

galeria	nara	roesler

the armory show

march 7 – 10, 2019

booth 902

pier 94 | 711 12th avenue
new york

preview

march 6

open to the public

march 7 – 8, 12pm – 8pm

march 9, 12pm – 7pm

march 10, 12pm – 6pm



cover image: Laura Vinci, *Folhas avulsas # 1* [detail], 2018
photo © Erika Mayumi

featuring

abraham palatnik
alexandre arrechea
artur lescher
berna reale
carlito carvalhosa
cristina canale
daniel buren
daniel senise
eduardo navarro
julio le parc
laura vinci
león ferrari
lucía koch
marco maggi
raul mourão
tomie ohtake
vik muniz
xavier veilhan

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

abraham palatnik

Born 1928 in Natal, Brazil | Lives and works in Rio de Janeiro, Brazil

Abraham Palatnik is a seminal figure in Kinetic and Op Art in Brazil. The artist's investigation into technology, mobility, and light led to groundbreaking developments in the study of visual phenomena in the country. In 1949, he created the first *Aparelho cinecromático* [Kinechromatic Device], a piece that sought to reinvent painting by employing light play to create kaleidoscopic images. Palatnik's later iconic series, *Progressões* [Progressions] and *Relevos* [Reliefs], similarly illustrate the hypnotic optical effects, which are reminiscent of the motion of unruly waves. Palatnik's work has been included in eight editions of the Bienal de São Paulo (1951-1969), as well as in the 32nd Biennale di Venezia (1964).

a selection of permanent collections

Royal Museums of Fine Arts of Belgium, Brussels, Belgium

The Adolpho Leirner Collection of Brazilian Constructive Art at the Museum of Fine Arts Houston (MFAH), Houston/TX, USA

The Museum of Modern Art (MoMA), New York/NY, USA

a selection of recent shows

Sesc Pinheiros, São Paulo/SP, Brazil, 2018

Garage Museum of Contemporary Art, Moscow, Russia, 2018

Museum of Modern Art in Warsaw, Warsaw, Poland, 2017-18

The Metropolitan Museum of Art (The Met Breuer), New York/NY, USA, 2017-18

Palm Springs Art Museum (PSAM), Palm Springs/CA, USA, 2017-18



Abraham Palatnik

Untitled, 2018

alkyd paint on acrylic

83 x 94 x 4 cm / 32.7 x 37 x 1.6 in



alexandre arrechea

Born 1970 in Trinidad, Cuba | Lives and works in New York, USA

Alexandre Arrechea's production comprises of watercolor drawings, sculptures, installations and videos, usually large scale, that debate issues such as history, memory, politics and the power relations present in urban space, dialoguing directly with the architecture. He stood out in the international art scene as one of the founding members of the Cuban collective Los Carpinteros, which he was part of from 1991 to 2003. Following a solo career since 2003, Arrechea is widely recognized for *NOLIMITS* (2013), a monumental project composed of ten sculptures inspired in buildings very representative of New York City, which was presented along the Park Avenue, and *Katrina Chairs* (2016), which was presented in the Coachella Music Festival, Palm Springs/CA, USA. His most recent series, *Corners*, comprises tapestries and works on paper based on photocollages of Havana facades in compositions which reference tribal masks.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland

Los Angeles County Museum of Art (LACMA), Los Angeles/CA, USA

Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain

The Museum of Modern Art (MoMA), New York/NY, USA

a selection of recent shows

XII Gwangju Biennale, Gwangju, Republic of Korea, 2018

Open Spaces Kansas City Arts Experience, Kansas/MI, USA, 2018

Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro/RJ, Brazil, 2018

Boca Raton Museum of Art, Boca Raton/FL, USA, 2018

Pérez Art Museum Miami (PAMM), Miami/FL, USA, 2018



Alexandre Arrechea

Yellow and Red Vedado, 2018

tapestry

182,9 x 177,8 cm / 72 x 70 in



artur lescher

Born 1962 in São Paulo, Brazil, where he lives and works

Artur Lescher investigates the tangible qualities of sculpture and its interaction with architecture. The artist creates single volume pieces, which are designed to be suspended and yet pulled in by gravity. As a result, a unique tension between the sculptural proportions and the surrounding space is created. Lescher became widely recognized for his participation in the 19th Bienal de São Paulo (1987). His work was also featured in the 25th Bienal de São Paulo (2002) and the 5th Bienal do Mercosul, Porto Alegre (2005), both in Brazil. The artist's work has been featured in exhibitions in Latin America, Europe, and the United States, including the solo project *Inabsência* in the Projeto Octógono Arte Contemporânea at Pinacoteca do Estado de São Paulo (2012), and the solo exhibition *Porticus* at the Palais d'Iéna, Paris (2017).

