

LIMINAL FORMS

Monterrey | 14 May – 3 June



“If you do not expect the unexpected,
you will not find it.”

-Wendell Castle

In today's society, in contrast to the beginning of mass production of consumer goods in the mid nineteenth century, the elusive distinction between design and art appears to have completely vanished. In fact, to continue to emphasize this distinction results in something quite outdated. Today in the twenty-first century the manufacture of objects of all types has reached notable levels of complexity, masterfully combining traditional materials such as steel, wood, glass, and textiles, with others more recently developed, such as concrete, plastic, and fiberglass. What is interesting about this entire evolution is not only the technical eclecticism that makes it possible, but rather the search for transcendental forms. Artists of this generation see themselves united in the possibilities afforded to them by the refinement of these techniques, as they search for their unique expression and poetic style. The works that originate from this logic highlight their industrial-looking finishes in a subtle relationship to skilled manual labor. Their elegant forms turn into potent images that reflect the spirit of our times within them.

The exhibition *Liminal Forms* assembles a group of artists of much prestige. Their works are presented as unique pieces or as part of limited editions, within a selection that seeks to establish bridges between the different formal and utilitarian interests of each one of their creators, with the objective of highlighting the creative freedoms that have made them possible. In the selected pieces one can recognize a balance between said freedom and the use of industrial techniques, a type of interaction that may seem complicated, but soon thereafter reveals an interesting alchemy. These pieces manifest the configuration of a complex reality, like the one we presently experience day-to-day at the social, technical, and media levels.

If we have witnessed anything in recent decades, as seen in the works of many artists, it has been the consolidation of production systems that differ greatly to those of the past- the sense of the unification of traditional artisanal work versus the procurement of industrial services. Said systems have implemented the use of advanced technologies, whose wide-ranging commercial offer contributes to expand artists' creative horizons. This new possibility (and I refer to "new" beyond the utilization of these types of processes in art from the mid twentieth century, as seen in the works of Mathias Goeritz, Alexander Calder, Sol LeWitt, Julio LeParc, Hans Haacke, Donald Judd, among many others) has continued along a highly specialized path, in such a way that today they can have access to techniques like computerized cuts; extrusion technology, scanning, 3D printing, and roughing; among others.

It is essential to further explore the motives that have led these artists to engage in these types of technical "junctions". In their creative processes their decision making has not been arbitrary. On the contrary, it has always corresponded with the investigation for new mediums of expression. Essentially it has then been the generation of intuitive systems of production in which formal

solutions flow together with the themes, interests, and the artistic search of each of its creators.

The postmodern relationship that is generated in this type of work is one that centers on superimposing levels of meaning, resulting in complex and striking works. Complexity derives from creative processes in which no particular order has been followed in the decision-making process. Each artist establishes parameters within which they generate their own production. The constant in the selected group of artists in this exhibition is the psychological self-reference and the projection of the identity of the creator. *Liminal Forms* compiles works that exude eclecticism, with one singular feature: the pieces rely on refined compositions, extreme attention to the detail of finishes, and an interest in manifesting a notion of “luxury” that has much more to do with exercising care for these processes than with the nobility of the materials. In this way, virtuoso relationships are generated among concrete, steel, stone, wood, silicone, brass, fabrics, and light to re-evaluate and reinvent their possibilities. What takes place here is the “redemption” of materials known by everyone.

The sizable and varied list of works from this exhibition is evidence of the return to the workshop, along with the resurgence of experimentation with diverse materials. This occurs not as an estrangement from the valuable contributions made by conceptual art from the mid twentieth century, but as a reflection of these contributions onto contemporary practice. Using the metaphor of a pendulum one can better understand this concept: a pendulum that swings toward radical ideas during the postwar period, and today swings the opposite way. However, this pendular/historic movement of art has always implied a learning process; in such a way that in every oscillation it brings with it important legacies from the past. The artists from this exhibition have learned these lessons and sustain their impeccable formal exercises in controversial positions, personal insight, and philosophical projections in accordance with the world today. The works shown in *Liminal Forms* are therefore many things at the same time: they are function, form, and poetry.

