

galeria

nara roesler

são paulo
rio de janeiro
new york
www.nararoesler.art
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Art Basel Miami Beach

december 7 - 10, 2017

booth B10

miami beach convention center

1901 Convention Center Drive
Miami Beach, FL 33139
USA

private day

wednesday, dec 6, 2017

vernissage

thursday, dec 7, 2017

open to the public

december 7 | 3 - 8pm
december 8-9 | 12 - 8pm
december 10 | 12 - 6pm

main booth

abraham palatnik

antonio dias

artur lescher

daniel buren

julio le parc

leon ferrari

tomie ohtake

vik muniz

xavier veilhan

other artists available

berna reale

brígida baltar

bruno dunley

carlito carvalhosa

cristina canale

daniel senise

fábio miguez

hélío oiticica

isaac julien

karin lambrecht

lygia clark

lygia pape

marco maggi

mira schendel

paulo bruscky

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

Brazilian, b. 1928 in Natal, Brazil | Based in Rio de Janeiro, Brazil

Abraham Palatnik's mastery of technology, mobility and light led to the groundbreaking understanding of the visual phenomena and turned him into the founder of the Op Art movement in Brazil. Originally trained as a painter, his experience of working with psychiatric patients and fascination towards their unique views concerning the meaning of art drove the artist to move away from the conventions of painting and towards abstraction and technology in the 1940s. The first result of this research, the Kinechromatic Device, was a motorized light sculpture which cast a play of light and shadow into space, exhibited in the first São Paulo Biennial (1951). His Kinetic work was met with exceptional critical acclaim, as were his consequent compositions, which used materials such as wood, cardboard and glass. The artist has since participated in eight editions of the São Paulo Biennials (1951-1963) as well as the 32nd Venice Biennial (1964). After over 60 years of practice, Palatnik continues to investigate questions of movement, time and perception itself, humbly affirming that the artist's role is to "discipline the perception of chaos". Palatnik is currently featured in Pacific Standard Time's group show "Kinesthesia" as well as the collective show "Delirious" on view at the Met Breuer through January 14th, 2018.

Abraham Palatnik

Kinetic object KK-07, 1966 / 2007

wood, formica, metal, acrylic,
magnets and motor

46.9 x 13.8 x 13.8 in



ongoing exhibitions:

Pacific Standard Time: LA/LA, Palm Springs, USA - group show
"Kinesthesia"

curated by Dan Cameron

October 1, 2017 - February 18, 2018

Met Breuer

Delirious | Art at the Limits of Reason - group Show

September 13, 2017 - January 14, 2018

recent:

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

"The Illusive Eye"

curated by Jorge Daniel Veneciano

Feb 3 - May 21, 2016

Frieze New York Spotlight 2016, New York, USA - solo show

curated by clara m. kim

May 5 - May 8, 2016

Bienal do Mercosul, Porto Alegre, Brazil - group show

"Mensagem de Uma Nova America"

Oct 23 - Nov 22, 2015

Centro Cultural Banco do Brasil, Sao Paulo, Brazil - solo show

"A reinvencao da Pintura"

April 23 - July 14, 2013



Abraham Palatnik
Untitled, 1989
progressive relief on
duplex paperboard and wood
32.9 x 29.9 in

