

Ana Santos

THE GOMA

Calle del Fúcar 12

September 10–November 1

The five untitled sculptural objects in Ana Santos's impressive sophomore solo exhibition, appropriately titled "Stanza," each serve as a discrete unit with its own internal rhythm that also resonates with the larger whole. Santos works with everyday materials and discarded objects that she finds and collects, combining them in subtle ways that preserve their unique materiality and hints of their former utility while opening them up to new formal and phenomenological readings. Her sculptures display a Minimalist restraint and a delicate, deft touch that suggest a sophisticated acuity toward matter and an unlikely intimacy.

Hanging off the wall, a 2013 work made from the tubular metal frame of a folding chair sprayed indiscriminately with white paint becomes a somewhat clunky line drawing in space. In a piece from 2015, an acid-green veil of thread covers the front of a wall-mounted and slightly dented black metal shelving unit, like hair flopped across the front of a face. And on the ground between those works, a wiry structure of eight rectangular coils covered with bits of yellow polyurethane, made between 2013-15, resembles an abstracted rib cage simultaneously evoking line and body. On one wall of the back room, the lower end of a vertical piece of salvaged wood rests against a brownish-yellow wedge of cement, while on an adjacent wall, two irregularly shaped pieces of brown, veined, dusty stone are stacked with the bottom one embedded in a rectangular frame of translucent paraffin—a ghostly manifestation of the limits of the pictorial. Each of these works, both from 2015, rehearses an unexpected encounter between seemingly opposed formal qualities—heaviness and lightness, hardness and softness, opacity and transparency, line and form, the physical and the trace—achieving a precise if precarious balance while revealing many material truths.



Ana Santos, *Untitled*, 2015, stone, paraffin, 17 x 15 x 1".

— Murtaza Vali