largest project: a visual network that fills the voids of our perception of time and space.

In his “Urban Landscapes” series, **Darío Escobar** (1971) presents a wall-bound sculpture made from baseball bats. This series started in 2004 and was designed under the premise to reflect and amplify the traditional concept of “Urban Landscapes” and reimagine it in contemporary terms. It consists of constructing a traditional landscape using an industrial object that relates to the context, in this case, a baseball bat from the local team. Conceptually the work consists of leaving the area beneath the horizon of the city underneath the base of the wall, generating with the space an idea of volume that exits the city, unveiling the contour of the city and its buildings, in this way an analogy was thought regarding the violence in the cities and the violence of a sports object such as the baseball bat, and with all of this violence it becomes a space for contemplation and coexistence with apparent calm.

Lastly, in his most recent photographic series “Atacama” **Patrick Hamilton** (1974) presents visual interventions of a desert in northern Chile, intervened with copper plate. They are a series of photographs that when placed next to each other create one big scale multi-panel photograph where different sights from the desert remind us of the multiple stories the desert hides ranging from politics, economics, astronomy, and culture. This series also serves as an homage to Ani and Josef Albers’ trip to Chile and Peru and their experience discovering the textile designs from the Plateau.

- Organized by: González y González.