

Galería

Bourdais Albarran

Solo Summer Group Show

Solo

Houses

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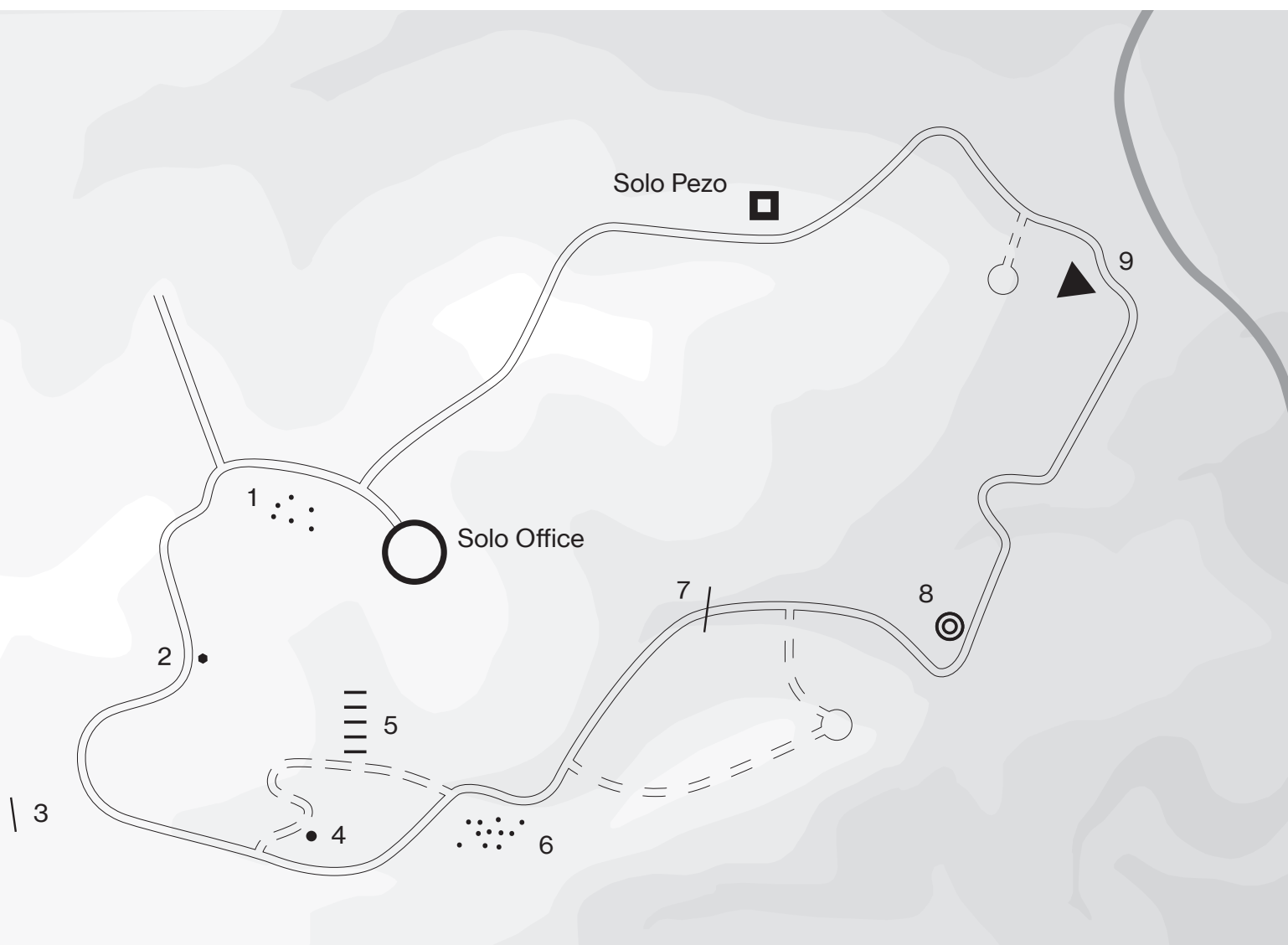
Gallery space is a meaningful space for our artists to encounter and experiment, but we don't limit our vision of the art gallery to a confined space. That is why we felt the need to take our proposal beyond «the white cube».

Summer Group Show will be a group exhibition happening in our natural open-space, Solo Houses; aiming to join art and architecture with the landscape and therefore allowing artists to work with new formats and their relation to space. We believe the experience between each one and the works of art will necessarily be different and complimentary to what the gallery's contained space has to offer. (Christian Bourdais & Eva Albarran)

I	Argote
Barozzi	Veiga
C	Boltanski
P	Downsbrough
O	Mosset
U	Rondinone
F	Sánchez
	Castillo
Pezo Von	Ellrichshausen
H	Zamora

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Like the Map of Tendre of 1654, the land of Solo Houses is transformed into an imaginary country, called Tendre, where the different stages of the love life are traced in the form of paths and villages, in a topographic and allegorical representation. During this walk, works of art mark the stops of this trip to the land of the Tendre.



