

galeria

nara roesler

são paulo
rio de janeiro
new york
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sp-arte

april 12 - 15, 2018

booth J1

pavilhão da bienal
parque ibirapuera, portão 3
avenida pedro álvares cabral, s/n
são paulo, brazil

preview
april 11

open to the public
april 12 - 14 | 1 - 9pm
april 15 | 11am - 7pm

| | |
|--------------------|----------------------|
| abraham palatnik | julio le parc |
| alexandre arrechea | karin lambrecht |
| angelo venosa | laura vinci |
| antonio dias | león ferrari |
| artur lescher | lucia koch |
| berna reale | marcelo silveira |
| brígida baltar | marco maggi |
| bruno dunley | marcos chaves |
| cao guimarães | not vital |
| carlito carvalhosa | paulo bruscky |
| crisrina canale | raul mourão |
| daniel buren | rené francisco |
| daniel senise | rodolpho parigi |
| eduardo coimbra | sérgio sister |
| eduardo navarro | tomie ohtake |
| fábio miguez | vik muniz |
| isaac julien | virgínia de medeiros |
| josé patrício | 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 dialog with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while preserving 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 of 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 expanded to Rio de Janeiro, and in 2015 opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

Abraham Palatnik

b.1928, Natal, Brazil | Lives and works in Rio de Janeiro, Brazil

A seminal figure of kinetic and optical art in Brazil, Abraham Palatnik's research involving technology, mobility and light brought innovations to the development of the study of visual phenomena in the country. He excelled in the artistic scene from the creation of his first *Aparelho Cíncromático* [Kinechromatic Device] (1949), a piece in which he sought to reinvent the practice of painting through light plays, creating kaleidoscopic images. Exhibited at the 1st Bienal de São Paulo (1951), its installation of light did not participate in the competition for the main award for not being in any of the artistic categories existing at the time, but received an honorable mention from the international jury for its originality. Its progressions and reliefs series, which began later in various materials, such as wood, duplex paperboard or acrylic, also have hypnotic optical effects obtained through a meticulous manual process. The result is abstract compositions marked by the rhythmic pattern, referring to the movement of irregular waves. Currently in its seventh decade of production, Palatnik continues to investigate the relationships between movement, time, and human perception. He participated in several exhibitions in Brazil and abroad, including eight editions of the Bienal de São Paulo (1951-1969) and the 32nd La Biennale di Venezia (1964). He recently performed the important retrospective *Abraham Palatnik - A Reinvenção da Pintura*, roaming through institutions such as: Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), 2017; Fundação Iberê Camargo (FIC), Porto Alegre, 2015; Museu Oscar Niemeyer (MON), Curitiba, 2014; Museu de Arte Moderna de São Paulo (MAM-SP), 2014; and Museu de Arte Moderna de São Paulo (CCBB-DF), 2013.



Abraham Palatnik

Untitled, 2015

progressive relief on duplex paperboard and wood

31.5 x 30.5 x 4.5 in

upcoming exhibitions:

Sesc São Paulo, Brazil

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

July 25 - September 30, 2018

ongoing exhibitions:

Garage Museum of Contemporary Art, Moscow, Russia

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

March 17 - May 09, 2018

recent exhibitions (selection):

Museum of Modern Art in Warsaw, Warsaw, Poland

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

November 17, 2017 - February 11, 2018

The Metropolitan Museum of Art (The Met Breuer), New York, USA

Delirious: Art at the Limits of Reason, 1950 - 1980 – group show

September 13, 2017 - January 14, 2018

Palm Springs Art Museum (PSAM), Palm Springs, USA

Kinesthesia: Latin American Kinetic Art 1954-1969 – group show

August 26, 2017 - January 15, 2018

Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil

Abraham Palatnik - A Reinvenção da Pintura – group show

February 01 - April 24, 2017

Alexandre Arrechea

b. 1970 Trinidad, Cuba | Lives and works in New York, USA

Alexandre Arrechea studied at the Escuela Nacional de Arte - ENA between 1985 and 1989 and at the Instituto Superior de Arte - ISA between 1989 and 1994, both important institutions of art education located in Havana, Cuba. His production is composed of watercolor drawings, sculptures, installations and videos, usually in large dimensions, that debate issues such as history, memory, politics and the power relations present in urban space, dialoguing directly with the architecture. He stood out in the international artistic scene as one of the founding members of the Cuban collective Los Carpinteros, from which he participated from 1991 to 2003. Following solo career since 2003, Arrechea is widely recognized by *NOLIMITS* (2013), a monumental project composed of ten sculptures inspired in buildings very representative of the city of New York and that were presented along the Park Avenue. The artist also received the Artist of the Year Award from the Farber Foundation Cuban Art Awards during the 12th Havana Biennial (2015) and had his project *Katrina Chairs* (2016) commissioned by the Coachella Music Festival in Palm Springs, USA. He has held exhibitions at several renowned institutions, such as: Los Angeles County Museum of Art (LACMA), USA; National Museum of Fine Arts of Havana, Cuba; MoMA PS1 - Contemporary Art Center, New York, USA; and New Museum, New York, USA.