a selection of permanent collections

Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

Museum of Fine Arts Houston (MFAH), Houston/TX, USA

Philadelphia Museum of Art, Philadelphia/PA, USA

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2019

Palais d'Iéna, Paris, France, 2018

Museu Oscar Niemeyer (MON), Curitiba/PR, Brazil, 2018

Palais d'Iéna, Paris, France, 2017

Phoenix Art Museum, Phoenix/AZ, USA, 2017

Artur Lescher

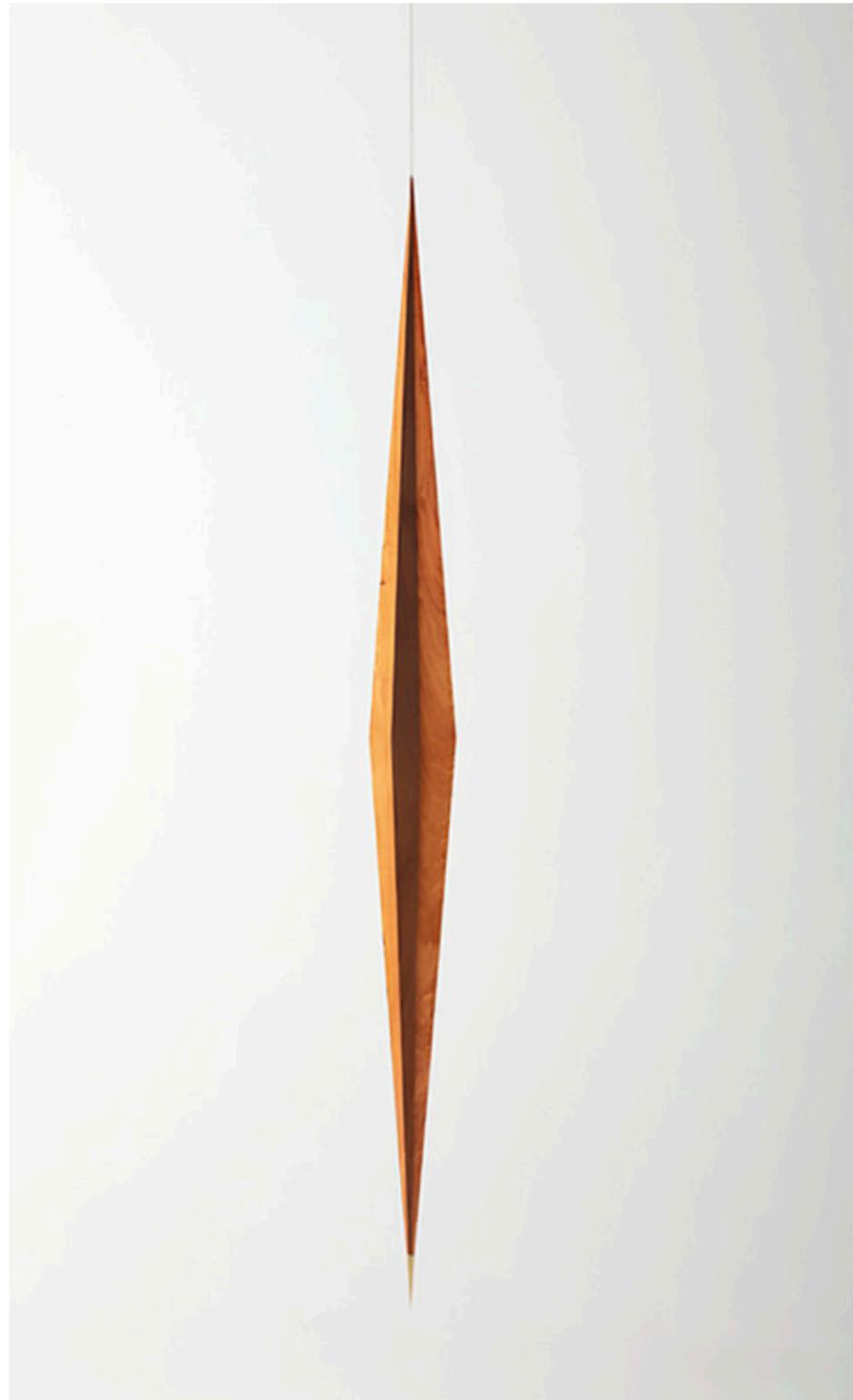
Bellatrix, 2018

brass and multifilament line

184 x Ø 23 cm / 72,4 x Ø 9,1 in







Artur Lescher

Quatro, 2018
cabreúva wood and brass
200 x 12 x 12 cm / 78.7 x 4.7 x 4.7 in

Copper waterfall, 2013
copper
243 x 10 x 11 cm / 95.7 x 3.9 x 4.3 in



berna reale

Born 1965 in Belém do Pará, Brazil, where she lives and works

Berna Reale is recognized internationally as one of the leading figures in Brazilian performance art. Having begun her artistic career in the late 1980s and also working as a forensic expert since 2010, her production in various fields (installation, performance, photography and video) is marked by a critical approach to the forms of violence and oppression as well as the processes of silencing present in many aspects of society. She was one of the artists representing Brazil at the 56th Biennale di Venezia (2015), also participating in the 34th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), Brazil (2015), and in the 5th Biennale de Liège (BIP de Liège), Belgium. Her series *Os jardins pensus da América* (The Suspended Gardens of America, 2012) is an ironic critique of military intervention.

a selection of permanent collections

Instituto Itaú Cultural, São Paulo/SP, Brazil

Kunsthaus Wiesbaden, Wiesbaden/HE, Germany

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil

a selection of recent shows

III Beijing Photo Biennial, Central Academy of Fine Arts (CAFA Art Museum), Beijing, China, 2018

Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milan, Italy, 2018

LAXART, West Hollywood/CA, USA, 2017

Centro Cultural Banco do Brasil - São Paulo (CCBB-SP), São Paulo/SP, Brazil, 2017

Kunsthaus Wiesbaden, Wiesbaden/HE, Germany, 2017

Berna Reale

Os Jardins Pensus da América # 2, 2012

mineral pigment on Premium Luster photographic paper

150 x 100 cm / 59.1 x 39.4 in





carlito carvalhosa

Born 1961 in São Paulo, Brazil | Lives and works in Rio de Janeiro, Brazil

Carlito Carvalhosa appeared in the Brazilian art scene in the 1980s, as a member of the collective Grupo Casa 7, alongside Fabio Miguez, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, a period in which he produced large paintings with an emphasis on the pictorial gesture. For more than twenty years the artist has been using various means and several types of objects – including wax, wood, mirrors, TNTs, fluorescent lamps etc.– to investigate the architectural space, the nature of materials in abstract forms, and the reception of the spectator in contact with them. His recent works return to his first experiments with beeswax and pigments in the late 1980s and early 1990s, resulting in multi-panel compositions which question notions of surface/volume, transparency/opacity or natural/artificial.

a selection of permanent collections

Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2018

Beijing Minsheng Art Museum, Beijing, China, 2017-2018

Centro Cultural Fiesp, São Paulo/SP, Brazil, 2017-18

Phoenix Art Museum, Phoenix/AZ, USA, 2017

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2016-17



Carlito Carvalhosa

Untitled, 2018

oil ink on wax on wood

9 pieces with 40 x 40 x 6 cm / 15,7 x 15,7 x 2,4 in (each)



cristina canale

Born 1961 in Rio de Janeiro, Brazil | Lives and works in Berlin, Germany

Cristina Canale is associated with the so-called "Generation 80", a Brazilian movement from the mid-1980s characterized by an interest in 'reviving' painting - a trend also seen in the international context. Since then, she has been producing a consistent and robust oeuvre that investigates pictorial issues stemming from that period. Usually based on prosaic everyday scenes and advertising photography, her works are an elaborate play on composition using masses of color, unique in that they merge the abstract and the figurative, buoyantly oscillating between the two.

a selection of permanent collections

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo/SP, Brazil

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

a selection of recent shows

Fundação Iberê Camargo (FIC), Porto Alegre/RS, Brazil, 2019

Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil, 2018

Sesc Sorocaba, Sorocaba/SP, Brazil, 2018

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil, 2017

Oca – Pav. Gov. Lucas Nogueira Garcez, Parque do Ibirapuera, São Paulo/SP, Brazil, 2017



