

galeria nara roesler

the armory show 2020

booth 902

march 5–8
new york city
pier 90 and pier 94

COVER Cristina Canale. *Afrodite*, 2019 [detail]

crisrina canale
raul mourão
vik muniz

Galeria Nara Roesler is pleased to participate in this year's edition of The Armory Show in New York. The booth will showcase works by Brazilian artists Cristina Canale, Raul Mourão, and Vik Muniz.

The presentation will consist in a variety of media including sculpture, painting, photography and collage in a booth that will seek to convey the artists' different understandings of iconography and illusion, and will highlight the multifaceted nature of the experience of Contemporary Brazilian Art.

cristina canale

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

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80,' her early works reveal the influence of the international context as painting resurfaced, especially impacted by German Neo-expressionism. Loaded with visual elements and thick layers of paint, her early paintings have material and textural characteristics that are reinforced by her use of contrasting and vivid colors.

In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, sometimes extracted from advertising photography. Her paintings result in elaborate compositions that blur the boundaries between figurative and abstract. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead 'images and the established genres of painting in a subjective manner, whilst believing in a singular experience.'

selected solo exhibitions and projects

- *Cabeças/Falantes*, Galeria Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Arredores e Rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Protagonista e Domingo*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2013)

selected group exhibitions

- *Ateliê de gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), São Paulo, Brazil (2015)
- 6th Bienal de Curitiba, Curitiba, Brazil (2011)
- 21st Bienal de São Paulo, São Paulo, Brazil (1991)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Sparkasse Oder-Spree, Frankfurt an der Oder, Germany



Cristina Canale's artistic education began in the 1980s at Parque Lage, in Rio de Janeiro. However, it was in the mid 1990s, when she traveled to Berlin, that the artist began to assert her singular style of painting, notably present in **Afrodite** (2019), **Cleo** (2019), **MED** (2018) and **Coisas do passado** (2019). Indeed, Canale's painting is characterized by figurative elements always on the verge of an impending dissolution into abstraction.

Cristina Canale
MED, 2018
acrylic and oil paint on canvas
170 x 200 cm/66.9 x 78.7 in

In curator Clarissa Diniz' words, 'in her paintings, it is mainly through color that these intensities are configured and negotiate space, density and movement among themselves. In the artist's production, from the outset it has been color (rather than the line or the planes) that has "dimensional power," founding pictorial arrangements that organize levels in the space, even though they do not behave in accordance with the planar preciseness of the Euclidean tradition.'



Cristina Canale
Afrodite, 2019
acrylic and oil on linen
100 x 90 cm/39.4 x 35.4 in





Cristina Canale
Cleo, 2019
acrylic and oil on linen
90 x 100 cm/35.4 x 39.4 in



With a unique use of color, her landscapes seem to portray a fluid, almost liquid-like world, while her portraits display uncircumscribed figures, uprooting the traditional settings of a defined subject and a subsidiary background. Ultimately, her iconography is featureless and somewhat non-hierarchical, and yet, the few recognizable elements that emerge in her compositions, between fields of color, anchor the work into our reality.



Cristina Canale
Coisas do passado, 2019
acrylic and oil paint on canvas
140 x 165 cm/55.1 x 65 in

raul mourão

Born in 1967 in Rio de Janeiro, Brazil, where he lives and works

Working across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that marked Rio's artistic scene in the 1990s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão's work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society as a means of stimulating thought on the matters of place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he started to investigate the visual symbology of architectonic safety devices in the urban landscape of Rio de Janeiro with structures such as window railings and security fences. This process resulted in a series titled *Grades*, which includes works in photography, video, sculptures, and installations. Since 2010, the artist has expanded his research on security systems while deconstructing visual structures present in these forbidding apparatuses, leading him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

selected solo exhibitions and projects

- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro da Escultura e Ecologia (MUBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Coleções no MUBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu Brasileiro da Escultura e Ecologia (MUBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- *Brasil, Beleza?!*, Museum Beelden Aan Zee, The Hague, The Netherlands (2016)
- Vancouver Biennale, International Pavilion, Vancouver, Canada (2014)

selected collections

- The Arizona State University (ASU) Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil.