upcoming exhibitions:

Gwangju, Republic of Korea
12th Gwangju Biennial – group show
September 07 - November 11, 2018

recent exhibitions (selection):

Walker Art Center, Minneapolis, USA
Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 – group show
November 11, 2017 - March 18, 2018

Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA
Condemned to be Modern, II PST: LA/LA – group show
September 10, 2017 - January 27, 2018

Museum of Fine Arts Houston (MFAH), Houston, USA
Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 – group show
March 05 - May 21, 2017

Palacio Molina, Cartagena, Spain
La seducción del fragmento, Festival La Mar de Músicas – group show
July 13 - August 31, 2017

The Bronx Museum of the Arts (BxMA), New York, USA
Wild Noise / Ruido Salvaje – group show
February 17 - July 03, 2017



Alexandre Arrechea

Forgotten Words, 2017

watercolor on paper

3 parts of 83,9 x 51,2 in (each) / total 83,9 x 153,54 in

Angelo Venosa

b. 1954, São Paulo, Brazil | Lives and works in Rio de Janeiro, Brazil

Angelo Venosa is one of the few artists of the so-called "Generation 80s" who dedicated himself to sculpture, to the detriment of the painting then in evidence. From the 1990s, he began to use materials such as marble, wax, lead and animal teeth, performing works that refer to anatomical structures, such as vertebrae and bones. Most recently, the artist began using 3D printing and computer-aided design to create plywood and metal structures and exoskeletons that resemble corals. He participated in exhibitions such as the 19th Bienal de São Paulo (1987), the 45th La Biennale di Venezia (1993) and the 5th Bienal do Mercosul, Porto Alegre (2005). A major retrospective in celebration of his 30-year career was held at the Museu de Arte Moderna do Rio de Janeiro (MAM Rio) in 2012, going through the Pinacoteca do Estado de São Paulo in 2013 and the Palácio das Artes, Belo Horizonte, and the Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, in 2014. Currently, it has public sculptures installed in several places of the country, such as the Museu de Arte Moderna do Rio de Janeiro (Jardins), Museu de Arte Moderna de São Paulo (Jardim do Ibirapuera), Pinacoteca de São Paulo (Jardim da Luz) and Praia de Copacabana/Leme, Rio de Janeiro.

ongoing exhibitions:

Centro Cultural Oscar Niemeyer (CCON), Brasília/DF, Brazil
Projeto Arte e Indústria - *A Intenção e o Gesto*, 6º Prêmio CNI Sesi SENAI Marcantonio Vilaça para as Artes Plásticas – group show
March 14 - April 29, 2018

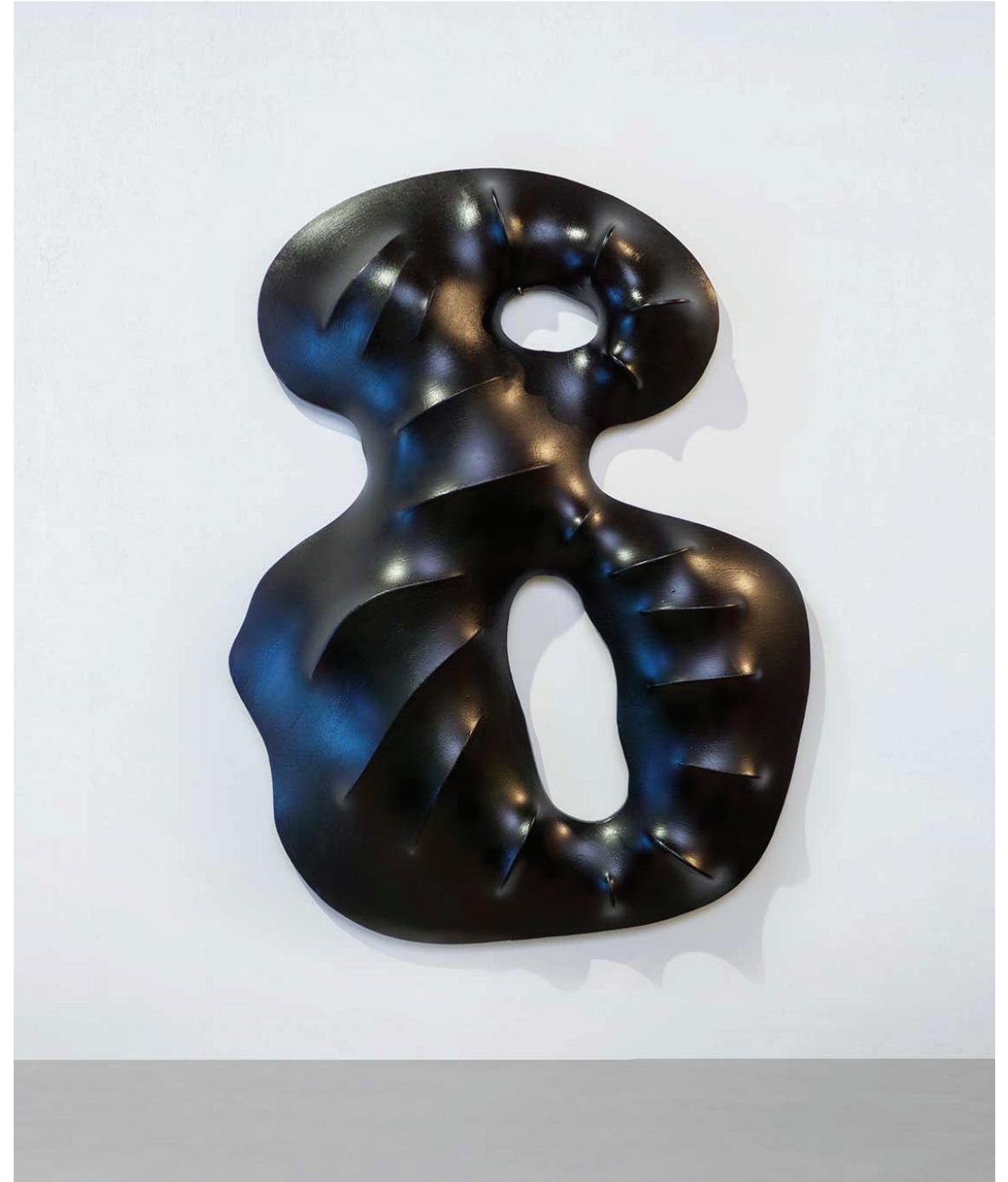
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
Oito Décadas de Abstração Informal - Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho – group show
January 17 - April 22, 2018

