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**fabio miguez**  
construtor de memória [memory builder]

nara roesler rio de janeiro

opening november 23

exhibition november 23, 2023 – february 17, 2024



Fabio Miguez, *Untitled (Piero)*, 2023. Photo: Flávio Freire.

Nara Roesler Rio de Janeiro is pleased to present *Construtor de memória* [Memory builder], a solo show by Fábio Miguez that brings together around 30 paintings made over the course of 2023, which represent new developments in his *Atalhos* series. The most recent examples of his research are divided into two main paths developed from fragments of his personal and affective field of reference: small-format paintings made from the re-readings of works by Renaissance masters, and combinatorial and geometric experiments derived from the schematic planning of volumes. The show opens to the public on November 23 and will be on display until February 17, 2024.

More than just the name of a series, *Atalhos* is a guiding concept in Miguez's practice. '*Atalhos* allows works to come together to form sentences. Depending on the neighborhood, they even take on another meaning. That's the idea of the shortcut, the passage from one referential field to another that takes place in the creation of these sets, possibly proposing new meanings,' reveals the artist.

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In recent years, Miguez has dedicated himself to re-readings based on fragments of works by Renaissance masters such as Giotto, Fra Angelico, Simone Martini, and Piero della Francesca. Pioneers in the field of spatiality, perspective, and illusionism in painting from the end of the 13<sup>th</sup> century, these masters created innovative compositions that included complex architectural structures, usually as settings for religious events. In revisiting these old paintings, Miguez removes the narrative episodes from the representations, giving prominence to space and highlighting the geometry present in the fragments displaced by the artist.

By emphasizing the spatial aspect of pre-Renaissance compositions, the artist also establishes a point of contact between elements from the history of European painting and Brazilian art, especially the 20<sup>th</sup> century movements linked to the constructive tradition, which dwells more deeply on form and spatiality.

The second shortcut in the series takes us to another dimension of the investigation, which stems from research that began with the planning of paper boxes: using the diagrams, Miguez observed the combinatorial structure present there, the rules that made up the whole, and the exceptions suggested by these rules, through which the work unfolded into a series of possible compositions and new formal arrangements.

This logic of combinations, rules, and exceptions can also be seen in the way the sets of works are organized in the exhibition. Whether in sets that bring together the re-readings of the masters or in sets that bring together the combinatorial drifts achieved through the planning exercise, the viewer is invited to unveil the exceptions produced by the rules created by the artist.

### **fabio miguez**

Fabio 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 includes: *Alvenarias*, at Nara Roesler (2022), in São Paulo, Brazil; *Fragments 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**

Nara Roesler is one of Brazil's leading contemporary art galleries, representing influential Brazilian and Latin American artists from the 1950s, as well as important established and emerging artists who engage with the trends initiated by these historical figures. Founded in 1989 by Nara Roesler, the gallery consistently fosters curatorial innovation while maintaining the highest standards of quality in its artistic productions. It has developed a selective and rigorous exhibition program in close collaboration with its artists, established and maintained the Roesler Hotel program, a platform for curatorial projects, and continuously supports its artists beyond the gallery space, collaborating with institutions and curators for external exhibitions. The gallery expanded its exhibition space in São Paulo in 2012 and inaugurated new spaces in Rio de Janeiro in 2014 and New York in 2015, continuing its mission to provide the best possible platform for its artists to showcase their works.

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construtor de memória  
[memory builder]

**nara roesler rio de janeiro**

rua redentor 241

**opening**

november 23, 6pm–9pm  
guided tour at 7:30pm

**exhibition**

november 23, 2023 – february 17, 2024  
monday–friday, 10am–7pm  
saturday, 11am–3pm

**press inquiries**

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