1
Noble-Mindedness

Peter Downsborough
TODO S, 2019

2
Truth

Pezo Von Ellrichshausen
Deci, 2016

3
Tenderness

Iván Argote
Melting Bodies, 2019

4
Respect

Barozzi/Veiga
A Sentimental Monumentality, 2015

5
Noble-Mindedness

Olivier Mosset
Cimaise, 2010

6
Truth

Christian Boltanski
Animitas, 2014

7
Vainglory

Fernando Sánchez Castillo
Evento, 2009

8
Willingness

Héctor Zamora
Truth Always Appears as Something Veiled, 2017

9
Pretty verses

Ugo Rondinone
Kissing the void, 2012

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Peter Downsbrough, *TODO S* (2019)

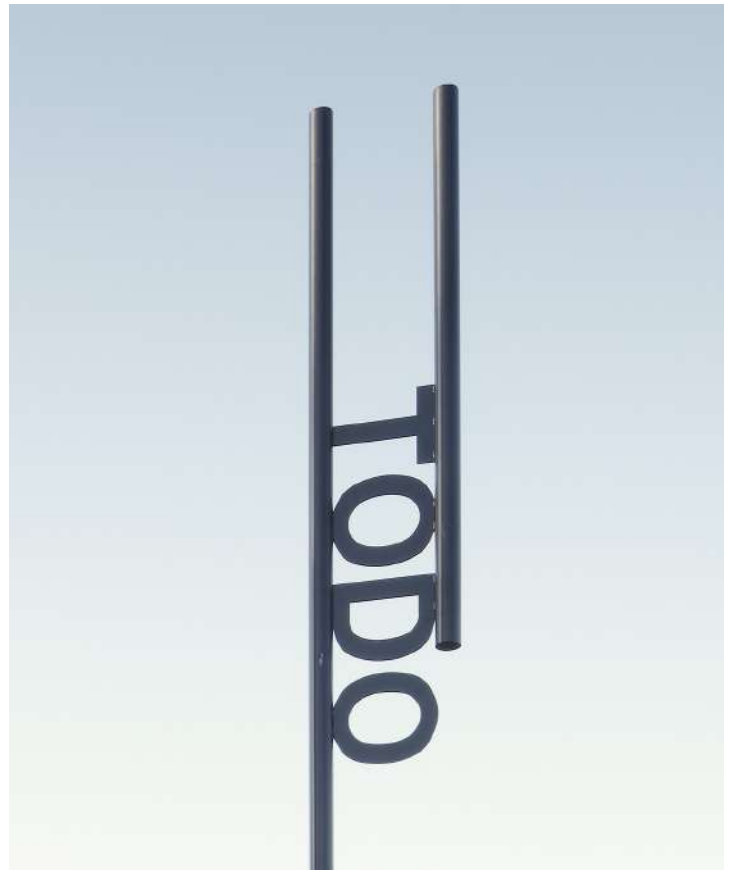
The work offers a reflection on the importance of the position taken: that of sculpture within its context, that of the viewer vis-à-vis the work, that of the artist within the world that surrounds him. Within these complex structures the position of each element plays a decisive role, and this works for language as well as architecture.

The lines and the words used to mark or underline the architecture, the passage thus offer an opening onto the environment, an opening towards interpretation. Spectators are invited to shift their gaze in a different way to interpret the place, the context and the work in a different way. The viewer turns into a participant..

Peter Downsbrough

USA, 1940. His work is expressed through language, photography, graphic work, video, installations and sculpture, thus investigating the traditional use of space and language as objects. It maintains a complex relationship with architecture and typography, drawing on the achievements of the first avant-gardes (Bauhaus, De Stijl) and Minimal art.

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Peter Downsbrough, *TODO S* (2019)

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Iván Argote, *Melting bodies* (2019)

Melting Bodies, 2019, is the phrase that can be read on the billboard that makes up the work. Unlike conventional fences, the text is perforated on the metal that serves as support for the fence and allows a view into the landscape around. The work reflects the possibility of combining commitment and sensitivity in the same structure, giving a message in which the support is complimented with meaning.

Iván Argote

Bogotá, 1983. The work of this Colombian artist explores through different formats - video, photography, drawing, sculpture or public installation - the relationship between power, tradition, politics and history from an artistic spectrum.

