

galeria

nara roesler

são paulo
rio de janeiro
new york
www.nararoesler.com.br
info@nararoesler.com.br

the armory show

march 2 - 5, 2017

booth 904

piers 92 & 94
new york ny usa

preview

march 1

premier | 11am - 3pm

VIP | 3 - 8pm

vernissage | 5 - 8pm

public dates

march 2/3 | 12 - 8pm

march 4 | 12 - 7pm

march 5 | 12 - 6pm

Alexandre Arrechea (b. 1970, Trinidad, Cuba) lives and works in New York and Miami. Arrechea was a founding member of the Cuban artist collective Los Carpinteros, his works employ visual metaphors for ongoing social inequality, cultural disenfranchisement, prohibition and networks of hierarchy. He deploys his conceptual ideas through large-scale sculptures and installations to critique surveillance and control. His recent project *Katrina Chair*, installed at the *Coachella Festival*, pays homage to the communities devastated by hurricane Katrina in 2005. His monumental projects, like *NOLIMITS* (2013) – ten sculptures of iconic NYC buildings that twist and bend like a malleable garden hose – deal with issues of accessibility and the qualities of public and private space.

Upcoming shows

Wild Noise

The Bronx Museum, New York, USA - group show

Feb 17 - July 3, 2017

Learning From Latin America: Art, Architecture, and Visions of Modernism

Los Angeles Municipal Art Gallery (Pacific Standard Time), Los Angeles, USA - group show

Sept, 2017 - Jan, 2018

Ongoing shows

Refazer

Galeria Nara Roesler, São Paulo, Brazil - solo show

Feb 4 - Mar 18, 2017

Recent shows

Los Carpinteros: Objeto Vital

CCBB, São Paulo, Brazil - group show

July 30 - Oct 12, 2016

The Map of Silence

Museo Nacional de Bellas Artes, Buenos Aires, Argentina - solo show

May 23 - July 22, 2016

Please [click here](#) for Alexandre Arrechea's portfolio



alexandre arrechea, **conspiracy**, 2007
wood and formic
221 x 43,2 x 81,3 cm



alexandre arrechea, **the weight of emptiness**, 2005
digital media
ed. 1/3 + 1 AP
02'01"

Artur Lescher (b. 1962, São Paulo, Brazil) lives and works in São Paulo. His work showcases the tangible qualities of objects and their interaction with architecture. His preference is for one-piece objects, suspended and subjected to the force of gravity, creating tension with the proportions of the space and object. Using different materials such as metal, stone, wood, brass and copper, he evokes familiar volumes and designs, but removes them from their usual function. Lescher gained recognition after participating in the *19th Bienal de São Paulo*, in 1987, in which he presented *Aerólitos* (Aerolites), a work consisting of two 11-meter-long balloons, one in the biennial pavilion and the other in an external area, which conversed with one another. In separating the window frames and windows of the building, with these balloons, Lescher revealed the allegedly neutral space of the building. He often draws inspiration from Modernist architects. In 2002, he created *Indoor Landscape* for the *25th Bienal de São Paulo*, comprising two regular-shaped modules set on the floor, one made of wood and the other made of tarpaulin and water, which create a space of attrition inside the building designed by Oscar Niemeyer. In 2013, he participated in *Projeto Octógono* at the Pinacoteca do Estado de São Paulo with *Inabsência* (In absence): an enormous dome descending from the atrium ceiling, which dialogued with the initial project of Ramos de Azevedo, the architect of the building constructed in 1905.

