

## BOESE, BRION E TECEDDEIRO

Martim Brion's compact volumes, Pedro Boese's grids, rigorous and incomplete and André Tecedeiro's reconstructions reflect three different ways of thinking about order, control, form and volume.

Boese presents us with a site-specific work made for one of the corners of the exhibition room, composed by six canvases all with the same dimensions. The pattern initiated by the painter completes itself, inevitably, on the mind of the viewer, providing a sensation of order and coherence. The viewer perceives, first the pattern with his retina and completes it with his mind. The complementarity between what is painted and what is perceived is one of the characteristics of Boese's rhythmic and modular work, which tends to present an incomplete structure that at the same time guides the eye of the viewer in defined directions. Structured around contrasting colours and balanced geometrical shapes, it renders explicit what is implicit. This is one of the principles of Gestalt's psychological theory, which argues that the perception through the retina is not the same as the cerebral one and that everyone tends to organize forms under a unified and coherent logic. This structuring tendency is the basis for our acknowledgment of the constellations and is also one of the fundamental elements in Boese's work. The pattern's rhythm is regular, satisfying our necessity for order, but is left open, questioning the pre-established geometry.

Brion's work, calls our attention to form, volume and also colour. *Pastilha C1* is a wall piece, pink and in fibreglass, where the absence of the artist's hand refers us to a minimalist aesthetic. Brion scales up a chewing gum and gives it a noticeably artificial colour. He also adds *C1* (short for *Concept One*) to the name under which the original object is known. As the flavour of a bubble gum reveals itself at the first bite, so is *Pastilha* apprehended immediately. This work focuses our attention on an every day's object particular shape, which is commonly used and to which not much consideration is given.

The five cubes aligned in the room's floor present variations on the way dirty white and cobalt blue are positioned. United by the compact and hermetic cubic form, they are individualized by the different geometrical composition in each of the cubes sides. Even though the cube repeats itself regularly in the space, there is a tension present between the form that connects the solid shapes and the colours that create a distance and individualize them.

Tecedeiro shows two groups of works on paper.

In the work *It's the end of the world as we know it (and I feel fine)*, the artist uses the title of the namesake's song by R.E.M., so full of rhythm and fullness as her own work. Tecedeiro takes paper out of its habitat, breaking its structure, ripping it apart and re-organizing it by stapling it under his own criteria. In some fragments we can still find traces of their original atmosphere: approaching the work one can recognize stickers, chocolate silver wrapping paper, cut outs from magazines or chewing gum boxes. However, their origin stopped being important; what is relevant now is the new order

they have been subjected to and the new places they take. These are works that suggest a convulsed transformation, an explosion and an absolute change, in which the complexity shows. The temptation to look for what is recognizable - in what is not what it used to be - must be resisted and that a metamorphosis has taken place understood. The adaption to the new configuration takes place when one stops projecting the old model on top of the new.

A similar call of attention happens in the second group of works. The cut and sectioned paper leafs disposed in a way that only its lateral side can be seen and thus preventing the viewer from seeing what is written, make the part of the paper, one is not used to notice, stand out. What is familiar is re-configured, occupying a new space.

Laura Sequeira Falé, Lisbon 2018  
(Translated by **Martim Brion**)