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Iván Argote, *Melting bodies* (2019)

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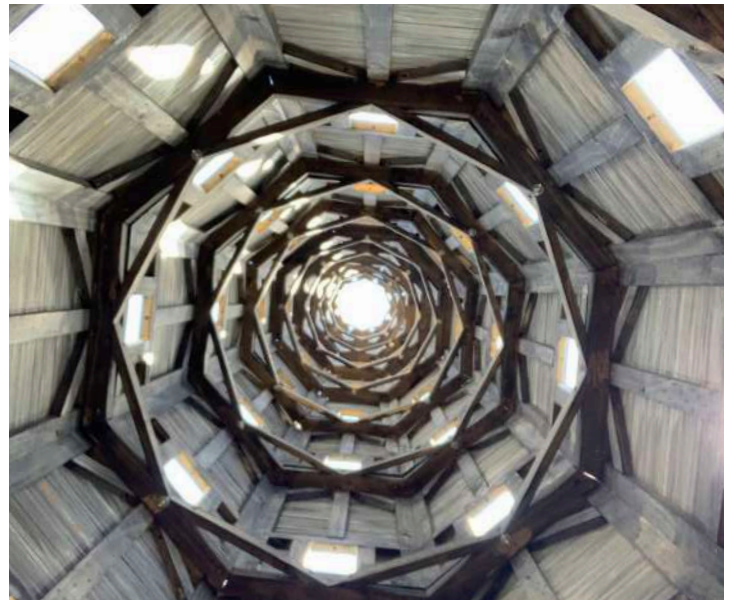
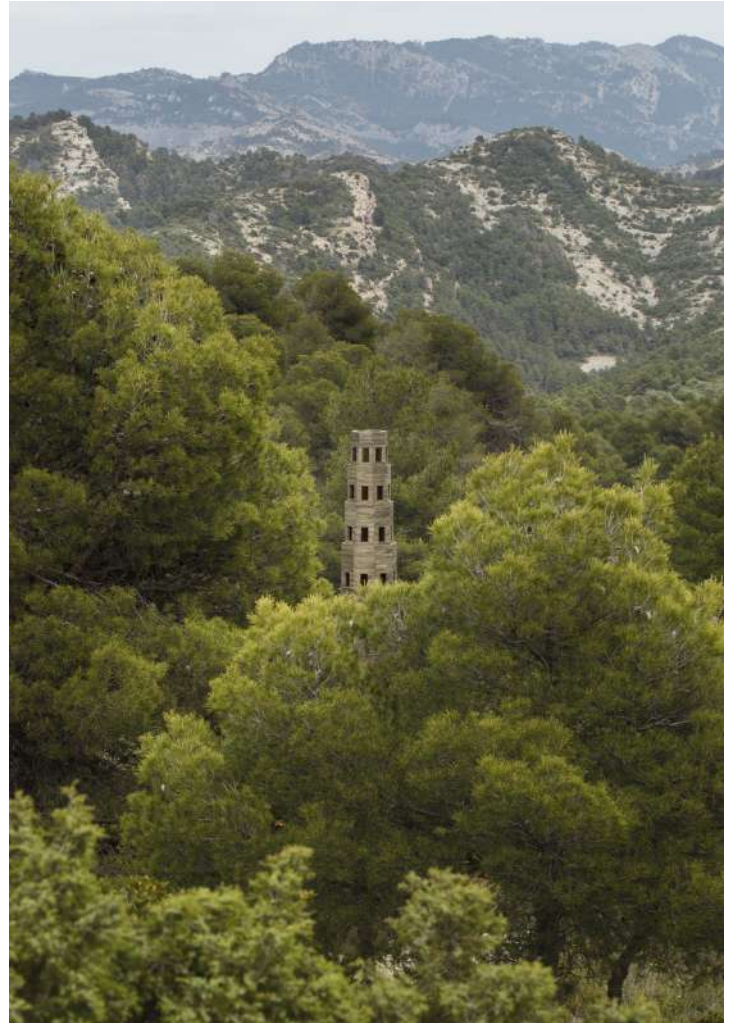
Pezo Von Ellrichshausen, *Deci* (2016)

«Once we imagined a room without walls and without a roof, barely confined by three slender columns. The room would be generous to the point of losing two of the columns against the horizon. Soon we corrected our modesty; the room would have to fall back against the only known corner of its triangular plan, doing its best to take care of that simple 3: 4: 5 relationship between its sides. Ten years later, and by chance, we drew again what we remembered about this naive idea. Naturally, time knocked down two of the columns. Now the third column, which no longer had direction, would disguise the entire enclosure and its surroundings. This vague and lonely column, with some penitentiary fort and some decorative obelisk, not only serves to enclose each landscape that you touch but also to cancel any remote possibility of leaving it. »

Pezo von Ellrichshausen

Mauricio Pezo (Chile, 1973) and Sofia von Ellrichshausen (Argentina, 1976) They live and work in Concepción, Chile. In 2008 they were the curators of the Chilean pavilion at the Venice Biennale and their work was exhibited at the Royal Academy of Arts, being part of the permanent collection of the MoMA in New York and the Art Institute of Chicago.