Recent shows

Desmedidas

Espaço Cultural do BNDES, Rio de Janeiro, Brazil - group show
Dec 14, 2016 - Feb 10, 2017

Everything You Are, I Am Not

MANA Contemporary, Jersey City, USA - group show
May 1 - Oct 8, 2016

Please [click here](#) for Artur Lescher's portfolio



artur lescher, **wall river**, 2016
stainless steel and galvanized steel
260 x 37 x 15 cm

Brígida Baltar (b. 1959, Rio de Janeiro) lives and works in Rio de Janeiro. Baltar began to develop her work in the 1990s, through small poetic gestures that took place around her home and studio. Biennials include the *25th Bienal de São Paulo* (2002); *The 17th Cerveira Biennial*, in Cerveira, Portugal (2013); *The Nature of things – Biennial of the Americas*, Denver, USA (2010); *Panorama de arte brasileira* (Museu de Arte Moderna de São Paulo, São Paulo, Brazil (2007) and the *5th Havana Biennial*, Cuba (1994). International exhibitions include: *Cruzamentos: Contemporary art in Brazil*, the Wexner Center for the Arts, Columbus, EUA (2014); *SAM Art Project*, Paris, France (2012); *The peripatetic school: itinerant drawing from Latin America*, Middlesbrough Institute of Modern Art, England, (2011); *Museo de Arte del Banco de la República*, Bogota, Colombia, (2012); and *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010). Her works are in many collections, including: *Colección Isabel y Agustín Coppel*, Mexico D.F., Mexico; *Museum of Contemporary Art*, Cleveland, USA; *Fundação Joaquim Nabuco*, Recife, Brazil; *Middlesbrough Institute of Modern Art*, Middlesbrough, England; *Museu de Arte Contemporânea da Universidade de São Paulo*, São Paulo, Brazil; *Museu de Arte Moderna do Rio de Janeiro*, Rio de Janeiro, Brazil; *Pinacoteca do Estado de São Paulo*, São Paulo, Brazil.

Recent shows

International Series: Contemporary Artists from Brazil

Turchin Center for The Visual Arts, Boone, USA - group show

July 01 - Dec 03, 2016

Irmãos

Galeria Nara Roesler, Rio de Janeiro, Brazil - solo show

Sept 27 - Nov 17, 2016

Please [click here](#) for Brígida Baltar's portfolio



brígida baltar, **o hematoma**, 2016
oil on porcelain
35 x 23,5 x 1 cm

Daniel Senise (b. 1955, Rio de Janeiro, Brazil), lives and works in Rio de Janeiro. His current painting practice revolves around balance and weight of space with the presence and absence of everyday objects. He often incorporates the corrugations of floors onto the canvas, iron dust, lead objects or fabrics. Some of his works feature densely worked surfaces while others have very thin layers of paint. In *Musée D'Orsay* (2014), Senise uses acrylic medium and residue on canvas glued onto aluminum to construct the gallery space of the Paris museum in shades of white and tan. Although the viewer cannot identify the paintings within the space, the architectural component of the white-cube style of displaying art shines through as a way of manipulating space and its interaction with art.

Upcoming shows

Daniel Senise

Galeria Nara Roesler, São Paulo, Brazil - solo show

Apr 4 - May 27, 2017

Recent shows

Cidade Jacaranda Pequenos Formatos: Dimensão e Escala

Cidade das Artes, Rio de Janeiro, Brazil - group show

Dec 10, 2016 - Jan 29, 2017

A Cor do Brasil

Museu de Arte do Rio, Rio de Janeiro, Brazil - group show

Aug 2, 2016 - Jan 15, 2017

Please [click here](#) for Daniel Senise's portfolio



daniel senise, **untitled**, 2016
acrylic mixed media on canvas and aluminum
150 x 250,3 x 5,5 cm



daniel senise, **untitled**, 2016
acrylic mixed media on canvas and aluminum
250 x 150 cm (each)

Eduardo Navarro (b. 1979, Buenos Aires, Argentina) lives and works in Buenos Aires, Argentina.

