



fragmentos
do real (atalhos)

fabio miguez

galeria

nara roesler

Galeria Nara Roesler is pleased to announce *Fragmentos do Real (Atalhos)*, a traveling exhibition of paintings by Fabio Miguez. The exhibition at 3 follows its presentation at Figuredo Ferraz Institute, Ribeirão Preto, Brazil, from March to May 2018. During the opening of the exhibition on June 7th, the gallery will also launch Miguez’s monograph “Atalhos” [Fragmentos] by Rodrigo Moura, who also authored a text for the exhibition.

Fragmentos do Real presents Miguez’s Fragmentos, an ongoing series which the artist has been developing since 2011. The presented pieces isolate elements present in Miguez’s practice, which are at once unique and repeated in sub-series that present formal and chromatic variations.

Selected pieces dialogue with art history through the presentation of fragments of paintings by artists, including Piero della Francesca, Alfredo Volpi and Henri Matisse. The series also engages with architectural forms, such as houses, walls, pavements of stones and bricks. The display of the exhibition seeks a linear arrangement, fostering the encounter between works that employ varied colors, textures, forms, and movements, fomenting a relationship between figuration and abstraction. According to Rodrigo Moura, Fabio Miguez’s works “are less like idealized pictorial spaces than fragments of the real.”

The book “Fragmentos” is supported by Galeria Nara Roesler, edited by APC - Association for Contemporary Patronage.



Tijolo marrom, 2013
oil and wax on canvas
13 x 15.7 in

Three, 2018
oil and wax on canvas
15.7 x 19.7 in





Cirquito, 2018
oil and wax on canvas
15.7 x 19.7 in

Lança, 2017
oil and wax on canvas
15.7 x 19.7 in





Abóbada, 2017
oil and wax on canvas
15.7 x 19.7 in

De Chirico, 2018
oil and wax on canvas
15.7 x 11.8 in





Varal Amarelo, 2018
oil and wax on canvas
15.7 x 11.8 in

Sasseta, 2018
oil and wax on canvas
15.7 x 11.8 in





Untitled 2018
oil and wax on canvas
15.7 x 11.8 in

Volpi, 2018
oil and wax on canvas
11.8 x 15.7 in



Fragments of the Real*

Rodrigo Moura

To start somewhere, first I should point out the restless nature I sense in the paintings of Fábio Miguez over the past decade-and-a-half during which I have watched it from up close. It is as though the artist had slowly and consciously put in question several presumptions from his own practice, thereby taking it to realms which, if not foreign, are unexpected to say the least.

In 2002, for the eponymous exhibit at São Paulo's 10,20 x 3,60 gallery, Miguez led his painting (which had by then already taken on more geometrical outlines) away from the canvas, with transparent glass surfaces and bits of shape-color in space. Viewers were able to traverse the exhibition as if they were walking over a painting, and the whites in the pictures had transformed into the space itself. This gesture had a few implications in the works that followed. On the one hand, the empty spaces in his paintings grew denser, the chromatic masses standing out more evidently and giving compositions a more diagrammatic character. Another development came in the form of an implosion of space, in briefcase-shaped 3D pieces (Valises), intricate, minute architectural complexes of reconfigurable vertical and horizontal planes that bounce off and complement each other. The addition of words as standalone fields of information also creates new inter-semiotic reading possibilities, the text assuming an important role in the interaction of the parts.

In 2012, Miguez releases the book *Paisagem zero*, a photo compilation that provides clues to the connection of painting with the representation of the real. Created since the mid-1990s, these images are like an auxiliary field to his painting practice, starting off with systematically-taken pictures of the atmospheric effects of fog over the ocean, and waves breaking on rocks along the Ubatuba coast (*Deriva I, Mar Virado*, 1993-95), reminiscent of his more fluid paintings from that period and culminating with fragments of architecture from the venues he exhibited in and pictures of his own works in the studio (*Deriva VII - Paisagem Zero*, 2008-2012). Regarding those, Miguez writes: "in the end, all is landscape." In *Atalhos* (2011-ongoing), something akin to this "all is landscape" assertion takes place. This extensive series of small paintings, which at the time of writing this text exceed 170 works, is a vibrant condensation of Miguez' recent output. The small-sized paintings evince a near-daily painting practice unburdened by the time requirements of the large-sized pictures the artist continues to put out. Here, he isolates certain elements of his work, creating small units of language that are unique to each painting – and then repeat themselves in subseries of formal and chromatic variations. These small pictures also feature some experimentation, surface-wise, almost as if they were demonstrations of techniques mastered over the years and employed in his work.

