

galeria

nara roesler

são paulo  
rio de janeiro  
new york  
[www.nararoesler.art](http://www.nararoesler.art)  
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## the armory show

march 8 - 11 2018

booth 902

**piers 92 & 94**  
711 12th avenue  
55th street  
new york city

### **preview**

wednesday, march 7, 2018

### **vernissage**

wednesday, march 7, 2018

### **public hours**

march 8-10 | 12 - 8pm  
march 11 | 12-6pm

## **artists**

abraham palatnik

artur lescher

brígida baltar

bruno dunley

carlito carvalhosa

daniel buren

daniel senise

josé patrício

julio le parc

laura vinci

marco maggi

paul ramirez jonas

vik muniz

xavier veilhan

**Galeria Nara Roesler** is a leading Brazilian contemporary art gallery, focused on Brazilian and international artists. The gallery seeks to foster a dialogue between its represented artists, among whom are seminal figures who emerged in the 1950s, as well as preeminent mid-career and emerging artists. Founded by Nara Roesler in 1989, the gallery aims to foment curatorial practice and uphold the highest quality in artistic production. The gallery's aims are carried out through: a rigorous exhibitions program created in collaboration with its artists; the Roesler Hotel program, a platform for curatorial projects; and partnerships with institutions and curators, who enable the gallery to support its artists beyond the gallery's spaces. In 2012, the gallery doubled its exhibition space in São Paulo, in 2014 it opened a second outpost in Rio, and in 2015 it established a space in New York City, as a means to continue its mission to provide the best platform for its artists to promote their work.

## Abraham Palatnik

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

The hypnotic optical effects of Palatnik's abstract cardboard constructions, part of his iconic Progressive Reliefs series, are achieved through a meticulous multistep process. First the artist places numerous thin strips of duplex paperboard next to one another. He then carves into the boards at various depths with a double-bladed instrument. Finally, he pushes the cut boards up or down to create undulating, rhythmic patterns that mimic the motion of unruly waves, the recording of an erratic heartbeat, or the static of a scrambled television station.

A foundational figure in the development of kinetic and Op art in Brazil, Palatnik's investigations into technology, mobility and light led to a groundbreaking understanding of visual phenomena. He created his first "Kinechromatic Devices" in 1949, one of which, a motorized light sculpture which cast a play of light and shadow into space, was shown at the first Bienal de São Paulo (1951). Palatnik went on to be included in seven further editions of the Bienal, as well as the 32nd Venice Biennale (1964). Now in its seventh decade, the artist's practice continues to investigate movement, time and perception itself.

### ongoing exhibitions:

Garage Museum of Contemporary Art, 9/45 Krymsky Val, 119049, Moscow, Russia - group show  
"The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America"  
March 17, 2018 - May 09, 2018

### recent:

Museum of Modern Art in Warsaw - group show  
"The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America"  
November 11, 2017 - February 11, 2018

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

El Museo del Barrio, New York, USA - group show  
"The Illusive Eye"  
curated by Jorge Daniel Veneciano  
Feb 3 - May 21, 2016



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 investigates the tangible qualities of objects and their interaction with architecture. His preference for single 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 his practice 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. Lescher gained broader recognition after his participation in the 19th Bienal de São Paulo (1987). He was also featured in the 2002 edition of the São Paulo Biennial and the 2005 Mercosul Biennial. The artist has been the subject of 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).

### recent exhibitions:

CESE, Palais d'Iéna, 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

**Untitled #2**, 2017

brass and multi-filament line

edition of 5 + 2 AP

118.1 in x ø 10.6 in



## Brígida Baltar

Brazilian, b. 1959, Rio de Janeiro, Brazil | Based in Rio de Janeiro, Brazil

Baltar began her artistic career in the 1990s, creating a poetics out of personal elements such as the house in which she lived, in Botafogo, a neighborhood in the south side of Rio de Janeiro. Her work straddles the boundaries between sculpture, installation, object, and, to a certain extent, drawing and performance, in which the artist often investigates the intimate feminine universe, mining the hidden layers in the architectures of the world, frequently starting from natural, organic elements. In the past, she utilized materials taken from her own home - bricks, gravel, dust and paint chips -, she investigated the system of bees and captured mist and dew. More recently, in her solo exhibition *A Carne do Mar* [The Flesh of the Ocean] also on the dreamlike path of memory, Baltar makes the ocean her intimate space.

### current exhibitions:

Galeria Nara Roesler, São Paulo, Brazil - solo show

"A Carne do Mar"

February 24 - March 24, 2018

Museu Naranja, Córdoba, Argentina - group show

"Futuro Volátil"

March 07 - May 31, 2018

### recent:

Instituto Pró-saber, Rio de Janeiro, Brazil - group show

"Constelar"

August 26 - September 03, 2017

Terra-Art Project, London, UK - solo show

"Neither-nor, Abstract Landscapes, Portraits and Still Lifes"

July 09 - September 01, 2017

Pinacoteca São Paulo, São Paulo, Brazil - group show

"Antologias: o fotográfico na Pinacoteca"

May 20 - August 07, 2017

Brígida Baltar

***A carne do mar VI***, 2017

raw and enameled ceramic

4.7 x 9.1 x 11 in



**Bruno Dunley**

Brazilian, b. 1984 in Petrópolis, Brazil | Based in São Paulo, Brazil

Bruno Dunley emerged as a part of 2000e8, a loose group of São Paulo artists including Marina Rheingantz, Lucas Arruda, and others, who sought a “return to painting,” and began collaborating and exhibiting together in 2008. His practice continues to analyze the nature and history of the medium, questioning the specificity of painting, particularly in relation to representation and materiality. Dunley has been the subject of numerous solo exhibitions in Brazil and debuted in the US this year. Alongside Rheingantz and Arruda, his works are represented in important institutional collections in Brazil, such as MAC-USP - Museu de Arte Contemporânea da Universidade de São Paulo [Museum of Contemporary Art of the University of São Paulo], Pinacoteca do Estado de São Paulo, Instituto Figueiredo Ferraz and Instituto Cultural Itaú.