As a result of almost a decade's worth of research on Rio de Janeiro's buildings' security fences, which physically separate Brazil's people, supposedly protecting some from others – shielding but also jailing, preserving but also fragmenting communities –, Raul Mourão developed an investigation into the idea of opposition. In the artist's words, 'we are living in a moment of opposition, of the good versus the bad, the poor versus the rich, the left versus the right – there is no middle ground'.

Raul Mourão
Mockups shelf Valendo # 04, 2019
corten steel
180 x 110 x 40 cm / 70.9 x 43.3 x 15.7 in







In his work, the artist has found fences, which are so common and intrinsic to the urban architecture of his hometown, to embody the fundamental aspects of these opposites. The works, which will be on view at The Armory Show, are deviations and re-adaptations of these fences, a re-interpretation of contemporary socio-political division, balanced so as to also instigate a contradicting feeling within us. They create a desire to touch and engage with the work, all while triggering an inevitable fear of their fragility.



Raul Mourão
4 beers (to Guto Lacaz), 2019
carbon steel with synthetic resin,
glass cup and bottles, mdf
46 x 50 x 25 cm/18.1 x 19.7 x 9.8 in



Raul Mourão chose to show these almost monumental sized sculptures – such as *Ice 15* (2020) and *X # 05* (2020), whose movement entice us to get close in the same way that they intimidate us – next to his smaller works, as a means of scaling his oeuvre. He believes his large sculptures, on the one hand, do not fit into human dimensions, they are not part of our everyday.

Raul Mourão
Gelo [Ice] # 15, 2020
corten steel
250 x 240 x 150 cm
98.4 x 94.5 x 59.1 in



