

Omar Ibáñez: “Integration Module”

Francisco Muñoz: “Ritual Landscape”

Curated by: Daniel Garza-Usabiaga.

RGR Gallery presents two individual projects by Omar Ibáñez and Francisco Muñoz.

Omar Ibáñez’ proposal “Integration Module” stands out for featuring two types of pieces that share a similar articulation when employing a modular piece: a circumference of a circle with a diameter of 19.6 inches. The first kind is displayed on a wall that was constructed for this show, aiming to explore the integration of painting, sculpture and Architecture. Through Geometry, this synthesis leads to a perceptual phenomenon. The sets of plans, depth, volume, colors and shadows in each piece contribute to the transformation of the artwork in accordance to the spectator's transition and depend on the angle from which the wall is being observed. These architecturally resolved pieces count with certain parallels with plastic integration tradition present in art and modern constructions in Mexico. The second set of pieces shown in “Integration Module” also offers a synthesis exercise, although it is limited to the relationship between the painting and the transformable object. These works imply change through the spectator's interference - only that in this case there is manual manipulation. This set of pieces precedes the ones integrated to the wall. The changes and variations among them demonstrate Ibáñez’ interest to add questions and to complicate the geometric study in his production.

“Ritual Landscape” by Francisco Muñoz pleads, as well, to the circle as a pictorial surface. In this case, round pieces relate to *chimalis* or pre-Hispanic shields, just as they are portrayed in the Battle Mural in Cacaxtla. In each one of the paintings, Muñoz has searched for a sign in a limited four color palette and in a series of motifs that, even though it is reminiscent of Mesoamerican art, does not keep archeological considerations. With plastic solutions and Archeology derived titles, he aims to appeal to preconceived notions in the spectator about cultures from the past and their material production. Something similar happens with the mounting of the pieces that could be related to topic images about temple representations or with traditional museography in an exhibit room of archeological objects. This appearance is reinforced with four ceramic pieces as a part of “Ritual Landscape”. Like the round paintings, the ceramics call to shared images about Mesoamerican past, without pursuing a recreation nor a replica. In that same sense, paintings and ceramics maintain certain ambiguity. There are art pieces that allude to shields and mortars, respectively, they do not leave aside the existent violence in the culture.