

GEOMETRY OF FRAGILITY

Juan Tardivo

Don't come here looking for answers.

Come and see how a question is born.

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STATEMENT

Identity emerges through temporary configurations of relations.

Painting develops through observation, making and revision. Meaning unfolds through the process itself as colour, gesture, space and matter continuously reorganize one another until a form becomes perceptible.

Painting, drawing and writing constitute a single field of inquiry. Each language extends the research when another reaches its limits, allowing the investigation to continue through different forms.

Every painting reorganizes the conditions from which it emerged. Each completed work reshapes the question that initiated it and transforms the conditions from which the next one begins.

The body is the place where relations become perceptible. Geometry emerges as their temporary organization. Fragility appears as the condition that allows every configuration to transform.

Painting investigates how forms appear, shift and dissolve, and how it generates forms of knowledge that remain inaccessible to language alone.

TOWARD GEOMETRY OF FRAGILITY

Every time I look back at my paintings, the beginning changes.

There are works I only understand after having made others. Some seemed finished and, over time, opened questions I could not yet see.

This is why I do not think of my research as a succession of works.

I think of passages.

Each painting modifies those that precede it.
Each new work changes the way I read the body, space, colour and form.

Words always come later.

They do not explain the paintings.
They allow me to recognise relationships that painting had already built.

Time is not external to the work.
It is part of its structure.

For a long time, the body was where the research began.

Then space.
Then colour.
Not as new themes, but as new relations.

Between works there are intervals I cannot fill with intention.

Those intervals are not empty.

Those intervals are where another relation begins to emerge.

Research does not exist inside a painting.
It exists in the passage between paintings.

Looking back, I realised that the work was never contained within a single image.

It emerged through the movement from one painting to another.

The studio is not where I produce answers.
It is where I learn to recognise the questions I did not know I was carrying.

The research remains in motion.

Every painting leaves the next one unfinished.

GEOMETRY OF FRAGILITY

Geometry of Fragility did not begin with the decision to start a new series.

It began with a change I recognised only after several paintings had already been completed.

The first works still belonged to the previous research. Looking back, I recognise them as transitional paintings. They searched for a spatial structure they had not yet found.

Gradually, space ceased to function as a background.

It became an active condition of the image.

The image could no longer be sustained by the body alone.

It required a structure capable of organising the relations that the paintings were beginning to reveal.

The body was no longer simply placed within space.

It began to be configured by it.

Perspective, thresholds, planes and architectural relations became forces that organised the painting itself. Geometry no longer described order.

It became the temporary structure through which relations could emerge, shift and dissolve.

Only then did I realise that the paintings had already begun a different investigation.

Looking back, I recognise this shift as the moment in which the research changed its centre of gravity.

IN THE HALL OF
MIRRORS

OIL ON CANVAS
120 × 95 CM
2026



INTERNAL QUANTUM

OIL ON CANVAS
120 × 95 CM
2026



A BLUE HOUSE IN A
DREAMS

OIL ON CANVAS
120 × 95 CM
2026



A VORTEX FAR
FROM THE ABYSS

OIL ON CANVAS
120 × 95 CM
2026



OPENED TO THE
WORLD

OIL ON CANVAS
60 × 30 CM
2026



LEAVING THE PAST
BEHIND

OIL ON CANVAS
150 × 150 CM
2026



ON THE WORLD'S
ARRIS

OIL ON CANVAS
120 × 95 CM
2026



SHE DANCE ALONE

OIL ON CANVAS
120 × 95 CM
2026



SOWING SEEDS OF
VULNERABILITY

OIL ON CANVAS
50 × 50 CM
2026



THE ANSWER LIES
WITHIN YOU (BUT
IT'S WRONG)

OIL ON CANVAS
50 × 50 CM
2026



THE SEVENTH DAY IS
ETERNAL

OIL ON CANVAS
120 × 95 CM
2026



ZERKALO

OIL ON CANVAS
120 × 95 CM
2026





JUAN TARDIVO

Visual Artist · Writer

Juan Tardivo (1986, Río Cuarto, Argentina) is an Argentine artist based in Munich. Working across painting, writing and poetry, his work is concerned with the emergence of form through the relations between body, colour, geometry and space.

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Selected Solo Exhibitions

2026 – *In The Body Of Painting*, My Collectif Galerie, Munich, Germany
2025 – *The Body Knows It Better*, Zoom Space 25, Munich, Germany
2025 – *Into The Wild Landscape*, Zoom Space 25, Munich, Germany
2019 – *Il Taglio Della Montagna*, Pop-up Gallery, Bologna, Italy
2017 – *Melanconia*, Garden Gallery, Bologna, Italy

Teaching

2023-present - Oil Painting Course,
Munich
2020 - 2022 - Oil Painting Course,
Bologna

Education

2018–2020
Painting Studies with Erica
Calardo
2016
Workshop with Carlos Alonso
2008–2010
School of Fine Arts,
Córdoba, Argentina
2004–2008
B.A. Audiovisual Production
Villa Maria - Argentine

Selected Group Exhibitions

2025 – *Shattered Echoes*, Kunstlabor 2, Munich, Germany
2025 – *Biophilia*, Feierwerk Farbenladen, Munich, Germany
2024 – *Biophilia*, Broke.Today, Munich, Germany
2024 – *NEUZW004*, Konsum163, Munich, Germany
2023 – *Bonner Herbst Salon*, The Stage Gallery, Bonn, Germany
2022 – *Precious Emissions*, MTL Arty Studio, Bologna, Italy
2016 - *Arte a palazzo* - Galleria Farini Concept - Bologna, Italy

Publications

2026 — *In The Body Of Painting*, Ed. Cris International Swiss Art Company
2025 — *Under My Skin*, Ed. Osservatorioarma
2025 — *Artbook Munich*
2012 — *This Is Not a Book of Poetry*, Ed. Dinamo Poetico

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