Navarro's artistic practice is research-focused; he delves into scientific, legal or spiritual studies in order to ground his performances. For his participatory, community-based projects, Navarro often collaborates with various specialists, from priests to mountain climbers to homeopaths. Navarro often invites participants to engage with the final products of his work while simultaneously documenting the process through photographs, drawings, maps and writings. In his recent work in New York City, entitled *We Who Spin Around You*, Navarro collaborated with two astrophysicists to explore issues related to our changing relationship with nature in the context of astronomy and solar studies. Participants in the performance were asked to wear custom-made bronze masks designed to help them safely view the sun, transforming it into a tiny dark green sphere, while listening to a lecture about the sun. Navarro's Oven Session Drawings were produced on tracing paper and painted with a sugar and water solution. This mixture darkens as the paper is later baked, forming figurative, domestic drawings. Also a part of the exhibition are the instruments used by the artist during his recent performance at Frieze New York | Projects: *Instructions from the Sky*. The performers followed the clouds with their instruments, which consisted of 5 mirrored discs and helmets, all reflectors or gatherers of information they used to receive instructions from the sky.

Upcoming shows and residencies

En El Ejercicio De Las Cosas, Casa de America, Madrid, Spain - group show

Feb 15 - Mar 27, 2017

32nd São Paulo Biennial - Itinerâncias, Palácio da Instrução, Cuiabá, Brazil - group show

May 9 - July 8, 2017

Artist in Residence, In Site Casa Gallina, Mexico City, Mexico

Feb - Mar, 2017

Recent shows

32nd São Paulo Biennial: Live uncertainty

Pavilhão da Bienal, São Paulo, Brazil - group show

Sept 7 - Dec 11, 2016

SeMA Biennale - Mediacity Seoul

Seoul Museum of Art, Seoul, South Korea - group show

Sept 1 - Nov 20, 2016

Please [click here](#) for Eduardo Navarro's portfolio



eduardo navarro, **lucid dreams**,
cloudy days, 2004/2008
pencil, glue, glitter and tinfoil
40 pieces of 21cm x 29cm (each)

Lucia Koch (b. 1966 in Porto Alegre, Brazil) lives and works in São Paulo, Brazil. Throughout her career she has become known for her interventions within existing architecture, either through her use of sculpture, photography, video or colored filters. Koch stages various architectural interventions in order to disrupt viewers' tendencies to focus on the content of a space over its architecture. To create this effect, she enacts a range of manipulations, adding light filters and translucent materials, altering skylights and facades, and pasting images of three-dimensional spaces to walls. These acts cumulatively create a tension between the interior and the exterior and challenge the limits of the particular spaces. Koch's work reflects her broader political concern with the habitability of generic, mass-produced structures. For Koch, space is a living thing that exists in time and is timeless. In *Fundos*, at the *Biennale de Lyon 2011*, Koch intervened with a monumental building. Halfway through the Biennale, the site was scheduled to be demolished so Koch ironically advertised the new development. At Gottenberg in 2005, Koch collaborated with the other artists on display to alter the natural light sources in the space to produce the ideal lighting conditions for her co-exhibitors. Koch is more recently working on printed silk. *Air Temperature* is a body of work using mathematical equations to reproduce various sunsets she has seen around the world in cities such as Porto Alegre, São Paulo, and Nagoya to name a few. The curtains transform a natural environment into an industrial aesthetic practice cataloguing her sunset archive.

Upcoming shows

Hercule Florence: Le Nouveau Robinson

Nouveau Musée National de Monaco, Monaco - group show

Mar 17 - Jun 11, 2017

Ongoing shows

Fundos

Studio X Rio, Rio de Janeiro, Brazil - solo show

Dec 3, 2016 - Mar 31, 2017

Recent shows

Brasil, Beleza!