**recent exhibitions:**

Galeria Nara Roesler | New York, New York, EUA - solo show

“The Mirror”

January 17 - February 24, 2018

The Fireplace Project, East Hampton, New York, EUA - group show

“9999”

June 9 - July 9, 2017

Galeria Central, São Paulo, Brazil – group show

“A Bela e a Fera”

June 7th - August 5th, 2017

***The Void*, 2017**

oil on canvas

72 x 55.1 in



## Carlito Carvalhosa

Brazilian, b. 1961 in São Paulo, Brazil | Based in Rio de Janeiro, Brazil.

Carlito Carvalhosa's *Untitled P51*, comprises oil on mirrored aluminum, part of an ongoing series that the artist has been developing since the mid-2000s. The mirrored works offer a fugitive surface on which the painting seems to float, and where the viewer can only see their partial reflection. For over thirty years the artist has been using varied means and various types of objects - including lamps, fabrics, wax, wood and mirrors - to investigate architectural space, the nature of materials in abstract forms and the reception of the spectator in contact with them.

Carvalhosa participated in the Biennial of Havana, Cuba (1986 and 2012); the Mercosul Biennial in Porto Alegre, Brazil (2001 and 2009); and in the 18th São Paulo Biennial, Brazil (1985). He also participated in the Rio performance at MoMA, New York (2014), and has been the subject of solo exhibitions at Museum of Contemporary Art of the University of São Paulo, Brazil (2013); Containers Project, Guimarães, Portugal (2012); and MoMA, New York, USA (2011). His works are included in important public collections, such as: Cisneros Fontanals Art Foundation, Miami, USA; FUNARTE, Rio de Janeiro, Brazil; Museum of Art of Pará, Belém, Brazil; Museum of Modern Art of Rio de Janeiro, Brazil; Pinacoteca of the State of São Paulo, Brazil; Museum of Modern Art of São Paulo, Brazil; Museum of Contemporary Art, University of São Paulo, Brazil; Museum of Contemporary Art of Niterói, Brazil; Museum of Modern Art of Bahia, Salvador, Brazil.

Carlito Carvalhosa  
***Untitled (P51)***, 2017  
oil on mirrored aluminium  
48 x 31.5 in



**ongoing exhibitions:**

Museu de Arte Moderna de São Paulo - MAM/SP - group show

Oito Décadas de Abstração Informal - Coleções Museu de Arte Moderna de São Paulo e Instituto

Casa Roberto Marinho

January 16, 2018 - April 22, 2018

**recent exhibitions:**

Beijing Minsheng Art Museum - group show

Troposphere\_Chinese and Brazilian Contemporary Art

December 12, 2017 - March 03, 2018

Centro Cultural Fiesp - group show

Ready Made in Brasil

October 10, 2017 - January 28, 2018

Phoenix Art Museum - group show

Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art

September 1, 2017 - December 31, 2017

## Daniel Buren

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

Playing with depth, surface and reflection, this recent work by Daniel Buren combines two elements: triangular prisms that project from the wall and mirror-finished panels. The prisms are colored in bright monochromes with the artist's signature black and white stripes on their sides.

Buren is considered one of the world's most influential and important figures in contemporary art, contributing to the development of conceptual art through his adoption in the 1960s of "degree zero of painting", a response that abandoned all traditional forms of making and adopted a rigorous aesthetic by exclusively using vertical stripes. He has been the subject of major exhibitions at Centre Pompidou Málaga, Spain (2017); BOZAR Palais des Beaux-Arts, Brussels, Belgium (2016); the Solomon R Guggenheim Museum, New York, USA (2005) and the Centre Pompidou, Paris, France (2002). Recent solo exhibitions include Museo de Arte Moderno de Bogotá, Columbia (2017); 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 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. 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

88.6 x 53.1 x 17.7 in



**recent 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

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.

*Galeria*, 2004, pertains to Daniel Senise's extensive, signature series of brown and ochre impressions of the hardwood floor of his studio. He applies glue and pigment to linen and presses it against the floor creating a kind of monotype of its grain and texture. These impressions are then precisely cut and collaged, rendering fictitious architectural spaces, often evoking deserted museum or galleries.

Senise has been the subject of solo exhibitions at museums and galleries in Brazil and abroad, among them, MAM, in Rio de Janeiro; MAC, in Niterói; Oscar Niemeyer Museum, in Curitiba; France-Brazil, in Rio de Janeiro; the Museum of Contemporary Art in Chicago; and the Museum of Contemporary Art, in Monterrey, Mexico. Senise has also participated in group exhibitions in the Bienal de São Paulo, the Bienal de La Habana, Cuba, the Venice Biennale, the Biennale of Liverpool, the Biennial of Cuenca, the Triennale New Delhi, the MASP and MAM in São Paulo, the Musée d'Art Moderne de la Ville de Paris, the MOMA in New York, the Centre Georges Pompidou in Paris, the Museum Ludwig in Cologne, Germany.