Artur Lescher

Brazilian, b. 1962 in São Paulo, Brazil | Based in São Paulo, Brazil

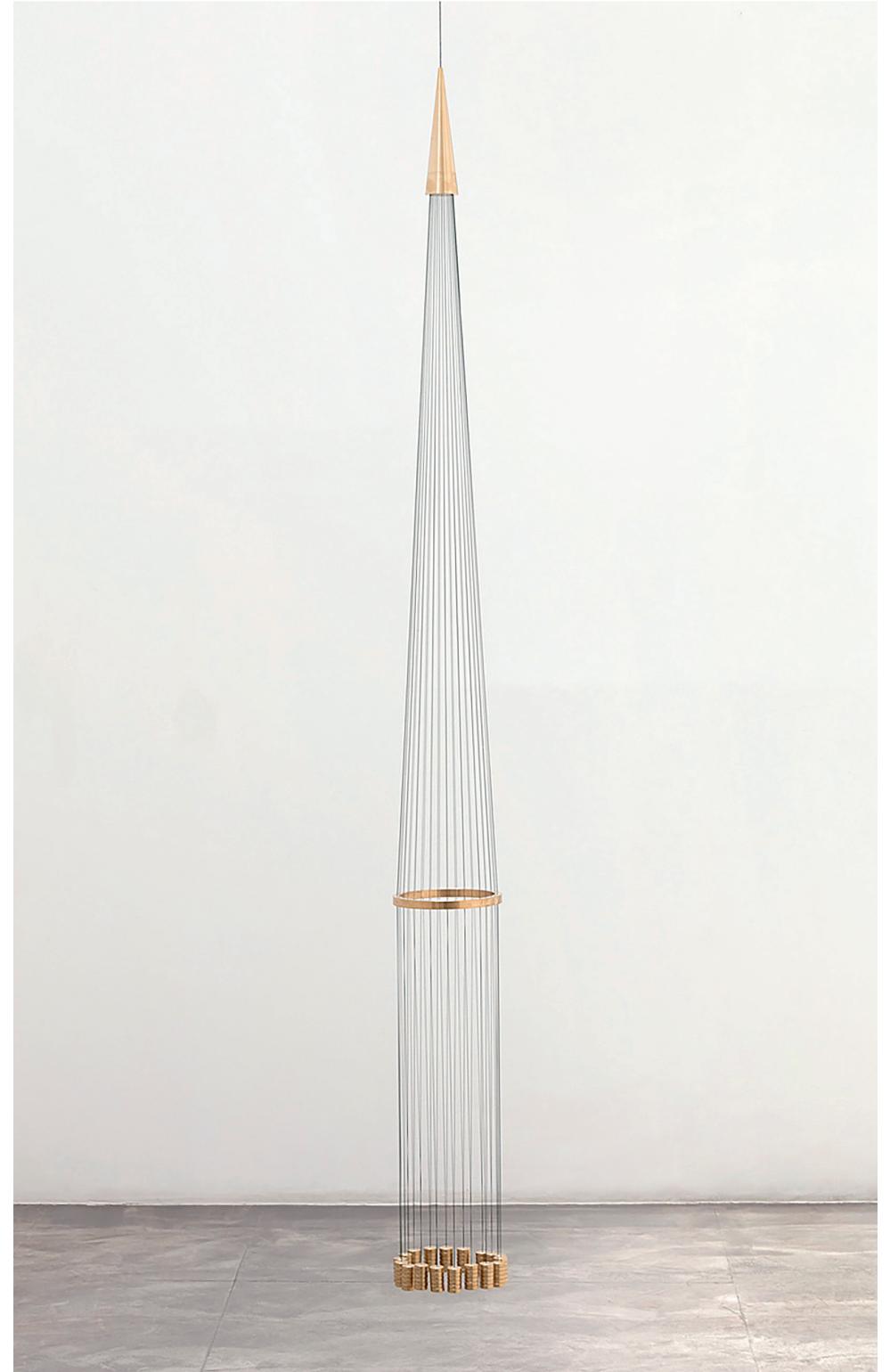
Artur Lescher's work showcases the tangible qualities of objects and their interaction with architecture. His preference for one-piece volumes, suspended and subjected to the force of gravity creates a unique tension between the proportions of the space and the object. At the core of all his work is a focus on perceived boundaries, between for example, reality and its representation. This is further intensified by the use of materials such as metal, stone, wood, brass and copper, which have been removed from their usual functions and rearranged as a product of the artist's vision. In addition, Lescher's work is strongly linked to industrial processes, reaching extreme refinement and rigor, his production's purpose goes beyond form and opens space for myth and the imagination. Lescher gained recognition after participating in the 19th Bienal de São Paulo (1987). He was also featured in the 2002 edition of the Biennial and the 2005 Mercosul Biennial. One of the leading figures in Brazilian abstract art, Lescher has featured solo exhibitions in Latin America, Europe and the United States including two exhibitions at the Tomie Ohtake Institute in São Paulo (2006) and, more recently, a solo exhibition at the Palais d'Iéna in Paris (2017).

Artur Lescher

Infinito Simples [Simple Infinity], 1979

brass and multifilament line

86, 6 x ø 0,06 in



recent exhibitions:

CESE, Palais d'Éléna, Paris, France – solo show

“Porticus”

Curated by Matthieu Poirier

17-25 October, 2017

Caixa Cultural, São Paulo, Brazil – group show

“Fronteiras, limites, interseções entre a arte e o design”

May 27 – July 30, 2017

Instituto Itaú Cultural, São Paulo, Brazil – group show

“Modos de ver o Brasil: Itaú Cultural 30 anos”

May 25 – August 13, 2017

Espaço Cultural do BNDES, Rio de Janeiro, Brazil – group show

“Desmedidas”

December 14, 2016-February 10, 2017



Artur Lescher

Segula, 2016

brass ed 3/5 + 2 PA

86,6 x ø 5,9 in

Artur Lescher

Lilla, 2017

brass ed 2/5 + 2AP

66.9 x 4.7 in

Daniel Buren

French, b. 1938 in Boulogne-Billancourt, France | Based in Boulogne-Billancourt, France