Museum Beelden Aan Zee, Den Haag, Netherlands - group show

May 25 - Oct 3, 2016

Please [click here](#) for Lucia Koch's portfolio



lucia koch, **shoji**, 2016
wood, print on kozo paper and LED lamp
200 x 100 x 50 cm

Marcos Chaves (b. 1961 in Rio de Janeiro, Brazil) lives and works in Rio de Janeiro. Chaves began his artistic career in the early 1980s. A conceptual artist, Marcos Chaves creates photographs, videos, assemblages, and large-scale installations that transform neglected everyday experiences and materials into art objects. His parodic, light-hearted work uses humor to obscure a tragic and poetic sensibility. "Humor opens paths," he says. "Some-times you might laugh at something, but it may not be that funny. Humor might make us stop and think." Chaves superimposes text over photos, documents his own artistic interventions in photographs and video, and installs pre-existing non-art objects in artistic contexts in a manner reminiscent of Marcel Duchamp. In the *Academia* exhibition, Chaves created an open-air gym, with objects made from cement, iron pipes, wood and rods, that Rio de Janeiro residents could use in order to exercise. The title itself is a pun on the centrality of the samba and gyms in the everyday lives of Cariocas.

Upcoming shows

Marcos Chaves

Galeria Nara Roesler, New York, USA - solo show

Feb 28 - Apr 8, 2017

Ongoing shows

Rotative Repository of Latin American Video Art: Mono Canal

El Museo del Barrio, New York, USA - group show

Jan 1 - Apr 30, 2017

Recent shows

Em Polvorosa

Museu de Arte Moderna, Rio de Janeiro, Brazil - group show

July 30 - Feb 5, 2017

Please [click here](#) for Marcos Chaves' portfolio



marcos chaves, **o viajante sobre o rio de névoa**, 2016
digital print, mounted on methacrylate
ed. 1/5 + 2 AP
178 x 235 cm

Marco Maggi (b. 1957 in Montevideo, Uruguay) lives and works in Montevideo and New York. Maggi's primary focus is on drawing. This is significant due to the ways in which his work conducts dialogues across the complex terrain of contemporary practice while engaging with the ontology of drawing. He uses elements of drawing to show the inimical in today's hyper-accelerated world. In doing so, he attempts to demonstrate how the immateriality and materiality in drawings can be both trace and shadow. Most of the materials Maggi uses to make his small-scale drawings and delicate etchings are from household products, everyday commercial goods, and objects resembling architectural models and maquettes. Maggi states: "Process is my concept and my purpose, the work's origin and its goal." When viewed from a distance, Maggi's work conceals its complexity and intricacy; one must literally approach it to gain full comprehension. His work collapses the genre as the ground zero of drawing. His *Braille* series is composed of a large-scale raised alphabet, multiple marks on the surface of a drawing, and three-dimensional inscribed objects that cast shadows on the wall. The haptic visuality of the drawing unfolds as Maggi embraces Derridean thinking on drawing in and through blindness. For Reynolds Wrap (2008) Maggi engraved intricate, machinery-like patterns onto a roll of aluminum foil, while for Hotbed (2009) Maggi embedded tiny sculptures in a massive array of carved stacks of paper. At the *56th Venice Biennial* exhibition, representing Uruguay, Maggi's divided his *Global Myopia* project into two separate steps in his drawing practice: first, by cutting an alphabet of 10,000 elements during the course of 2014 in New York, and second, by using the pre-cut elements to write on the pavilion walls during the Spring of 2015.