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Pezo Von Ellrichshausen, *Deci* (2016)

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Barozzi Veiga, *A sentimental monumentality* (2009)

The work of the last years of the architects Fabrizio Barozzi and Alberto Veiga has revolved around the attempt to dignify the public space as a place of the community, defining a specific architecture for its environment.

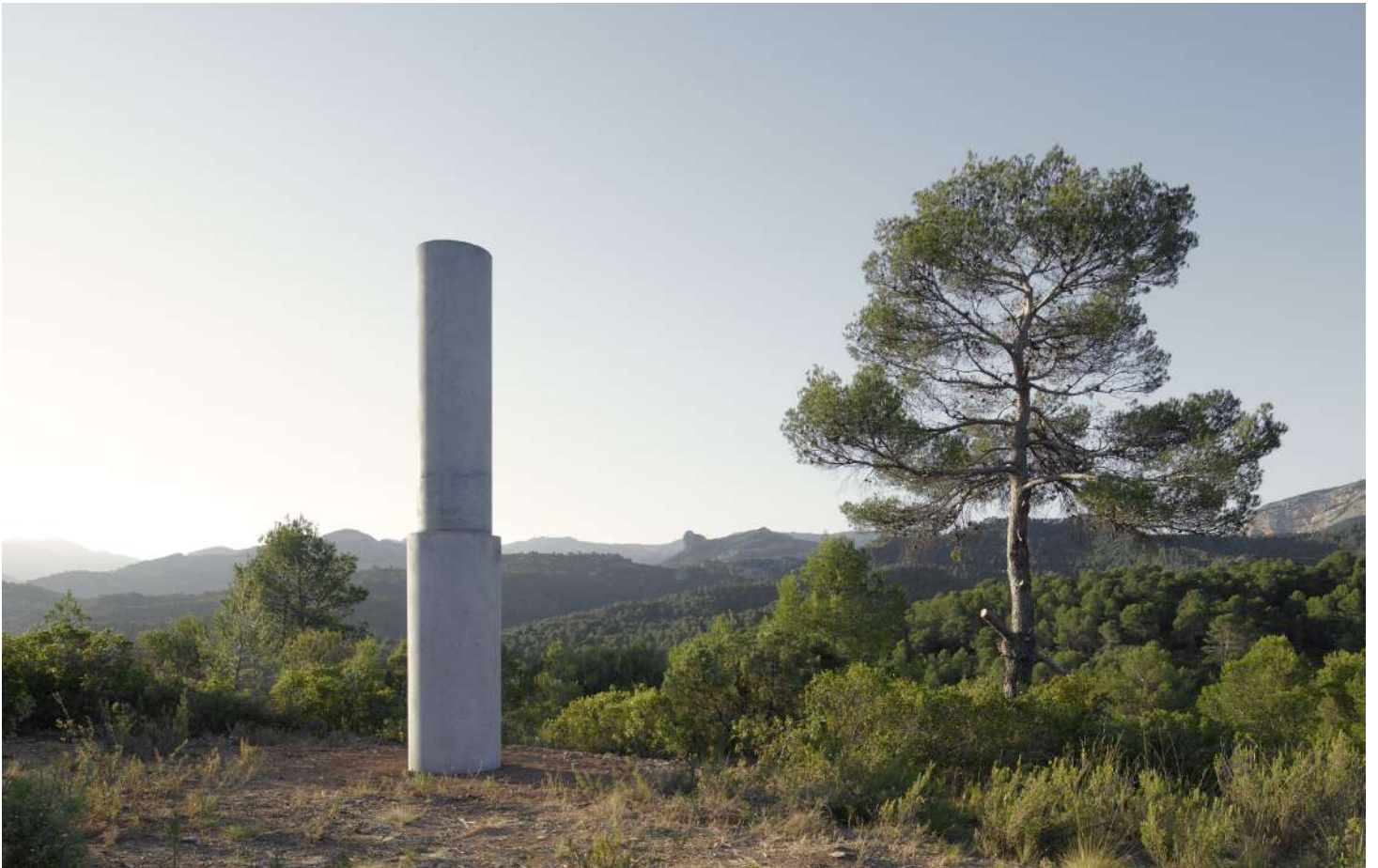
By giving importance to the sentimental bond that is established between architecture and its surroundings, they seek to identify an architecture that aspires to grant dignity, identity and a sense of belonging to the places of civil life.

For Barozzi and Veiga, this work is an example of specific and autonomous architecture at the same time, capable of preserving the richness and uniqueness of each place while still discovering the unexpected landscapes that is hiding.

Barozzi Veiga

Architecture and urban-planning studio founded in 2004 in Barcelona by Fabrizio Barozzi and Alberto Veiga. They have worked on both national and international, public and private projects and received several prestigious awards such as the Mies van der Rohe Award in 2015 or the Vanguard Design Award (Design Vanguard) in 2014.