Daniel Buren rose to prominence as a leading name in conceptual field in the 1960s, and remains thus until this day. The artist is best known for using regular, contrasting maxi stripes to integrate visual surfaces and architectural spaces, notably historical, landmark architecture. Buren is internationally recognized for his contribution to Conceptual Art as a founding member of the BMPT group (comprised of Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni), in which he abandoned the idea of painting as object and dismissed the importance of authorship. Using pre-fabricated, alternating white and colored vertical stripes on unconventional supports and space—ranging from doorways to billboards to the courtyard of the Palais Royal in Paris—he challenged conventional notions of where art can be seen and how it can be understood. Buren's work has been the subject of major exhibitions at the Palais des Beaux-Arts, Brussels, Belgium (2016); the Solomon R Guggenheim Museum, New York City, NY, USA (2005) and the Centre Pompidou, Paris, France (2002). Recent solo exhibitions include Museo - Espacio, Aguascalientes, Mexico (2016); Baltic Centre for Contemporary Art, Gateshead, UK (2014); Musée d'Art Moderne et Contemporain, Strasbourg, France (2014); and the Centre Pompidou-Metz, France (2013). Buren has exhibited in the Venice Biennale, Italy more than ten times and was awarded the Golden Lion for his French Pavilion in 1986. That same year, he produced his first and most controversial public commission, The Two Plateaux, for the main courtyard of the Palais-Royal in Paris, France. In 2007, he received the Praemium Imperiale for Painting from Japan. Most recently, he was selected for the site specific Monumenta 2012 commission at the Grand Palais in Paris, France. Buren's 1994 installation The Arches, permanent work in situ, is on view at the Southampton City Art Gallery, and in May 2017, he launched another permanent installation in the UK - Diamonds and Circles, works in situ - at Tottenham Court Road station in London, commissioned by Art on the Underground.



Daniel Buren

Photo-souvenir: Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2017

wood, glue, lacquer, and vinyl adhesive

78.7 x 78.7 in

ongoing exhibitions:

Centre Pompidou Málaga, Málaga, Spain

“Proyecciones/Retroproyecciones. Trabajos in Situ. 2017”

October 25 2017 - January 14 2018

Museo de Arte Moderno de Bogotá, Bogotá, Colombia

“Daniel Buren”

August 9 2017 - January 7 2018

London Underground, Tottenham Court Road Station

“Diamonds and Circles”

Permanent Commission

recent:

The M Building, Miami, USA - solo show

“Daniel Buren/Miami”

December 3 - November 30, 2016

Foundation Louis Vuitton, Paris, France - Installation “Observatory of light”, work in situ

May 11, 2016

Hunter College, CUNY, New York, USA - Installation Skywalk

March 24 - Sept, 2016

Bozar - Beaux Arts, Bruxelles, Belgium - solo show “Une Fresque”

February 19 - May 22, 2016

Daniel Senise

Brazilian, b. 1955 in Rio de Janeiro, Brazil | Based in Rio de Janeiro.

Daniel Senise's 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.

ongoing exhibitions:

SESC Sorocaba, Sorocaba, Brazil - group show
"Frestas - Trienal de Artes"
Aug 12 - Dec 3, 2017

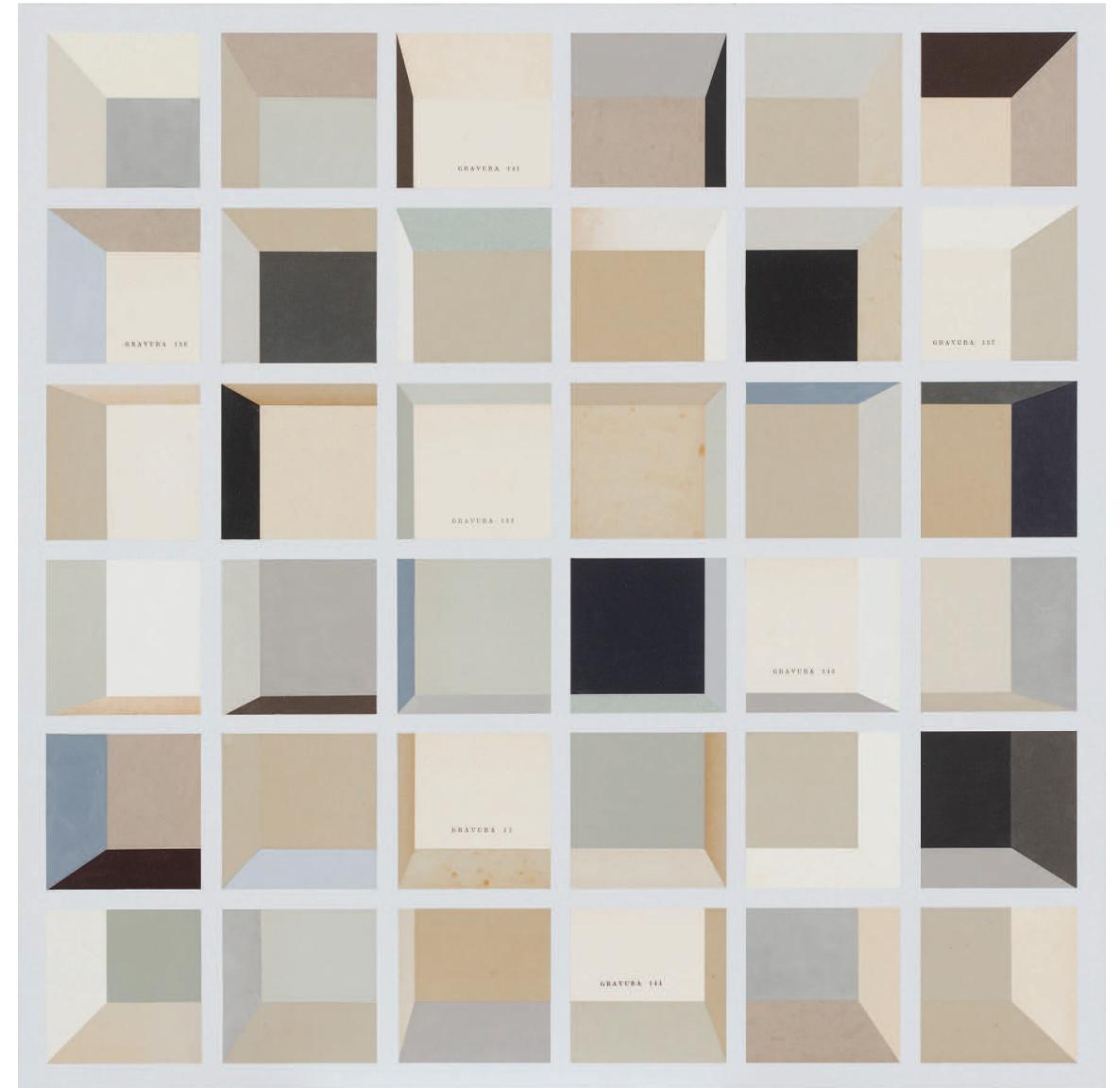
recent:

Galeria Nara Roesler, New York, USA - solo show
"Daniel Senise: Printed Matter"
Sept 19 - Oct 20, 2017

Museu Oscar Niemeyer, Curitiba, Brazil - group show
"Na oração, que desaterra... a terra, - Em honra ao sagrado"
June 2 - Aug 27, 2017

Instituto Itaú Cultural, Sao Paulo, Brazil - group show
"Modos de ver o Brasil: Itaú Cultural 30 Anos"
May 25 - Aug 8, 2017

Galeria Nara Roesler, Sao Paulo, Brazil - solo show
"Daniel Senise"
April 4 - May 27, 2017

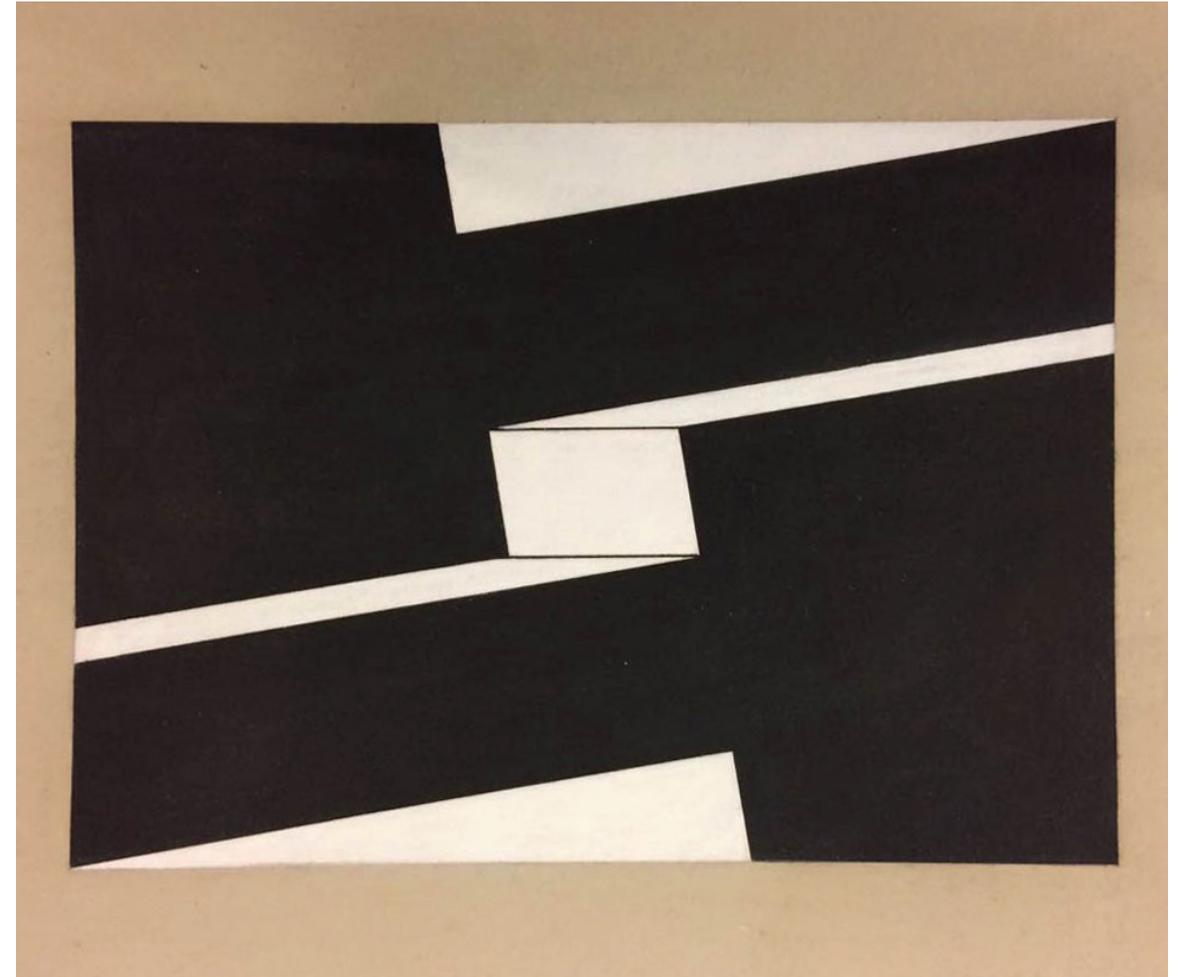


Daniel Senise
Gravura, 2016
art book pages on aluminum
29.3 x 29.3 x 1.6 in

Helio Oiticica

b. Rio de Janeiro, Brazil | 1937-1980

On the forefront of the neo-concretism movement, Hélio Oiticica is one of the most innovative artists of the 20th century, having revolutionized the idea of interactive art in conjunction with aiding in the development of Latin American art and culture. Oiticica defined experimental trends that were manifested in art circles all over the West, at times anticipating their reach to Europe and the United States. Oiticica's *Metaesquemas* (1957-8), painted in gouache on cardboard, are grids of rectangular or rhomboidal shapes in variations of blue, red, and black; the shapes often appear to mirror each other bilaterally, but on closer inspection conform to more complex patterns. He also produced three-dimensional works, often crude painted boxes suspended in space and painted in warm hues of red, yellow, and orange. Oiticica's *Parangoles* (1964-8), multicolored versions of carnival costumes, were the product of time spent living among the inhabitants of favelas in Rio de Janeiro. He and his younger brother Cesar studied under Ivan Serpa and were associated with Serpa's Grupo Frente.



Hélio Oiticica
Metaesquema 234, 1958
gouache on paper
11.8 x 15.7 in

upcoming exhibitions:

Garage Museum of Contemporary Art, Moscow, Russia - group show

“The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America”

March 03 - September 05, 2018

ongoing:

Institute of Contemporary Art, Miami, USA - group show

“The Everywhere Studio”

December 1, 2017 - February 26, 2018

Museum of Modern Art in Warsaw, Poland

“The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America”

