

FLUJO MUNDO

Daniel Garza Usabiaga

In this exhibition, Roberto Rébora presents a selection of pictures from the *Flujo Mundo* series (*World Flux*; 2018-2019), alongside some pieces created back in the 1990s. In that decade, his work stormed a scene dominated by the usual neo-Mexicanisms' formulas and themes like a breath of fresh air. His approach from those years can be appreciated in the set of pieces exhibited here. The dialogue between the recent and previous works allows us to discover a succession of interests around the phenomenon of representation which have been constant throughout his career. *Ula-ula* (*Hula Hoop*; 1994) is the most previous piece in the exhibition and was displayed in this same enclosure in 1995, in the individual exhibition titled *Poetisa* (*Poetess*). In that painting, for instance, we can see two rings around a character's body. With their chromatic variations, both elements, rather than representing the hula hoop *per se*, point at the perception of their movement. That principle—to deepen perception—, is present both in *Flujo Mundo* and *Media Star* (2013-2017), the latter being a series to which the new works are related. In both series, the irregular chromatic vibrations and the dynamism of the linear network appear like force fields or energetic fluxes which represent the virtual, digital and mediatic system of webs which currently coexists with everyday reality.

If in *Ula-ula* the painter applies the economy of resources in order to attain a representation with humour, given its ludic feel, *Ser* (*Being*; 1998) can be seen as an inner representation assisted by a formal solution which detaches itself from strict figuration and manages to articulate, through a build-up of draughtsman's intention, an indeterminate and suggestive image, an "image under construction" (Rébora). On the other hand, *Botarga* (*Mummer*; 2018), takes the humour which impregnates the 1994 piece to the

field of caricature—a cornerstone of the graphic sense in the artist's production, as pointed out by Erik Castillo. This kind of updating of caricature's legacy through painting is only one of the aspects which draw Rébora's work near the production of another artist native from Guadalajara: José Clemente Orozco. The singular *Botarga* belongs to a group of pieces produced between 2017 and 2019 in which the erotic feel that has marked Rébora's work as a whole and which defines *La Niña Precoz (Precocious Girl)*, one of his most consolidated series, is revisited. Such elements come into play in *Flujo Mundo*. In these new pieces we can appreciate the distinct ironic humour close to caricature, as well as the erotic charge and painting's corporeal sense. In them a representation which seeks to establish, through formal resources, the emancipation with regard to reality and to present itself as indeterminate, under construction, is also attained.

Another Orozquian feature in Rébora's work is the confrontation of the individual with the seemingly immeasurable adverse conditions of reality. In *Tráfico (Traffic; 1997)*, for instance, a human figure (in the words of the artist, "a metaphor of a collective feeling") raises up in front of a mechanic and technological complex in which car parts and fragments are fused. *Media Star's* conceptual basis brings up a similar situation though updated: that of the human figure enveloped and faded in a virtual framework which seems to supplant reality itself. As Castillo points out, in that series the artist approaches some thematic domains, among which he stresses the idea of the present considered as an era of "the mediatic yoke; a glimpse of the entropic facet of experience; the consequences of the crisis of the body". In *Flujo Mundo*, the scene is different. In the most recent paintings the chromatic network of webs or virtual fluxes found in *Media Star* persists. However, the human figure reappears with more clarity, as is the case in *Montaje (Montage; 2018)* and *Soltera (Single; 2019)*. These glimpses of corporeal representation that break with the chromatic weft, as much as the discovery within these energy fields of the erotic moment or humour, are signals which set limits to such networks of control and announce the possibility to resist and let go of them.

(Translated by Adriana Díaz Enciso)

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