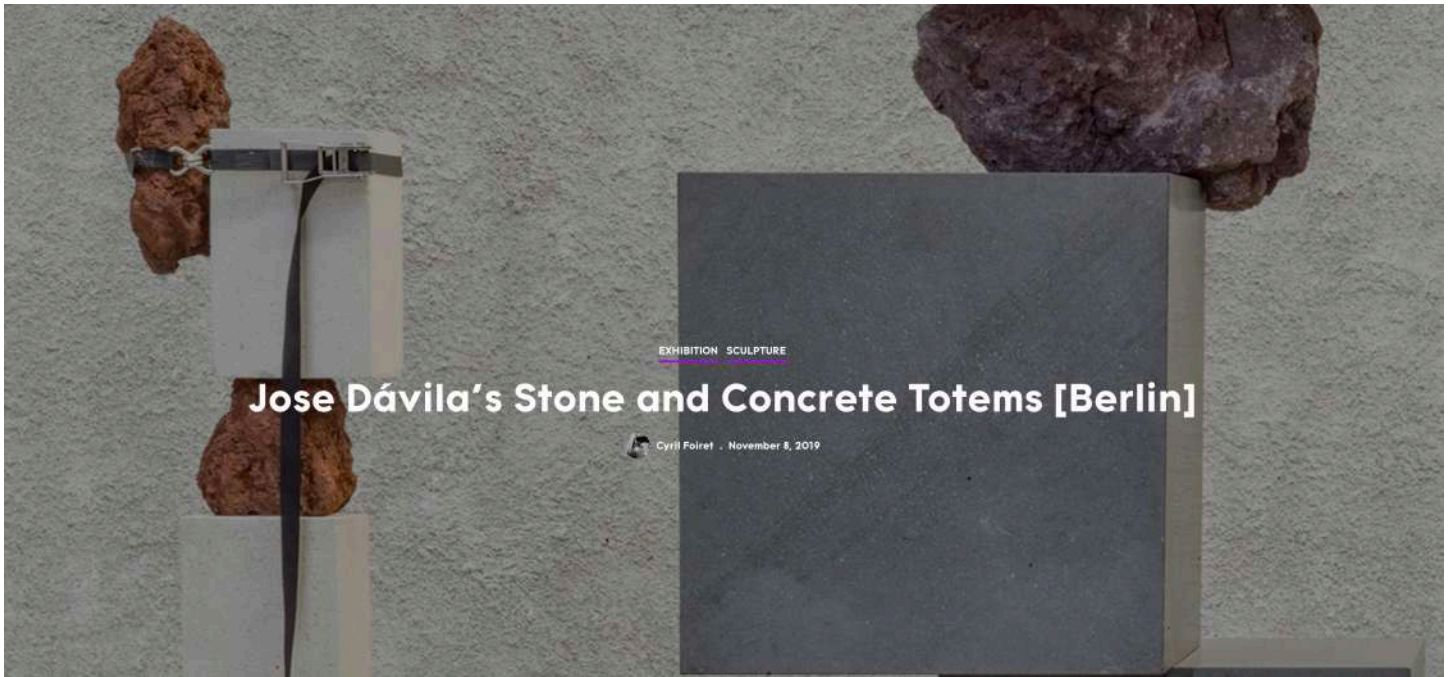


Jose Dávila's Stone and Concrete Totems [Berlin]

Cyril Foiret



Mexican sculptor trained architect **Jose Dávila**'s work originates from the symbolic languages that function within art history and Western visual culture. With strong sculptural languages, they reconfigured as contradictory and contrasting relations, taking the correspondence between form and content to its limit.

It's his third solo exhibition, *The Moment of Suspension* at the stunning, 1967 Brutalist church, **König Galerie** in Berlin – Several works in the exhibition features uncut rock tethered to angular concrete blocks by a ratchet strap. An aura of weightlessness halos the topography of the linked stones. As individual works, these layered sculptures foreground the disintegrating influence of time, concretizing an entropic process that ends in perpetual stasis.



His architectural eye recasts volume itself as a raw material, using vertical surfaces, rectangles, and spheroid shapes to signify development and growth.