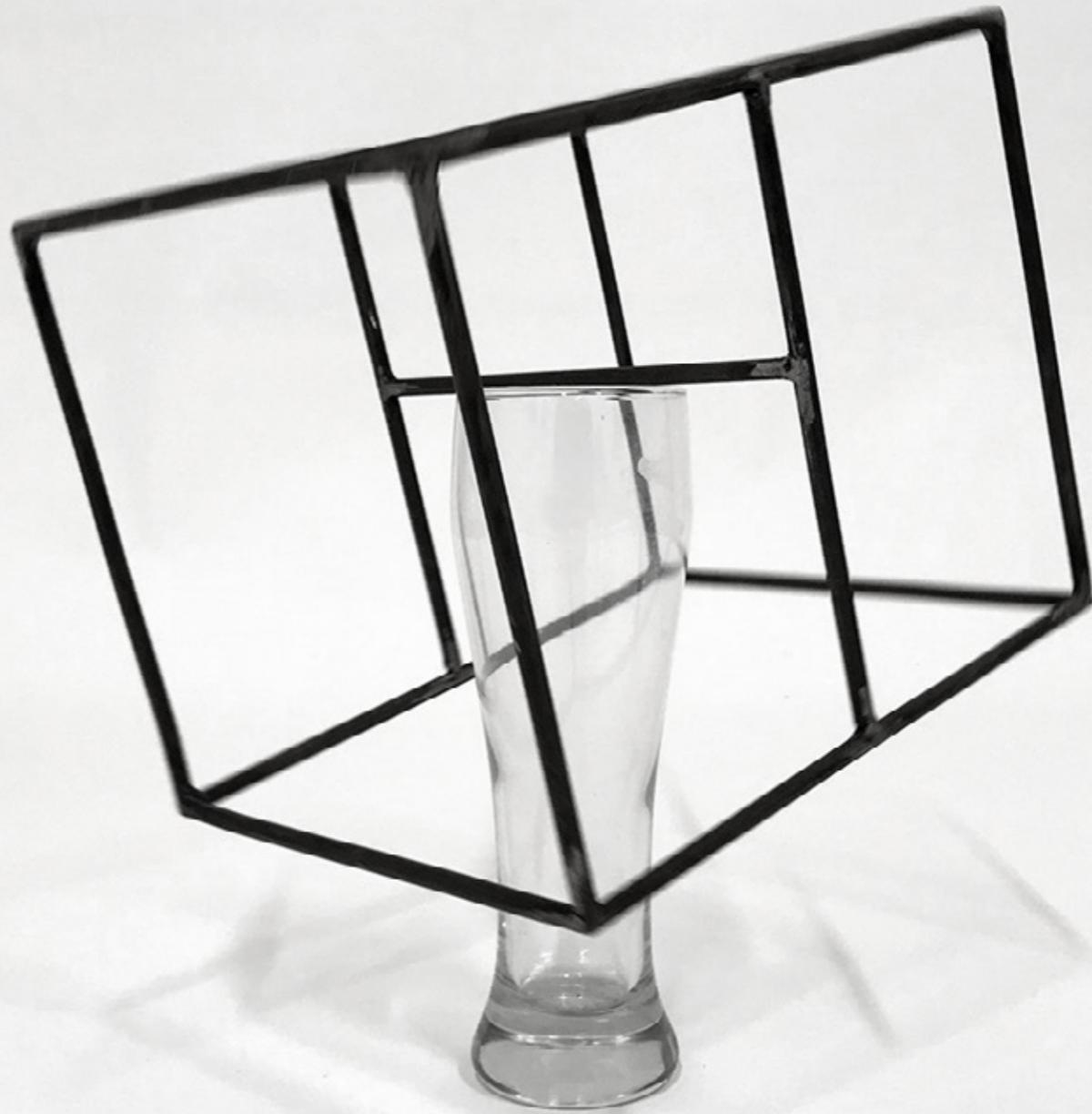


Raul Mourão
X # 05, 2020
corten steel
300 x 240 x 150 cm/118.1 x 94.5 x 59.1 in



On the other hand, his small pieces – a bottle of beer, of wine or a glass – intertwine his work with the mundane, since they are items that are within the proportions of the everyday. Thus, ***Glass*** (2017), ***Casco*** (2019), and ***Casa*** (2019), for example, infuse the ordinary with what he calls the toxic polarization of our era, also presenting an unsettling fragility as the very structure that sustains the glass could cause its shattering.

Casco, 2019
corten steel and bottle
38,5 x 50 x 15 cm



Raul Mourão
Copo [Glass], 2017
glass and steel
40 x 35 x 25 cm/15.7 x 13.8 x 9.8 in



Raul Mourão
Cidade and me (to Marcelo), 2019
carbon steel with synthetic resin and glass bottles
38,5 x 25 x 25 cm/15.2 x 9.8 x 9.8 in





Casa [House], 2019
carbon steel with synthetic resin and glass
42 x 25 x 20 cm

vik muniz

Born in 1961 in São Paulo, Brazil

Lives and works between Rio de Janeiro, Brazil, and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to "read" his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our "regard" and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice, Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

selected solo exhibitions and projects

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)

selected group exhibitions

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- *Lampedusa*, 56th Venice Biennale, Naval Environment of Venice, Italy (2015)
- 24th Bienal de São Paulo, Brazil (1998)

