

Thiago Honório

Solo

solo show

March 14 — April 29 2017

Press Release

Galeria Luisa Strina is pleased to present *Solo*, Thiago Honório's (Carmo do Paranaíba, 1979) first solo exhibition at the gallery.

Honório presents his work *Roca*, a head of an 18th century *imagem de roca* (holy or religious statuette) mounted on a solid shape made from a Brazilian building material commonly used in the 18th and 19th century colonial period, known locally as *pau a pique* (similar to wattle and daub).

This vernacular technique consists of a large lattice framework formed by vertical wooden slats or logs and horizontal bamboo beams, interwoven by vines and filled in with clay, resulting in a wall. This is one of the most recurrent of all the so-called earth architecture, especially in rural areas.

The religious head, statue or *imagem de roca* designates the kind of processional holy statuettes which are dressed in clothing, wigs and adorned with precious and semi-precious stones or costume jewellery. The Portuguese word *roca*, as a feminine noun, means staff, pole or rod, with a bulge at the end around which cotton, linen or wool is wound: a reel (*roca de fiar*). It also means the large, elevated formation of stone, rock, boulder or cliff.

According to Thiago Honório: "*The 'imagem de roca' traditionally appears in processions and consists of a jointed wooden structure of which one can only see the head, hands or arms and, sometimes, the feet of the sculpted piece, wrapped in clothing and ornaments that characterize it according to its liturgical purposes. Many of these statuettes were built to a roughly life-size scale.*" This kind of sculpture became considerably widespread in Brazil, especially in Bahia and Minas Gerais during the baroque period and until the mid-19th century.

In the case of *Roca*, a work that stands alone in a large area of the exhibition room, the head of the statuette is found atop a geometric "mound" of *pau a pique*.

In the exhibition *Solo*, *Roca* is anchored to the earth, the ground; implying the dual meaning of the Portuguese word *solo*, which can translate equally as soil, land or ground and solo. The work seeks to critically analyze, in a metalinguistic manner, the notions of solo, layers of earth, floor, the ground of a building or house, or the surface which is made for standing on; physical bedrock on which construction work is executed. In a figurative sense, it refers to nation, country or region: on Brazilian land, fertile land. The etymology of the Portuguese noun *solo* comes from the Latin *solum*, which means bottom, foundation, pavement and sole of the foot. And also *solo* in the sense of alone; the idea of being executed by just one voice or instrument; from the Latin *solus*, one from the notion of only, solitary; and can also be dance, artistic gymnastics, musical piece,

theatrical presentation, individual exhibition or section to be performed by a single artist.

The artist's recent exhibitions include *Trabalho*, MASP Museu de Arte de São Paulo, 2016; *Boate Azul* in partnership with Pedro Vieira, Museu de Arte da Pampulha, 2016; *Títulos*, Paço das Artes, 2015. Also in 2016, Thiago Honório launched his first book entitled *{}()* – published by IKREK – and earning a ProAC award. In 2017 he will release *Augusta*, through the same publisher. His works feature in the collections of MASP Museu de Arte de São Paulo; MAC/USP Museu de Contemporânea da Universidade de São Paulo; MAR Museu de Arte do Rio; MAM/SP Museu de Arte Moderna de São Paulo; MAB/FAAP Museu de Arte Brasileira and at the São Paulo State Pinacoteca.

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Link

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