

SIDE GALLERY

Guillermo Santomà
Museo Cerralbo
5 feb – 24 mar 2019.

Spanish architect and designer, Guillermo Santomà enters in the Cerralbo Museum, introducing a new concept of the Baroque with a contemporary filter.

Objects are taken to be deconstructed, shaken and deformed turning them into sculptures and mutations. Guillermo Santomà's work encompasses a wide range of varied formats comprising design, architecture, sculpture, performance or scenography. All or nothing, now he strikes a new pirouette at the Cerralbo Museum in a surprising review of its XIX century collection.

The radical language of Santomà colonizes the rooms of the museum provoking new ways of interaction with the narrative of its permanent collection.

The exhibition is conceived in an opposite direction than that of the traditional exhibition design: "it's an idea of a performance that goes beyond its usual understanding, resulting in something scenographic, more like a story rather than a dead object", states the designer. In this context, the viewer figure is paramount, as it is the use of the piece which provides the work with meaning and brings it to life.

Time and space.

The designer conceives the house as a complete piece. "I understand it as a unique piece, as an architectonic work or sculpture, and even as a photography" he says. In this regard, the exhibition suggests a new way of thinking space. The important thing is represented by the unity of the objects merged into one, interacting with the museum's permanent collection.

Cerralbo Museum has much in common with Santomà's essence. "It gives me a peace of mind to know that the museum is more baroque than I. It has a familiar language. I feel conceptually part of the Cerralbo's Marquis and his idea of collecting: a gathering of things giving birth to a new space."

Matter of time plays a key role here as well. The designer connects past with present; the XIX century is still alive in the XXI century. "we are part of this historic line, we have a past and we can continue it", he states. Time for Santomà is not chronologic but a continuum.

This is why he understands contemporaneity as a way of bringing past into future.

Nominal construction.

Cerralbo museum encompasses sculpture, painting, and decorative art, but also architecture is key to its collection. To include Guillermo

Santomà's pieces, is to dilute limitations between disciplines flagged by fixed ideas and concepts. Here everything is alive.

Selected pieces for the exhibition have been designed in an architectural way. They were born from words rather than sketches: "I want a minibar, a curtain, a cabinet. Name is given by the piece itself", he explains. Each piece has been thought for a special location within the rooms of the museum, and even conceived *ad hoc* for a specific space in the palace.

Concepts as *ensemble* and *patchwork* are part of the creative natural process and have given place to object mutations. The designer takes power over everything that crosses his path. "Any product that exists is already a material to work with and to create." Plastic, aluminium or foam, are decontextualized and reinterpreted to become something new, contrasting with the museum's rich opulence, turning itself into the negative of existence, and contributing to a comprehension of the whole.

The show implies also a semantic revision, where thought and language have the power to modify the object. A game at the ball room that encloses together with the great piano, a performance to be played the day of the opening, producing a new and shaken aesthetic which unfolds a new reality to be perceived.

Totality

"I have trouble understanding each piece separately. All pieces are the same piece, the body that I really work on is the relationship of one piece over another." This way, the exhibition at the Museum only can be conceived in a context where continuity of time is articulated and assumed.

Mueo Cerralbo
Calle Ventura Rodríguez, 17, 28008 Madrid
5 febrero- 24 marzo