### recent exhibitions:

SESC Sorocaba, Sorocaba, Brazil - group show

"Frestas - Trienal de Artes"

Aug 12 - Dec 3, 2017

Galeria Nara Roesler, New York, USA - solo show

"Daniel Senise: Printed Matter"

Sept 19 - Oct 20, 2017

Instituto Itaú Cultural, Sao Paulo, Brazil - group show

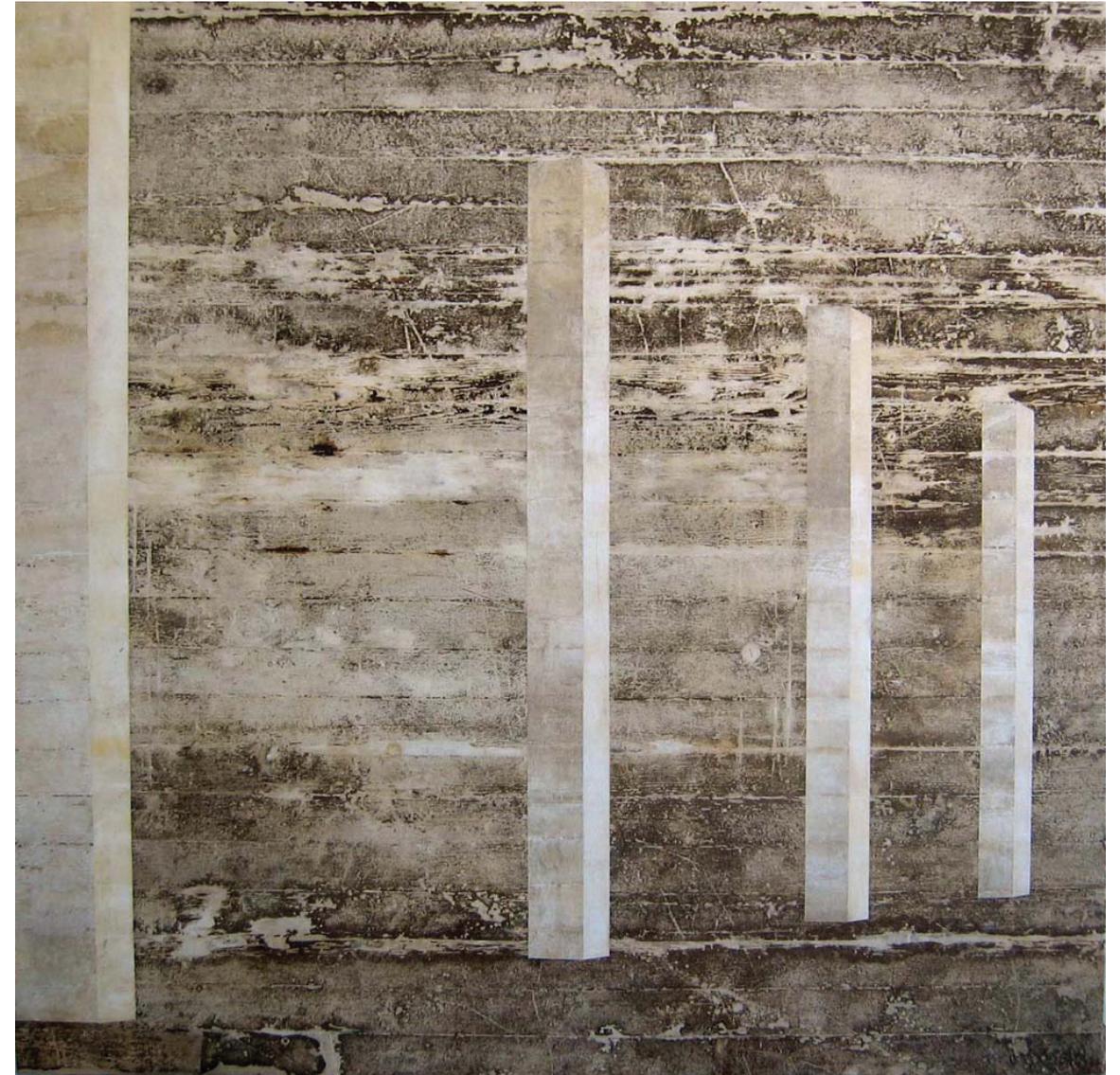
"Modos de ver o Brasil: Itaú Cultural 30 Anos"

May 25 - Aug 8, 2017

Galeria Nara Roesler, Sao Paulo, Brazil - solo show

"Daniel Senise"

April 4 - May 27, 2017



Daniel Senise

***Galeria (espaço pано sujo com 4 colunas, chão, paredes, teto mesma peça)***, 2004

acrylic and linen collage on wood

84 x 84 in

## José Patrício

Brazilian, b. 1960, Recife, Brazil | Based in Recife

Rooted in Constructivism and the legacy of Brazilian modernism, José Patrício's serial geometric compositions bridge painting and installation, using ready-made objects such as nails, domino's and darts to create patterns of color and form. This mosaic-like work is made with buttons, which the artist has arranged side by side according to color, assembling them into a series of concentric squares which from afar, assumes an almost painterly, tonal appearance.

Patrício participated in the 22nd São Paulo Biennial (1994) and the 3rd Mercosul Visual Arts Biennial, in Porto Alegre (2001), both in Brazil; and the 8th Havana Biennial, in Cuba (2003). His work is represented in the collections of Fondation Cartier pour L'Art Contemporain, Paris, France; Museu de Arte Moderna Aloisio Magalhães, Recife, Brazil; Fundação Joaquim Nabuco, Recife, Brazil; Museu de Arte Moderna da Bahia, Salvador, Brazil; Itaú Cultural, São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; and Museu de Arte Moderna do Rio de Janeiro / Gilberto Chateaubriand, Rio de Janeiro, Brazil; among others.