Cristina Canale

Mergulho, 2018

mixed media on canvas

140 x 170 cm / 55.1 x 66.9 in



daniel buren

Born 1938 in Boulogne-Billancourt, France, where he lives and works

Daniel Buren has made remarkable contributions to Conceptual Art since the early 1960s when he developed what he called a “degree zero of painting,” an art form that abandoned traditional practices and adopted a rigorous aesthetic based exclusively on vertical stripes. Buren’s site-specific installations are permanently installed around the world in locations such as the Palais Royal in Paris, where he famously realized *Les Deux Plateau* (1985-86). Recently, the artist has explored depth, surface, and reflection through his sculptural installations in which triangular prisms protrude from walls and mirror-finished panels. The artist’s work has been displayed in several editions of La Biennale di Venezia and represented France at the 42nd edition of the Biennale (1986), where he was awarded the Golden Lion. His work has been featured in many retrospective exhibitions in museums such as the Centre Pompidou Paris (2002) and The Solomon R. Guggenheim Museum, New York (2005).

a selection of permanent collections

Moderna Museet, Stockholm, Sweden
Musée national d’Art moderne (MNAM), Centre Pompidou, Paris, France
National Museum of Modern Art, Tokyo, Japan
Tate Modern, London, UK
The Museum of Modern Art (MoMA), New York/NY, USA

a selection of recent shows

Schwartz Carriageworks, Sydney, Australia, 2018
Centre Pompidou-Málaga, Málaga, Spain, 2017-18
Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2017-18
Foundation Louis Vuitton, Paris, France, 2016-17

Daniel Buren

Prisms and Mirrors, high relief - n°XXIII: situated work, 2018

wood, glue, lacquer, and vinyl adhesive

225 x 135 x 30,95 cm / 88.6 x 53.1 x 12.2 in





daniel senise

Born 1955 in Rio de Janeiro, Brazil, where he lives and works

Daniel Senise's painting practice revolves around the balance and weight of space with the presence and absence of everyday objects. Senise approaches the memory of architectural space through what he terms "monotipia de piso" [floor monotype]. He applies glue and pigment to linen and presses it against the floor creating an impression of its grain and texture. Since the 2000s, these monotypes began to be precisely cut and collaged in compositions that render illusionistic interiors, in particular, empty art museums and galleries. In recent years, he has incorporated panels suggesting the works in these institutions' collections. Replaced by texture rather than a representation of the artwork itself, they suggest a deletion of historical memory – or its abstract essence. He participated in four editions of the Bienal de São Paulo (1985, 1989, 1998 and 2010), the 2nd Havana Biennial (1986), and the 44th Biennale di Venezia (1990), among others.

a selection of permanent collections

Centro de Arte Contemporâneo de Quito, Quito, Ecuador

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil

a selection of recent shows

Fundação Iberê Camargo (FIC), Porto Alegre/RS, Brazil, 2019

Museu Oscar Niemeyer (MON), Curitiba/PR, Brazil, 2018

Instituto Itaú Cultural, São Paulo/SP, Brazil, 2017

Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói/RJ, Brazil, 2017

Frestas – Trienal de Artes, Sesc Sorocaba, Sorocaba/SP, Brazil, 2017

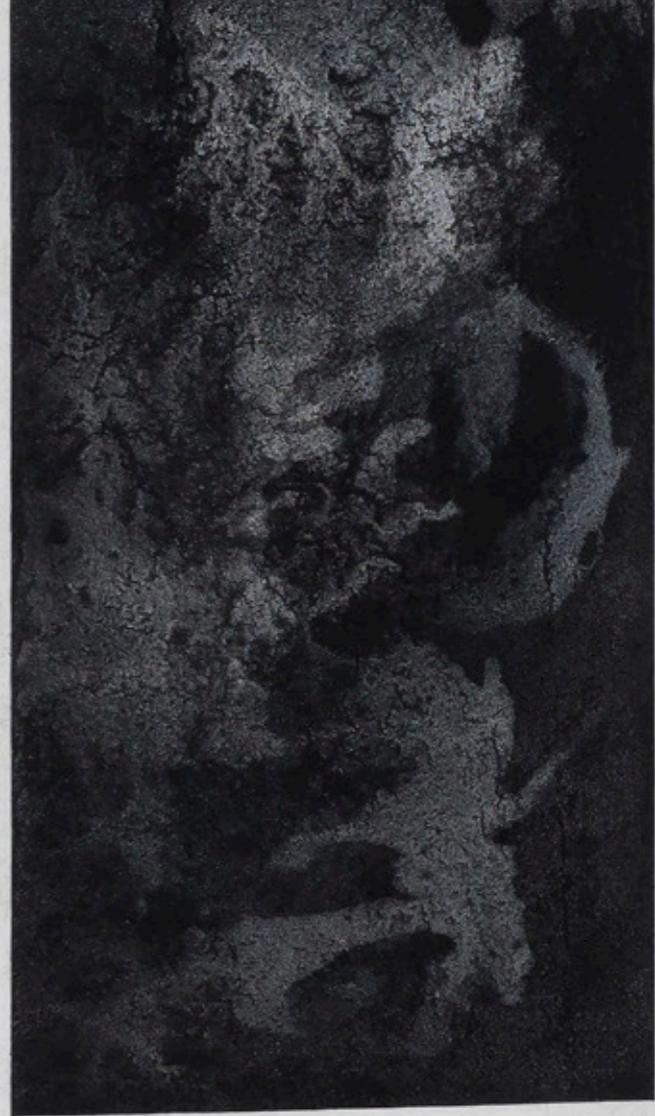


Daniel Senise

Rothko Chapel, 2018

monotype of cement floor on canvas, acrylic medium and charcoal

150 x 225 cm / 59.1 x 88.6 in



eduardo navarro

Born 1979 in Buenos Aires, Argentina, where he lives and works

Eduardo Navarro believes that art can produce new possibilities of perceiving the world around us. In his oeuvre, he confronts a diversity of organisms, studying them empirically and sensorially. In carrying out these approaches, Navarro resorts to various specialists from areas outside the art world with the intention of altering presupposed beliefs and behaviors. For the artist, each project is a new case study that allows him to investigate new ways of thinking and expressions foreign to human perception, in an attempt to understand how other organisms and natural elements feel and perceive. In the specific case of *Letters to Earth* (2017), the Navarro investigates the nature of time. In this way, Navarro proposes changes in situations, which provides state transformations and enables new understandings about what is already known.