recent exhibitions (selection):

Centro Cultural São Paulo (CCSP), São Paulo, Brazil
Bestiário – group show
September 16 - November 26, 2017

Fundação Vera Chaves Barcellos (FVCB), Viamão, Brazil
Aã – group show
September 09 - December 16, 2017

Museu Oscar Niemeyer (MON), Curitiba, Brazil
A vastidão dos mapas - Arte contemporânea em diálogo com mapas da Coleção Santander Brasil – group show
May 31 - August 06, 2017



Angelo Venosa
V1, 2018
wood, fabric and rubber
85.8 x 57.9 x 6.7 in

Antonio Dias

b. 1944, Campina Grande, Brazil | Lives and works between Rio de Janeiro and Milan

Antonio Dias began his career in the 1960s, producing sarcastic political vignettes in the form of soft sculptures, paintings, drawings and assemblages typical of neo-figurationism and Pop Art, which earned him the label of representative of the new Brazilian figuration. However, his practice dialogues strongly with the legacy of the concrete movement and with the revolutionary impetus of Tropicália. His early sculptural works had an abstract geometric vocabulary, but his studies brought him closer to paper and canvas. In Milan, he adopted a conceptual approach, creating paintings, videos, films, records and artist books, using each of these media to question the meaning of art. In approaching eroticism, sex and political oppression in a playful and subversive way, he constructed a unique and conceptual work, full of formal elegance, interspersed with political and critical issues that were decisive in the art system. In the 1980s, he turned his attention to painting again, conducting experiments with metallic pigments and minerals such as gold, copper, iron oxide and graphite mixed with various binders. Most of his works of this period have a metallic luster and contain a great variety of symbols - bones, crosses, rectangles, phalluses - that refer to his first productions.



Antonio Dias
Untitled, 1986
oil on canvas
47.2 x 47.2 in

upcoming exhibitions:

Museo de Arte de Lima (MALI), Lima, Peru

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985 – group show

November, 2018

ongoing exhibitions:

Sesc Pinheiros, São Paulo, Brazil

Entre Construção e Apropriação: Antonio Dias, Geraldo de Barros e Rubens Gerchman nos anos 60 – group show

April 06 - June 03, 2018

Stiftung Museum Kunstpalast (SMKP), Düsseldorf, Germany

Pictures without Shadows - A selection from the Kemp Collection – group show

March 25 - July 15, 2018

Museo Jumex, Mexico City, Mexico

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985 – group show

March 21 - September 09, 2018

recent exhibitions (selection):

The Club Tokyo, Tokyo, Japan

Dialogue – group show

January 20 - March 24, 2018

Pavilhão Branco e Pavilhão Preto das Galerias Municipais, Lisbon, Portugal

Potência e Adversidade - arte da América Latina nas coleções em Portugal – group show