Upcoming shows

Marco Maggi

Museu Brasileiro de Escultura, São Paulo, Brazil - solo show

May 27 - Oct, 2017

Recent shows

Artificial Realities

Courtauld Institute of Art, London, UK - group show

Jan 30 - June 30, 2016

Global Myopia

Uruguay Pavilion - 56th Venice Biennale, Venice, Italy

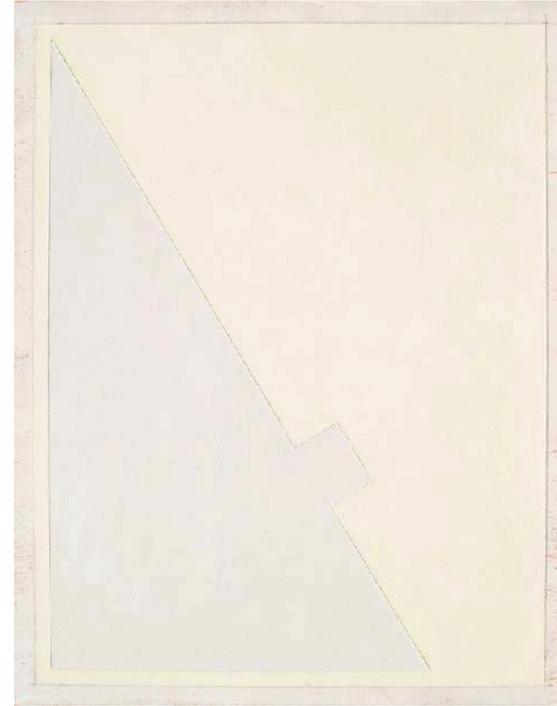
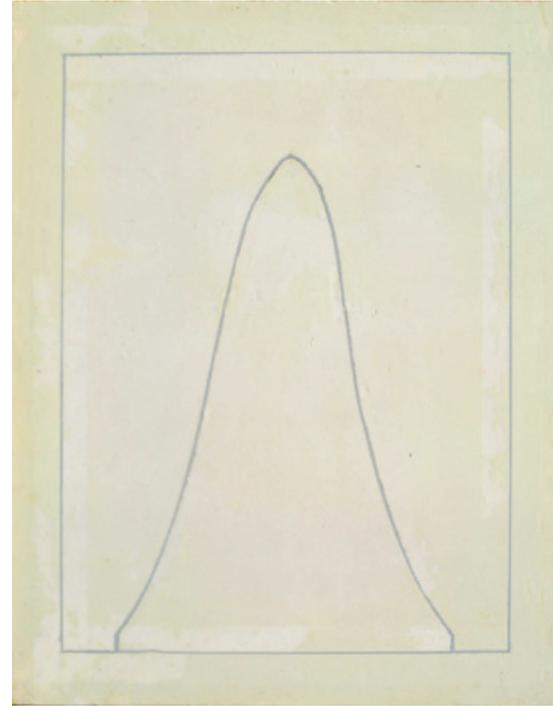
May 9 - Nov 22, 2015

Please [click here](#) for Marco Maggi's portfolio



marco maggi, **big data**, 2016
self adhesive alphabet on black museum board
150 x 100 cm

Melanie Smith (b. 1965, Poole, United Kingdom) lives and works in Mexico City, Mexico. Smith produces installations, videos, films, photographs and paintings that align with her interest in the legacies of modernism and post-avant-garde movements throughout Latin America, specifically with an eye towards Mexico City's infrastructure and population. *Spiral City* (2002) is a film responding to Robert Smithson's earth-work and related film *Spiral Jetty*. Whereas Smithson's film follows the movement of the artist along the in turning spiral, *Spiral City* plays off the counterpoint between Mexico City's grid and the upward movement of the camera as it flies in widening spirals. The film is a testament to a city that is subject to a crystalline-like erosion, whereby structures build upon each other and collapse, as well as being a haunting cartography of the future. The series also comprises several black and white photographs and a set of paintings. Together, they compose a document of an apparently limitless urban expansion, where the abstract contemplation of mass is inseparable from its social experience



Upcoming shows

Learning from Latin America: Art, Architecture and Visions of Modernism

Los Angeles Municipal Art Gallery (Pacific Standard Time), Los Angeles, USA - group show