a selection of permanent collections

Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina

Sharjah Art Foundation, Sharjah, UAE

Thyssen-Bornemisza Art Contemporary (TBA21-Academy), Vienna, Austria

a selection of recent shows

SITE Santa Fe – Santa Fe International Biennial, Santa Fe/NM, USA, 2018-19

Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy, 2018

The Drawing Center, New York/NY, USA, 2018

KölnSkulptur #9, Skulpturen Park Köln, Cologne/NW, Germany, 2017-19

Der TANK, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland, 2017



Eduardo Navarro

Letters to Earth # 4, 2017

100 nutshells made of bronze and encapsulated nutmeat and contract

100 pieces with 5 x 4 x 4 cm / 2 x 1,6 x 1,6 in (each)



julio le parc

Born 1928 in Mendoza, Argentina | Lives and works in Paris, France

Over the course of nearly six decades, Julio Le Parc has performed groundbreaking experiments in light, movement, and color. Beyond being a Kinetic and Op artist, Le Parc promotes a utopian vision for art and society. A co-founder of the Groupe de Recherche d'Art Visuel – G.R.A.V. (Visual Art Research Group, 1960-68), Le Parc's paintings, sculptures, and installations are experiments of perception that immerse the audience and break down the boundaries between artwork and viewer, Le Parc represented Argentina at the 33rd Biennale di Venezia (1966), where he won the International Painting Prize.

a selection of permanent collections

Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA

Daros Latinamerica Collection, Zurich, Switzerland

Tate Gallery, London, UK

a selection of recent shows

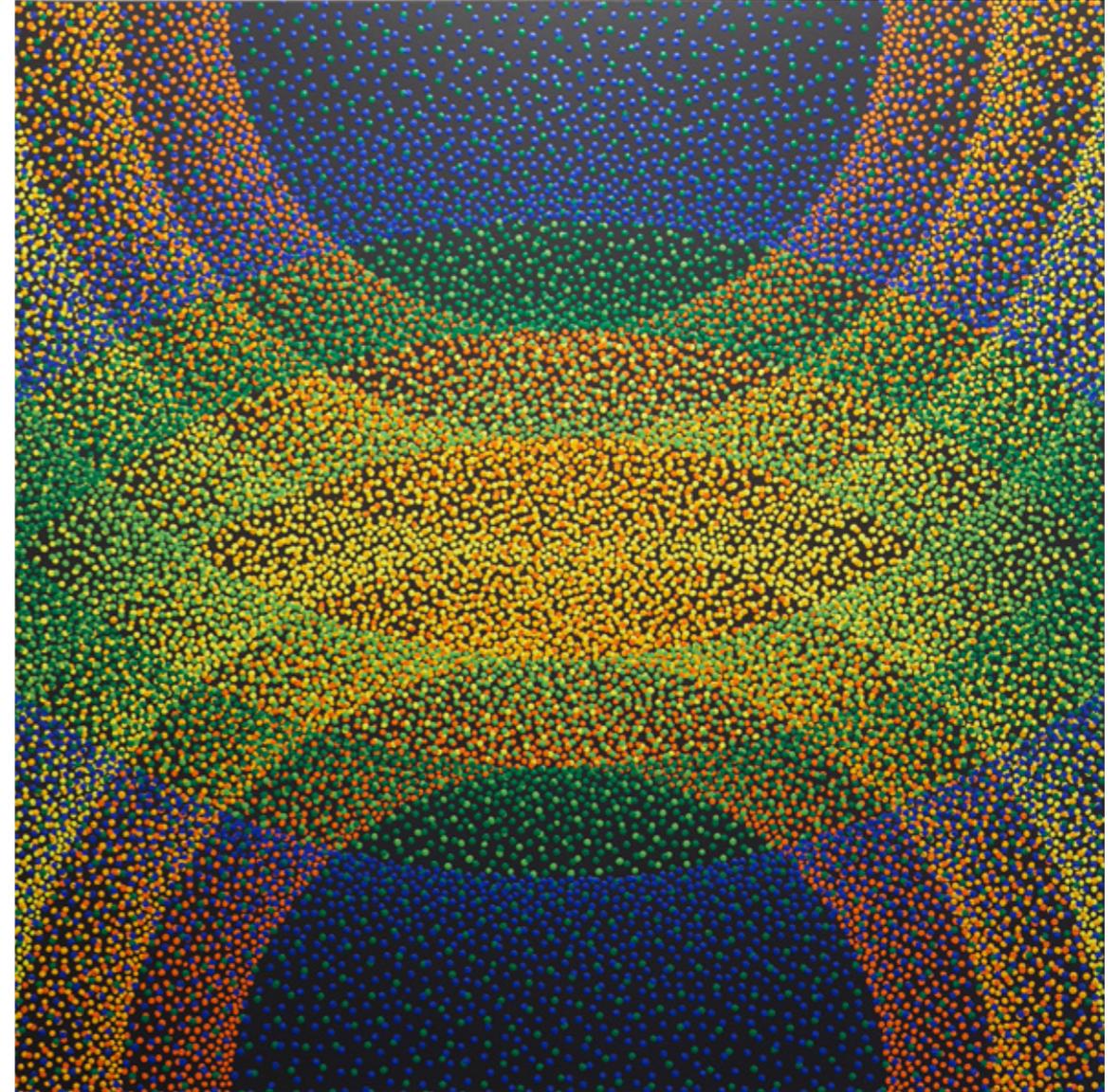
The Metropolitan Museum of Art (The Met Breuer), New York/NY, USA, 2018

