

JORGE QUEIROZ | *Il Giorno più Lungo*

21.06.2025 - 31.07.2025

Rolando Anselmi è lieto di presentare *Il Giorno più Lungo*, mostra personale di Jorge Queiroz negli spazi della residenza Rolando Anselmi Upstairs.

La pratica pittorica e grafica di Queiroz si configura come un lessico mentale, in cui visione, materia e sogno si intrecciano in immagini stratificate, libere da narrazioni lineari. Il titolo della mostra, in riferimento al solstizio d'estate, evoca un'atmosfera che attraversa le opere su tela e su carta, dove scenari immaginari emergono e si dissolvono come paesaggi mentali abitati da presenze fugaci e frammenti narrativi irrisolti.

Le composizioni oscillano tra astrazione e figurazione, automatismo e controllo. Sulle tele, flussi cromatici suggeriscono luoghi perduti o rifugi bucolici, alternando aperture emotive a momenti di solitudine. Figure e sagome si manifestano per poi svanire, in un moto oscillante in cui la pittura diventa spazio per tensioni interne e accenni di racconto.

I lavori su carta, eseguiti con tecniche miste - grafite, acrilico, inchiostri e matita colorata-, rivelano un gesto immediato, fluido, che procede senza correzioni. Pause segniche aprono spazi di sospensione e riflessione. In entrambi i registri, Queiroz costruisce immagini vibranti e organiche che sfuggono a strutture rigide, seguendo la logica interna del pensiero.

Il Giorno più Lungo si presenta quindi come un viaggio nel paesaggio mentale dell'artista: un territorio mutevole, attraversato da emozioni, visioni e memorie in transito.

Jorge Queiroz (b. 1966, Lisbon, Portugal) lives and works in Lisbon. Recent solo exhibitions include: Galerie Rolando Anselmi (Roma, 2025), Galeria Bruno Múrias (Lisbon, 2024, 2021), Galerie Nathalie Obadia (Brussels, 2023, 2017; Paris, 2021, 2015, 2009), Jahn und Jahn (Munich, 2023), Serralves Museum (Porto, 2020, 2007), Pinksummer (Genoa, 2019), Galeria Zé dos Bois (Lisbon, 2018), Sikkema Jenkins & Co. (New York, 2014, 2010, 2001), Thomas Dane Gallery (London, 2008, 2006), and Pavilhão Branco (Lisbon, 2015). Selected group exhibitions include: MAAT – Museum of Art, Architecture and Technology (Lisbon, 2024, 2021), Kunsthaus Kaufbeuren (Germany, 2024), FRAC Nouvelle Aquitaine MÉCA (Bordeaux, 2022), Drawing Biennial, Drawing Room (London, 2021, 2017, 2015), Centre Pompidou (Paris, 2017, 2013), Fondation Carmona e Costa (Lisbon, 2012), Fondation Daniel & Florence Guerlain (Amiens, 2008), 4th Berlin Biennale (2006), 26th Bienal de São Paulo (2004), and 50th Venice Biennale (2003). His work is held in numerous public and private collections including MoMA (New York), SFMOMA (San Francisco), Centre Pompidou (Paris), Serralves Museum (Porto), and Calouste Gulbenkian Foundation (Lisbon).

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Rolando Anselmi is pleased to present *Il Giorno più Lungo*, the solo exhibition by Jorge Queiroz that celebrates the end of the residency at Rolando Anselmi Upstairs.

Queiroz's pictorial and graphic practice unfolds as a mental lexicon, where vision, matter, and dream intertwine in layered images, free from linear narrative. The title of the exhibition, referencing the summer solstice, evokes an atmosphere that runs through both canvas and works on paper, where imaginary scenes emerge and dissolve like mental landscapes inhabited by fleeting presences and unresolved narrative fragments.

The compositions oscillate between abstraction and figuration, automatism and control. On his canvases, chromatic flows suggest lost places or bucolic refuges, alternating moments of emotional openness with instances of solitude. Silhouettes and figures briefly appear before vanishing again, in a fluid movement that turns painting into a site of emotional tension and narrative suggestion.

The works on paper—executed with mixed techniques such as graphite, acrylic, inks, and colored pencil—reveal an immediate, fluid gesture that unfolds without correction. Pauses in the mark-making introduce spaces for suspension and reflection. Across both mediums, Queiroz builds vibrant, organic images that resist rigid structures, unfolding according to an inner logic of thought.

Il Giorno più Lungo thus presents itself as a journey through the artist's mental landscape: a shifting territory traversed by emotions, visions, and transient memories.

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