### recent exhibitions:

Instituto Ling, Porto Alegre, Brazil - solo show

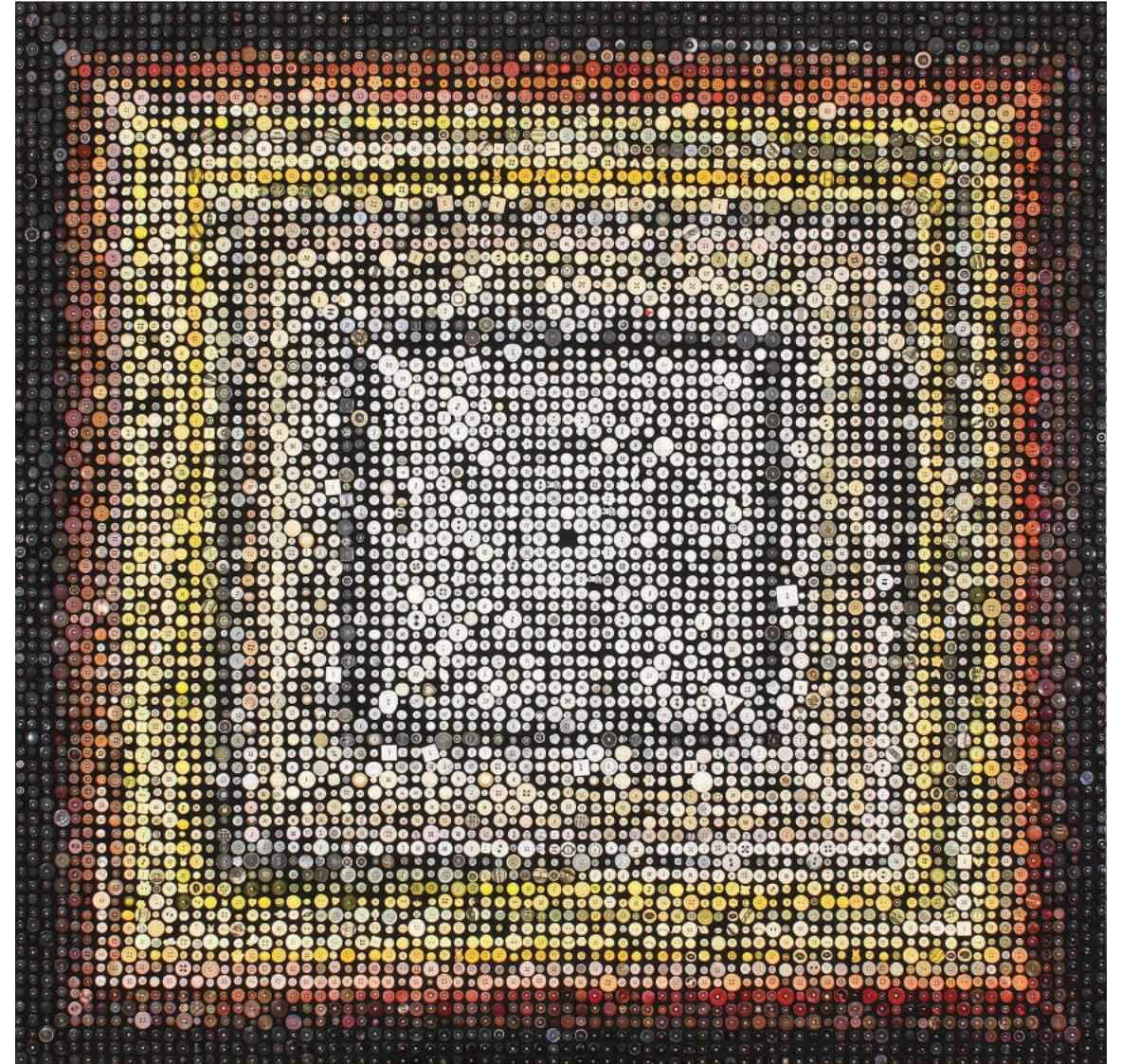
"Explosão Fixa"

August 22 - November 18, 2017

Museu do Estado de Pernambuco - MEPE, Recife, Brazil - solo show

"Precisão e Acaso"