Palais d'Iena, Paris, France, 2018

Sesc Pinheiros, São Paulo/SP, Brazil, 2018

Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro/RJ, Brazil, 2018

Garage Museum of Contemporary Art, Moscow, Russia, 2017



Julio Le Parc

Alchimie 420, 2018

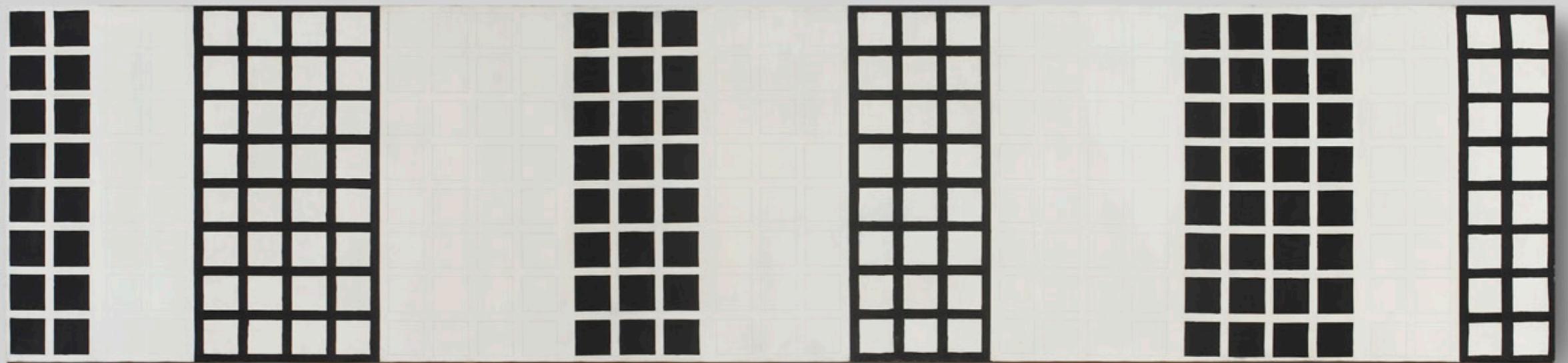
acrylic paint on canvas

100 x 100 cm / 39.4 x 39.4 in





Julio Le Parc
Alchimie 421, 2018
acrylic paint on canvas
100 x 100 cm / 39.4 x 39.4 in



Julio Le Parc
Progression, Ambivalence & Post Image, 1959
oil paint on canvas
49 x 212 cm / 19.3 x 83.5 in

laura vinci

Born 1962 in São Paulo, Brazil, where she lives and works

Laura Vinci is recognized for her oeuvre in sculpture and large-scale installation marked by an interest in the connection between body, space, and ephemerality, a theme she also explores in her work as an artistic director in theatrical production. The artist seeks to understand space as a complex organism that mediates the relationship between bodies and that relies on the constant passage of time. Her projects are typically designed to investigate processes of change or movement, as she seeks to bear witness to the transience of matter in space and invite the public to reconsider the environment surrounding them. *Folhas avulsas* (2018), is a poetic intervention comprising subtle – gold-plated brass leaf sculptures. The artist's intention is to evoke a gust of wind ruffling dry foliage off the ground, as if time were frozen.

a selection of permanent collections

Instituto Inhotim de Arte Contemporânea, Brumadinho/MG, Brazil
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil
Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil
Palazzo delle Papesse, Siena, Italy

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2019
Sesc Pinheiros, São Paulo/SP, Brazil, 2018
Farol Santander, São Paulo/SP, Brazil, 2018
Instituto Ling, Porto Alegre/RS, Brazil, 2018
Espaço Cultural Porto Seguro (ECPS), São Paulo/SP, Brazil, 2017



Laura Vinci
Folhas avulsas # 1, 2018
gold-plated brass
80 pieces with variable dimensions



leon ferrari

B. 1920 in Buenos Aires, Argentina | D. 2013, in Buenos Aires, Argentina

León Ferrari's artistic practice encompassed painting, collage, sculpture, poetry, and printmaking. Internationally known for his provocative social and political critiques, Ferrari made work that was highly critical of war, social inequality, discrimination, and abuse of power. Using a range of materials from ceramic and wood to plastic and cheap paint, Ferrari referenced movements like Abstract Expressionism, Fluxus, Arte Povera, Minimalism, Process Art, and Appropriation Art. An engineer who came to drawing via sculpture, Ferrari explores language as a visual material in his "written drawings," which use symbols and the gestures of handwriting to convey emotion. Often critical of religious and political authority, Ferrari fled Argentina and came to Brazil in 1976 – an act of voluntary exile – due to his beliefs. Many of his works realized in São Paulo between the late 1970s and early 1980s reflect his contact with artists who attended the old Centro de Estudos Áster [Aster Studies Center], where engraving and experimental techniques were practiced. The drawings realized by Ferrari in the period usually present incisions in the surface of the support, a reference to the engraving process of the drypoint.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland

Pérez Art Museum Miami (PAMM), Miami/FL, USA

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

The Bronx Museum of the Arts (BxMA), New York/NY, USA

The Museum of Modern Art (MoMA), New York/NY, USA

a selection of recent shows

Museo Jumex, Mexico City, Mexico, 2018

Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain, 2018

Fondation Cartier pour l'art contemporain, Paris, France, 2018

Pérez Art Museum (PAMM), Miami/FL, USA, 2018

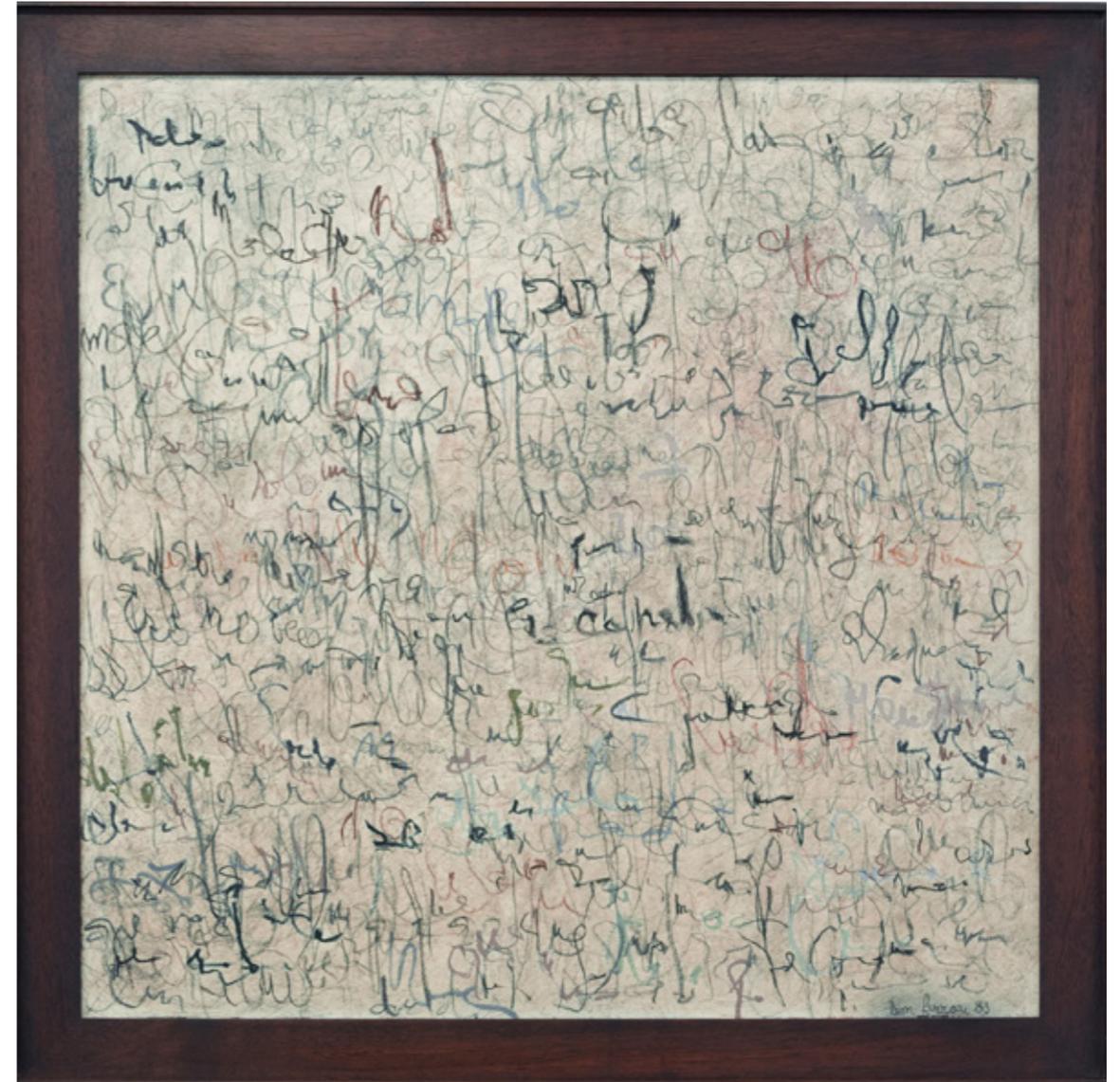
Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles/CA, USA, 2017

