



PISTA DE BAILE

**UNA
INTERVENCIÓN
EN EL ESPACIO**

DE GUILLERMO SANTOMÀ

Colaboran:

FUNDACIÓ SORIGUÉ **simon** con **|P|** ProtoPixel

08 NOV.20-30 JUN.21

INTERMEDIAE

MATADERO





From time to time, artistic practice puts an emphasis on the needs of society as a whole, not because they are following a trend, but because artists internalize a desire to communicate what they do to the world. Currently we are in a phase where nature and sustainability are prevalent. The artists propose to shape the eloquence of all kinds of creatures, or they engage in the research of developing organic materials to avoid plastics and non-degradable waste.

Guillermo's Santomà's proposal for the Intermediae warehouse and Ciudad Bailar program is in this sense, paradoxical. A large mesh contains a concrete mantle in the form of a roof and a large powerful ball of light provides us with a little warmth, like a new sun. At first glance, there does not seem to be much nature in the idea, but maybe there is. Guillermo Santomà's cave, more than resonating playful architecture or a forest...portrays a material that seems more real, that crude solid for which our coast is destroyed, and our hotels are build. That same material with which we have built those houses of which there are millions, as well as our roads and highways. That cement that shows a society on the lookout for a bargain.

It seems logical that we shelter in that cement cave, to make things easy for ourselves and create an extension capable of facilitating the community, being naturally in a place of great beauty but that you recognize and is hard, like us. A cave where you can imagine listening to loud music or any form of transaction that has little to do with art except for the will of art and artists to be there. That ceiling and that light by Guillermo Santoma only say that: I want to be there, with you. Entering and exiting a cave seems like the right proposition.

All Santoma's work denotes an interest in the systematic transformation of the ways of objectifying, organizing, analyzing and, therefore, of transmitting. To do this, he uses relatively simple mechanisms, altering familiar objects, or, in this case, creating a redundancy between a pre-existing industrial warehouse and his own industrial cave. Altering a space or an object while at the same time preserving its defining features, in order for it to still be recognized, can have a much greater ergonomic effect on our habits than engaging in totally new ones. The abstract industrial cave, so to speak, this orientation, originates new ritual processes between the individuals who gather in it.

How? Without complex strategies, but by understanding the space step by step. First as a place where one can stay, a place where one can meet others, a place to seek shelter, a place to see a movie and converse, a place to meet and dance.

Chus Martínez





SIDE GALLERY

80 Enric Granados
08008 Barcelona
+34 931621575
+34 563238311

info@side-gallery.com
www.side-gallery.com