November 12, 2017 - January 07, 2018

Museum of Contemporary Art San Diego (MCASD), San Diego, USA

Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985 – group show

September 17, 2017 - February 04, 2018

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain

Mario Pedrosa - On the Affective Nature of Form – group show

April 26 - October 16, 2017

Artur Lescher

b. 1962, São Paulo, Brazil | Lives and works in São Paulo, Brazil

Artur Lescher investigates the tangible qualities of the sculpture and its interaction with the architecture, developing pieces of singular volumes that are projected as suspended elements and subject to gravity. As a result, he gets a unique tension between sculptural proportions and the surrounding space. He became widely recognized from its participation in the 19th Bienal de São Paulo (1987), subsequently participating in the 25th Bienal de São Paulo (2002) and the 5th Bienal do Mercosul, Porto Alegre (2005). His production has been featured in exhibitions in Latin America, the United States and Europe, including two solo shows at the Instituto Tomie Ohtake, São Paulo (2006 and 2010), the solo project *Inabsência* at the Projeto Octógono Arte Contemporânea at Pinacoteca do Estado de São Paulo (2012) and, more recently, the solo show *Porticus* at the Palais d'Iéna, Paris (2017).

recent exhibitions (selection):

Palais d'Iéna, Paris, France

Porticus – solo project

October 17-25, 2017

Phoenix Art Museum, Phoenix, USA

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

September 01 - December 31, 2017

Caixa Cultural São Paulo (CC-SP), São Paulo, Brazil

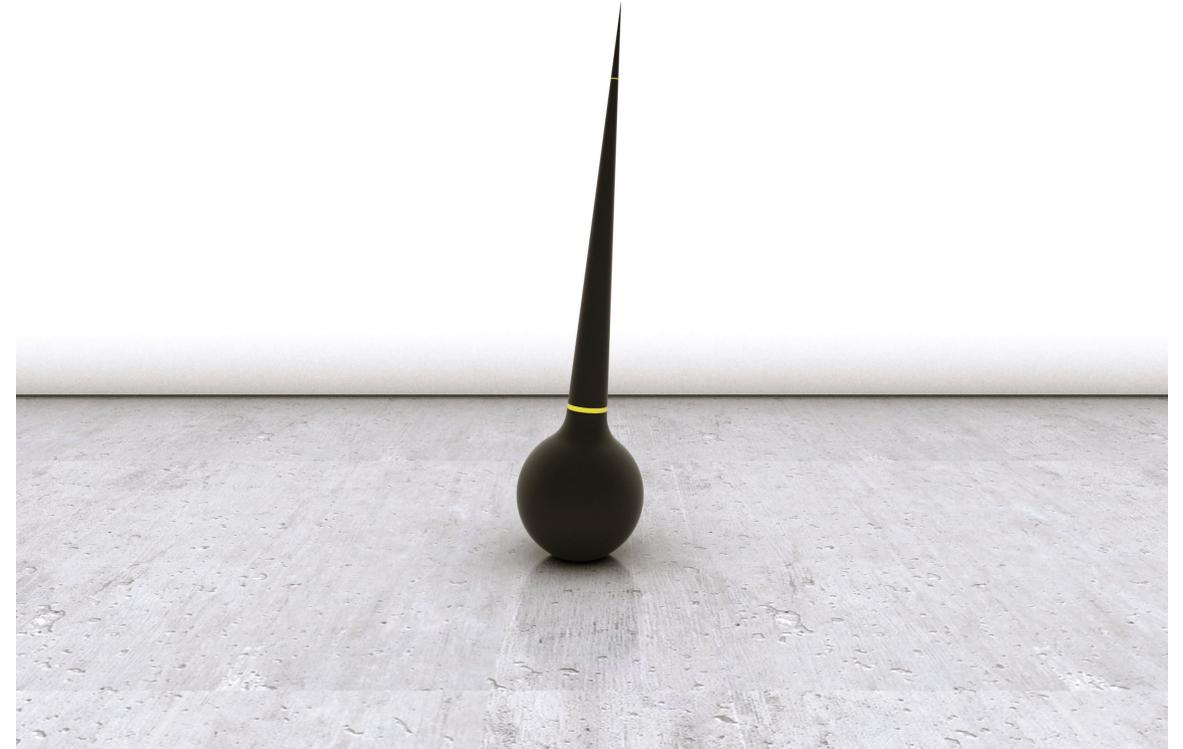
Fronteiras, Limites, Interseções: entre a Arte e o Design – group show

May 27 - July 30, 2017

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show

May 25, 2017 - August 13, 2017



*imagem referencial (projeto) cortesia do artista.

Artur Lescher

Tomar #03, 2017

aluminium

edition 1 of 5 + 2 AP

86.6 x 19.6 in

Berna Reale

b. 1965, Belém, Brazil | Lives and works in Belém, Brazil

Berna Reale studied Visual Art at the Universidade Federal do Pará - UFPA. She is particularly interested in the violence that permeates Brazil and seeks to urge viewers to confront this in the public sphere. In her performances and installations, Berna Reale engages either her own body or willing participants to react on the contemporary socio-political moment of Belém. In recent years, violence has been her focus of attention. She became a criminal expert at the Center for Scientific Skills of the State of Pará and experience crime and social-economic related conflicts firsthand that are then applied to her work. For her performance *Rosa púrpura* (2014) Reale hired a group of women to parade around her hometown in schoolgirl outfits and with exaggerated lip ornaments to evoke sex dolls. She filmed the event, documented the women's experiences online, and circulated images on social media within her town to engender a conversation around the fetishization of and violence enacted against women. In the video *Habitus* (2015), Reale is seen in a factory like rehabilitation center, sewing black plastic bags, which she later uses to embalm the bodies of deceased prisoners at the Forensics Center. These are the same bags used to protect the suits of politicians. Reale participated in solo and group exhibitions in Brazil and Europe and in 2014, she represented Brazil at the 56th La Biennale di Venezia (2014).