June 28 - September 24, 2017



José Patrício

***Afinidades cromáticas X [Chromatic affinities X]***, 2013

buttons on canvas on wood

61 x 63 x 1.6 in

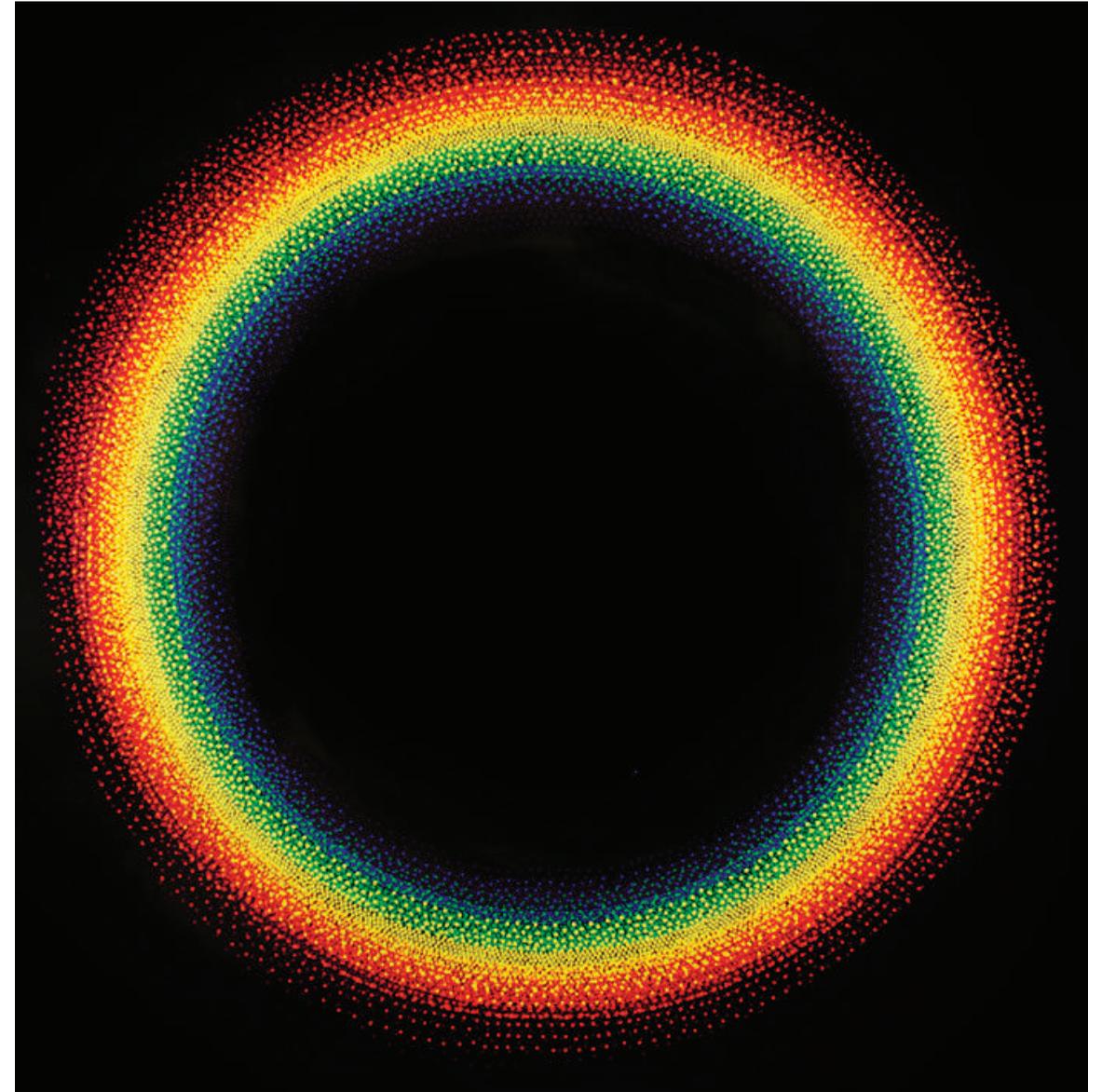
## Julio Le Parc

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

In Julio Le Parc's most recent series of paintings entitled *Alchimie*, brightly colored dots are set against a dark ground in compositions containing subtle yet intense, progressively shifting simple forms. The dots cluster densely where they overlap, and scatter out against the background as if atomized, creating an effect that is simultaneously disorienting and hypnotic.

A progenitor of the Op Art and Kinetic Art movement, the artist posits a Utopian vision for art and society through his perceptually illusory paintings, sculptures, and immersive installations. As co-founder of the Groupe de Recherche d'Art Visuel (Visual Art Research Group) (1960-68), he worked to break down the boundaries between art and viewer.

Le Parc has been the subject of numerous solo exhibitions in Europe, Latin America and the United States, in institutions such as the Pérez Art Museum, Miami, USA (2016); Museum der Kulturen Basel, Switzerland (2015); Bildmuseet, Umea, Sweden (2015); Malba, Buenos Aires, Argentina (2014); Palais de Tokyo, Paris, France (2013); Luiz Angel Arango Library, Bogota, Colombia, (2007); Laboratorio Arte Alameda, Mexico City, Mexico (2006); Castello di Boldeniga, Brescia, Italy (2004), among others. His work is represented in the collections of MOMA New York, Tate London, Centre Pompidou Paris, Los Andlese County Museum of Art, Louisiana Museum of Modern Art Humlebaek, Walker Art Center Minneapolis, The Museum of Fine Arts Houston, Museo Nacional Reina Sofia, Museum Boijmans Van Beuningen Rotterdam, Albright-Knox Art Gallery, Buffalo, Cisneros Fontanals Art Foundation, Miami, among others.



Julio Le Parc  
*Alchimie 353*, 2017  
acrylic on canvas  
78.7 x 78.7 in

**recent exhibitions:**

Instituto Tomie Ohtake - solo show

"Julio Le Parc: Form - > Action"

November 25, 2017 - February 25, 2018

Galeria Nara Roesler, São Paulo - solo show

"Julio Le Parc: 9 + 3 + RV"

