



		the mirror
	bruno	dunley
galeria	nara	roesler



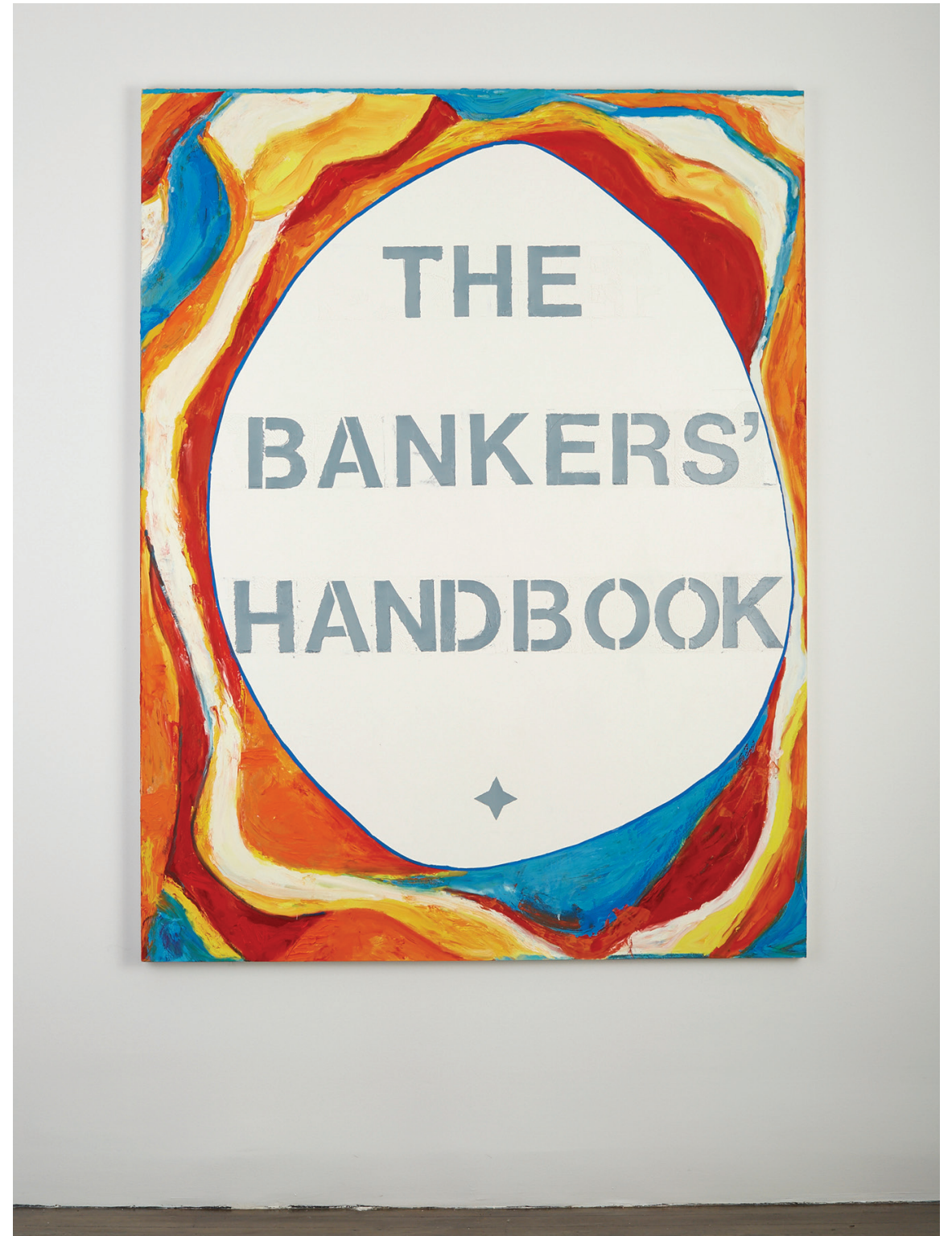
Galeria Nara Roesler | New York is pleased to present *The Mirror*, Bruno Dunley's U.S. solo debut. The exhibition includes a selection of works developed during the artist's 2016 residency, Further on Air, in East Hampton. The works engage with the history of painting, as well as the rich art historical legacy of the East End, where the region's specific light and landscape became an inspiration for Pollock, Kline and de Kooning in the 1940s and 50s. A new monographic publication on the past decade of Dunley's production will launch on the occasion of the exhibition.

