

February 18th - May 21st 2022

The title of this presentation, *ese entredós*, is borrowed from a verse of a poem¹ by the artist Pepe Espaliú. In one of the artist's final works, *El nido*, performed in 1993, he walked in continuous circles on a platform mounted high up a tree for eight days, taking off one piece of clothing every day until, on the last one, he was stripped entirely naked. Moving between one end (fully clothed) and another (fully naked) on his wooden entrapment, the artist might have encountered a sudden fluidity of being: both concealed and exposed, neither covered nor bare. Stuck in a transitional space, with two sides touching each other, his body formed a continuum.

Like Espaliú, Lucía Bayón is interested in movements of circularity and spaces in-between - specifically when it comes to the (de) construction of garments. The French word 'entredeux', of which 'entredós' is a translation, refers to the intermediate state between extremes, to a piece of furniture placed amidst two windows, and most commonly, to a laddered stitching that joins pieces of fabric together. The decorative holes of the embroidery open up as they bind. It is upon these axes that Bayón presents her new body of work: a constellation of textile imaginaries, bas-reliefs and sculptures, shaped by gestures that interrogate material hierarchies and the conditions of production.

Sprawled across these rooms are dark blue armours enforced with denim pulp and slim rectangles reminiscent of water troughs, patched together from plastered cardboard. Items of clothing have been unraveled at the seams, their parts inverted and laid out to form a new whole. Billowing folds, steps and soles draw into creases as they protrude from the walls. These pieces are each based on processes that have become a constant in Bayón's practice: hours and hours are put into the pulping of paper and cloth, whose shredded fibers take on a renewed function as the artist's raw material. Combining industrial and manual processing methods, Bayón sustains a circuit - one that enmeshes the residual in slow becoming.

In her formulation of the works the artist has taken the notion of pattern as a guiding principle. The construction of garment patterns resembles that of the construction of a mould. Herein a set of abstracted, flat pieces - a pocket,

a shirt sleeve - come together and gain volume. A fullness is developed from surfaces.

ese entredós designates a liminal space where processes permeate each other and binary regimes of meaning-making are discarded. Instead we are met with a manifold tension, with an opaque accumulation of layers, where the weft has ripened into a thick materiality. Seamstresses used to hide private inscriptions in the lining of coats and jackets, on the reverse of the fabric; the side that faces the interior of a garment. Never seen by the wearer or beholder, it is not quite in front of us, but not far away either.

Dagmar Bosma

Lucía Bayón (ES, 1994) lives and works in Madrid. Bayón is an artist who develops her practice both in writing and in sculpture. She conceives the different elements of her work -language and object- as rhetorical devices within a semantic field where the body, the ritual and the symbolic are involved, as well as the friction between function and form generated through seriality and accumulation of gestures, rhythms and materials.