Sept, 2017 - Jan, 2018

Recent shows

FEMSA Bienal

Monterrey, Mexico - group show

Oct 13, 2016 - Jan 22, 2017

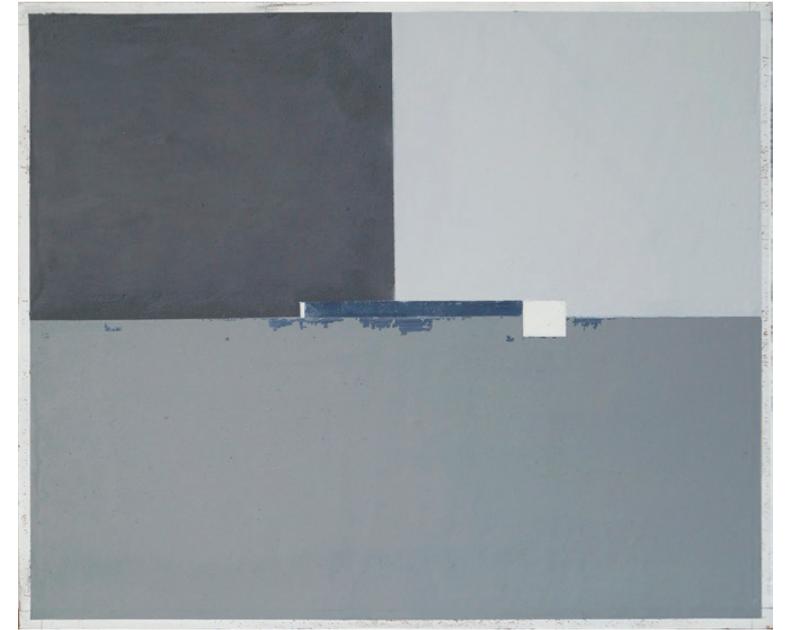
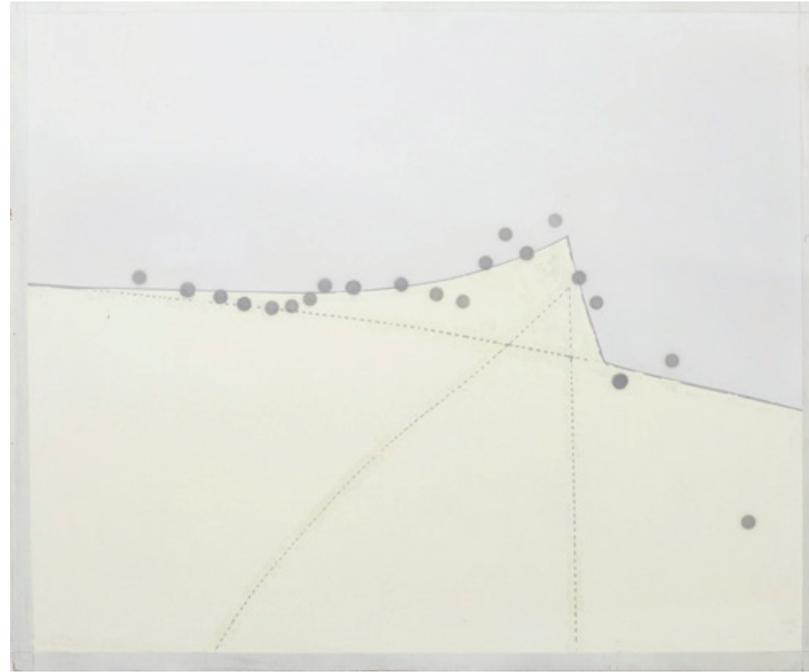
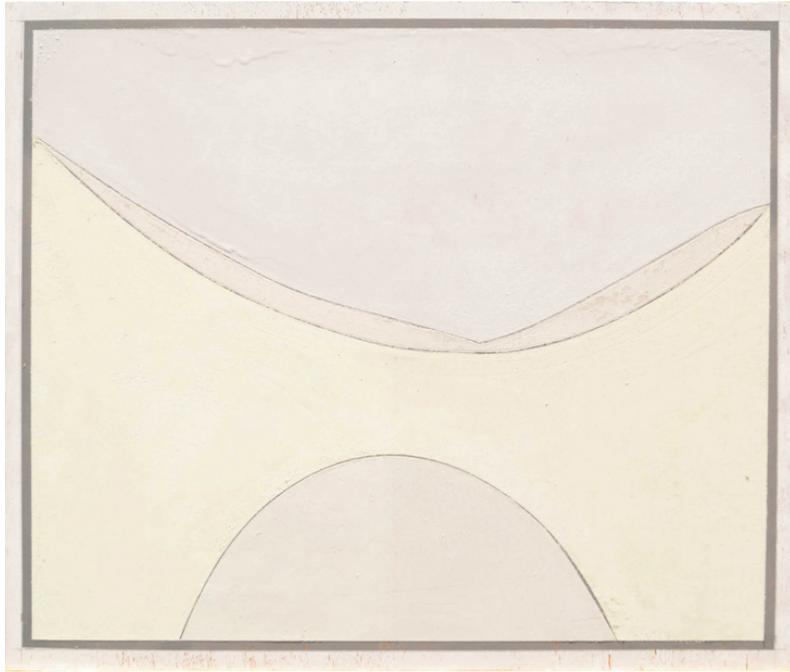
Please [click here](#) for Melanie Smith's portfolio

