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fábio miguez alvenarias

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opening may 28

exhibition may 28 – jul 23, 2022



Fábio Miguez. *Untitled, Piero series*, 2019. Oil paint and wax on linen. 30,2 x 30,6 x 2,5 cm | 11.9 x 12 x 1 in | Fábio Miguez, *Untitled (Sassetta)*, 2020. Oil paint and wax on linen. 30,2 x 30,6 x 2,7 cm | 11.9 x 12 x 1.1 in | Fábio Miguez, *Untitled (Fra)*, 2020. Oil paint and wax on linen. 30,1 x 30,6 x 2,5 cm | 11.9 x 12 x 1 in | Fábio Miguez, *Untitled (Uccello)*, 2021. Oil paint and wax on linen. 30,3 x 30,8 x 2,5 cm | 11.9 x 12.1 x 1 in. Photo: Flávio Freire. Courtesy of the artist and Nara Roesler.

Nara Roesler São Paulo is pleased to present *Alvenarias*, an exhibition by Fabio Miguez that brings together over forty paintings, organized into two series: *Atalhos* and *Volpi*. Developed over the last two years, these works represent the most recent developments in Miguez's practice over the last decade. The exhibition is accompanied by an essay by Luis Pérez-Oramas and is on view from May 28th to July 23rd, 2022.

The works presented are based on Miguez's attentive look at works in the history of painting, not only from Europe but also works of Brazilian origin. This interest gave rise to the *Atalhos* series, which began in 2010, with small-format paintings. Unlike large canvases, these works are produced quickly, with one work leading to the next and thus allowing for a more experimental approach to painting.

In this sense, more than just the name of the series, *Atalhos*, which translates to 'Shortcuts', is also a guiding concept in Miguez's practice. "Shortcuts allow you to join works together to form sentences. Depending on the proximity, they can even take on another meaning. This is the idea of the shortcut, the passage from one referential field to another that takes place in the creation of these sets, possibly suggesting new meanings" reveals Miguez.

Atalhos also includes the possibility of articulating small sets or groups of works. One example is the twelve paintings that Miguez humorously dubbed *Mes Primitifs*. In these, Miguez revisits paintings by Giotto, Sassetta, Fra Angelico and Piero della Francesca, stripping them of all accessory elements and giving prominence to the space. This in turn, is presented to us as a fragment, distancing it from the original composition.

In the *Volpi* series, Miguez performs an inversion of scale and enlarges details of works by the Italian-Brazilian painter. Due to both their physicality and their dimension, these paintings seem to bring Volpi's "façades" to scale, reminding us of masonry and transforming the canvases into walls.

In *Alvenarias*, the public will be able to familiarize themselves with the new developments in a series worked on by Miguez for over a decade. These small visual puzzles relate to and complement each other, and can be understood and interpreted freely by the viewer.

fábio miguez

Fábio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expands his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

Fábio Miguez was born in São Paulo, Brazil, in 1962, where he lives and works. Main recent solo shows include: *Fragmentos do real (atalhos) – Fábio Miguez*, at Instituto Figueiredo Ferraz (IFF) (2018), in Ribeirão Preto, Brazil; *Horizonte, deserto, tecido, cimento*, at Galeria Nara Roesler (2015), in São Paulo, Brazil; *Paisagem zero*, at Centro Universitário Maria Antonia (CEUMA) (2012), in São Paulo, Brazil; and *Temas e variações*, at Instituto Tomie Ohtake (ITO) (2008), in São Paulo, Brazil. He was participated in several biennials, such as: Bienal de São Paulo (1985 and 1989), 2nd Havana Biennial, Cuba (1986), and 5th Bienal do Mercosul, Porto Alegre, Brazil (2005). Recent group shows include: *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, at Museu de Ecologia e Escultura (MuBE) (2019), in São Paulo, Brazil; *Oito décadas de abstração informal*, at Museu de Arte Moderna de São Paulo (MAM-SP) (2018), in São Paulo, Brazil; *Auroras – Pequenas pinturas*, Espaço Auroras, São Paulo, Brazil, 2016; *Casa 7*, at Pivô (2015), in São Paulo, Brazil; and *Iberê Camargo: século XXI*, at Fundação Iberê Camargo (FIC) (2014), in Porto Alegre, Brazil. His works are including in important institutional collections, such as: Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM

Rio), Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; e Pinacoteca do Estado de São Paulo, São Paulo, Brazil; among others.

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Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

fábio miguez:**alvenarias**

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