

Galería Ehrhardt Flórez

UNO DOS TRES

From May 11th to July 24th 2024

UNO DOS TRES is the title of the new exhibition at Galería Ehrhardt Flórez.

Six artists, six works and three different spaces. The works of Fernando García and Fátima Moreno, Rosa Tharrats and Björn Dahlem, and Ulrich Rückriem and Laia Estruch, some as yet unexhibited and others already known, are divided, two by two, into three separate spaces in the gallery. Each artist comes from a different generation and context, and each work, of disparate origin, belongs to a different period, typology and style.

Whether by intention, symbolism or colour, the exhibition has been conceived as a succession of interferences. The sculptural pieces by Fernando García, Rosa Tharrats and Laia Estruch intersect in the space of three works on paper by Fátima Moreno, Björn Dahlem and Ulrich Rückriem, which in turn escape from two-dimensionality to occupy a space that is not their own. These interferences manifest not so much as hindrances and obstructions (though these cannot be ruled out), but as the reciprocal action between certain tensions resulting from the undulating movements and dynamics among the works presented. Between each intersection there is no interference in a single direction, no two linearities that intersect, but rather surfaces and volumes, masses and planes that pass through and traverse an intangible and common space. In all three rooms, between the tactile and the image, between matter and perception, different layers and densities overlap. While one of the spaces has been almost completely emptied (that occupied by the works of García and Moreno) and the last has been saturated (with pieces by Estruch and Rückriem), the other one (of Tharrats and Dahlem) incorporates elements of the domestic, the ornamental and the functional, typical of an inhabited place.

'Línea de olivo', made by Fernando García during 2017 and 2018, which proposes a temporal line ordered by the union and collection of hundreds of olive leaves rolled together around a cord and hanging suspended in a very long wave, gives way to a small, recent, highly schematic drawing by the artist Fátima Moreno. It is a very fine line or graphic gesture, in ink, in which we can glimpse eyes and a nose. This is where a large part of Moreno's rich imaginary is condensed, anchored in Andalusian folklore and voice, and extending towards more varied dreamlike and psychedelic worlds.

In the second space, mixed in a workplace populated with bookcases and furniture, the second interference or crossover takes place. The works of Tharrats and Dahlem point towards the cosmic, a place where the gravitational force of their work responds not only to the formal and plastic question (colours, floating bodies, recycled elements, fabrics) but also to the symbolic aspect of their language. Tharrats' practice is formulated in relation to new ways of inhabiting the earth. A non-invasive materiality that is now represented in a piece that symbolises the sun as the major arcana of the tarot. For its part, the work of Dahlem, from whom on this occasion we have chosen a rarer work from his production, a work on paper from 2010 instead of one of his most recognisable sculptures, proposes a vision that blends astronomy and physics with a more utopian conception of the aesthetics of the infinite. These are different approaches to the integration of science and art, spirituality and matter, transcendentalism and irony.

Finally, in the third space, a chain of inflatables by Laia Estruch, 'Crol moll,' presented for the first time in 2019, expands into and takes over the space in front of a geometric form that shines imperturbable from the wall: a coloured rectangle on a monochrome background painted by Rückriem in 2015.

There are pieces taken in by the body: García's olive tree cord is a kind of timeline, Tharrats' sun suggests a source of electromagnetic radiation typical of our planetary system, and Estruch's inflatable piece has a performative dimension. Others are taken in by the eye: the undulating line of the figure in Moreno's drawing, the funnel that, like a kind of black hole, sucks the gaze into Dahlem's work, and the almost suprematist sign of Rückriem.

UNO DOS TRES is organised not only according to different atmospheres, which, as we mentioned earlier, move from the empty to the saturated, but also according to temperatures: through languages, origins, references and colours, a vision more attached to the land and the countryside is shown in García and Moreno; a more galactic gaze towards the sky and the sun is found in Dahlem and Tharrats; and a more gaseous and aqueous approach, if you like, which refers both to the origin of Estruch's piece in relation to the inflatables floating on the water of the Picornell swimming pools in Barcelona, and to that rectangle in Rückriem's work that rises towards the absolute.

San Lorenzo, 11 28004 –Madrid

+34 91 310 44 15
galeria@ehrhartdflorez.com
www.ehrhardtflorez.com