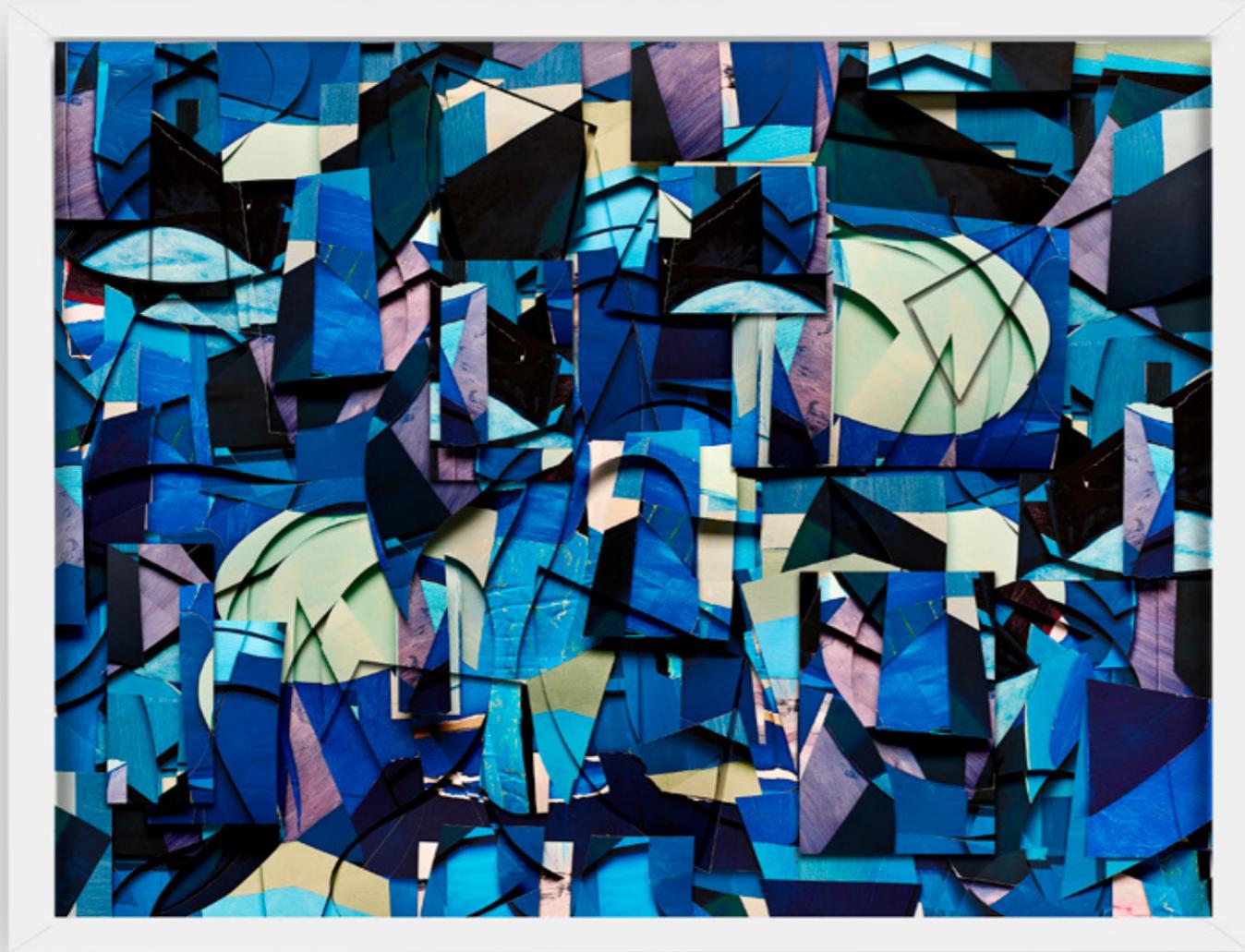
selected collections

- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- The Tate Gallery, London, UK

Vik Muniz' series *Surfaces* [Superfícies] embodies a new take on the artist's long-established technique of merging document and artwork in order to tear apart the paradigms that have traditionally polarized painting and photography. To cover a surface with any substance that modifies its appearance, meaning or value is an epistemological exercise that has been reserved exclusively for painters. With *Surfaces*, Vik Muniz appropriates and redefines this right in his own terms.

Vik Muniz
Superfícies: Retrato de um galã mexicano de meia-idade
Surfaces: Portrait of a Middle-aged Mexican Soap Opera Star, 2019
archival inkjet prints assembled in layers
152,4 x 109,2 cm/60 x 43 in