recent exhibitions (selection):

Museu Nacional da República, Brasília/DF, Brazil

Contraponto - Coleção Sérgio Carvalho – group show

November 17, 2017 - February 25, 2018

A4 Arts Foundation, Cape Town, South Africa

How to Remain Silent? – group show

October 24 - November 10, 2017

Miami Dade College Museum of Art + Design, Miami, USA

Lecture/Performance & Screenings: Berna Reale – solo show

September 29 - October 13, 2017

LAXART, Hollywood, USA

Video Art in Latin America, II PST: LA/LA – group show

September 17 - December 16, 2017

Centro Cultural Banco do Brasil São Paulo (CCBB-SP), São Paulo, Brazil

Vão – solo show

July 17 - August 28, 2017



Berna Reale
Frio, 2017
digital video, color, sound
edition 1 of 5
2'57"

Brígida Baltar

b. 1959, Rio de Janeiro, Brazil | Lives and works in Rio de Janeiro, Brazil

Brígida Baltar is an artist who investigates the intimate relationship between the body and space, standing out internationally from her individual *An Indoor Heaven* (2006), held at Firstsite, Colchester, UK, where she presented drawings made with brick dust, material which has become one of his poetic marks. Some of his works, presented to the public in final format as photographs, videos and films, are records of actions that he performs alone or with known people and that become processes of selection, storage and organization of materials - poetic propositions that yielded his production the seal of existentialist. Her best known works start from the process of collecting ephemeral substances, such as dew drops, gutters, haze, rain and sea air, works that are less descriptive than affirmative about the artist's experience and conviviality with each of these materials and situations of the Rio de Janeiro landscape. In the 1990s, he was part of Visorama, a group of artists organized by Ricardo Basbaum, who articulated it around art criticism and interlocution among its members, as well as the agency of events and exhibitions.

ongoing exhibitions:

Casa Naranja, Córdoba, Argentina

Futuro Volátil – group show

March 07 - May 03, 2018

recent exhibitions (selection):

Terra-Art Project, London, UK

Neither-nor: Abstract Landscapes, Portraits and Still Lives – group show

July 09 - August 05, 2017

Itaú Cultural, São Paulo, Brazil

Narrativas em Processo: Livros de Artista na Coleção Itaú Cultural – group show

March 09 - May 07, 2017

Centro Cultural Oduvaldo Vianna Filho - Castelinho do Flamengo, Rio de Janeiro, Brazil

Disco é Cultura - O Disco de Vinil na Arte Contemporânea Brasileira – group show

September 01-24, 2017

Brígida Baltar

Venho do Mar, 2017

brass with silver bath and wooden cabinet

13.8 x 7.9 x 7.9 in



Bruno Dunley

b. 1984, Petrópolis, São Paulo | Lives and works in São Paulo, Brazil

For his involvement with the 2000e8 Group, Bruno Dunley developed a study on the history of painting, questioning its pattern in contemporary art. Linguistic codes such as gesture, plan, surface and representation are understood as a common alphabet, a vocabulary to be shared or, as the artist himself says, “a series of questions and affirmations about the possibilities of painting, about what is what we expect of it”. Many of his works are marked by the predominance of a single color on the surface, suggesting a minimalist visual language. There is, however, a recent quest to make visible his work procedure, made from of the gestural application of successive layers of paint, which has now resulted in paintings of vibrant colors and marked by intense contrast.

recent exhibitions (selection):