Dunley's work questions the specificity of painting, particularly in relation to representation and materiality. His canvases depart from carefully constructed compositions, gradually undergoing corrections and alterations which, at times, reveal the gaps in the apparent continuity of perception.

One of the nominees for the 2012 edition of the Pipa Prize, Dunley (b. 1984) has featured in several solo exhibitions including: Ruído (Galeria Nara Roesler, São Paulo 2016); Bruno Dunley (11 Bis, Paris, France, 2012); as well as group shows including: A luz que vela o corpo é a mesma que revela a tela (CAIXA Cultural, Rio de Janeiro, 2017); 9999 (The Fireplace Project, East Hampton, New York 2017) and A Bela e a Fera (Galeria Central, São Paulo, 2017). Alongside Marina Rheingantz and Lucas Arruda, Dunley's works are part of important institutional collections in Brazil, such as the Museum of Contemporary Art of the University of São Paulo, Pinacoteca do Estado de São Paulo, and the Instituto Figueiredo Ferraz.

The Mirror, 2016
oil on canvas
72 x 55.1 in

The Banker's Handbook, 2017
oil on canvas
72 x 55.1 in





Danaë II, 2016
oil on canvas
72 x 55.1 in

The Beauty Painting, 2016
oil on canvas
72 x 55.1 in





The Lake, 2017
oil on canvas
72 x 55.1 in

The Landscape, 2017
oil on canvas
72 x 55.1 in





The Rain and the Sea, 2016
oil on canvas
10.2 x 8.26 in (each)

Back and Forth, 2017
oil on canvas
27.8 x 22 in





Meio, 2017
oil on canvas
27.8 x 22 in

A senhora, 2017
oil on canvas
27.8 x 22 in





Sísifo III, 2017
oil on canvas
12.2 x 9.1 in

Untitled, 2017
oil and coin on canvas
12.2 x 9.1 in





Daphne, 2016
oil on canvas
2 parts of 10,2 x 8,3 in (each)

Sisifo I, 2017
oil on canvas
10.2 x 7.9 in





Sisifo IV, 2017
oil on canvas
4 parts of 10,2 in x 8,3 in (each)

Édipo, 2017
oil on canvas
10.2 x 7.9 in



about **Bruno Dunley**

Bruno Dunley (born 1984, Petrópolis, Brazil) lives and works in São Paulo. Dunley holds a Fine Arts degree from Faculdade Santa Marcelina in São Paulo and a bachelor's degree in Photography from SENAC, São Paulo. One of the leading names of the Brazilian collective 200e8, Dunley's work questions the specificity of painting, particularly in relation to representation and materiality. His canvases depart from carefully constructed compositions, gradually undergoing corrections and alterations which, at times, reveal the lacunae in the apparent continuity of perception.

One of the nominees for the 2012 edition of the Pipa Prize, Dunley has featured in several solo exhibitions including: Ruído (Galeria Nara Roesler, São Paulo, Brazil, 2016), No lugar em que já estamos (Galeria Nara Roesler, São Paulo, Brazil, 2014); e (Centro Universitário Maria Antonia, São Paulo, Brasil, 2013) and Bruno Dunley (11 Bis, Paris, France, 2012); as well as the group shows: A luz que vela o corpo é a mesma que revela a tela (CAIXA Cultural, Rio de Janeiro, 2017); 9999 (The Fireplace Project, East Hampton, Nova York, EUA, 2017); A Bela e a Fera (Galeria Central, São Paulo, 2017). Alongside Marina Rheingantz and Lucas Arruda, Dunley's works are part of important institutional collections in Brazil, such as of MAC-USP - Museu de Arte Contemporânea da Universidade de São Paulo [Museum of Contemporary Art of the University of São Paulo], Pinacoteca do Estado de São Paulo, Instituto Figueiredo Ferraz and Instituto Cultural Itaú.

Where Ideas Come From

Leda Catunda

“Beauty is not the divine in a cloak of physical reality; no, it is the physical reality in a cloak that is divine. The artist does not bring the divine on to the earth by letting it flow into the world; he raises the world into the sphere of the divine.” - Rudolf Steiner

A thin, transparent layer that generates ideas hovers above the heads of not only artists, scientists and philosophers, but all those that inhabit this planet. Like a vast sea wavering in intensity and quality, this is where good, bad and neutral ideas come together. This layer, thin and invisible, is formed by a combination of common sense and the collective unconsciousness, subjectivity and dreams, but it is mostly fed by desires. It may therefore be concluded that desire, more than anything, is at the base of creation.