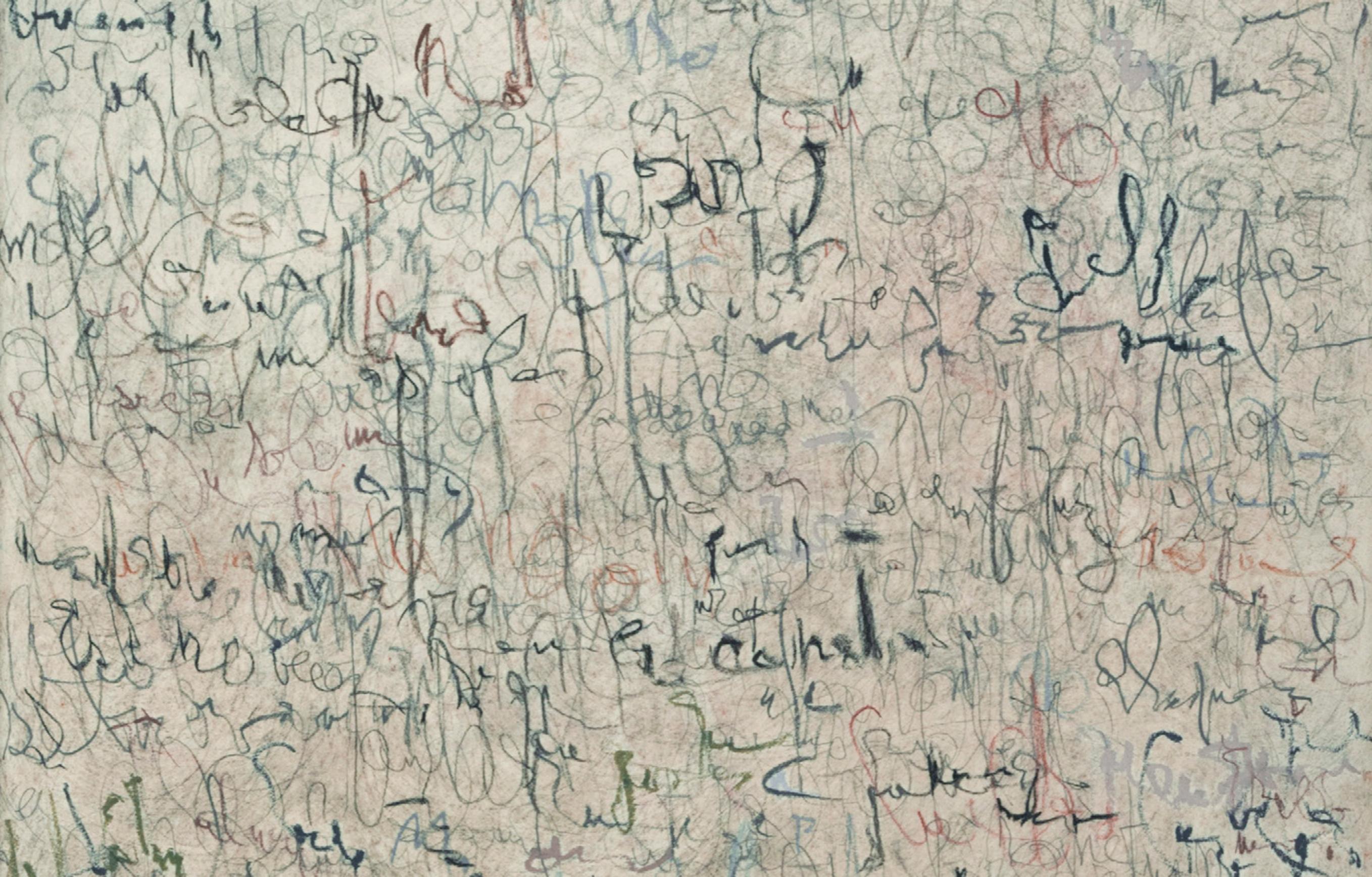
Leon Ferrari

Untitled, 1983

oil stick and pastel on hardboard

50 x 50 cm / 19.7 x 19.7 in





Lucia Koch

Born 1966 in Porto Alegre, Brazil, where she lives and works

Lucia Koch investigates issues of light and spatiality through installations, interventions, photographs, and videos, in a constant dialogue with architecture. Her works propose new ways of perceiving space by exploring the architectural potential of the place in which the viewers are inserted, reorienting their understanding of the built world. In the series *Fundos* and *Amostras de Arquitetura*, both developed since the beginning of the 2000s, Koch explores these possibilities using the background of cardboard packaging, boxes and bags.