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Barozzi Veiga, *A sentimental monumentality* (2009)

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Olivier Mosset, *Cimaise* (2010)

For Mosset, a great work is one in which the viewer sees «nothing beyond what there is». With *Cimaise* the artist presents the work in five different ways, in which the five concrete blocks vary their position: in a circle, in a row, in parallel, in the shape of a panopticon, shaped like a pentagon and superimposed. Each of these presentations is the same work, giving emphasis to the material and the shape of each one of the blocks. They follow each other, manipulated to neutrality and transformed into monumental sculptures that seem to wait for the absent painting.

Olivier Mosset

Berna, 1944. Lives in Tucson, Arizona. Swiss artist, referent of French minimalism and one of the founders of the B.M.P.T., which defended the work as the final result of the creative process, devaluating the relevance of authorship. Mosset's work is defined by his use of practical systems of neutral and repetitive patterns, discarding the historical-aesthetic perception of art.

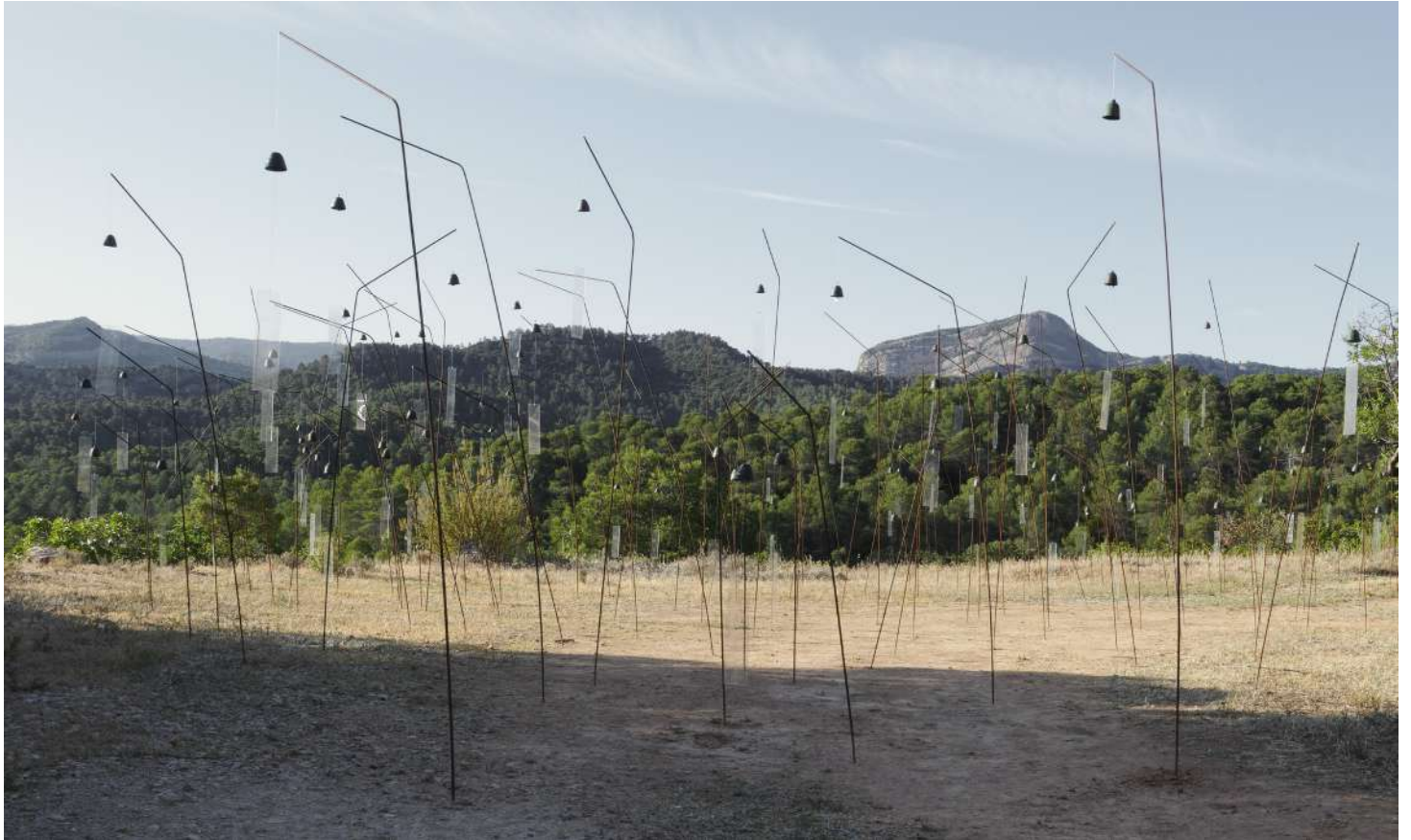
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Olivier Mosset, *Cimaise* (2010)

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Christian Boltanski, *Animitas* (2014)

Five hundred Japanese bells are placed according to the configuration of the stars the night Boltanski was born. When the wind blows, the bells tinkle suspended from thin metal rods producing a delicate chime, while the plates fixed in each one reflect the light. *Animitas* was established in 2014 in the Atacama Desert of Chile and since then it has been replicated in other contexts, including a snowy landscape of Canada, a forest in Japan or the Dead Sea of Israel.