Gonzalo Ortega
April 1, 2022

MAARTEN BAAS

CARAPACE SMALL CABINET STEEL
2016
Golden Welded Black Patinated Steel,
European Walnut
83 × 136 × 66 cm
32 5/8 × 53 1/2 × 26 in
Edition of 8 with 4 AP





WENDELL CASTLE

LOST IN THE WOODS
2017
Stained Ash, Oil Finish
80 × 147.3 × 137.2 CM
31 1/2 × 58 × 54 1/8 IN
Unique



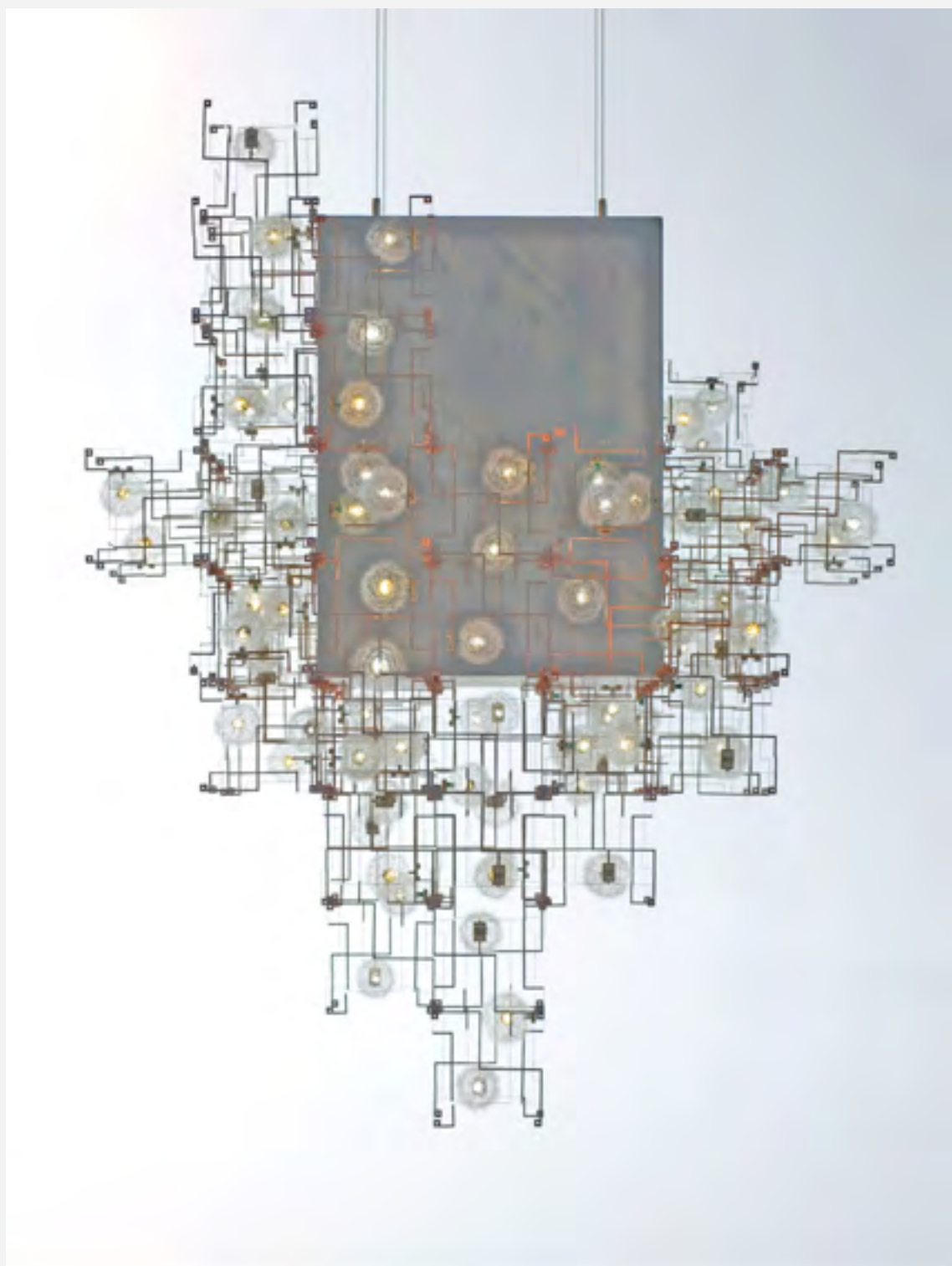
DRIFT

Fragile Future Concrete FFCC 3.2
2019
Dandelion Seed, Concrete,
Phosphorus Bronze, Led
94.5 x 63 x 147 cm
37 1/4 x 24 3/4 x 57 7/8 in
Edition of 8 with 4 AP



DRIFT

Fragile Future Concrete FFCC 3.1
2010
Dandelion Seed, Concrete,
Phosphorus Bronze, Led
94 x 74 x 74 cm
37 1/8 x 29 1/8 x 29 1/8 in
Edition of 8 with 4 AP





NACHO CARBONELL

TINY PINK COCOON (87/2018)

2018

Metal Mesh with Paverpol and Pigments,
Metal Welded Branch, Concrete Base,
Silicone Cable, Light Fittings

62 x 42 x 39 cm

24 3/8 x 16 1/2 x 15 3/8 in

Unique



WENDELL CASTLE

FROM WHERE IT CAME A
2015
Bronze
76 × 95 × 33 CM
29 7/8 × 37 3/8 × 13 IN
Edition of 8 with 4 AP



WENDELL CASTLE

FROM WHERE IT CAME B
2015
Bronze
58 × 80 × 31 cm
22 7/8 × 31 1/2 × 12 1/4 in
Edition of 8 with 4 AP



VINCENZO DE COTIIS

DC1901 COFFEE TABLE
2019