Drifting between twenty and forty inches above us, this sheet of ideas is comprised of everything from a range of solutions for complex problems to one’s wildest fantasies, involving latent desires—those that never cease and that haunt us daily. A realm, void of translation, where intention is mixed with passion and meanings are attributed so it can gain form and take shape.

Sharing and conferring are its main entry points to this layer. Sharing, given its collective nature and the points of convergence between what people think. Conferring for the moments where one needs to reach out for new ideas in order to find a solution. For a connection to be established, it is necessary to reach a higher spiritual state and fine tune the mind. There is no single formula, but all carry with them varying doses of anguish, necessity and intention. Scientific cases such as when the apple fell on Isaac Newton’s head or the discovery of the Archimedes’ Principle solution, where he observed the water displacement caused by his own body in the bathtub, clearly illustrate this phenomena. Archimedes then rushed out naked into the streets crying Eureka!: “I have found it”, in Greek. To this day, it is the expression commonly used for astonishing discoveries.

Bruno Dunley’s exploration process as an artist can be traced in his paintings. His quest takes two directions: exploring the visual possibilities of the painting realm itself, forming in the process a personal repertoire of images and procedures, and experimenting with risk. In his aesthetic reality, painting is dealt with mythically, as the means of expression which reference some of the main artistic turning points of our time; including Botticelli’s translucent scenes, then traveling across centuries of figuration, touching on abstraction, and finally reaching Picasso’s nervous Guernica. An infinite world of significant images that strongly reflect human nature in spirit, thought, and ideals. The logic of sequencing for artistic expression have long

been set aside to meet the only rationale that seems to matter today, the urgency of the creative subject. This means taking on an independent attitude towards the notions of previous investigations in the realm of the pictorial image. We are experiencing a new era, one in which all movement on the canvas’s plane forms a unique metalanguage , which affirms the freedom of choice.

The titles of the works, Danae, Daphne, Oedipus, and Sisyphus multiply the interpretation of the abstractions present on the canvases, through the allusion to their mythological narratives . These anecdotes of elevated journeys permeated by escape, punishment, metamorphoses, merits and fatalities are metaphorically present throughout the history of the world. Dunley’s paintings, in turn, bear direct gestures perpetrated by the uninhibited use of strong hues. Interestingly enough, the works negate any involvement with traditional artistic themes and procedures, reflecting the artist’s process of discovering new possibilities through the disruption and displacement of the creative field.

In his works, Dunley openly declares an interest in the unstable and poetic possibilities linked to the ambiguity that rises from the search for an inconstant figure. His paintings and drawings reflect a continuous search for what he calls the variant visual. The tone of this investigation may be explored through the furtherance of an indistinct atmosphere—a programmed absence, created to ensure a sense of incomplete wonder in the final image. Each canvas is presented as seemingly unfinished: an empty, yet curious white egg placed idly over a smooth surface or rash interspersed layers of paint, which represent juxtaposed realities. In their unusual existence, the paintings act as pieces of a puzzle or even indexes of a greater universe. One work is utterly dependent on the other, each serving as a vital piece of a much broader poetic reality. In today’s heavily digitalized world, this presentation may be compared to a Netflix series, where specific details from each episode hint at the conclusions drawn from the series as whole.

There is no incidence of chance in Dunley’s gestures. His poetic unraveling has been passionately built in order to ensure amplitude. An objectively elaborate shortcut to escape predictability; freedom, achieved through an ongoing effort to ensure that a door is always open for escape and for change. Once facing this programmed instability, the viewer may experience a contemplative gaze, free of judgment, wandering through the groups of images, going back and forth, and bridging the layers of meanings. A relaxed gaze with no duty to identify, classify, label, and judge. A look that enables the shuffling of details, opening the mind to free interpretations of the ambiguity present in the works.

Like Sisyphus, Dunley starts each work from scratch. In this way, he constantly turns to the thin layer of ideas that hovers over all of us to obtain enigmatic images, which at many times oscillate between the symbolic and the strange, allowing him to construct his narrative of floating meanings.