Christian Boltanski

Paris, 1944. French visual artist who works with mixed media installations. Interested and influenced by memory, mortality, childhood and the passage of time, his works of art, which include photography, sculpture, painting and installation, often function as narratives that reflect both social spectrums and personal traits.

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Christian Boltanski, *Animitas* (2014)

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Fernando Sánchez Castillo, *Evento* (2009)

The artist has created a monument to the barricades erected in Spanish cities during recent demonstrations with the most valuable of all the sculptural materials: bronze, which has always been used for the construction of memorials. His *Barricada Collage. La naturaleza de lo social* (2014) is irritating because it consists of «natural» impressions of everyday objects reconverted for street fighting, raising the set of branches, tires and bottles to monument of insurrection and resistance. Many times the historical monuments in the public space are the most evident, as Robert Musil wrote: «The most striking thing about monuments is precisely that one does not realize them. There is nothing so invisible as a monument. «

Fernando Sánchez Castillo

Madrid, 1970. Today he is known mainly for his public interventions, his sculptures and his videos, where he reflects on the relationship between art and power. He defends the need to reflect on the past to try to understand the richness of the present and, above all, to close chapters of our history that have marked past generations and continue to condition the lives of many of them.

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Fernando Sánchez Castillo, *Evento* (2009)

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Héctor Zamora, *Truth always appears as something veiled* (2016)

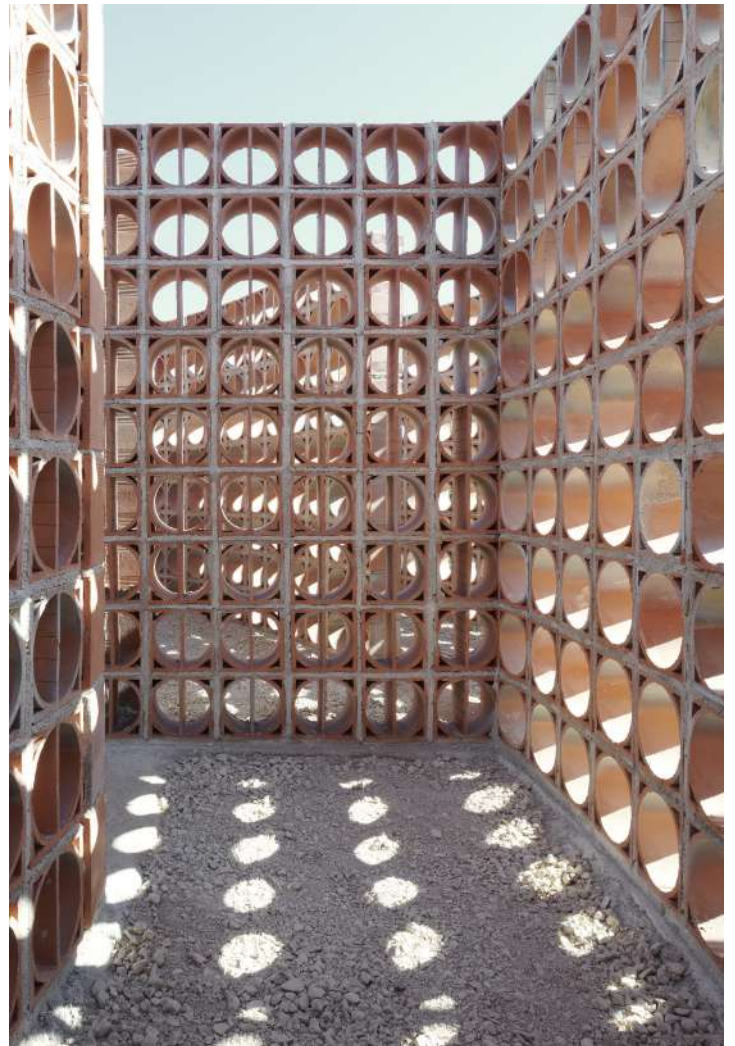
Héctor Zamora will create a labyrinthine structure referencing the drawing of a labyrinth discovered in a stone found in Knidos, Turkey. This type of labyrinths provides a circular route that leads to the center, and returns, without presenting alternative options or shortcuts - labyrinths that oppose those from the West, which create a network of options for the walker. The perforated brick walls obstruct the view partially, offering «a new perception between the hidden and the open». This visual permeability aims to recover the semi-translucent and semi-open walls of the labyrinth, and establishes a contrast with the classic concept of «labyrinth», in which the wall makes vision impossible and obliges walkers to cross it in search of its center.