November 25, 2017 - February 07, 2018

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

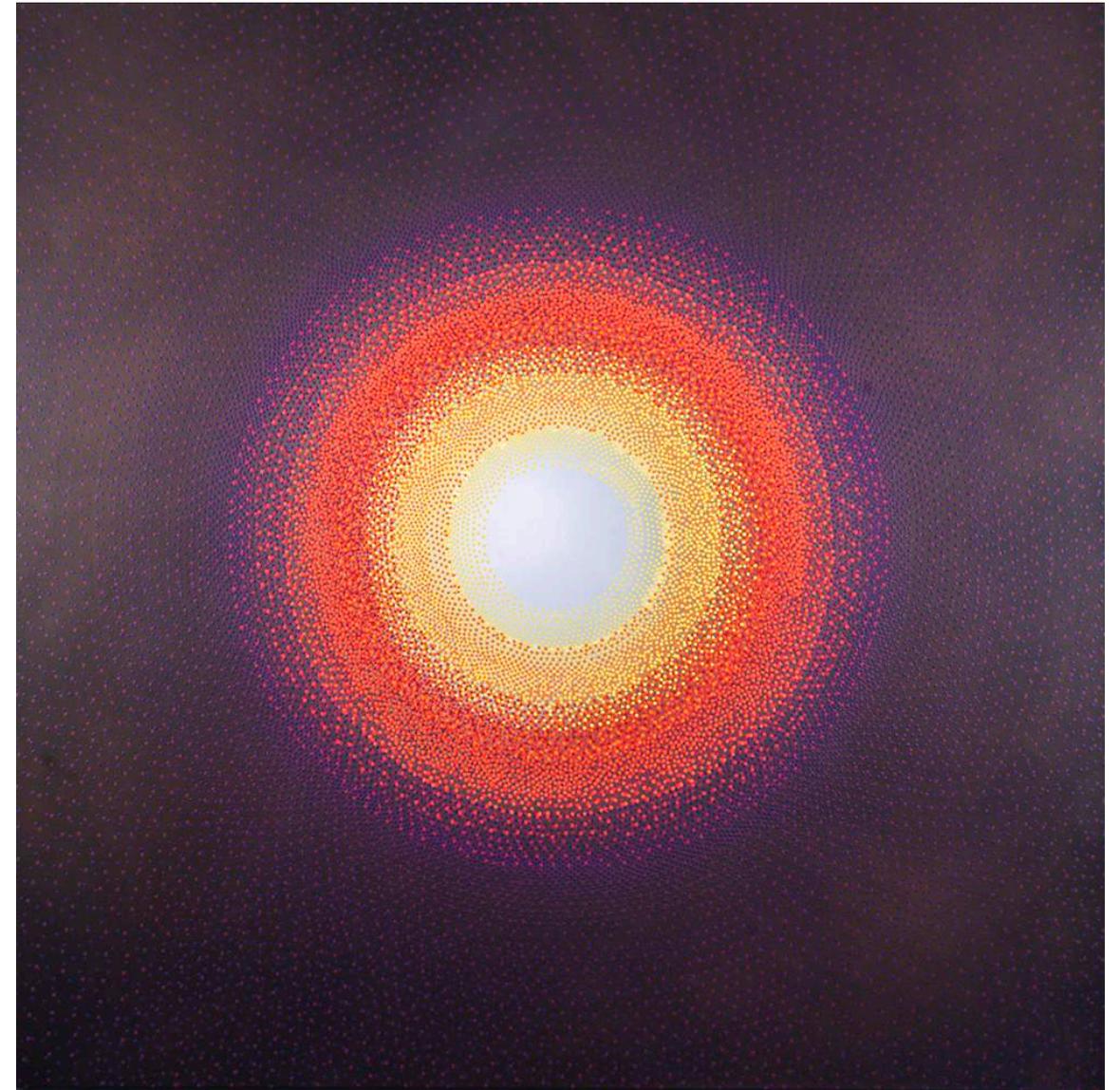
April 27 - August 28, 2016

Julio Le Parc

***Alchimie 356***, 2017

acrylic on canvas

78.7 x 78.7 in



## Laura Vinci

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

Laura Vinci is interested in moments of rupture. After abandoning painting early in her career, Vinci quickly turned to large-scale sculpture and installation. Her work stages interventions in space both public and private that insist viewers become participants. Whether hanging netted lights from the ceiling, filling the floor with apples, or connecting a network of heated marble pools of water, Vinci explores transformation, building environments where change happens both before us and because of us. When she does work two dimensionally, form is still the focus. Vinci's drawings are studies for sculptural environments to come. Vinci also works in theatre design. Vinci's later works can be read as a series of variations upon a type of emptiness. The emptiness in the space between two concrete slabs of a derelict building, measured by the fall of a thin trickle of sand, inexorably shifting what is above toward what is below. The emptiness that is sedimented in marble dust, filling the space between compact forms of marble, submerging and diluting them. The emptiness filled by the heat given off by a warm body, rising in columns of steam. Or the emptiness of the moisture in the air, condensing as ice around a cold body.

### ongoing exhibitions:

Galeria Nara Roesler, São Paulo, Brazil - solo show

"Morro Mundo"

February 24 - March 24, 2018

Espaço Arte Imersiva, Farol Santander, São Paulo, Brazil - solo project

"Diurna"

January 25 - May 4, 2018

### recent:

Sesc Belenzinho, São Paulo, Brazil - group show

"ÁGUA - 23 artistas contemporâneos e a questões da água"

November 23, 2017 - February 18, 2018

Espaço Cultural Porto Seguro - ECPS, São Paulo, Brazil - group show

"Tempo Presente"

November 01 - December 17, 2017

Phoenix Art Museum, Phoenix, USA - group show

"Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art, São Paulo"

September 01 - December 12, 2017



Laura Vinci

***Folhas Avulsas # 1***, 2004

gold-plated brass

3 pieces of 4,7 x 2 x 3,1 in (each)

## Marco Maggi

b. Montevideo, Uruguay, 1957 | Based in Montevideo and New York

In most of his works, Maggi uses an x-acto knife, with which he marks detailed incisions on paper, apple, zinc, woodblock, silk, aluminium, photographic slides, and plastic, to comment on our contemporary technology-dominated existence. Since rising to prominence, in the 1990s, he has encouraged his audience to slow down from their daily pace in order to watch intently and delve deep into his work and the life that surrounds them. Maggi primary focus is on drawing, this is significant due to the ways 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 such he attempts to demonstrate how drawings' immateriality and materiality 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, 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 face on the works to gain full comprehension, his work collapses the genre as the ground zero of drawing. The haptic visuality of the drawing unfolds as Maggi embraces Derridean thinking on drawing in and through blindness.

### ongoing exhibitions:

Sicardi Gallery, Houston, USA - group show

"Portrait"

January 19 - March 15, 2018

### recent exhibitions:

Nasher Sculpture Center, Dallas, USA – group show

"Paper Into Sculpture"

October 14, 2017 - February 4, 2018

Sicardi Gallery, Houston, USA - solo show

Putin's Pencils

October 26 - December 14, 2017

New York Public Library, New York, USA - solo show

"Drawing Set"

September 5 - October 2, 2017



Marco Maggi

***Untitled (tryptich)***, 2017

multicolor stickers on black museum board

24 x 18 in (each)

## Paul Ramirez Jonas

b. 1965, Pomona, California, USA | Based in New York, USA

In *Publicar IX*, Paul Ramirez Jonas investigates the way in which public monuments permanently inscribe public space in marble, stone, bronze and metal. Here the artist re-imagines the rock and plaque typology as a forum for “ephemeral voices” rather than the authoritative “permanent” voice of the state, by rendering the “plaque” in cork with push-pins as a bulletin board, inviting the public to post their own messages.