from left to right

melanie smith, **diagram 19**, 2015
acrylic enamel and encaustic on MDF
33 x 26 cm

melanie smith, **diagram 28**, 2015
acrylic enamel and encaustic on MDF
33 x 26 cm

melanie smith, **diagram 11**, 2015
oil and encaustic on canvas
40 x 28 cm



from left to right

melanie smith, **diagram 30**, 2015
oil and encaustic on MDF
35 x 42 cm

melanie smith, **diagram 24**, 2015
acrylic enamel and encaustic on MDF
35 x 42 cm

melanie smith, **diagram 45**, 2015
oil and encaustic on canvas
30 x 37 cm

Vik Muniz (b. 1961, São Paulo, Brazil) lives and works between Rio de Janeiro and New York. Muniz is distinguished as one of the most innovative and creative artists of the 21st century. Renowned for creating what he describes as photographic illusions, he works with a dizzying array of unconventional materials – including sugar, tomato sauce, diamonds, magazine clippings, chocolate syrup, dust and junk – to painstakingly create images before recording them with his camera. Vik Muniz began his artistic career upon arriving in New York in 1984, holding his first solo exhibition in 1988. He was originally trained as a sculptor, and his work began to take on its mature form with *The Best of Life*; he drew, from memory, pictures of Life magazine photographs included in the coffee table book *The Best of Life*, after losing the book in a move. He photographed his drawings and kept only the photographs, thereby establishing his signature working style. Muniz subsequently applied this methodology to works in the art history canon, reproducing Leonardo da Vinci's *Mona Lisa* as well as iconic photographs of Marlon Brando and Marilyn Monroe using chocolate syrup and replicating a Donald Judd sculpture by using dust taken from the Whitney Museum's halls and galleries. To make the series *Pictures of Garbage*, Muniz spent two years working with garbage pickers at Jardim Gramacho, an open-air dump site near Rio. He photographed several of the pickers as subjects of classical portraits, with the background details supplied by the garbage they scavenged. This effort was captured in the documentary *Waste Land*, which was nominated for an Academy Award. His resulting photographs often quote iconic images from popular culture and the history of art while defying easy classification and playfully engaging the viewer's process of perception.

In his more recent work, he utilizes electron microscopes and manipulates microorganisms to unveil both the familiar and the strange in spaces that are typically inaccessible to the human eye.

Upcoming shows

Afterglow: Pictures of Ruin

Palazzo Cini, Venice, Italy - solo show

Apr 21 - Nov 15, 2017

Recent shows

A Retrospective

Sidney and Lois Eskenazi Museum of Art, Indiana University, Bloomington, USA - solo show

