



bruno dunley: no meio fabio miguez: fragmentos do real (atalhos)

abertura:

23 de junho, 2018
19h

exposição:

25 de junho – 11 de agosto, 2018
seg-sex: 10h – 19h
sáb: 11h – 15h

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Galeria Nara Roesler's São Paulo venue presents two concurrent solo shows by artists whose careers revolve primarily around painting: ***No Meio***, by **Bruno Dunley** and ***Fragmentos do Real (Atalhos)***, by **Fabio Miguez**. Both hail from generations marked by painting revivals – the 2000s and 1980s, respectively – and share historical references from the pictorial realm. All of those aspects will be covered in an open-door conversation with the featured artists and the critics Rodrigo Moura and Tadeu Chiarelli, at 11am on Saturday, August 4.

Bruno Dunley – who released his first eponymous book in early 2018 via Associação para o Patronato Contemporâneo - APC and had his first solo show at Galeria Nara Roesler's New York venue – is now presenting, in São Paulo, ***No Meio***, an exhibit featuring about 24 various-sized pieces dating from 2015 to 2018, plus a text by

Tadeu Chiarelli.

The critic notes that artists react to the ocean of images at everyone's reach today in different ways. "There are those who gladly drown in the murky waters of the internet, hunting for icons that can be processed into 'works,' and those who, like Dunley, although immersed in those same and driven to search them for food for their productions, resist drowning in the undercurrents of the innocuous which rule the depths of said ocean."

Chiarelli highlights the painting that lends its name to the show, *No meio* (2016), which he sees as an emblem for artists who resist the naturalization of this image overload. "*No meio* presents itself as a mirror which apparently reflects nothing, carrying the inscription "no meio" (written, not reflected)."

The critic argues that Dunley's output in recent years is replete with mirrors of this sort, which do not reflect the world, but mark a precise spot at the center of many of his paintings. "By making these artworks, situated as they are between the affirmation of pictorial artmaking and the presence of signs from that ocean of images that has been definitively made into our new first nature, Dunley seems to find, in these blind mirrors he makes, the last fortress, or the last lighthouse to guide him, preventing him from submerging for good."

For the first time, *Fragmentos do Real (Atalhos)*, a solo show by **Fabio Miguez** which ran from March to May 2018 at Instituto Figueiredo Ferraz, Ribeirão Preto, arrives at Galeria Nara Roesler | São Paulo, on occasion of the launch of the book *Atalhos* (bilingual, out on APC, 142 pages., BRL 70.00) which, like the show, features text by Rodrigo Moura.

The show features roughly 60 small-sized pictures which reveal the artist's near-daily pictorial practice, in a complementary relationship with his bigger paintings. "A praise of the small format, where challenges come and go, short-lived, without the graveness of expanded temporal processes," Moura's text about the show states.

The series once again points to Miguez' career-long dialogue between two-dimensionality (paintings) and three-dimensionality (sculptural work), as he moves back and forth between those supports and contributing to thinking on contemporary art thinking. In his text, Moura stresses that in the featured paintings, Miguez isolates certain elements from his oeuvre, creating small units of language that become unique with each picture – and then repeat themselves in subseries of formal and chromatic variations.

"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," writes Moura.

Bruno Dunley (b. 1984, Petrópolis, Brazil) lives and works in São Paulo. Dunley received a Bachelor's in Visual Art from Faculdade Santa Marcelina in São Paulo and Bachelor's in Photography from SENAC, São Paulo. His involvement in Grupo 2000e8 allowed for the artist to think critically about the trajectory of painting in the contemporary world. Since 2008, Dunley's principle practice revolves around painting. His paintings begin from found images as well as from the analysis of the nature of painting, in which language codes such as gesture, plane, surface, and representation are understood as an alphabet, a common ground. Recently his practice has shifted towards gestural abstraction while still continuously representing everyday objects. Dunley states: "There is a visual variety in the most recent works. There is a fundamental change of the image function, a disbelief in a single way of representing, a disbelief in the affirmation of unity in your body of work and your identity through through a style -- a visual repetition strongly demarcated. Instead of articulating the way of doing things, kinds of visibility and a reflection on their relationships, that implies the construction of an effective, that work is supported and states." A single color constantly predominates the entire surface of his canvases, suggesting a minimalist visual language and attributing a meditative quality to some of his paintings while revealing the lacunae in the apparent continuity of perception. Recent exhibitions include the solo shows: 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 Os primeiros 10 anos (Instituto Tomie Ohtake, São Paulo, Brazil, 2011); Assim é se lhe parece (Paço das Artes, São Paulo, Brazil, 2011); and Paralela 2010 (Liceu de Artes e Ofícios, São Paulo, Brazil, 2010).

Fabio Miguez (n. 1962, São Paulo, Brasil) lives and works in São Paulo. 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. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled Derivas, later published in 2013 with the name Paisagem Zero.

In recent years, Miguez has been developing three dimensional works, such as the installation Onde (2006) Ping-pong (2008), and Valises (2007), 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 repetition and operations of inversions and mirroring. In his works, spatial logic, before restricted to the surface of painting, expands in the mind of the viewer, in the irresistible thought of possible un-foldings.

Born in São Paulo in 1962, Fábio Miguez participated of biennials such as: Bienal Internacional de São Paulo (São Paulo, Brazil, 1985 and 1989), the 2nd Bienal de Havana (Havana, Cuba, 1986); the 3rd Bienal Internacional de Pintura de Cuenca (Cuenca, Equador, 1991), and the 5th Bienal do Mercosul (Porto Alegre, Brazil, 2005), in addition to retrospectives such as Bienal Brasil Século XX (1994) and 30 x Bienal (2013), both promoted by the Fundação Bienal de São Paulo. Selected solo shows include: *Paisagem zero* (Centro Universitário Maria Antonia, São Paulo, Brazil, 2012); *Temas e variações* (Instituto Tomie Ohtake, São Paulo, Brazil, 2008); at the Pinacoteca do Estado (São Paulo, Brazil, 2003) which resulted in a publication on the artist; and, at Centro Cultural São Paulo (São Paulo, Brazil, 2002). Recent group shows include: *Prática portátil* (Galeria Nara Roesler, São Paulo, Brazil, 2014), *Tomie Ohtake/Correspondências* (Instituto Tomie Ohtake, São Paulo, Brazil, 2013), *Analogias* (Museu da Arte Brasileira da Fundação Armando Álvares Penteado, São Paulo, Brazil, 2013); and *As tramas do tempo na arte contemporânea: estética ou poética* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2013).

Images

Bruno Dunley
No meio, 2016
Oil on canvas
160 x 120 cm

Fabio Miguez
Sem Título, 2018
Oil and wax on canvas
30 x 40 cm

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