If on the one hand it seems clear that the small paintings aren't studies, they still sustain a direct connection with the large canvases. Oddly enough, this connection is not hierarchical,

but complementary – a praise of the small format, where challenges come and go, short-lived, without the graveness of expanded temporal processes.

Many of these paintings are directly connected with art history; they splice up and echo parts of pictures by Piero della Francesca, Alfredo Volpi and Henri Matisse, not exactly as quotations, but rather as small parodies. Others hark back to casual pictorial situations found in architectural elements, like villas (which in a way also reverberate the artists mentioned above), mortar and stone, brick walls. The articulation of those references is what enables a hybrid relationship between figuration and abstraction that's unique to this body of work. However, the abstractionist canon here is more of a cultural reference than a lineage that's subscribed to.

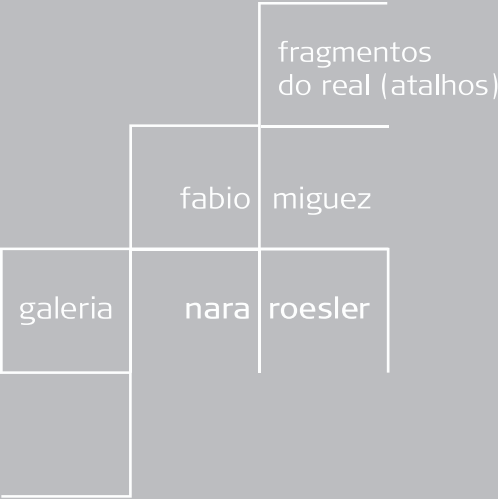
The linearly-arranged paintings form sentences where they meet, and as a group they convey a great sensory vocation in their varied use of colors, textures, forms and movements. The ideal way to look at them is within this big group, revisiting elements over time and experiencing the successive interruptions, like a long strip of film. Bringing Miguez's pictorial research to a different place, they present themselves less as idealized pictorial spaces than as fragments of the real.

*Text originally written for exhibition *Fragmentos do Real (Atalhos)*, held from March 10 to May 26 at Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil.

Rodrigo Moura (Belo Horizonte, 1975) is an editor and art critic. He was curator of the Inhotim Institute (Brumadinho, MG) and of the Pampulha Art Museum in Belo Horizonte and is currently assistant curator of Brazilian Art at the São Paulo Museum of Art (MASP).

sobre **fabio miguez**

Fabio Miguez (n. 1962, São Paulo, Brasil) vive e trabalha em São Paulo. Inicia sua carreira na década de 1980 junto à célebre Casa 7, ateliê coletivo que reuniu Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro e Rodrigo Andrade em torno da amizade e de propósitos estéticos comuns. Embora sua pesquisa esteja voltada ao trabalho pictórico, durante os anos 1990 começa a produzir *Derivas*, séries de fotografias que, anos mais tarde, são publicadas com o nome de *Paisagem Zero* (2012). Na última década, Miguez desenvolveu trabalhos de formulação tridimensional, como a instalação *Onde* (2006), o objeto *Ping-pong* (2008) e a série *Valises*, produzida desde 2007, que expande seu campo principal de investigação para dar lugar a obras que assumem a feição de maletas. A formação em arquitetura traz influência construtiva para algumas de suas pinturas, que, por sua vez, aliam-se ao estudo sobre a escala, a matéria e a figuração. O artista ainda lida com formas modulares, submetendo-as a um raciocínio combinatório, repetindo-as e variando sua posição ao passo em que lhes opera inversões e espelhamentos. Em pinturas mais recentes, como a série *Atalhos* (iniciada em 2011 - em processo) é possível notar esta operação em pequeno formato. Muitas delas guardam relação direta com a história da arte – como as que recortam partes de quadros de Piero della Francesca, Alfredo Volpi e Henri Matisse – e com situações pictóricas casuais encontradas, justamente, em elementos arquitetônicos, como casarios, pedras rejuntadas e muros de tijolos. Nesses trabalhos, a articulação de uma relação híbrida entre a figuração e a abstração é transpassada pela inclusão de palavras – algumas delas emprestadas de textos de João Cabral de Melo e Samuel Beckett – que funcionam como campos autônomos de informação e abrem campo para leituras mais amplas desse conjunto de obras.



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abertura
7 de junho, 2018 | 19h

exposição
8 de junho - 11 de agosto, 2018
seg-sex > 10h - 19h
sáb > 11h - 15h

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