

galeria

nara roesler

são paulo  
rio de janeiro  
new york  
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## proyetosLA

september 20 - october 28, 2017

### opening weekend

september 16-18, 2017

### VIP private opening

sat > september 16

1667North Main Street  
Los Angeles, CA 90012

### public opening

sun > september 17 - 12pm to 5pm  
mon > september 18 - 11am to 6pm

### post opening weekend

september 20 - october 28, 2017

### weekly hours:

wed - sat > 11am - 7pm  
sun > 11am - 5pm

**Galeria Nara Roesler** is thrilled to announce their participation in the inaugural iteration of **proyectosLA**, the exciting new pop-up project bringing together 20 galleries from Latin America that will debut September 16 and run through October 29, 2017, timed to the opening of **Pacific Standard Time's LA/LA: A Celebration Beyond Borders**. Galeria Nara Roesler will present a selection of work by their celebrated artists such as Paulo Bruscky's *Connexion* [Conexão] (2013), Julio Le Parc's *Continuel Moble Orange* (2017), Antonio Dias' untitled oil on canvas from 1986, Tomie Ohtake's untitled acrylic on canvas from 1987, and a selection of embroidery works and work on paper by Brídiga Baltar, in an innovatively curated exhibition space within a converted warehouse located in Downtown Los Angeles.

The works presented by Galeria Nara Roesler in proyectosLA have been selected to compliment the gallery's represented artists in Pacific Standard Time exhibitions such as Paulo Bruscky, Abraham Palatnik, Julio Le Parc, Antonio Dias, Alexandre Arrechea, Lucia Koch, Hélio Oiticica, and Melanie Smith.

The exhibitions include:

**Xerografia: Copyart Brazil, 1970–1990s**

University Galleries, University of San Diego

Curated by Erin Aldana

September 15–December 16, 2017

Participating Galeria Nara Roesler Artist: Paulo Bruscky

**Kinesthesia: Latin American Kinetic Art, 1954–1969**

Palm Springs Art Museum

Curated by Dan Cameron

August 26, 2017–January 15, 2018

Participating Galeria Nara Roesler Artists: Abraham Palatnik, Julio Le Parc

**Learning from Latin American: Art, Architecture, and Visions of Modernism**

Los Angeles Municipal Art Gallery

Curated by Clara M. Kim

September 10, 2017–January 27, 2018

Participating Galeria Nara Roesler Artists: Alexandre Arrechea, Lucia Koch, Melanie Smith

**Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros**

The J. Paul Getty Museum

September 16, 2017–February 11, 2018

Participating Galeria Nara Roesler Artist: Hélio Oiticica

**Memories of Underdevelopment**

Museum of Contemporary Art San Diego

Curated by Julieta González

September 17, 2017–January 7, 2018

Participating Galeria Nara Roesler Artists: Hélio Oiticica, Antonio Dias

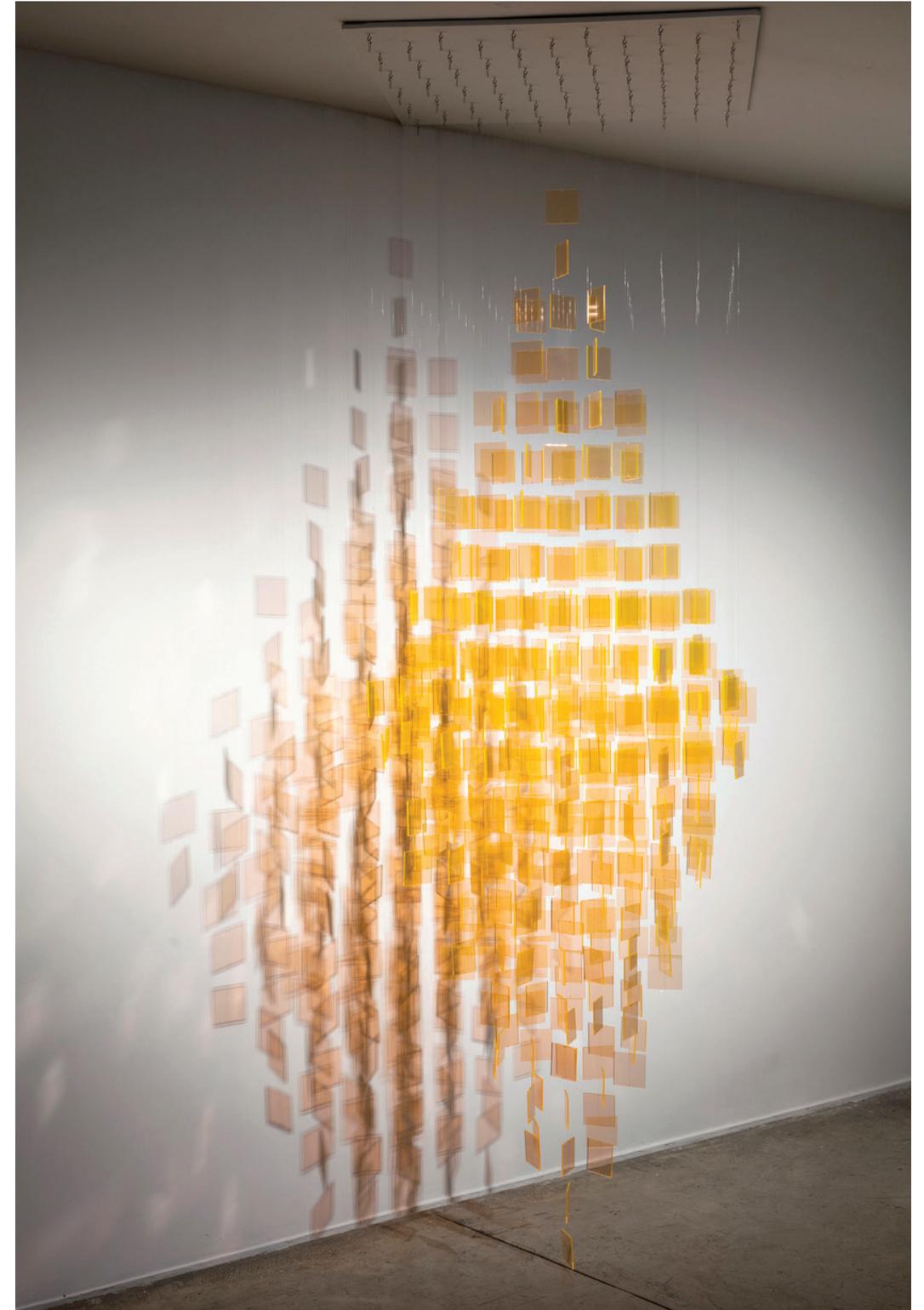
Julio Le Parc

***Continuel Mobile Orange***, 2017

wood, acrylic and nylon

256 x 80 x 80 cm

**Julio Le Parc** (b. 1928, Mendoza, Argentina) currently lives and works in Cachan, France. He presents to the viewer a playful and demystified vision for art and society through his perceptually illusory paintings, sculptures, and installations. Le Parc interplays color, light, shadow, and movement, composed to make forms appear to move, solid structures to dematerialize, and light itself seem plastic. As co-founder of the Groupe de Recherche d'Art Visuel (GRAV), he worked to break down the boundaries between art and the participation of viewers which contributed directly to his renowned kinetic sculptures and light environments. From 1960, however, he began to develop a series of distinctive works that made use of 'skimming' light: these objects, usually constructed with a lateral source of white light which was reflected and broken up by polished metal surfaces, combined a high degree of intensity with a subtle expression of continuous movement, this practice has taken different forms into his recent works of the Le Mobile series. Le Parc's participation in the May 1968 Paris uprising and union rallies led to his expulsion from France for a period of a year. Upon his return to Paris, Le Parc became an important conduit between activist Latin American artists and the Paris art scene.



Tomie Ohtake  
**Untitled**, 1987  
acrylic on canvas  
150 x 150 cm

**Tomie Ohtake** (Kyoto, Japão, 1931 - São Paulo, Brazil, 2015) is best known for her combination of geometric and organic shapes in primary colors, although later in life she became a reputed sculptor and printmaker. 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 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed four years later by her participation in the São Paulo Biennial in 1961. In the 1970's, she added sculpture to her body of work. Ranging from delicate, linear forms to large-scale public pieces, 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.