Héctor Zamora

CDMX, 1974. Hector's work blends the strictly conceptual and aesthetic sense with artistic practice and a skillfull treatment of the tensions between language, form, process and narrative.

He explores the ability of provoking deep controversy in a late-capitalism background through the study of the social and historical implications, rendering his work ideal for public spaces.

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Héctor Zamora, *Truth always appears as something veiled* (2016)

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Ugo Rondinone, *Kissing the void* (2012)

The work consists of a field of small stones painted in a single fluorescent color that comprise a flat geometric shape, confined by a rusted steel frame. Rondinone is based on the principles of Land Art in which the work was aesthetically linked to the landscape and the nature that surrounds it, using natural materials, but making them artificial thanks to the brutal contrast introduced by the color in this work.

Ugo Rondinone

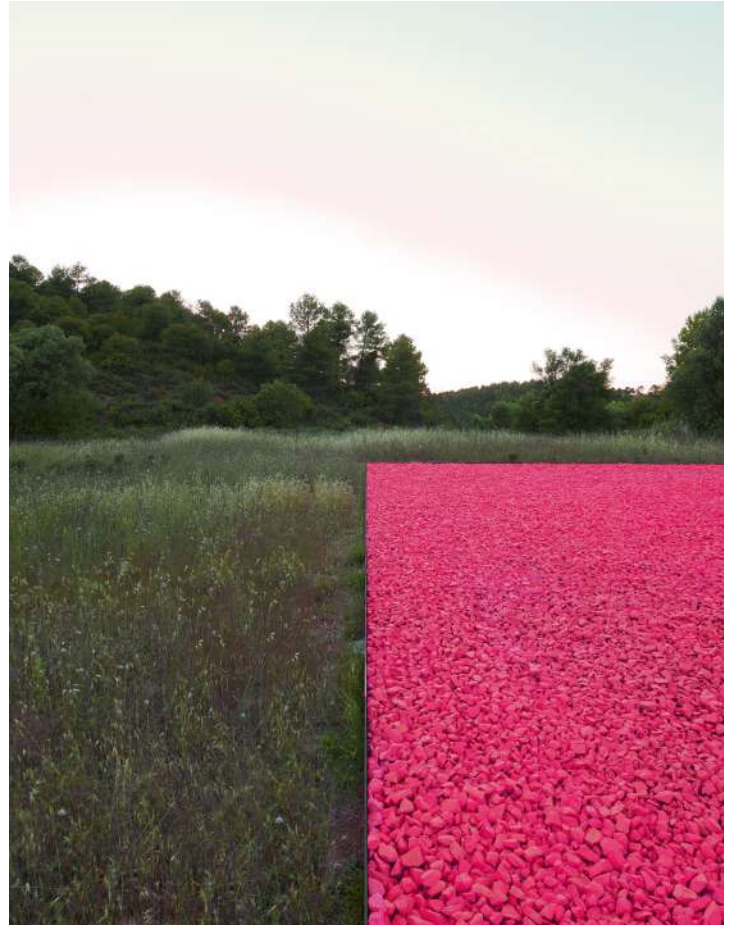
1964, Brunnen. The artist works with diverse techniques such as sculpture, photography, painting, drawing, writing and sound. Mainly known for his works with clown figures or colored stone totems, his artistic practice incorporates melancholy and poetic gestures that question the notion of time almost as a rite of passage.