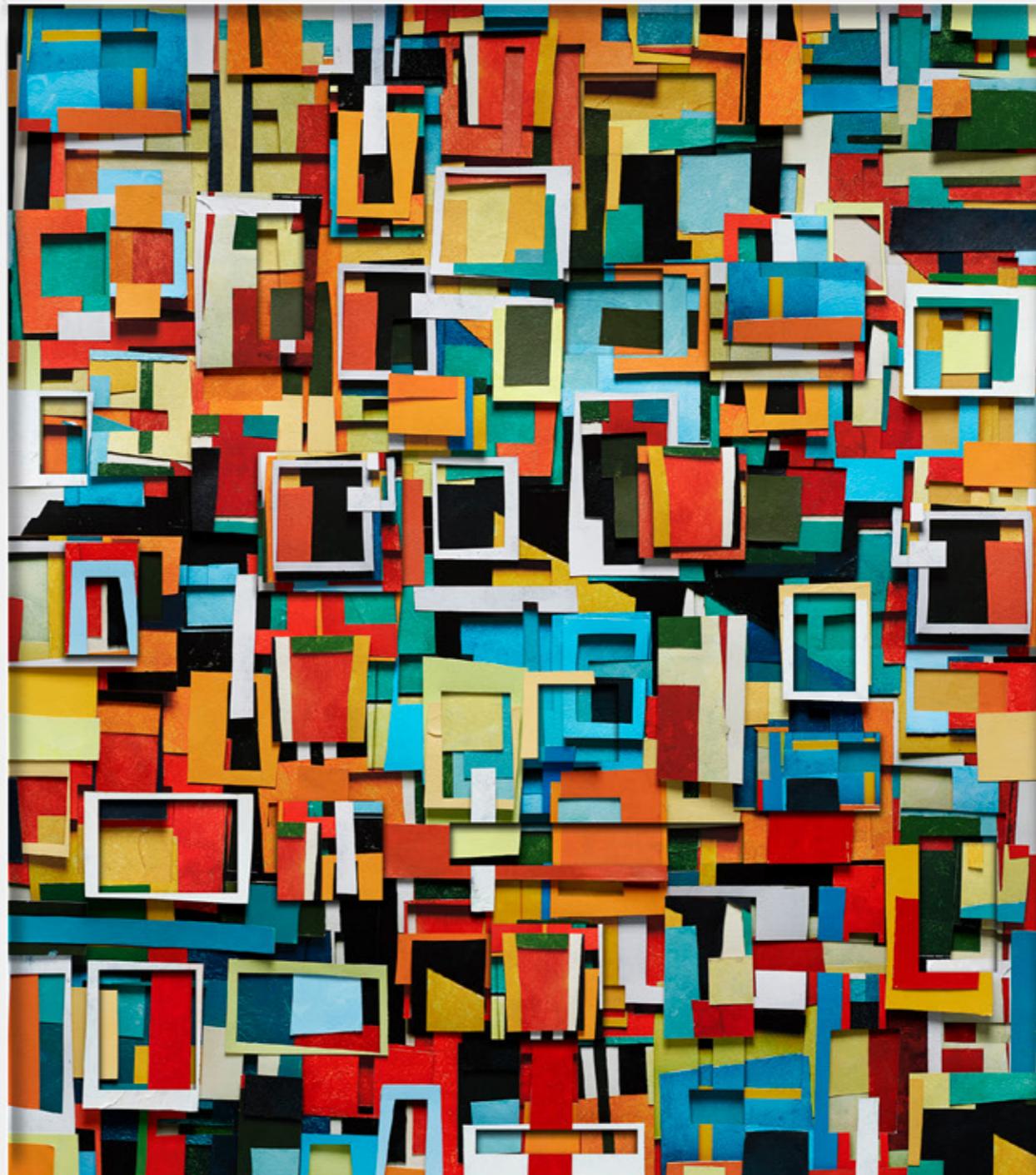


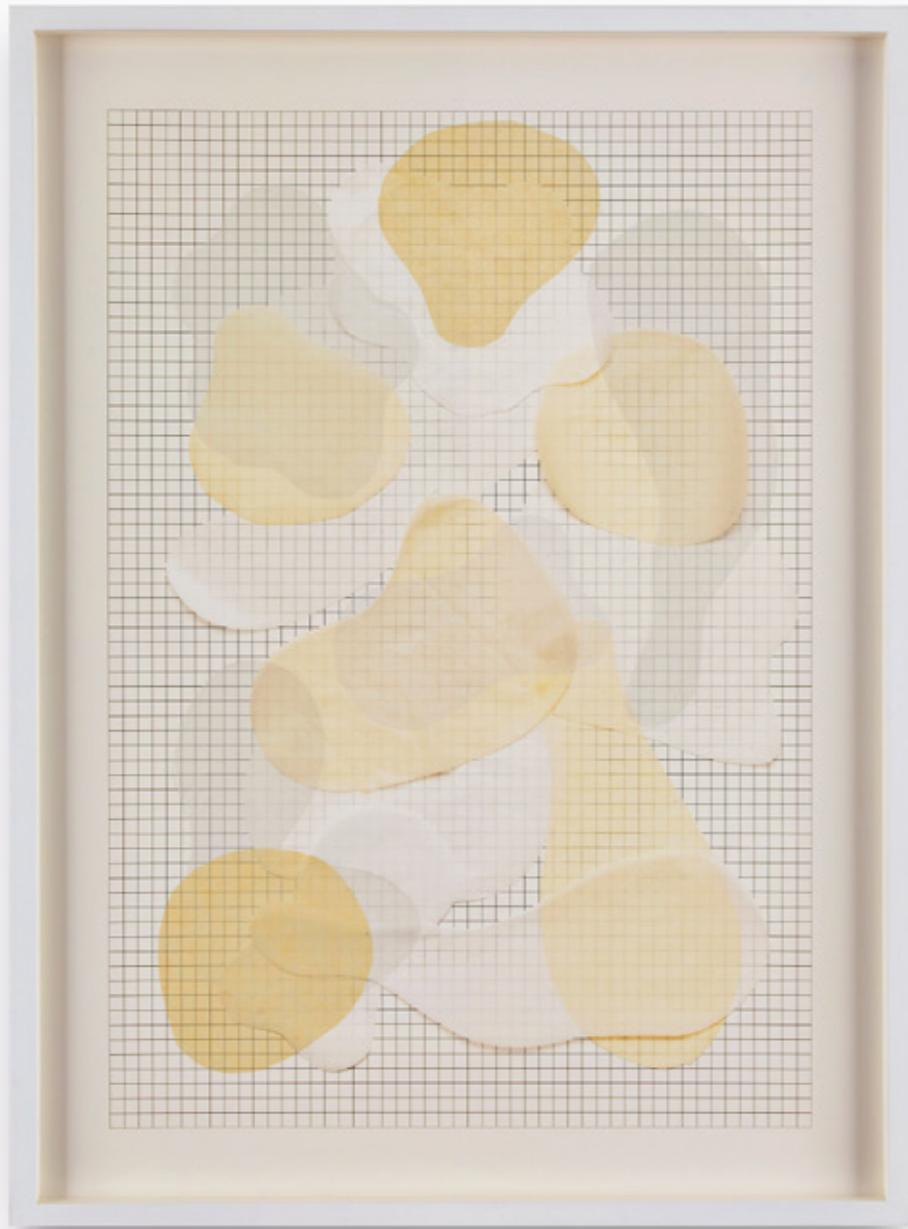
In contrast to the dimensional simulacrum of photography, modern painting has sought to achieve the most direct relationship between gaze and reality, attempting to abandon all referentialities. By mirroring itself in the absolute plane, painting has gradually become more of a concept, while photography still plays on a literal or interpretative representation of reality. In ***Surfaces: Blue Mess*** (2020) and ***Surfaces: Vidigal*** (2020), the artist uproots both ambitions – he begins by making an abstract painting which he then photographs, cuts and collates.

Vik Muniz
Superfícies: Bagunça azul
Surfaces: Blue Mess, 2020
archival inkjet prints assembled in layers
76,2 x 101,6 cm/30 x 40 in

By reconfiguring the image, Vik Muniz redefines photography as a vehicle for illusion – some shadows are physical, others are pictures of shadows, some superimpositions are tangible, others are mere images of painted layers. Ultimately, *Surfaces* coerces volume unto a painting that claimed to be absolute, while stripping photography of its candor – the image becomes a vehicle for illusion. This entropic negotiation between material loss and virtual gain encourages viewers to question their relationships with the physical experience of the work of art, and perhaps most importantly, imposes a challenge to the audience's cultural and perceptive expectations when it comes to visual art.