November 17, 2017 - February 18, 2018

The Met Breuer - group show

Delirious Art at the Limits of Reason 1950-1980

September 13, 2017 - January 14, 2018

Pinacoteca do Estado de São Paulo, São Paulo, Brazil - group show

Vanguarda Brasileira dos anos 1960 - Coleção Roger Wright

August 27, 2016 - August 26, 2019

recent:

Reina Sofia Museum, Spain

“On the affective nature of form” - group show

April 26 - October 16, 2017

Whitney Museum of American Art, New York, USA - solo show

“Hélio Oiticica: To Organize Delirium”

July 14 - October 1, 2018

Art Institute Chicago, Chicago, USA - solo show

“Hélio Oiticica: To Organize Delirium”

February 19 - May 7, 2017

Carnegie Museum of Art, Pittsburg, USA - solo show

“Hélio Oiticica: To Organize Delirium”

October 1 - January 2, 2017

Julio Le Parc

Argentinian, b. 1928, Mendoza, Argentina | Based in Cachan France

Julio Le Parc attended the Escuela de Bellas Artes in Buenos Aires in 1943 where he became interested in Arte Concreto-Invencción and the Spaziliasmo movement. In 1958, Le Parc went to Paris on a French government scholarship and settled there working on works of art related to research into three dimensions, movement and light as it pertains to the kinetic arts. Victor Vasarely's 1958 exhibition in Buenos Aires became an important catalyst for Le Parc's career, while in Paris Le Parc pursued collaborative work with fellow artist friends of Vasarely and studied the writings of Mondrian, evolving his practice to reflect on the tradition of Constructivism. Le Parc represented Argentina at the 1966 Venice Biennale, he won the Grand International Prize for Painting as an individual artist. Le Parc had begun working on two-dimensional compositions in color and black and white as early as 1953, while he was still an art teacher in Buenos Aires. 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.

ongoing exhibitions:

Galeria Nara Roesler, São Paulo - solo show

"Julio Le Parc: 9 + 3 + RV"

November 25, 2017 - February 07, 2018

Galerie Perrotin, Paris - solo show

"Bifurcations"

October 14 - December 23, 2017

recent exhibitions:

Perez Art Museum Miami, Miami, USA - solo show

"Julio Le Parc: Form -> Action"