Park - Platform for Visual Arts, Tilburg, The Netherlands

139 X Nothing but Good – group show

January 28 - March 11, 2018

Caixa Cultural Rio de Janeiro (CC-RJ), Rio de Janeiro, Brazil

A luz que vela o corpo é a mesma que revela a tela – group show

January 14 - March 12, 2017

The Fireplace Project, East Hampton, New York, USA

9999 – group show

June 09 - July 09, 2017

Bruno Dunley

Menino, 2018

oil on canvas

63 x 51.2 in



Cao Guimarães

b. 1965, Belo Horizonte, Brazil | Lives and works in Belo Horizonte, Brazil

Cao Guimarães works at the intersection between cinema and the visual arts, having started his film production in the late 1980s. His films have already been shown at major film festivals around the world such as Locarno, Cannes, Rotterdam, Sundance, Berlin and Venice. His works are part of collections of important institutions such as the Tate Modern in London, the Guggenheim Museum in New York, the Museu Inhotim in Belo Horizonte, the Collection Jumex in Mexico City and the Fondation Cartier in Paris. He participated in important biennials in São Paulo (2002, 2006), Mexico City (2005) and Sharjah (United Arab Emirates, 2013), and exhibitions such as *Tropicália: The 60s in Brazil* at the Kunsthalle in Vienna (2010), *Cruzamentos: Arte Contemporânea no Brasil* at Wexner Center for the Arts (Columbus, 2014). An important retrospective of his films was presented at MoMA in New York in 2011, the International Independent Film Festival in Buenos Aires and the Cineteca Nacional de México in 2014. Like his short films, his feature films reveal Guimarães's interest in people and places that normally go unnoticed. His newest feature, *A Espera*, premieres during SP-Arte, in projections at Instituto Moreira Salles and Sesc 24 de Maio, in São Paulo.

recent exhibitions (selection):

Pinacoteca do Estado de São Paulo, Brazil

Ensaio de Tração – group show

October 21, 2017 - March 12, 2018

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show

October 10, 2017 - February 11, 2018

LAXART, Hollywood, USA

Video Art in Latin America, II PST: LA/LA – group show

September 17 - December 16, 2017

EYE Filmmuseum, Amsterdam, The Netherlands

Locus: Apichatpong Weerasethakul & Cao Guimarães – group show

September 16 - December 03, 2017

Galpão VB, São Paulo, Brazil

Resistir, Reexistir – group show

September 16 - March 18, 2017



Cao Guimarães

Untitled, from the series *Flight Plan*, 2015

photograph

edition 1 of 5 + 2 AP

15.7 x 27.5 in (each)

Carlito Carvalhosa

b. 1961, São Paulo, Brazil | Lives and works in Rio de Janeiro, Brazil

In his paintings, sculptures and installations, Carlito Carvalhosa follows constructive guidelines to investigate the expressive potential of material and form. In the 1980s, he appeared as a member of the São Paulo collective Grupo Casa 7, which focused on the production and debate around the expressive potential of painting. During this time, Carvalhosa became known for great paintings that emphasized the pictorial gesture. Some of his most influential works are: *The Sum of Days*, exhibited in the lobby of the Museum of Modern Art (MoMA), New York (2011) and the Projeto Octógono Arte Contemporânea at Pinacoteca do Estado de São Paulo (2010); the installation site specific *Sala de Espera*, at the Museu de Arte Contemporânea da Universidade de São Paulo (MAC / USP) (2013); and Rio's performance at the Museum of Modern Art (MoMA) in New York (2014). Carvalhosa also participated in the 18th Bienal de São Paulo (1985), the Havana Biennial (1986 and 2012) and the Bienal do Mercosul, Porto Alegre (2001 and 2009).

Carlito Carvalhosa
Untitled (P17/18), 2018
oil on aluminium
48 x 31.5 in



ongoing exhibitions:

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

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

Casa Roberto Marinho – group show

January 17 - April 22, 2018

recent exhibitions (selection):

Beijing Minsheng Art Museum, Beijing, China

Troposphere - Chinese and Brazilian Contemporary Art – group show

December 09, 2017 - March 03, 2018

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show

October 10, 2017 - February 11, 2018

Phoenix Art Museum, Phoenix, USA

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

group show

September 01 - December 31, 2017

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil

Pedra no Céu - Arte e Arquitetura de Paulo Mendes da Rocha – group show

April 02 - July 02, 2017

Cristina Canale

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

Cristina Canale began her artistic career working with drawing and painting in Parque Lage, Rio de Janeiro, in the 1980s. After joining the Brazilian scene as part of Generation 80, she received a grant from the State of Brandenburg, Germany, to carry out a project and a grant from the German Academic Exchange Service to study at the Academy of Fine Arts in Düsseldorf, where she remained until 1995. During this period she studied painting under the tutelage of the Dutch conceptual artist Jan Dibbets. In her works, she combines abstraction and representation in paintings with mixed technique on canvas. For decades, she has been investigating the history of painting and its continuing development. The early works of her career are physical, filled with dark hues, solid lines and impasto. Already the passage through Germany gave her a palette of lighter colors and a smoother technique. Her most recent work reveals influences from post-Impressionism and Neo-Impressionism, while her themes - landscapes, people, domestic scenes, dogs and cats - resemble pre-modern themes and the early modernist period. Large-scale works create lucid environments with portraits that incorporate childhood and abstraction

ongoing exhibitions:

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
Alucinações à beira mar – group show
November 25, 2017 - long-term

recent exhibitions (selection):

Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
A Cor do Brasil – group show
August 02, 2016 - January 15, 2017

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
Em Polvorosa – group show
July 30 - November 06, 2016

Galeria Nara Roesler, New York, USA
Things and Beings – solo show
January 19 - February 18, 2017

Kunstforum Markert Gruppe, Hamburg, Germany
Cristina Canale: Zwischen den Welten – solo show
April 22 - May 03, 2015