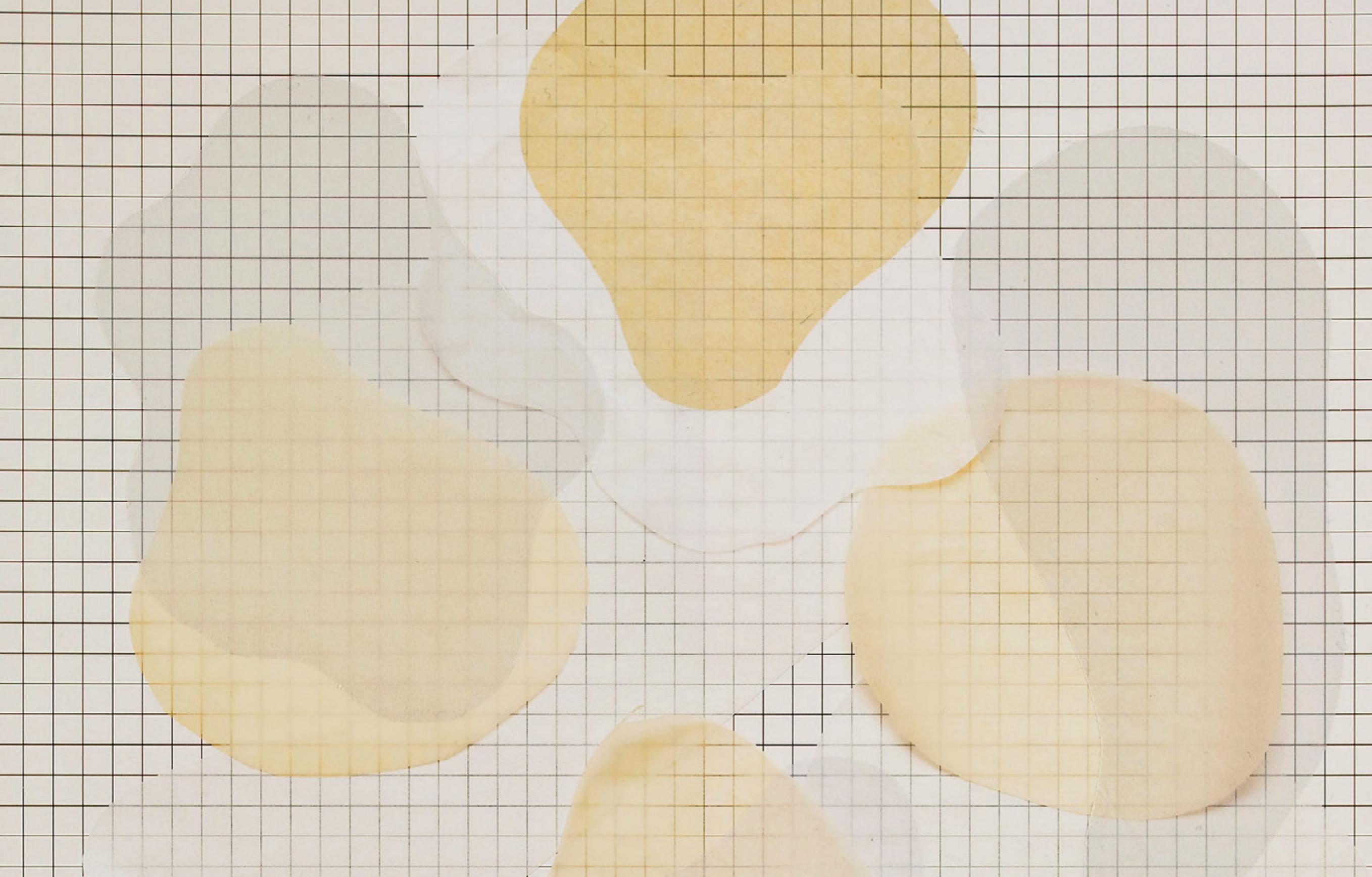
Vik Muniz
Superfícies: Vidigal/Surfaces: Vidigal, 2020
archival inkjet prints assembled in layers
121,9 x 109,2 cm / 48 x 43 in





Vik Muniz' *Handmade* series is another, more dated, example of the artist's longstanding investigation (almost three decades) in the field of perception. Faced with a hypermediatic universe, in which our senses and affections are replaced by images – the touch, the taste, the desire –, the artist seeks to remind us that we are facing imagery constructions that must always be interpreted. Thus, *Handmade* emerged as a provocation, challenging our ability to see and distinguish between the real and the copy.

Vik Muniz
Handmade: Graph Ghosts, 2016
mixed media
76,2 x 55,8 cm/30 x 22 in



Vik Muniz
**Handmade: Zigzag Cut
Rectangles (Wood)**, 2016
mixed media
76,2 x 55,8 cm/30 x 22 in