November 18, 2016 - March 26, 2017

Galeria Nara Roesler, New York, USA - solo show

"Julio Le Parc: 1959 - 1970"

October 7 - December 17, 2016

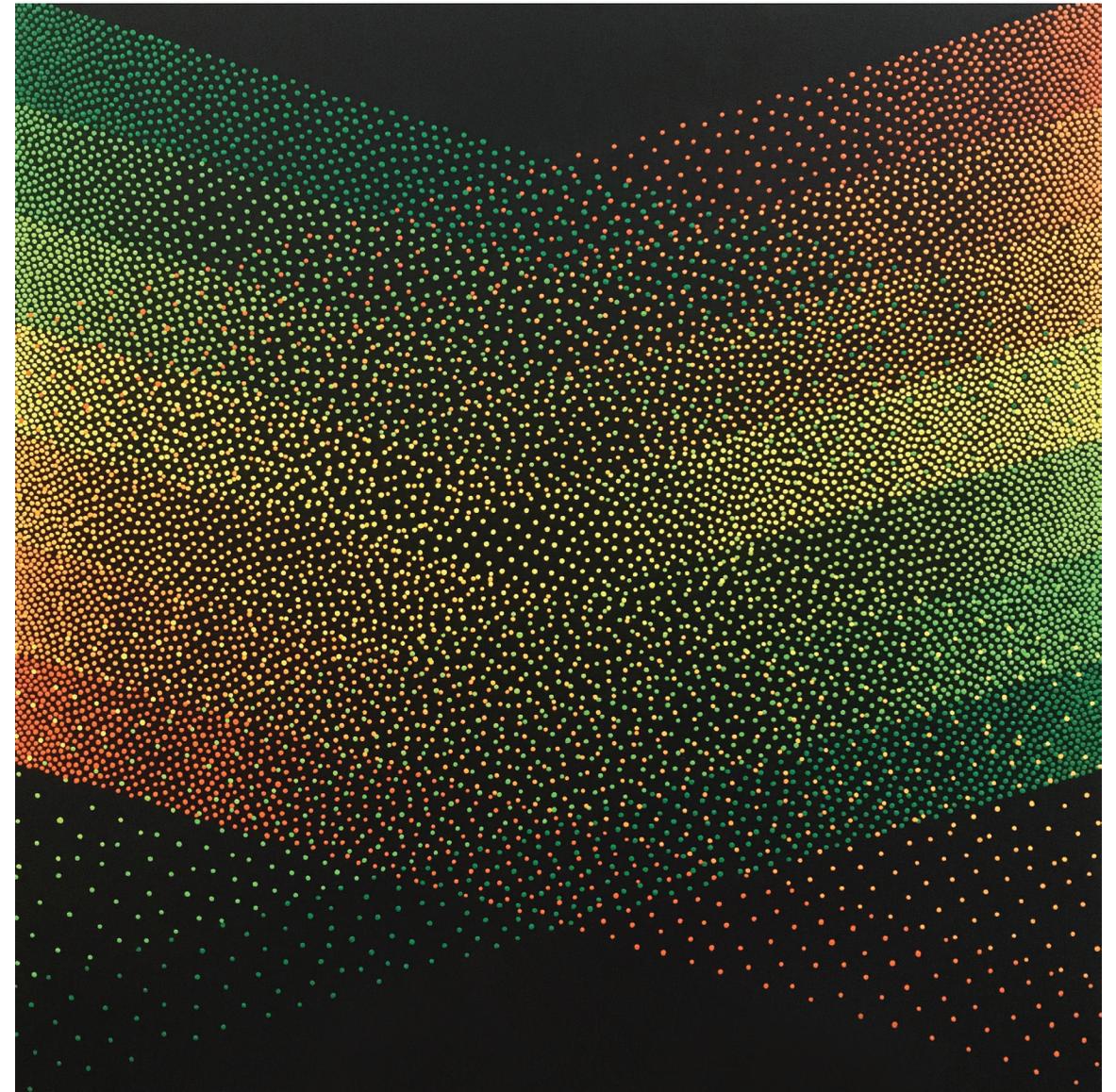
Bienal de la Imagen en Movimiento, Buenos Aires, Argentina - group show