Cristina Canale
Engel, 2017
oil on canvas
55.1 x 66.9 x 1.4 in

Dan Graham

b. 1942, Urbana, USA | Lives and works in New York, USA

Dan Graham is one of the main exponents of conceptual art, recognized by a consistent intellectual and artistic production that, from the beginning of his career in the mid-1960s, is based on the dialogue between art and architecture and on the debate about the relations between works of art, urban and public space in the context of mass culture. His first official incursion into the art world came in 1962, when he founded the John Daniels Gallery in New York, presenting the work of young emerging artists in the city's artistic scene - among them Sol LeWitt and Donald Judd, other names considered fundamental for the slopes of conceptualism and minimalism. But Graham's critical engagement manifests itself even more forcefully from the late 1970s, when he begins to make his famous *Pavilion* series, consisting of structures formed in particular by a two-way mirror, which is at the same time transparent and reflective. Graham has held important solo and retrospective exhibitions at institutions around the world, and has participated in several editions of Documenta de Kassel (1972, 1977, 1982, 1992, 1997) and the La Biennale di Venezia (1976, 2003, 2005).

ongoing exhibitions:

Museum der Moderne Salzburg Mönchsberg, Salzburg, Switzerland

Folklore – group show

October 07, 2017- April 15, 2018

Walker Art Center, Minneapolis, USA

I am You, You are Too – group show

September 08, 2017 - October 27, 2019

recent exhibitions (selection):

Red Brick Art Museum, Beijing, China

Dan Graham - Greatest Hits – solo show

November 08, 2017 - February 25, 2018

Frac Ile-de-France - Le Chateau, Paris, France

Hôtel du Pavot 2 – group show

September 30, 2017 - February 04, 2018

Museum für Angewandte Kunst, Cologne, Germany

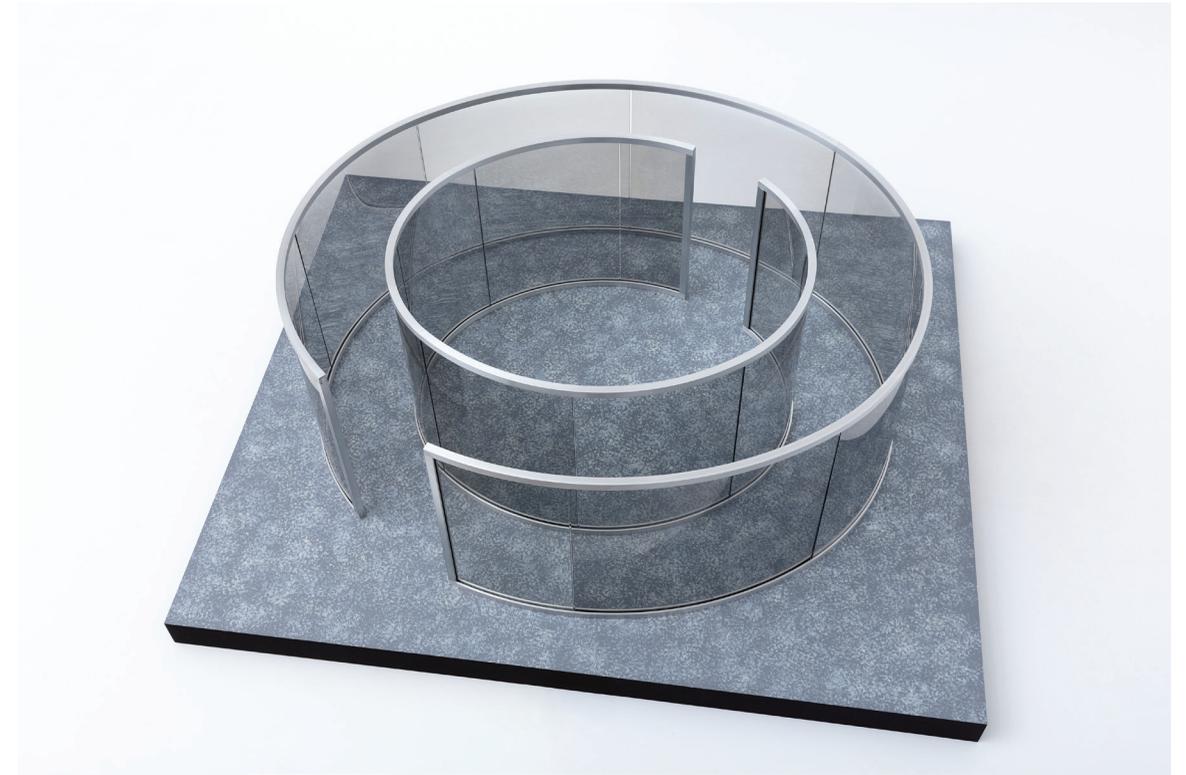
SUR/FACE: Mirrors – group show

June 24 - October 01, 2017

Museu de Serralves, Porto, Portugal

Serralves Collection: 1960-1980 – group show

May 08, 2017 - January 28, 2018



Dan Graham

Untitled, 2016

2-way mirror glass, aluminium, MDF and acrylic

edition 1 of 3

42 x 107 x 125 cm

Daniel Buren

b. 1938, Boulogne-Billancourt, France | Lives and works in Boulogne-Billancourt, France