Since the 1990s, Ramirez Jonas has been pursuing a definition of art as the relationship between artist, viewer, and artwork. His mixed-media works and public projects create community, or the potential for it. Many of his works actively invite viewer participation. He has had solo exhibitions at institutions including The New Museum, New York (2017), Pinacoteca do Estado, Sao Paulo, Brazil (2011); the Aldrich Contemporary Art Museum, Ridgefield, CT (2008); the Blanton Museum of Art, Austin, Texas (2007–8); and Ikon Gallery Birmingham, UK and Cornerhouse, Manchester, UK (2004). “Atlas, Plural, Monument,” a twenty-five-year survey of his work, was on view at the Contemporary Arts Museum Houston in 2017. In 2010, his project *Key to the City* was presented by Creative Time in cooperation with the City of New York. In 2016, his project *Public Trust* was presented by Now and There in Boston. He participated in the first Johannesburg Biennale (1995); the first Seoul Biennial (2000); the sixth Shanghai Biennial (2006); the twenty-eighth Sao Paulo Biennial (2008); the fifty-third Venice Biennial (2009); and the seventh Bienal do Mercosul, Porto Alegre, Brazil (2015).

### upcoming exhibitions:

Museo Jumex, Mexico City, Mexico - commission  
"Public Trust. Paul Ramirez Jonas"  
March 3 - March 18 2018

### recent exhibitions:

New Museum, New York, USA - solo show  
"Half-Truths" curated by Johanna Burton  
July 5 - September 17, 2017

Contemporary Arts Museum Houston, Houston, USA - solo show  
"Atlas, Plural, Monumental" curated Dean Daderko  
April 29 - August 6, 2017

Smithsonian, Washington DC, USA - group show  
"Finding: Source Material in the Archives of American Art"  
April 22 - August 21, 2017



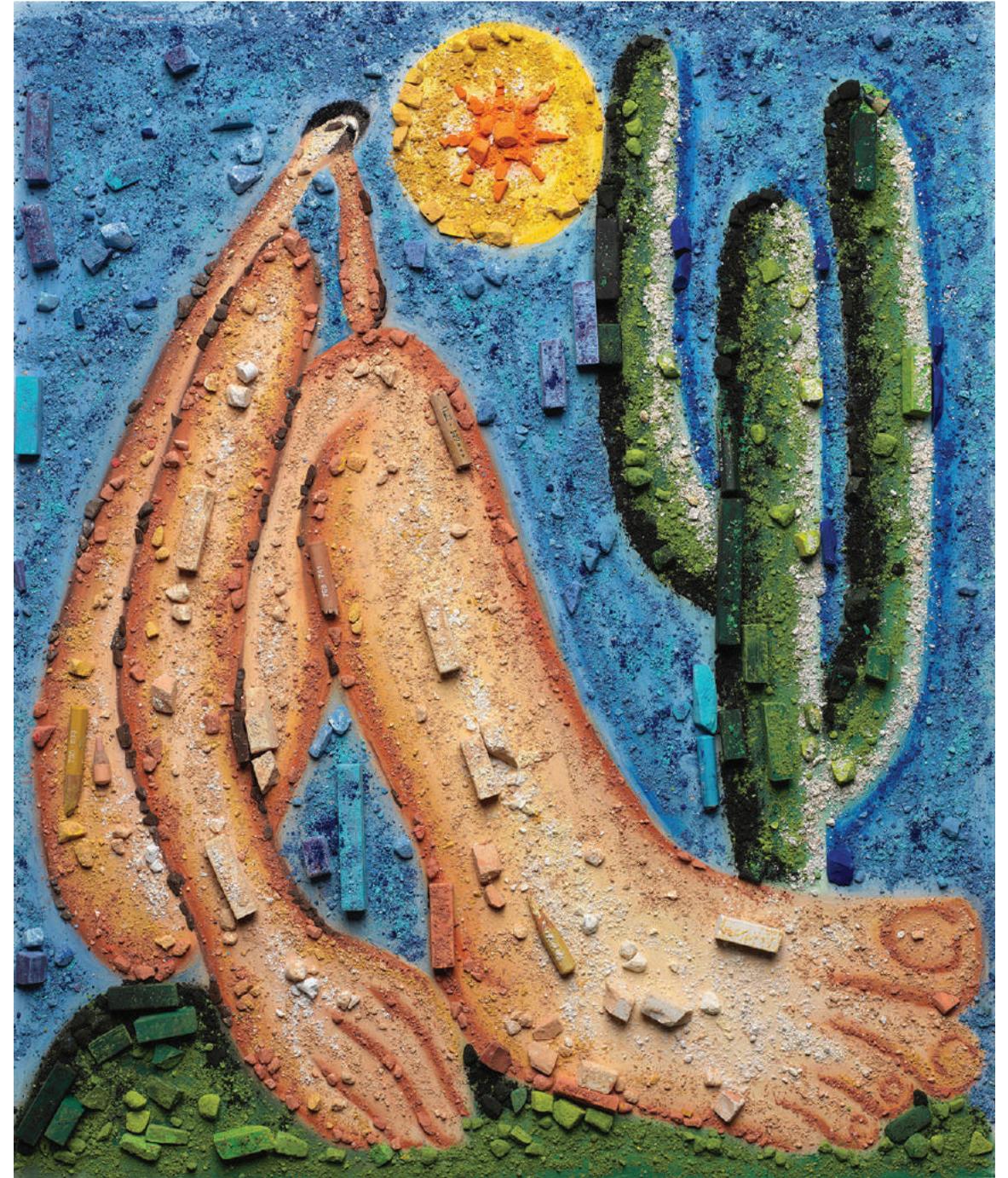
Paul Ramirez Jonas  
*Publicar IX*, 2010  
cork, push-pins and volcanic rock  
22.5 x 32 x 54.2 in

**Vik Muniz**

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

Vik Muniz's *Metachromes* are constructed using sticks, crumbs and traces of pastels. The artist employs these materials to recreate well known works of art, as in the present piece in which he reproduces Tarsila do Amaral's iconic work *Abaporu*, currently on view in New York in her retrospective at MoMA. Muniz refocuses attention on the painting's materials, compelling the viewer to consider the basis of its making and coloring.