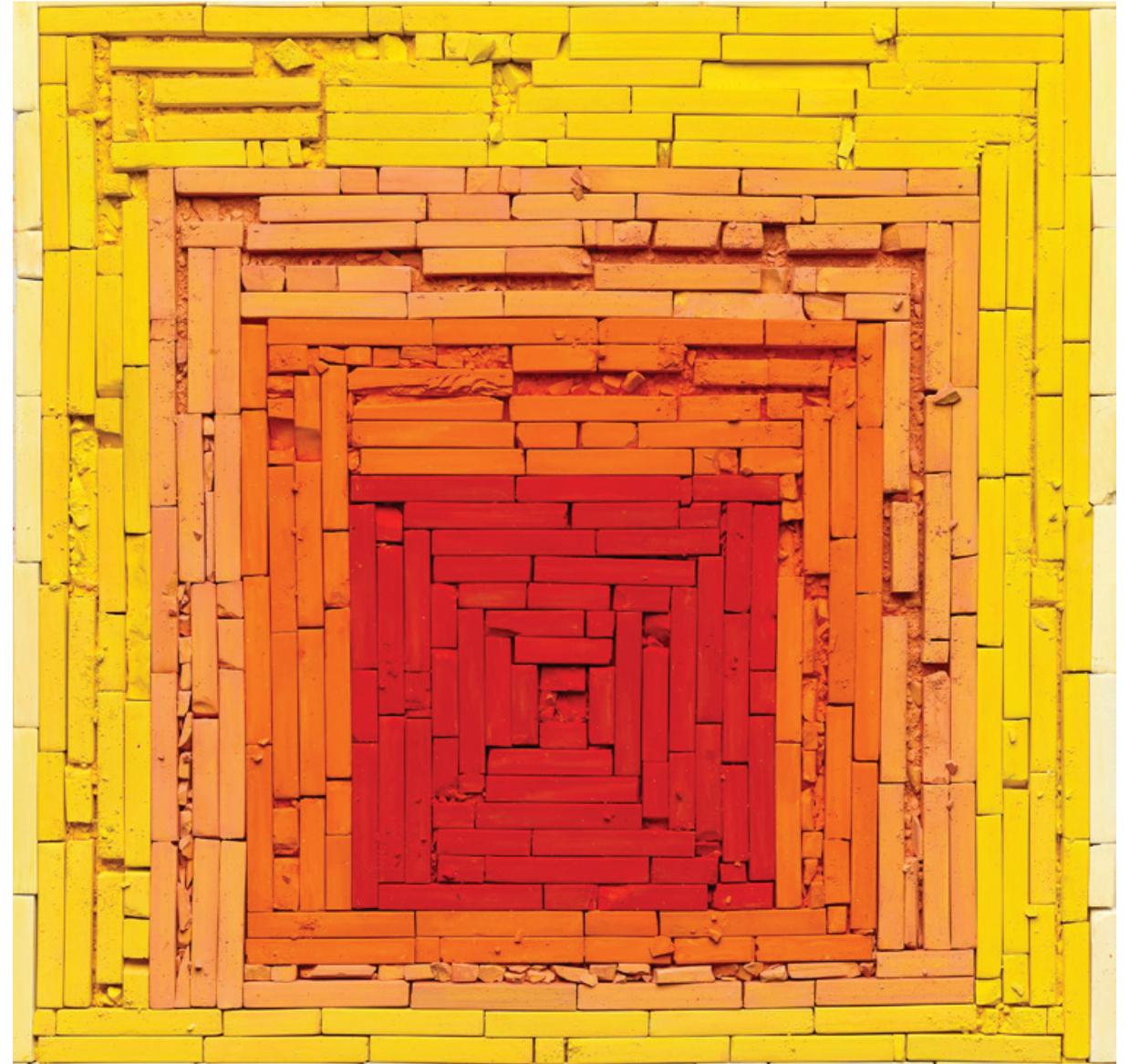
Oct 1 - Feb 5, 2017

Handmade

Galeria Nara Roesler, São Paulo, Brazil - solo show

Sept 3 - Nov 5, 2016

Please [click here](#) for Vik Muniz's portfolio



vik muniz, **metachrome: homage to the square: glow, after joseph albers**, 2016
acrylic enamel and encaustic on MDF
ed. AP 2/4
160 x 160 cm

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and Latin American 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.