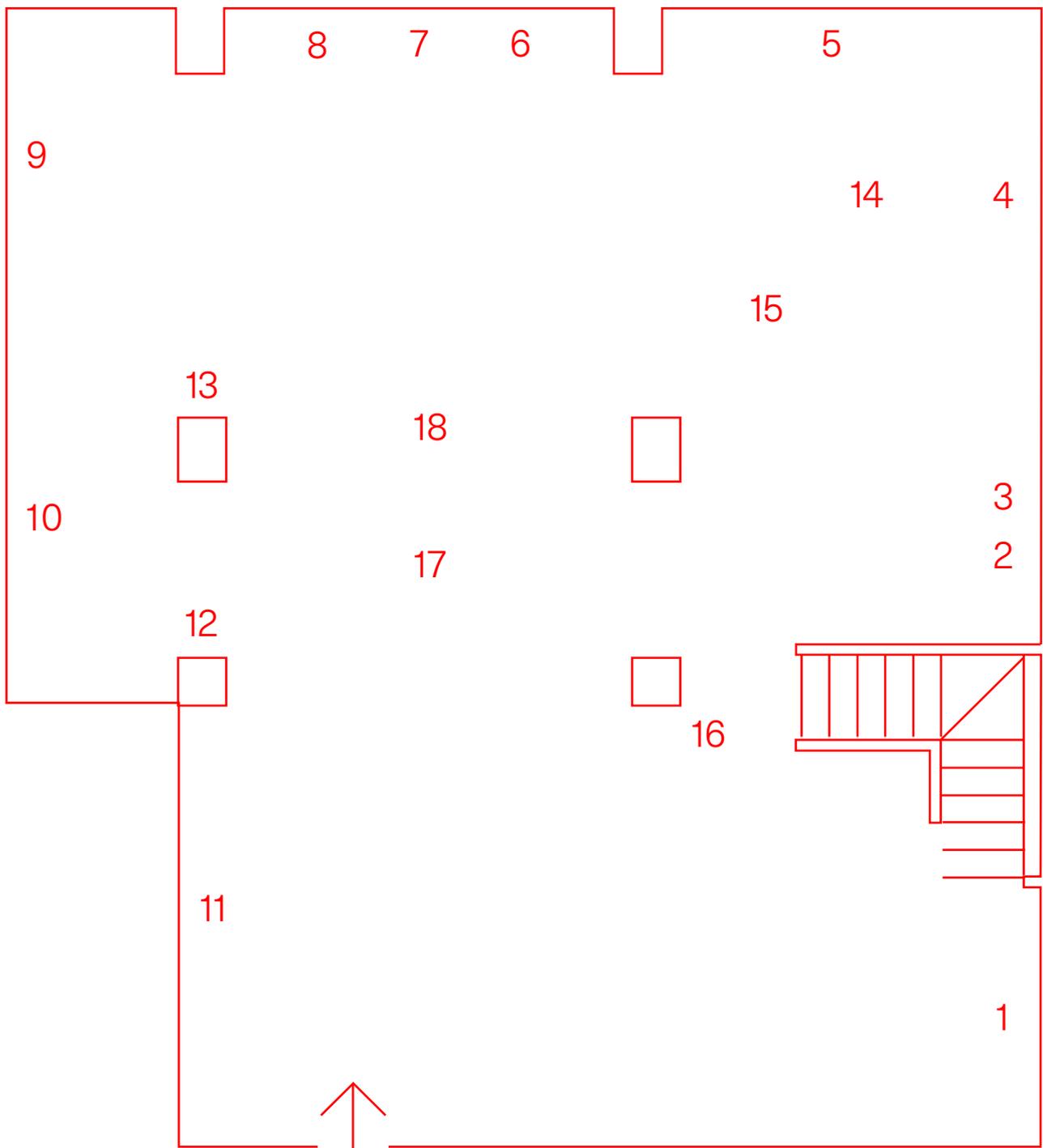
She holds a BA in Fine Arts from the Complutense University of Madrid and the Universität der Künste in Berlin, and a MA of Fine Arts from the Piet Zwart Institute in Rotterdam. She is a current resident at Matadero Madrid (Madrid, 2022) and has partaken residencies in international art centers such as Kunsthuis SYB (Beetstwerzwaag, Netherlands, 2019) or the SommerAkademie (Salzburg, Austria, 2019). She has received the Botín Foundation Fine Arts scholarship (2019), the 'Circuitos' Fine Arts Award (Madrid, 2020), and was selected for Generaciones 2021 from Montemadrid Foundation (Madrid, 2021).

Her recent work has been shown in *Material Context* (Het Archief, Rotterdam, 2021), *Hot Links* (Pradiauto, Madrid, 2021), *Claro del Bosque* (Intersticio, Madrid, 2021), *Generación 2021* (La Casa Encendida, Madrid, 2021), *Scratching the Surface* (Galería Travesía Cuatro, Madrid, 2020), *Cayó la Casa, Trepó la Dama* (Sala de Arte Joven, Madrid, 2020), *Spoil Conduct* (Available & The Rat, Rotterdam, 2020) *Sobre la Belleza* (Centre Cívic Can Felipa, Barcelona, 2019). Future shows include *Raíces por defecto* (Sala de Arte Joven, Madrid, 2022)

and *Itinerarios XXVII* (Centro Botín, Santander, 2022).