Iridescent Cast Aluminum, Brass
30 x 160 x 156 cm
11 3/4 x 63 x 61 3/8 in
Edition of 8 with 4 AP



FREDERIK MOLENSCHOT

CL ARCTIC II
2017
Bronze, Light Fittings
Silver
120 x 120 x 120 cm
47 1/4 x 47 1/4 x 47 1/4 in
Edition of 8 with 4 AP





VINCENZO DE COTIIS

DC1604 SOFA
2016
Mohair Velvet, Silver Plated Brass
54 × 295 × 95 CM
21 1/4 × 116 1/8 × 37 3/8 IN



INGRID DONAT

CABINET KLIMT

2015

Bronze

Patina Doré Brut

117.5 × 75.5 × 35.5 cm

46 1/4 × 29 3/4 × 14 in

Edition of 8 with 4 AP





VINCENT DUBOURG

BHANGA YELLOW

2014

Bronze

90 × 296 × 60 cm

35 3/8 × 116 1/2 × 23 5/8 in

Edition of 8 with 4 AP





WENDELL CASTLE

IS IT YESTERDAY LEFT
2011
Stained Ash, Oil Finish
99 × 140 × 117 cm
39 × 55 1/8 × 46 1/8 in
Edition of 8 with 4 AP

IS IT YESTERDAY RIGHT
2011
Stained Ash, Oil Finish
99 × 140 × 117 cm
39 × 55 1/8 × 46 1/8 in
Edition of 8 with 4 AP





ATELIER VAN LIESHOUT

BALLERINA LAMP
2019
Bronze, Light Fittings
85 x 71 x 26 cm
33 1/2 x 28 x 10 1/4 in
Edition of 8 with 4 AP





INGRID DONAT

BOUGEOIR EKORCE RONDELLES 02
2018
Bronze
43 × 20 × 20 cm
16 7/8 × 7 7/8 × 7 7/8 in
Edition of 500 plus 4 AP



TORRE INVEX

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