Muniz is recognized for his photographs of re-imagined, largely art historical imagery, which he recreates in a wide variety of materials—from chocolate and sugar to junk and toys. His work has been exhibited in prestigious institutions worldwide with recent solo exhibitions at the Eskenazi Museum of Art at Indiana University, Bloomington, Indiana; High Museum of Art, Atlanta; and Mauritshuis, The Hague, Netherlands (all 2016). His work is included in the collections of major international museums such as: Art Institute of Chicago, Chicago; Los Angeles Museum of Contemporary Art, Los Angeles; The J. Paul Getty Museum, Los Angeles; the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Museu de Arte Moderna de São Paulo; and the Victoria and Albert Museum, London; among many others.



Vik Muniz

***Metachrome: The Abaporu, after Tarsila***, 2018

archival pigment print edition of 6 + AP

75.3 x 63 in

## Xavier Veilhan

b. 1963 in Lyon, France | Based in Paris, France

Delving into the possibilities for artistic practice with a minimum of parameters and elements, much of Xavier Veilhan's work explores the use of repetition and variation, manipulating simple forms to create complex sculptural works that stand as a testament to both their subject matter and construction. The artist's mobiles are a continuation of this practice. Taking cues from an artistic tradition begun by the American Alexander Calder, Veilhan's work with mobiles embraces not only the concepts of flux and perception that Calder's work raised, but also brings into play a new focus on the materials themselves – in this case cork, poplar and stainless steel. Distilling the elements of his mobiles down to block forms, orbs and discs, the work embraces a new focus on shape, and the infinite permutations that spring from these minimal elements.

Veilhan is one of his generation's most important artists. His work is multi-faceted; encompassing sculpture, installation, painting, photography as well as hybrids of all of these, and he is also engaged in performance work and film making. In 2017 he was chosen to represent France at the Venice Biennale and created Studio Venezia, an immersive installation which will travel to Buenos Aires and Lisbon. He is featured in numerous solo exhibitions, including those at the Palais de Tokyo, Centre Pompidou, Paris; Rose Art Museum, Waltham, Massachusetts; Centro de Arte Caja de Burgos, Spain; and Musée d'Art Contemporain de Strasbourg, France. Veilhan also has installed several permanent public projects throughout France, including Le Monstre in Tours, Le Lion in Bordeaux and Les Habitants at La Cite Internationale by Renzo Piano in Lyon.

Xavier Veilhan

**Mobile n°18**, 2016

carbon, poplar wood, stainless steel, aluminum, polyurethane resin, cork, linen,  
polyurethane paint

61.8 x 52.4 x 26 in



**upcoming exhibitions:**

Centro Cultural Néstor Kirchner - CCK , Buenos Aires

“Studio Buenos Aires”

June 2018

MAAT Lisboa

“Studio Lisboa”

fall 2018

**recent exhibitions:**

57th Venice Biennale, Venice, Italy - group show

French pavilion

May 13 - November 27, 2017

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

“Renzo Piano & Richard Rogers (2013)”

October 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”

June 07 - September 26, 2016

## Eduardo Coimbra

b. 1955 in Rio de Janeiro, Brazil | based in Rio de Janeiro, Brazil

Eduardo Coimbra is best known for his site-specific, mixed-media architectural installations. “[My] work is related to space in a broader sense, many times forcing the boundaries between the interior and exterior of art spaces,” he has said, “but my main interest is to provoke people right where they live, where they move.” Often inviting audience participation, Coimbra’s works include surreal, constructed landscapes and imaginative, Eco-friendly maquettes made from small household objects, florescent lights, prints, and construction-grade wood, steel, and iron.

### recent exhibitions:

Caixa Cultural São Paulo, Brazil - group show  
“Fronteiras: entre a Arte e o Design”  
May 27 - July 30, 2017

Espaço Cultural do BNDES, Rio de Janeiro, Brazil - group show  
“Desmedidas”  
December 14, 2016 - February 10, 2017

Museu de Arte Moderna do Rio de Janeiro - MAM-RJ, Brazil - group show  
“Em Polvorosa”  
July 30 - November 06, 2016

Museum Beelden aan Zee, Den Haag, Netherlands - group show  
“Brazil, Beleza?! Hedendaagse Braziliaanse beeldhouwkunst”  
26 May - 2 October 2016

Galeria Nara Roesler, Rio de Janeiro, Brazil - solo show  
“Fatos Arquitetônicos”  
May 07 - June 05, 2015

Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil - solo show  
“Uma Escultura na Sala”  
April, 30 - June 28, 2015

Eduardo Coimbra's work, *Natural Light*, has been commissioned by The Armory Show and will be on view at the HotelAmericano restaurant at the fair.



Eduardo Coimbra  
*Natural Light*, 2017  
fluorescent lamps, acrylic, photographic printing on duratrans  
47.2 x 232.3 in

galeria

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daniel senise  
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eduardo navarro  
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karin lambrecht  
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lucia koch  
marcelo silveira  
marco maggi  
marcos chaves  
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not vital  
o grívo  
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