November 3 - November 13, 2016

Belvedere Museum, Vienna, Austria - group show

Retrospect: Kinetika 1967

April 27 - August 28, 2016



Julio Le Parc

Alchimie, 1957

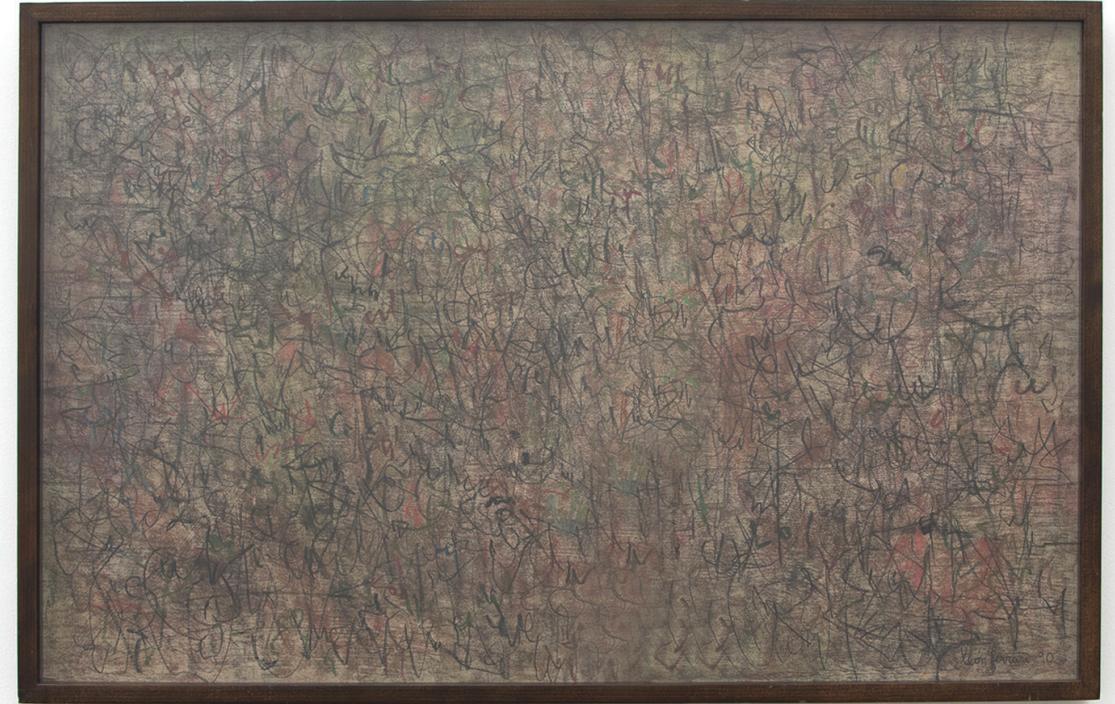
acrylic on canvas

39.4 x 39.4 in

León Ferrari

b. Buenos Aires, Argentina, 1920-2013

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 (sexual, religious and ideological) and abuse of power. Through wood, ceramic, and wire sculptures, mobiles, drawings, collages, and paintings 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 was exiled to Brazil in 1976 for his ideology. His controversial 1985 work *Last Judgment* is a reproduction of Michelangelo's famed fresco, which the artist left beneath a cage of pigeons. León Ferrari's work has been featured prominently in numerous group and solo exhibitions around the world including *Impressions/Abstractions*, Sicardi Gallery, Houston (2013); *Inverted Utopias: Avant-Garde Art in Latin America*, Museum of Fine Arts, Houston (2004); *Heterotopias: Medio Siglo Sin lugar*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2000); *Cantos Paralelos*, Blanton Museum of Art, Austin (1999); *Global Conceptualism: Point of Origin, 1950s-1980s*, Queens Museum of Art, New York (1999); and *Re-Aligning Vision: Alternative Current in South American Drawing*, Jack S. Blanton Museum of Art, Austin (1997).



ongoing exhibitions:

Met Breuer, New York, USA – group show
“Delirious | Art at the Limits of Reason”
September 13, 2017-January 14 2018

recent exhibitions:

The Museum of Modern Art, New York, USA – group show
“From the Collection: 1960-1969”
March 26 2016 – March 19 2017

The Museum of Modern Art, New York, USA – group show
“Transmissions: Art in Eastern Europe and Latin America, 1960-1980”
September 5, 2015 – January 3, 2016

Leon Ferrari
Untitled, 1957
crayon on woods
28.7 x 44.5 in

Tomie Ohtake

b. Kyoto, Japan 1913-2015

Tomie Ohtake 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.

Throughout her long and prolific career, she was the subject of numerous solo exhibitions, including a major exhibition at the Hara Museum of Contemporary Art, Tokyo; Mori Art Museum, Tokyo; Barbican Centre, London; The Museum of Modern Art, Rio de Janeiro; and a retrospective at the Instituto Tomie Ohtake in São Paulo upon the occasion of her 100th birthday, among many others. She has participated in numerous international biennial exhibitions, including Venice, Havana, Cuenca and eight iterations of the Sao Paulo Bienal. Since the 1980s, Ohtake has produced several major public sculptures for cities and towns all across Brazil, including iconic pieces throughout her hometown of Sao Paulo like the murals adorning the Consolacao stop of the Metro. In 2001, Instituto Tomie Ohtake opened its doors in São Paulo with a program dedicated to illuminating contemporary art since the 1950s and preserving the legacy of Tomie Ohtake.



