

## Paul Muguet: Pictorial Warps

In this exhibition Paul Muguet presents a group of paintings that belong to three series he has produced since 2016. These three bodies of work join in the interest in weaving. Each series revisits a common and known object: the *sarape*, the *petate*, and a series of rugs that privilege rhomboid shapes. Each of these woven objects give the artist a pre-established design or *readymade* through which he displays pictorial investigations. His works are not only limited to this. Beyond its close relationship with modernist schemes, these series of paintings are linked to different aspects presented in the objects, from their history to symbolic aspects related to weaving and the textile work.

In his first series, associated to the *sarape* produced in Saltillo, Muguet takes its color gradients, traditionally related to the representation of a day, from sunrise to sunset. With these paintings, Muguet seeks to underline the origin of the design of this textile in the domain of painting. More than a century ago, the master of Saltillo's Ateneo, Rubén Herrera (1888-1933), suggested this solution to his first weavers. Moreover, the concept of *sarape* fits in Muguet's interest in revisiting the history of painting, mainly those works with a strong perceptual character produced since the fifties of the last century, especially in Europe and America. With this act, as Willy Kautz has mentioned, Muguet's painting brings together a kind of contradiction between abstract-geometric models and the realistic representation.

A second series of paintings executed by Muguet takes up the pattern present in the *petate*, an object that traditionally used to be ubiquitous in a person's daily life, throughout the day, and from birth to death. In contrast to the *Sarapes* series, with its linear emphasis related to the textile warp, these paintings focus on the diagonal. Diagonals interweaving and crisscrossing with others producing dynamism. Like the first series, the color application in these paintings that refers to the *petate* seeks to define a certain density. In this case, the artist stands out on modulating and intertwining different colors and repetitive unequal patterns, achieving a chromatic intensity that can be evocative of different situations.

Motifs and ornamental patterns that privilege solutions in the form of rhombuses have been common in Mexico since ancient times. They appear in the ceramic, textiles, or architecture in cultures prior to European conquest. In several cases, these patterns have been interpreted as representing processes linked to agriculture or to natural world elements. Several designs like this survive in various forms until the present, almost always devoid of the vitality of their symbolic meanings. Muguet's third series of paintings focuses on this motif, using a geometric design provided by traditional rug models. The diamond-shaped patterns serve for a broad chromatic exploration that revisits the history of painting or uses daring combinations of color to create an ambiguous surface that combines planes and depths.

In addition to referring to objects that embody some kind of weave, these series also match in its particular chromatic work. This proposal aims to achieve a certain vitality through its intensity, evocation or ambiguity, resources that include the presence of human sensory. This condition allows the three series related to the history of painting with a strong perceptual intention and geometric composition. The large-scale of some paintings gives them a presence that seems to correspond to the viewer's body, also referred to in the three series through objects related to clothing, daily life, and, in general terms, to life cycles. Moreover, the set of these works was developed considering certain symbolic meanings of the weaving and the textiles, as a metaphor of a diverse and robust human weave.

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