



DAVID MAGILA

Como vencer o morro

E tudo isso pra sua proteção

Twenty sand sacks lay on the hard floor of a beach, as a failed attempt, in case they are supposed to protect someone (or something) from the sea phenomena. And the ocean predominates with noisy, constant, rough waves.

Improviso, a video from David Magila, an artist from São Paulo, that opens *Como vencer o morro*, his first solo exhibition in Porto Alegre, emphasizes the art practice that goes through all the paintings, videos and three-dimensional works displayed at Mamute. The atmosphere of a near disaster, of something that cannot be under control and that surrounds us, thin structures that can be broken with one single move, these things help deepening the feeling of melancholy, so difficult to reverse. In times of darkness in so many fields, the *corpus* built and displayed by the artist today project fear on us, which is not unjustified.

Como vencer o morro is a more persistent attempt to promote the transit of visual languages, an option already made by Magila on previous solo exhibitions. For instance, the three-dimensional work *Iscas 3* resumes the artist's inclination for sculptures, but at the same time it is connected with the fragmentation that is evident on the production. On the exhibition *No quase platô*, on Marp, in 2016, the tile somehow damaged was already evident, with its existence announced somewhere between integrity and dismantlement, and now, next to *Improviso*, it reports even more the risky path taken by the artist's works between the ideal and the concreteness, the harmony and the instability, the project/program and the basic and direct needs from the present moment. Josep Maria Montaner, an Architecture and Urbanism critic says that the acceptance of a reality with characteristics of dispersion, difference, sum, overlap and conflict between pieces and phenomena leads to systems that are just a recomposition of fragments.

In one of the gallery's exhibition spaces, we can find Magila's works with his characteristic signature, a strong graphic foundation. There is drawing, with a decal procedure, via carbon paper, that exists at the beginning and that we can only notice by looking at this paintings closely. There is, also, something related to the matrix/multiple procedure, as one image can be used for more than one final work and connects to methods used on engraving. And the final compositions of the paintings can be resulting from some kind of mash-up, for the artist uses images from different sources – thus, there is a thought of collage and photography.

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The paintings from *Frequentes conclusões falsas* and *Ricocheteios* are based on hybrid and non-tight foundation. Magila goes through different scales – on this cut, the small formats are back with *Ricocheteios* – fixation on the two-dimensional and on the possibilities inside it – the pictorial makes, each time, more changes and combinations in its own field – and gestures' expansion, approaches and investigations through the dialog with the space, the volume and the audiovisual (in other words, as an expanded image).

The main feature of *Como vencer o morro* is the idea of protection, presented on several ways and as a concept of scarce solidity. The silicone's and the clay's fragility of *Iscas*, the packed blue of *Improviso*, about to be taken by something that is more intense, the vegetation on a strong inclination and the paintings' empty perspectives, all these are elements that emphasize how the certainty of the tools that we invent and use up to exhaustion is squalid, finite and moves toward the decay.

“Será verdade, será que não/ Nada do que eu posso falar/ E tudo isso pra sua proteção/ Nada do que eu posso falar”. This is a passage of a song, *Proteção*, track of *O concreto já rachou* (1985), sung by Philippe Seabra, from Plebe Rube, a post-punk band from the 80's. The vigorous song, nowadays lost in an archived VHS or in less vivacious registers, used to say a lot about the spirit of time in big cities, even at the first steps of the New Republic. The mustard city by Magila (no literal comments and glaring options) brings this common cloth even more ragged now. Seabra used to sing, as a protest, “Até quando o Brasil vai poder suportar?” wondering how long Brazil would be able to bear. Perhaps, *Como vencer o morro* has even more questions than one determined answer to the questioning made decades ago.

Mario Gioia
Curator

DAVID MAGILA

Como Vencer o Morro

Curator: Mario Gioia

Opening: Oct 20, 7pm

Visiting: Oct 21 – Jan 27

Place: Galeria de Arte Mamute – Galeria 2 – East Room

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