Tomie Ohtake
Untitled, 1965
oil on canvas
47.2 x 39.4 in

upcoming exhibitions:

Museum of Contemporary Art, Tokyo, Japan - solo show, 2018

recent exhibitions:

Galeria Nara Roesler, Sao Paulo, Brazil - solo show

“Tomie Ohtake” curated by Paulo Miyada

Aug 12 - Sept 23, 2017

Museu Oscar Niemeyer, Curitiba, Brazil - group show

“Na oração, que desaterra... a terra, - Em honra ao sagrado”

June 2 - Aug 27, 2017

White Rainbow gallery, London, UK - solo show

“Tomie Ohtake: Imperfect Geometry”

Sept 29 - Nov 12, 2016

Tina Kim Gallery, New York, USA - solo show

“Tomie Ohtake”

Mar 2 - April 16, 2016

Instituto Tomie Ohtake, Sao Paulo, Brazil - solo show

“100 - 101”

April 7 - June 7, 2015

Vik Muniz

Brazilian, b. 1961 in São Paulo, Brazil | Based in Rio de Janeiro, Brazil and New York, USA

Vik Muniz is renowned for his photographic illusions. He established his signature working style upon his first move to New York in 1984, when he photographed his drawings and compositions after completion and kept only the photographs. 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 Academy Award nominated documentary "Waste Land". In his latest series, *Handmade*, defies classification and playfully engaging the viewer's process of perception. What is real, what is merely perceived?



Vik Muniz's *Individuals*, 2017 is part of a recent series created for Venice's *Glasstress*, 2017, where artists collaborated with Muranese artisans and embraced the challenge of creating extraordinary works in Murano. The output of this unusual encounter defies the stereotypes associated with the ancient craft, ultimately pushing the boundaries of both contemporary art and glass.

Vik Muniz
Individuals, 2016
murano glass
67.1 x 19.7 in

ongoing exhibitions:

Palazzo Franchetti, Venice, Italy - group show

“Glasstress”

May 11 - November 26, 2017

recent exhibitions:

Palazzo Cini, Venice, Italy - solo show

“Afterglow (Pictures of Ruin)”

Apr 21 - November 15, 2017

Museu Oscar Niemeyer, Curitiba, Brazil - group show

“A vastidão dos mapas”

May 31 - August 6, 2017

Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico - solo show

“Vik Muniz”

Mar 10 - June 11, 2017

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

“Vik Muniz”

October 1 - February 5, 2017

15th Venice Biennale, Venice, Italy - Brazil Pavillion

“Escola Vidigal”

May 28 - November 15, 2016

High Museum of Art, Atlanta, USA - solo show

“Vik Muniz”

Feb 28 - August 21, 2016

Xavier Veilhan

b. 1963 in Lyon, France | lives and works in Paris, France

Xavier Veilhan studied at the École nationale supérieure des arts décoratifs. Since the mid-1980s, Veilhan has created an acclaimed body of works defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, to which he has given his own contemporary reinterpretation. Veilhan's sculptural interventions are bold and transfixing, while complementing existing architecture and altering how viewers look at their surroundings. His "Architectones" series pays tribute to Kasimir Malevich's "Architectons," three-dimensional models that blend architecture with philosophy. In "Architectones," Veilhan installed sculptures in celebrated, modernist homes; each work was unique to the setting and placed in dialogue with the building's architecture. A sixty-foot bust of Le Corbusier was set atop the architect's Cité Radieuse in Marseille, for example. Through faceted, distorted shapes, Veilhan's structures capture energy by revealing the movement surrounding them. In 2009, Veilhan's work was displayed in the Palace of Versailles and its surrounding gardens, juxtaposing traditional architecture against minimalist, futurist-inspired sculpture, with the ultimate goal of enhancing the former. He uses a large array of materials and techniques to produce three-dimensional portraits and landscapes, bestiary and architectures that always oscillate between the familiar and the extraordinary. For Veilhan, art is "a vision tool through which we must look in order to understand our past, present, and future." His exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving ambulatory space in which the audience becomes an active participant (Veilhan Versailles, 2009; Veilhan at Hatfield: Promenade, 2012; the Architectones series, 2012-2014).

Xavier Veilhan

Tony, 2016

aluminum and polyurethane paint

68.9 x 26.4 x 19.7 in



ongoing exhibitions:

57th Venice Biennale, Venice, Italy - group show

French pavilion

May 13 - November 27, 2017

Place Georges-Pompidou

outdoor permanent sculptures of Richard Rogers and Renzo Piano

2017

Place Edmond Michelet, 4th arrondissement Paris, France – outdoor installation

“Renzo Piano & Richard Rogers (2013)”

October 2017

recent:

Galerie Perrotin

“Flying V” - solo show

September 7 - 23, 2017

Fenchurch Avenue, London, UK - outdoor installation

“Sculpture in the City”

July 23 - May 31, 2016

Museo de Bellas Artes de Bilbao, Bilbao, Spain – group show

“Reshaped Reality: 50 years of Hyperrealist Sculpture”

2016

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PROMOTION AGENCY 

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artur lescher
berna reale
brígida baltar
bruno dunley
cao guimarães
carlito carvalhosa
cristina canale
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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

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