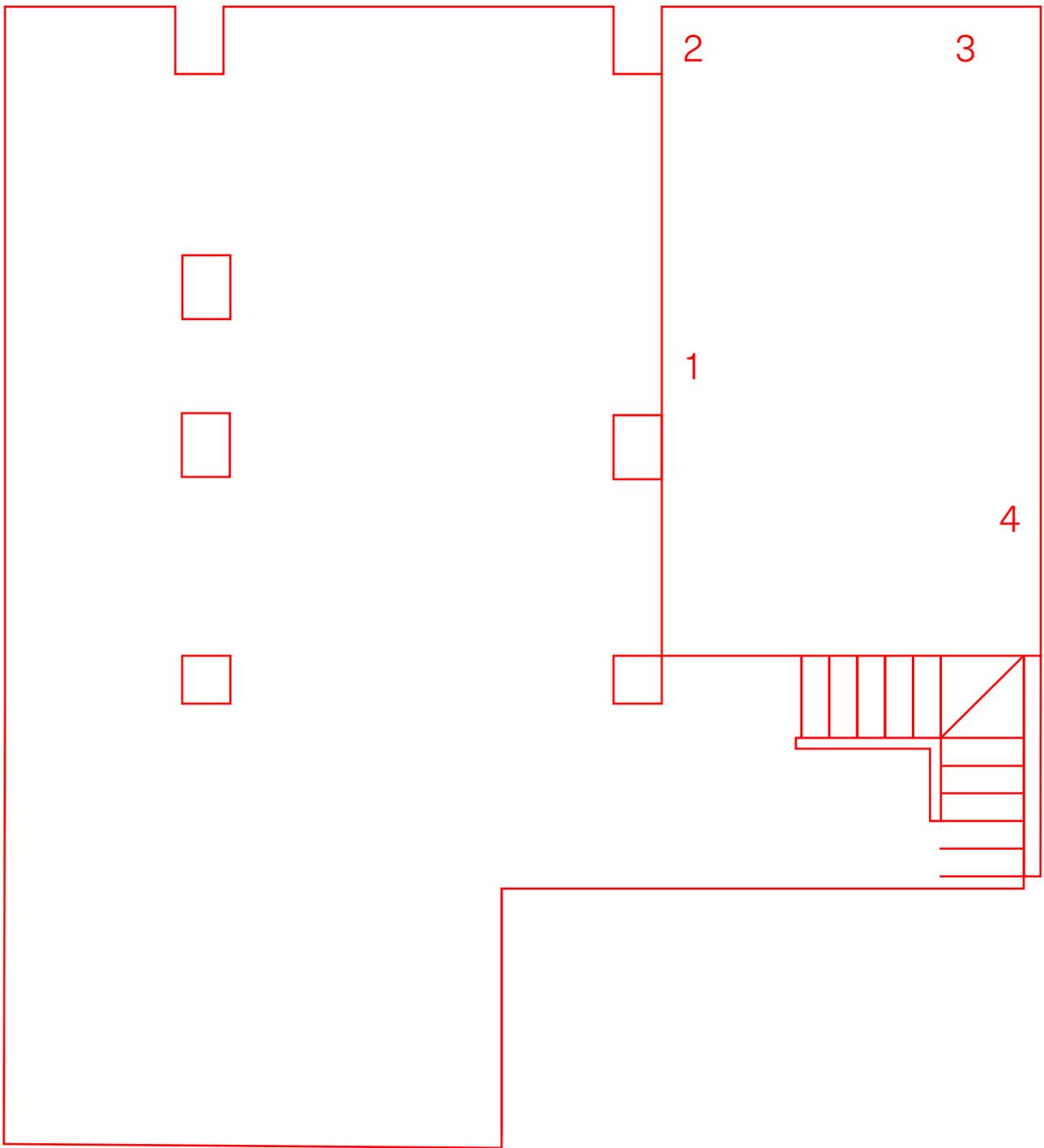
Bayón also co-directs with Lukas Meßner *digestivo*: an itinerant curatorial initiative that combines the exhibition of other artists' work and the exploration of fermentation and preservation processes within culinary encounters. Among other events, they participated in the first edition of Haus Wien (Vienna, 2020).

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[2018] Alcaide, J.(Ed). Pepe Espaliú. La imposible verdad. Textos 1987 - 1993. La Bella Varsovia, Madrid.



Artwork list
Ground floor

1 <i>ese entredós (P.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	7 <i>ese entredós (B.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	13 <i>entretelas (perneras)</i> , 2022 Denim, interlining, polished twine thread 114 x 38 cm	18 <i>Bebedero I</i> , 2022 Cardboard, paper, paper pulp, glue 161 x 33 x 24 cm
2 <i>ese entredós</i> , 2022 Waxed Jesmonite 26 x 36 cm	8 <i>ese entredós (C.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	14 <i>Isatide I</i> , 2022 Metal mesh, polished twine yarn, shredded denim, starch 105 x 75 cm	
3 <i>ese entredós (S.)</i> , 2022 Jesmonite encerado 26 x 36 cm	9 <i>entretelas (vaivén)</i> , 2021 Denim, interlining 144 x 60 cm	15 <i>armar</i> , 2022 Metal mesh, acrylic resin, traced on carbon paper 67 x 42 x 20 cm	
4 <i>ese entredós (M.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	10 <i>entretelas (cuello)</i> , 2022 Denim, interlining 44 x 25 x 10 cm	16 <i>Bolsillos</i> , 2022 Denim, interlining 35 x 30 cm	
5 <i>ese entredós (L.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	11 <i>Lavadero I</i> , 2022 Shredded cotton, starch 115 x 44 x 15 cm	17 <i>Bebedero II</i> , 2022 Cardboard, paper, paper pulp, glue 161 x 33 x 24 cm	
6 <i>ese entredós (J.)</i> , 2022 Waxed Jesmonite 26 x 36 cm	12 <i>Isatide II</i> , 2022 Metal mesh, polished twine yarn, shredded denim, starch 78 x 30 cm		



Artwork list
Basement

1
Lavadero III, 2022
Shredded cotton, starch
74 x 42 x 15 cm

2
Lavadero IV, 2022
Shredded cotton, starch
60 x 45 x 15 cm

3
Lavadero II, 2022
Shredded cotton, starch
74 x 42 x 15 cm

4
Sumideros, 2022
Polished woven twine and
metal thread, starch
64 x 38 cm