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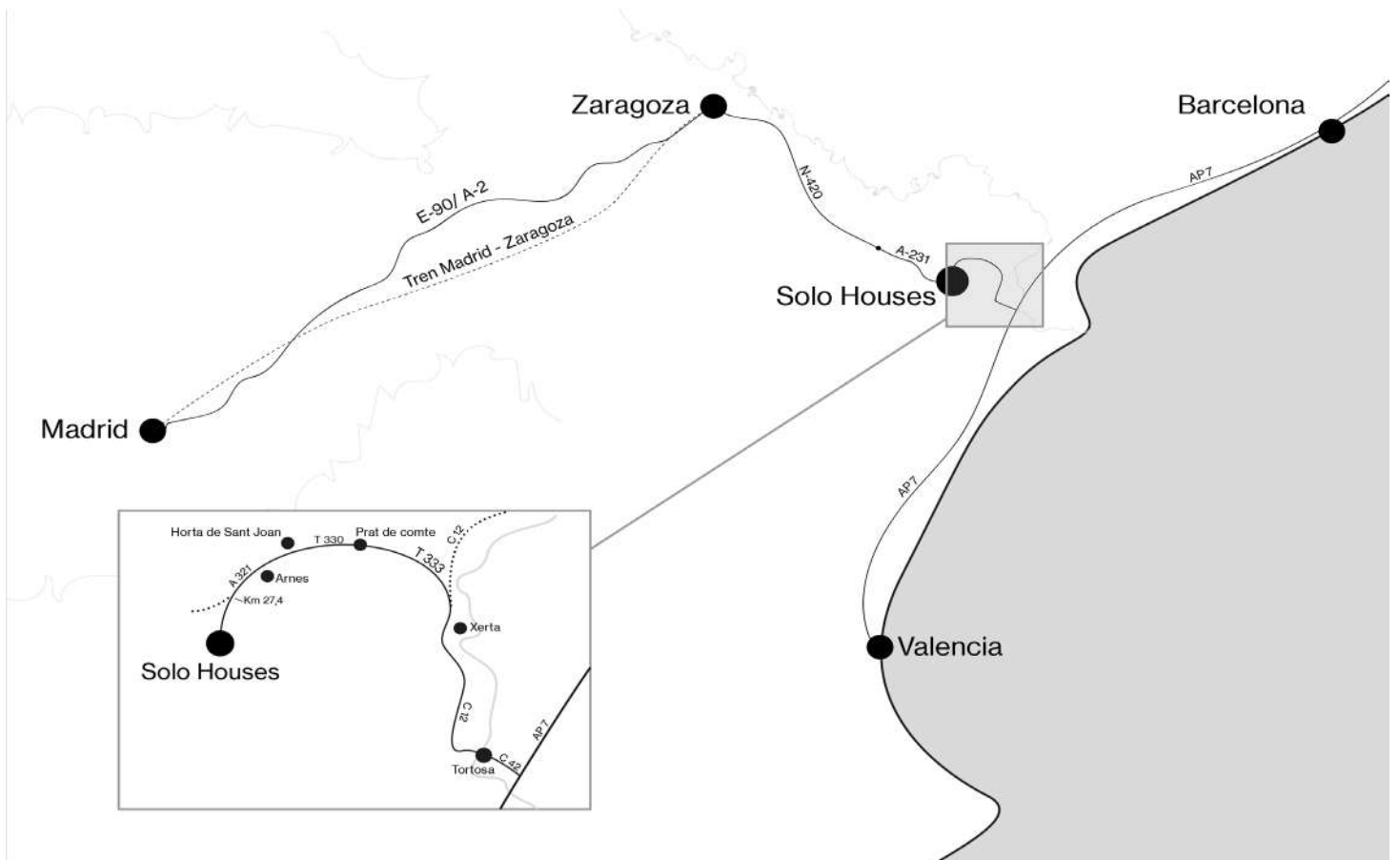
Ugo Rondinone, *Kissing the void* (2012)

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Ugo Rondinone, *Kissing the void* (2012)

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Solo Houses

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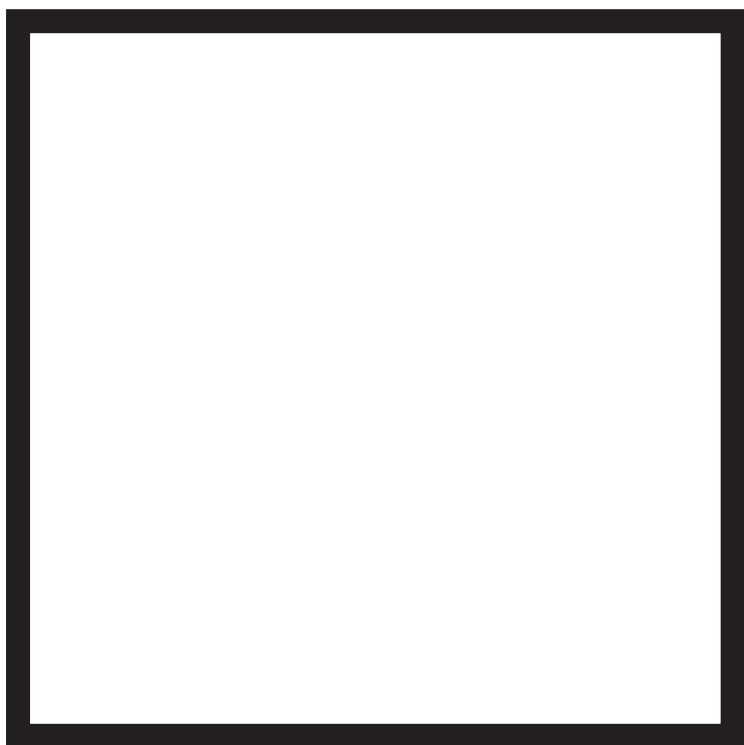
Christian Bourdais & Eva Albarran

In 2011, Eva and Christian created Solo Houses, the first architecture collection in Europe located on the edge of the Natural Park dels Ports in Matarraña, Aragón. Through Solo Houses, 12 international architecture studios have been invited to create secondary houses in a context where nature and the architectural experience converse in a spectacular way.

In 2018, they open the Solo Gallery in Madrid with the representation of internationally recognized artists and have the will to create synergies between art and architecture.

Solo Houses

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