Paulo Bruscky  
**Connection [Conexão]**, 2013  
suitcase, collage  
34 x 54 x 18 cm

**Paulo Bruscky** (b. 1949, Recife, Brazil), lives and works in Recife. A pioneer of Xerox art, mail, and fax art, Paulo Bruscky emerged on the Brazilian art scene in the late 1960s, one of the nation's darkest periods of state political oppression. Despite the harsh political climate, he resisted authoritarian structures, staging happenings and interventions and pushing the boundaries of experimentation through the employment of humor and wordplay. As he himself states, he never asked the government for permission to make his art, even when this led to imprisonment; and although many of his projects won important competitions, they almost always were censored. Known for his active involvement in the international mail art movement and for the dynamic relationships he forged with international artists, including those in the Fluxus and Gutai movements, Bruscky has always been an artist in communication with the world. From the early urban interventions challenging the role of art within an authoritarian military government, to highly experimental works using medical, communication and reproduction technologies, Bruscky occupies a formidable place in Brazilian art history.



Antonio Dias  
**Untitled**, 1986  
oil on canvas  
120 x 120cm

**Antonio Dias** (b.1944, Campina Grande, Paraíba) works and lives in Rio de Janeiro and Milan. With productions that straddle the boundaries of painting, installation, photography, artist book, video, and other techniques, Antonio Dias is described by the critic and curator Paulo Herkenhoff as “the main link between the neo-concretists and the artists of the 1970s: between Hélio Oiticica and Cildo Meireles, Lygia Clark and Tunga, the non-objects and Waltercio Caldas, and not far from Ivens Machado and Iole de Freitas, or even those who worked alongside Meireles in the 1960s, such as Barrio, Raimundo Colares, and Antonio Manuel. Dias spices up the presence of the word, in-between conceptual art and the tradition of concrete poetry.” A native of Paraíba State, Antonio Dias first became involved in the artistic universe as soon as he settled in Rio de Janeiro, in the late 1950s, when he studied engraving under Oswaldo Goeldi (1895–1961). The year 1966 saw a stronger trend of conceptual artwork, such as *The Illustration of Art* series. Later on, he created pieces which were presented as self-portraits, such as *The Art of Transference* (1972) and *A Fly in My Movie* (1974–76). In his work, audience participation is at times intensely called for, as in the 1968 installation *Faça você mesmo: território liberdade*, featured in the 29th São Paulo Biennial, in 2010.



Brígida Baltar  
*Os hematomas*, 2016  
embroidery on fabric  
74 x 42 cm

**Brígida Baltar** (b. 1959, Rio de Janeiro) lives and works in Rio de Janeiro. The work of Brígida Baltar straddles the boundaries between sculpture, installation, object, and, to a certain extent, drawing and performance, as it involves, in the words of curator Lisette Lagnado, "a fabulation process [which] alludes to the comeback of a preindustrial, childlike, primitive narrative." Brígida Baltar began to develop her work in the 1990s, through small poetic gestures that took place around her home and studio, located in Botafogo, a borough in the south side of Rio de Janeiro. In 2005, before permanently moving from her house, Baltar gathered and carried with her large amounts of fine dust from those hard clay bricks, to later employ as materials in her subsequent works. These resulted in drawings of the mountains and forests of Rio de Janeiro which, for the fact that they were made with dust from bricks from the house in which she lived, are more the affirmation of a collective living place, than accurate descriptions of terrain elevations and wooded areas. Rather than being merely natural elements in drawings, Baltar's works come together to suggest an intimate space.



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abraham palatnik  
alberto baraya  
alice miceli  
alexandre arrechea  
angelo venosa  
antonio dias  
artur lescher  
berna reale  
brígida baltar  
bruno dunley  
cao guimarães  
carlito carvalhosa  
cristina canale  
daniel buren  
daniel senise  
eduardo coimbra  
eduardo navarro  
fabio miguez  
hélio oiticica  
isaac julien  
josé patricio  
julio le parc  
karin lambrecht  
laura vinci  
lucia koch  
marcelo silveira  
marco maggi  
marcos chaves  
melanie smith  
milton machado  
not vital  
o grívo  
paul ramirez jonas  
paulo bruscky  
raul mourão  
rené francisco  
rodolpho parigi  
sérgio sister  
tomie ohtake  
vik muniz  
virginia de medeiros  
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.

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