



Marcelo de Melo
 Pixerae view: floor and walls
 right
 Work detail: *Aniconic Self* [12 parts]
 2014
 30 x 30 cm [overall size variable]
 mirrors and found objects.

Pixerae: mosaic as research

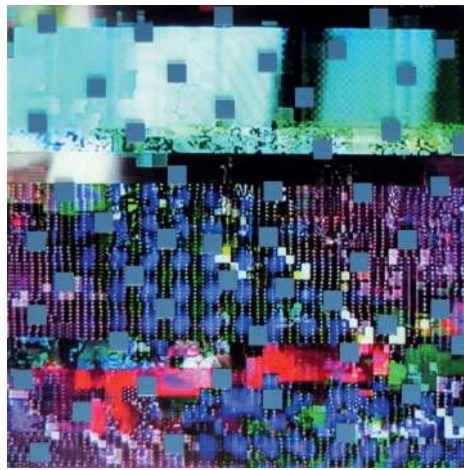
Brazilian artist Marcelo de Melo is currently pursuing a doctorate in contemporary mosaics in England. He completes his theoretical research with experiments which he offers to the public at the Brewery Tap Gallery in Folkestone. After *CUBOID*, *Interactions* and *Fuga* (2015), he presents the fourth part of this cycle of exhibitions.

By Marcelo de Melo

Pixerae was the fourth interim exhibition of my PhD in Art Practice at the University for the Creative Arts in Canterbury, England. In June 2016, the project space at the Brewery Tap Gallery in Folkestone acted as an extension of my studio for a couple of weeks, and finally resolved itself into an exhibition space. My aim was to test and play out some of the ideas related to my research: how mosaic art can offer an alternative framework for the analysis of colour modulation and spatial articulation in contemporary fine art practices. The works explored the grid as a means of ordering the surface and how this methodological structure can connect mosaic principles with digital technologies.

The range of materials used to produce the works is diverse, and each series explores a particular way of materialising the grid, creating a narrative that travels from image construction to image collapse - from the *opus regulatum* to the glitch and cosmic noise - evidencing entropy as an inescapable condition of the visual.

Pixerae can be understood on different levels and the idea of scanning is also evidenced, both literal - the action of the eye - and digital by the use of a smart-phone decoding barcodes and QRs. Altogether, the exhibition investigates mosaic as a research mechanism in a contemporary manner,



Above, left: *Interference*
 Work details: Interference Series [9 items]
 2016
 30 x 30 cm each [overall size variable]
 ceramic and glass tiles on C-print mounted between aluminium and perspex

Center: *Luminous Impulses*
 Work details: Luminous Impulses
 2016
 30 x 30 cm
 Brazilian glass paste and Spilimbergo smalti

right: *Collapsing Grid*
 2016
 55 x 55 x 5 cm
 found object, ceramic and cement



embracing mosaic historicity as well as its phenomenological ramifications. It traces a very particular way of structuring the visual where mosaic principles enable the passage from the actual built environment to the image based virtual environment of digital technologies. Through modernist experiments of the grid, in combination with the use of elemental units of composition, the ancient tessera has become the contemporary voxel. ■



above
Plastic Glitch [9 parts]
 2016
 total area 100 x 100 cm,
 30 x 30 cm each
 plastic beads. [Private collection in England]

right
Scanning the QR code: Transfunctional

opposite
Contextural Grid
 2016
 50 x 50 cm
 fabric rug