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Diogo Nogueira

Queremos Tudo

Project Room, Galeria Presença
16.03.2024 – 04.05.2024





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Diogo Nogueira (1999) is graduated in Fine Arts - Painting from the Faculty of Fine Arts, University of Porto. Lives and works between Porto and Caldas da Rainha.

His practice delves into the domains of Image, Iconography, Gesture, and Sexuality through painting, drawing, ceramics, and installations. Through images imbued with humor, we observe figures moving together to celebrate, worship, protest, and lament. It is through imagery that a shared mythology is constructed, intertwining the threads of personal and collective narratives.

Since 2018, he has participated in various competitions and exhibitions, receiving several awards and recognitions. He exhibits nationally, both collectively and individually, in spaces such as the National Museum Soares dos Reis (2020), Espaço Mira (2023), and Galeria Graça Brandão (2023). He also exhibits internationally in spaces such as the Academy of Fine Arts of Murcia, Spain (2021), the Academy of Fine Arts of Buenos Aires, Argentina (2022), and Galeria Nonada, Brazil (2024). His work is represented in private and public collections in Portugal, Spain, Germany, England, Italy, and Brazil, including the Solverde Casinos & Hotels collections, the APF Foundation, and the Norlinda and José Lima collection.

He is a founding member of the project "O Bueiro" and recently joined the artistic space 'Clube de Desenho' as a Collaborator, Artist in Residence, and Guest Professor.



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Between violence and tenderness, the erotic and the profane, emerge the images present in "Queremos Tudo" (We Want Everything).

Diogo Nogueira's works manifest a grammar of gestures that communicate with each other - a language specific to themselves, represented by the bodies that inhabit them - and the desire to dismantle a predefined iconography. The viewer is delivered to the Carnival and the Bacchanal, thus immersing themselves in a dark environment that feeds on the comic and longs for flesh.

The ambiguity of the image and the strangeness of the actions of the figures leave the viewer in limbo between pain and pleasure. Naked male figures release persistent laughter, which contrasts with the blows caused by the animal attack. As if the joy prompted by the antics served as an anesthetic to the bloody consequences, to the danger caused by risky and reckless interactions. They test the limits of acceptability through bold gestures, soon after taking refuge in somewhat animalistic poses. Challenging games that emanate a sense of eroticism, not only because men and hybrid beings appear naked, but also because of the nudity of their actions - a return to their most primitive instincts.

The triptych, whose installation resembles an altar, glorifies the sacralization of the profane and the carnal. The canvases fall like scenes from a play, contributing to the spectacle factor, where the figures merge with the scene. The landscapes of the paintings themselves, with their artificial and succinct appearance, give the image the theatricality it desires. They function as decoration, allowing the characters to act at will through the pictorial space and to serve it, for the realization of their most cabalistic and enigmatic appetites. The cerulean-blue backgrounds sway with the blood-red that anticipates, due to the synesthetic sensation of flesh torn by voracious jaws.

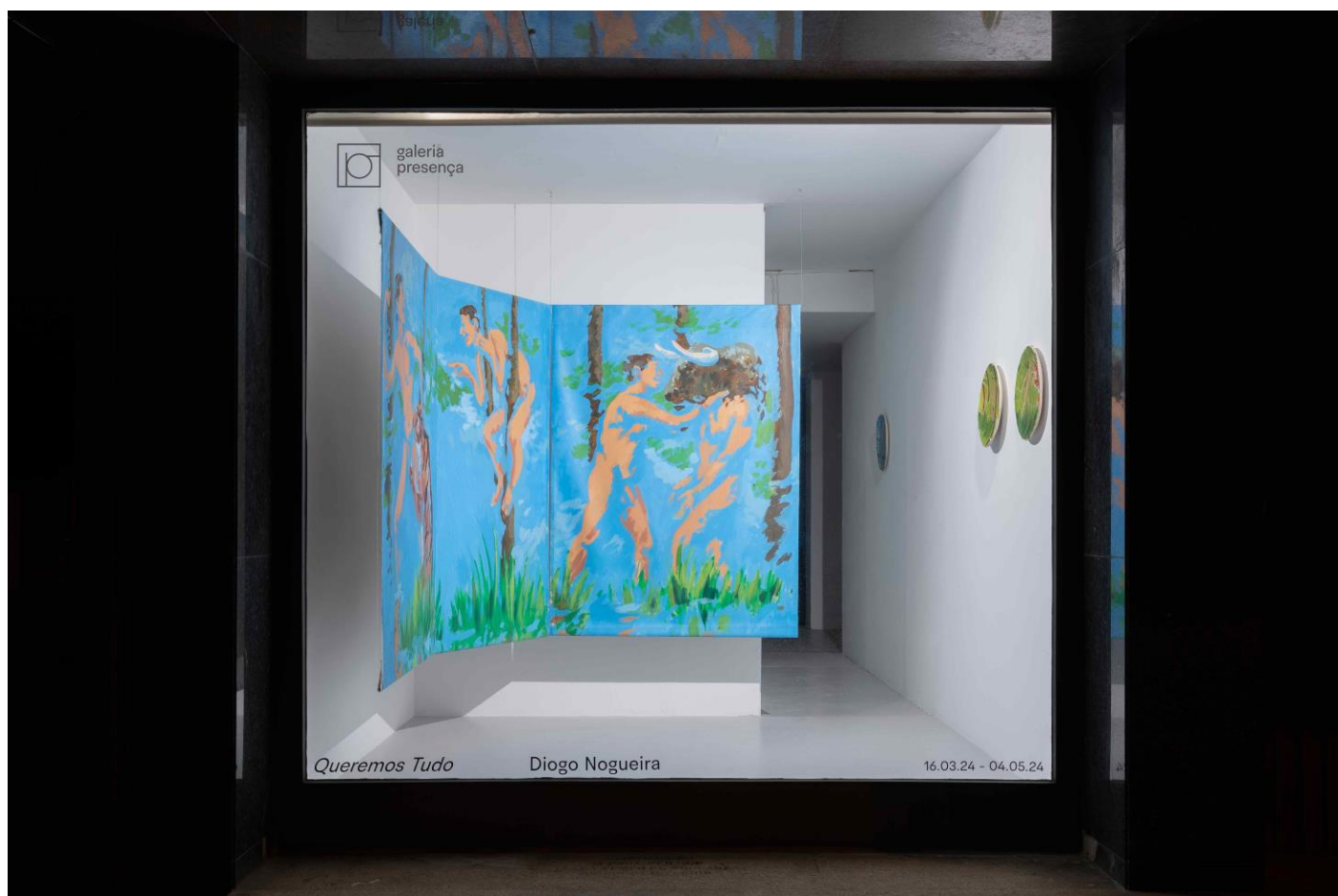
Through free brushstrokes and vibrant colors, we observe small rehearsals of these ceramic antics, which clash with the almost macabre themes that Diogo Nogueira simultaneously explores, delicately and brutally. Representations of pleasure embodied by figures who indulge in delight and recreation, inviting the viewer to enter a "garden of delights".

Between affectionate and tender gestures and moments of aggression and horror, the interactions between man and animal develop. We are caught off guard by the sly and smiling expressions of the figures who enjoy the violent and bloody spectacle. We are surprised by the pleasure that pain incites. Images that challenge and confront the viewer. The range of sensations and emotions possible to experience when observing this exhibition concludes only one thing: "We want everything".

Leonor Barbosa



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