a selection of permanent collections

Musée d'art contemporain de Lyon (MAC Lyon), Lyon, France

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2019

Sesc Pompeia, São Paulo/SP, Brazil, 2018

Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil, 2018

Open Spaces Kansas City Arts Experience, Kansas/MI, USA, 2018

Lucia Koch

Catfood, 2017

pigment print on cotton paper

233 x 112,4 x 2,5 cm / 91.7 x 44.3 x 1 in





marco maggi

Born 1957 in Montevideo, Uruguay | Lives and works between New York, USA, and Montevideo

The presence of paper and its intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since establishing his career in the 1990s, Maggi wittily and delicately encourages his audience to slow down, look carefully at his works, and mindfully observe the modern life that surrounds them. Placing a strong emphasis on the language of drawing, the artist often relies on graphite pencil and precision knives to make meticulous lines and incisions on paper surfaces, engaging as well with other commonplace materials such as, self-adhesive paper, aluminum foil and acrylic sheets, in critiques of the prevalence of technology and the intense flow of visual stimuli in contemporary society.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland

Solomon R. Guggenheim Museum, New York/NY, USA

The Museum of Modern Art (MoMA), New York/NY, USA

Whitney Museum of American Art, New York/NY, USA

a selection of recent shows

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2018

Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro/RJ, Brazil, 2018

Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina, 2018

Nasher Sculpture Center, Dallas/TX, USA, 2017-18

I BienalSur, Museo de la Universidad Nacional de Tres de Febrero (MUNTREF), Buenos Aires, Argentina, 2017



Marco Maggi

1 tile 4 tiles, 2008

lápiz sobre cerâmica

17,8 x 50,1 cm / 7 x 19.7 in



raul mourão

Born 1967 in Rio de Janeiro, Brazil | Lives and works between Rio de Janeiro and New York, USA

Inspired by his urban surroundings of the city of Rio de Janeiro, Raul Mourão combines fragments of urban construction and abstract forms in his mobile sculptures, drawings, videos, and performances. Using meticulous, seemingly architectural drawings as his starting point, he creates minimalist abstract sculptures and assemblages that focus on the tension between the raw chaos of the city and its controlled geometry, incorporating metal railings, security systems, fences, and objects reminiscent of trolleys and stalls in his works. Since 2010, the artist has been working on kinetic sculptures comprising of simple geometric forms and structures, made out of modular forms. In many ways, his new production method combines the violence implicit in his previous works with a formalist preoccupation with structural balance.

a selection of permanent collections

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói/RJ, Brazil

Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil

a selection of recent shows

Museu da República, Rio de Janeiro/RJ, Brazil, 2018

Villa Aymoré Galeria, Rio de Janeiro/RJ, Brazil, 2018

Sesc Belenzinho, São Paulo/SP, Brazil, 2018

Centro Cultural Fiesp, São Paulo/SP, Brazil, 2017-18

Frestas – Trienal de Artes, Sesc Sorocaba, Sorocaba/SP, Brazil, 2017

Raul Mourão

Cubo/Vaso # 3, 2018

corten steel

145 x 80 x 80 cm / 57.1 x 31.5 x 31.5 in





tomie ohtake

B. 1931 in Kyoto, Japan | D. 2015 in São Paulo, Brazil

Turning to art-making late into her long life, Tomie Ohtake is celebrated for her abstract paintings, prints, and sculptures, through which she explores color, texture, and form with precision and depth. She is among the leading Brazilian abstract artists, with an art institute, the Instituto Tomie Ohtake, São Paulo, founded in her honor. She began her career focusing on painting, investigating rich and varied juxtapositions of lines, shapes, and passages of color and their effects on the viewer. In the 1970s, she added sculpture to her body of work. Ranging from delicate, linear forms to large-scale public works, her sculptures are derived from her paintings, their shapes three-dimensional echoes of those found in her canvases. Ohtake's output is characterized both by methodical repetition and unending experimentation with the fundamental elements—color, composition, and form—that comprise abstraction.

a selection of permanent collections

Colección Patricia Phelps de Cisneros (CPPC), Caracas/DC, Venezuela
M+ Museum for Visual Culture, Hong Kong, China
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil
Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil
Tate Modern, London, UK

a selection of recent shows

Fundação Iberê Camargo (FIC), Porto Alegre/RS, Brazil, 2019
CAIXA Cultural Brasília, Brasília/DF, Brazil, 2018
Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil, 2018
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2018

Tomie Ohtake
Untitled, 1976
oil paint on canvas
100 x 100 cm / 39.4 x 39.4 in





Tomie 70

vik muniz

Born 1961 in São Paulo, Brazil | Lives and works in New York USA

Vik Muniz is a renowned Brazilian artist and photographer. Initially a sculptor, Muniz grew interested with the photographic representations of his work, eventually focusing completely on photography. Primarily working in series, Muniz incorporates the use of quotidian objects such as diamonds, sugar, thread, chocolate syrup and garbage in his practice to create bold, ironic and often deceiving imagery, gleaned from the pages of pop culture and art history. His work has been met with wide acclaim, and has been exhibited worldwide. In 2010, Muniz was featured in the documentary film *Waste Land*, directed by Lucy Walker, which featured Muniz's work on one of the world's largest garbage dumps, Jardim Gramacho, on the outskirts of Rio de Janeiro. The film was nominated to the Academy Award for Best Documentary Feature at the 83rd Academy Awards.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland
Tate Gallery, London, UK
The J. Paul Getty Museum, Los Angeles/CA, USA
The Museum of Modern Art (MoMA), New York/NY, USA
Victoria and Albert Museum, London, UK
Whitney Museum of American Art, New York/NY, USA

