

GALERIA AVENIDA DA ÍNDIA

12.04–08.09.2024

# Eros and Errors

Andreia Santana

curated by

Cathrin Mayer



*Eros and Errors*, curated by Cathrin Mayer, presents a solo exhibition by Andreia Santana (1991, Lisbon), showcasing a newly commissioned series of works at the Galerias Municipais de Lisboa – Galeria Avenida da Índia.

For this special invitation, the artist produced a new body of work of objects resonating with the vast, light-flooded exhibition space, characterized by its triangular metal roof construction.

The exhibition title tantalizes with its phonetic whimsy, evoking both erotic and curious linguistic implications of the subconscious through personal narrative. The etymology of the word “error,” tracing back to the Latin syllable “err,” meaning “to wander,” serves as a backdrop for Santana’s investigation, delving into objects that influence and alter both the anonymous public realm and intimate personal spaces.

At the core of the exhibition are sculptures inspired by everyday building scaffolds. Santana, drawn to these structures primarily in New York City, one of her temporary residencies, observes their commanding presence amidst the city streets due to their imposing dimensions, layouts and particular designs. Serving as provisional architectural “second skins,” they create passageways between streets and buildings, regulating not only construction site infrastructure but also pedestrian traffic. For the various wandering figures of a metropolitan city, these scaffolds offer the potential to transform into precarious shelters or erotic hideaways.

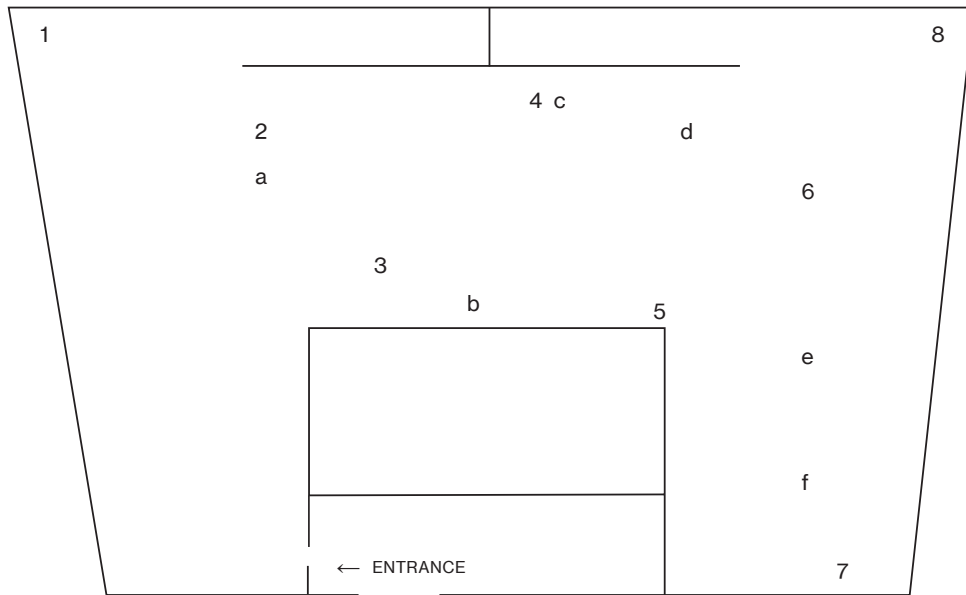
In *Eros and Errors*, Santana crafts several robust yet delicate sculptures from metal and glass, transmitting the tension between body and architectural infrastructure into the exhibition space. The modular frameworks, composed of frames and metal struts, form walkable portals in a mazelike installation. Santana embeds glass panels into the metal surfaces, featuring scribbles, love notes, remnants of found objects, and imprints mimicking physical touch. These subtle poetic details serve as indexical traces not only of possible erotic encounters but also as markers of physical resistance against the regulation of our public spaces and bodies.

The poetic dimension of Santana's artistic language is evident in the second group of works showcased in *Eros and Errors*. Scattered on the floor throughout the space are keys, representing access to various apartments, mailboxes, and other essential infrastructures in Lisbon, Vienna, and New York. Much like the architectural portals, they enable access not only to physical but also mental spaces. While linking the object of the key with the common knowledge of being one of the most lost items, these oversized sets of keychains symbolize not only access but also the precarious situation of not owning one. Corresponding to these works, Santana presents a series of blown glass objects with dynamic, elongated forms that seemingly retain the motion of the manufacturing process within them. If not placed in their immediate surroundings, one might mistake them for stylized forms reminiscent of scientific lab tools, biomorphic shapes or even pleasure objects.

The artistic re-creation of industrial products, meticulous selection of materials, forms, and colors, skillful interplay between figuration and abstraction, and subtle incorporation of personal elements draw coordinates that allow for multilayered experiences. While the works exhibit remarkable formal precision, they resist fixed interpretation and oscillate between meanings, underscoring their resilience against clear categorizations: neither adhering to a *readymade* aesthetic nor solely embodying the artist's personal narratives.

Their erotic dimension further amplifies this resistance, transforming *Eros and Errors* into a site of self-empowerment. In contrast to the regulatory structures of our societal norms, eroticism harbors a subversive potential to invert conventional power dynamics. While not explicitly articulated in the exhibition, this potential's latent presence permeates the exhibition space. Just as construction scaffolds can be repurposed for social or erotic settings contrary to their intended use, pleasure objects also have the capacity to alter the body, allowing both to be understood as a form of prosthesis in the truest sense of the word: applications designed to fulfill a function.

*Eros and Errors* encapsulates a dynamic exploration of desire, language, and artistic expression, blurring the boundaries between public and private, personal and political. Santana's evocative works invite viewers to engage with the complexities of human experience, prompting reflection on the fluidity of meaning and the transformative power of desire.



1.  
*Door Woman (entrance)*, 2024  
 Blown glass  
 42 x 24 x 15 cm  
 Courtesy the artist

2.  
*Walk Through Frame*, 2024  
 Iron and glass  
 210 x 198 x 2 cm  
 Courtesy the artist

3.  
*Mason Frame*, 2024  
 Iron and glass  
 210 x 160 x 2 cm  
 Courtesy the artist

4.  
*Ladder Frame*, 2024  
 Iron and glass  
 2x (210 x 125 x 2 cm)  
 Courtesy the artist

5.  
*Shoring Frame*, 2024  
 Iron and glass  
 210 x 128 x 2 cm  
 Courtesy the artist

6.  
*Box Frame*, 2024  
 Iron and glass  
 220 x 183 x 2 cm  
 Courtesy the artist

7.  
*Apartment Frame*, 2024  
 Iron and glass  
 210 x 160 x 2 cm  
 Courtesy the artist

8.  
*Door Woman (exit)*, 2024  
 Blown glass  
 42 x 24 x 15 cm  
 Courtesy the artist

a.  
*letterbox*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

b.  
*LIFT*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

c.  
*homework*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

d.  
*do not duplicate*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

e.  
*basement*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

f.  
*pöllmann*, 2024  
 Blown glass and aluminum  
 dimensions variable  
 Courtesy the artist

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