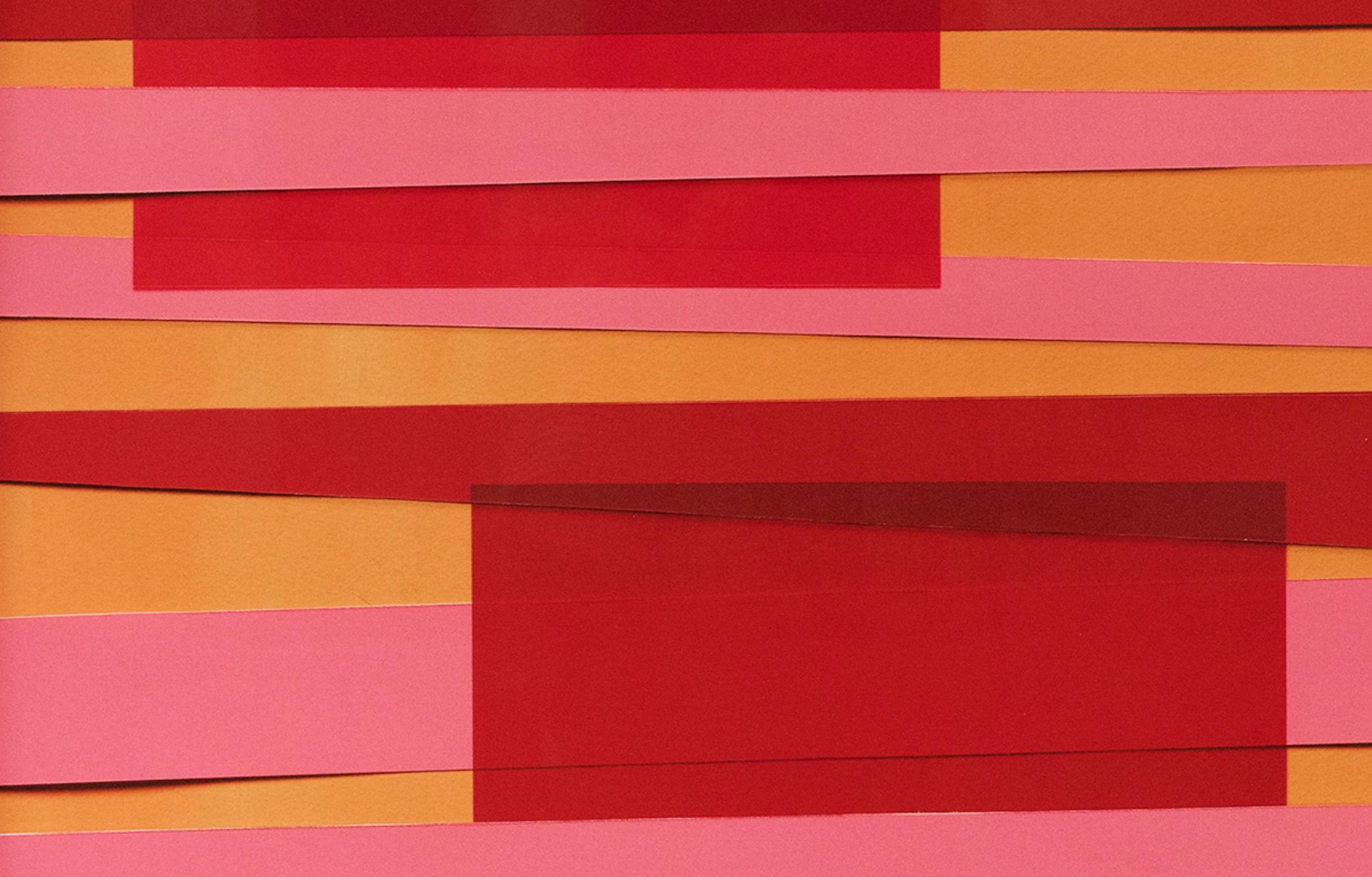
Vik Muniz
Handmade: Rabiscos, 2016
mixed media
76,2 x 55,8 cm/30 x 22 in

The crux of his investigation occurs in the artist's recurrent juxtaposition of actual handwork and printing, forcing the viewer to engage in an arduous exercise of discerning where the artist's manual intervention versus the copies are. Unlike his most recent series, *Surfaces*, the pieces do not begin with a painting, nor are they based on historical artworks, but are instead original confluences of image and object. Vik Muniz seems to transform everything into image, and yet by leaving a subtle vestige of his hands' passage, he throws the work into a field of ambiguity. The play on visual uncertainties triggers an internal questioning in the viewers, as they become forced to doubt the veracity of their perception.

It should be noted that, unlike many of the artist's other editioned works, each piece in this series is unique.

Vik Muniz
Handmade: Interaction of Colors 40, 2017
mixed media
76,2 x 55,8 cm/30 x 22 in







Vik Muniz
***Handmade: Crumpled Paper
Cut Circles (Wood)***, 2017
mixed media
76,2 x 55,8 cm/30 x 22 in





the armory show

booth 902

public hours

thursday, march 5 | 12–8 pm

friday, march 6 | 12–8 pm

saturday, march 7 | 12–7 pm

sunday, march 8 | 12–6 pm

the armory show 2020

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