a selection of recent shows

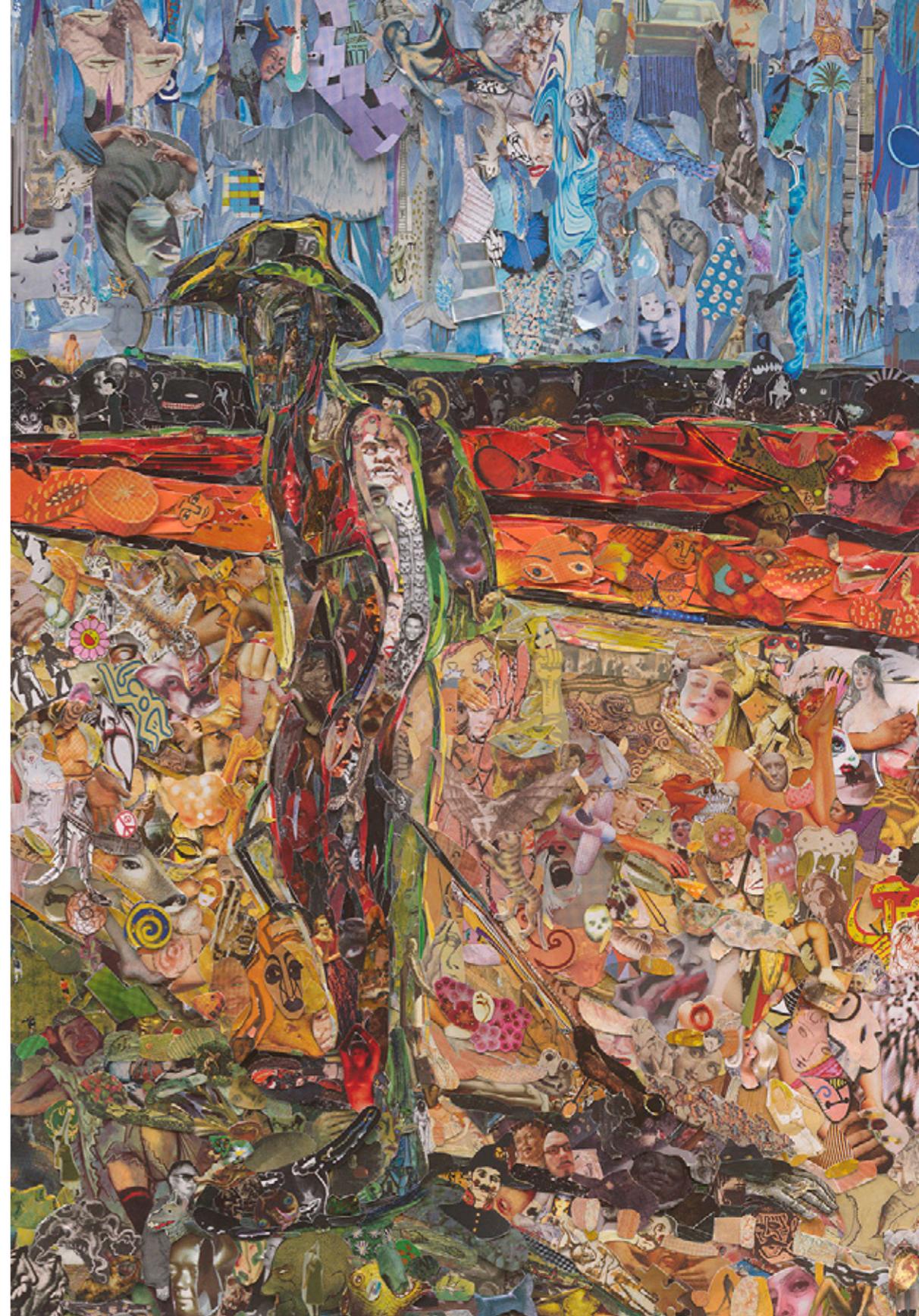
Capela Santa Ignez, Santos/SP, Brazil, 2018
Vincent van GoghHuis, Zundert, The Netherlands, 2018
Chrysler Museum of Art, Norfolk/VA, USA, 2018
Belvedere Museum Vienna, Vienna, Austria, 2018
Palazzo Cini, Venice, Italy, 2017
Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey, Mexico, 2017

Vik Muniz

Repro: Study for a Portrait of Van Gogh IV, after Francis Bacon, 2016

digital c print

146,7 x 101,6 cm / 57.75 x 40 in



Vik Muniz
Repro: *Painter on the Road to Tarascon, after Van Gogh*, 2016
digital C print
116,8 x 101,6 cm / 46 x 40 in





Vik Muniz
Handmade: *Mixed Feelings*, 2018
archival inkjet print
76,2 x 55,9 cm / 30 x 22 in



Vik Muniz
Handmade: After Rho I (working title), 2018
dye-sublimation print
109,2 x 175,3 cm / 43 x 69 in

xavier veilhan

Born 1963 in Lyon, France | Lives and works in Paris, France

Xavier Veilhan's multi-faceted body of work encompasses painting, sculpture, photography, installation, performance art, and film, as well as hybrids of these media. The artist merges traditional and contemporary techniques in an effort to provide continuity to art history, which he believes has no breaks. He sees himself as a classical artist who nonetheless hopes that modernity can be reinvented through new connections between disciplines. His portraits in sculpture are usually based on his acquaintances (family or friends) and establish dialogues between the presuppositions of classical sculpture and modern and contemporary art. He has produced public installations across the globe, in cities including Paris, New York, Shanghai, and Seoul. Among these is the permanent installation *Renzo Piano & Richard Rogers* (2013), placed in front of Centre Georges Pompidou, Paris, France. The artist presented a project entitled *Veilhan Versailles* at the Château de Versailles, France (2009), and represented France in the 57th Biennale di Venezia (2017).

a selection of permanent collections

Fondation Cartier pour l'art contemporain, Paris, France
Musée d'art contemporain de Lyon (MAC Lyon), Lyon, France
Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France

a selection of recent shows

Villa Aperta VIII, Villa Medici, Rome, Italy, 2018
Sesc 24 de Maio, São Paulo/SP, Brazil, 2018
Kunsthall Rotterdam, Rotterdam, Netherlands, 2018
Musée d'Art contemporain de Lyon (MAC Lyon), Lyon, France, 2018
57th Biennale di Venezia – French Pavilion, Venice, Italy, 2017

Xavier Veilhan
Nataša, 2018
birch plywood, varnish
110 x 33 x 34 cm / 43.3 x 13 x 13.4 in





abraham palatnik
alberto baraya
alexandre arrechea
alice miceli
angelo venosa
antonio dias
artur lescher
berna reale
brígida baltar
bruno dunley
cao guimarães
carlito carvalhosa
cristina canale
dan graham
daniel buren
daniel senise
eduardo coimbra
eduardo navarro
fabio miguez
hélío oiticica
isaac julien
josé patrício

julio le parc
karin lambrecht
laura vinci
león ferrari
lucia koch
marcelo silveira
marco maggi
marcos chaves
melanie smith
milton machado
not vital
o grivo
paul ramirez jonas
paulo bruscky
philippe decrauzat
raul mourão
rené francisco
sérgio sister
tomie ohtake
vik muniz
virginia de medeiros
xavier veilhan

são paulo
avenida europa 655
jardim europa 01449-001
são paulo sp brasil
t 55 (11) 2039 5454

rio de janeiro
rua redentor 241
ipanema 22421-030
rio de janeiro rj brasil
t 55 (21) 3591 0052

new york
22 east 69th street 3r
new york ny 10021 usa
t 1 (646) 678 3405