Daniel Buren has made remarkable contributions to Conceptual Art since the early 1960s, when he developed what he called a "degree zero of painting," an art form that abandoned traditional practices and adopted a rigorous aesthetic based exclusively on vertical stripes. Buren's site-specific installations, or "works *in situ*" and "situated works", have been permanently installed around the world in locations such as the Palais-Royal in Paris, where he famously placed *Les Deux Plateau* (1985-86). Recently, the artist has explored a play on depth, surface, and reflection through his sculptural installations that combine triangular prisms that project from the wall and mirror-finished panels. Buren has been the subject of major exhibitions at Centre Pompidou-Málaga, Spain (2017); Museo de Arte Moderno de Bogotá, Colombia (2017); BOZAR Palais des Beaux-Arts, Brussels, Belgium (2016); Museo Espacio, Aguascalientes, Mexico (2016); Baltic Centre for Contemporary Art, Gateshead, UK (2014); Musée d'Art moderne et contemporain de Strasbourg, France (2014); and Centre Pompidou-Metz, France (2013). The artist's work was included in several editions of La Biennale di Venezia and represented France at the 42nd La Biennale di Venezia (1986), when he was awarded the Golden Lion. Buren's work has been featured in retrospective exhibitions around the world in museums such as the Centre Pompidou Paris (2002) and The Solomon R. Guggenheim Museum (2005).

Daniel Buren

Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2017

wood, glue, lacquer, and vinyl adhesive

88.6 x 53.1 in



recent solo shows (selection):

Centre Pompidou-Málaga, Málaga, Spain

Daniel Buren - Proyecciones / Retroproyecciones. Trabajos in situ, 2017

October 25, 2017 - January 14, 2018

Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia

Daniel Buren - Del medio círculo al círculo completo: un recorrido de color

August 09, 2017 - January 01, 2018

Foundation Louis Vuitton, Paris, France

Daniel Buren - L'Observatoire de la lumière, travail in situ

May 11, 2016 - May 02, 2017

Museo Espacio (ME), Aguascalientes, Mexico

Daniel Buren - Como un juego de niño, trabajo in situ

July 21 - October 02, 2016

Museo d'Arte Contemporanea Donnaregina (MADRE), Naples, Italy

Daniel Buren - Come un gioco da bambini, lavoro in situ, 2014-2015, Madre, Napoli - #1

April 25, 2015 - February 29, 2016

Musée d'Art moderne et contemporain de Strasbourg (MAMCS), Strasbourg, France

Daniel Buren - Comme un jeu d'enfant, travaux in situ

June 13, 2014 - March 08, 2015

Daniel Senise

b.1955, Rio de Janeiro, Brazil | Lives and works in Rio de Janeiro, Brazil

Daniel Senise graduated in civil engineering in 1980 from the Universidade Federal do Rio de Janeiro (UFRJ), and studied Arts at the Escola de Artes Visuais do Parque Lage (EAV – School of Visual Arts) from 1981 to 1983. He was also a teacher at EAV from 1985 to 1996. Senise participated in important international collective exhibitions, among them the Bienal de São Paulo, the Havana Biennial in Cuba, La Biennale di Venezia, the Liverpool Biennial, the Cuenca Biennial, the Triennial of New Delhi, the MASP and MAM of São Paulo, the Musée d'Art Moderne de la Ville de Paris, the MoMA in New York, the Center Georges Pompidou in Paris, the Ludwig Museum in Cologne, Germany. Among the solo exhibitions are: MAM of Rio de Janeiro, MAC of Niterói, Oscar Niemeyer Museum in Curitiba, Casa França-Brasil in Rio de Janeiro, Museum of Contemporary Art in Chicago, Museum of Contemporary Art, Monterrey, Mexico, Thomas Cohn Contemporary Art Gallery in Rio de Janeiro, Ramis Barquet Gallery and Charles Cowley Gallery in New York, Michel Vidal in Paris, Galleri Engström in Stockholm, Galeria Camargo Vilaça in São Paulo, Pulitzer Art Gallery, in Amsterdam, Diana Lowenstein Fine Arts in Miami, Galeria Silvia Cintra in Rio de Janeiro, Galeria Vermelho in São Paulo and Galeria Graça Brandão in Lisbon.

ongoing exhibitions:

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Alucinações à beira mar – group show

November 25, 2017 - long-term

recent exhibitions (selection):

Galeria Nara Roesler, New York, USA

Printed Matter – solo show

September 19 - October 28, 2017

Sesc Sorocaba, Sorocaba, Brazil

II Frestas - Trienal de Artes: *Entre pós-verdades e acontecimentos* – group show

August 12 - December 03, 2017

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

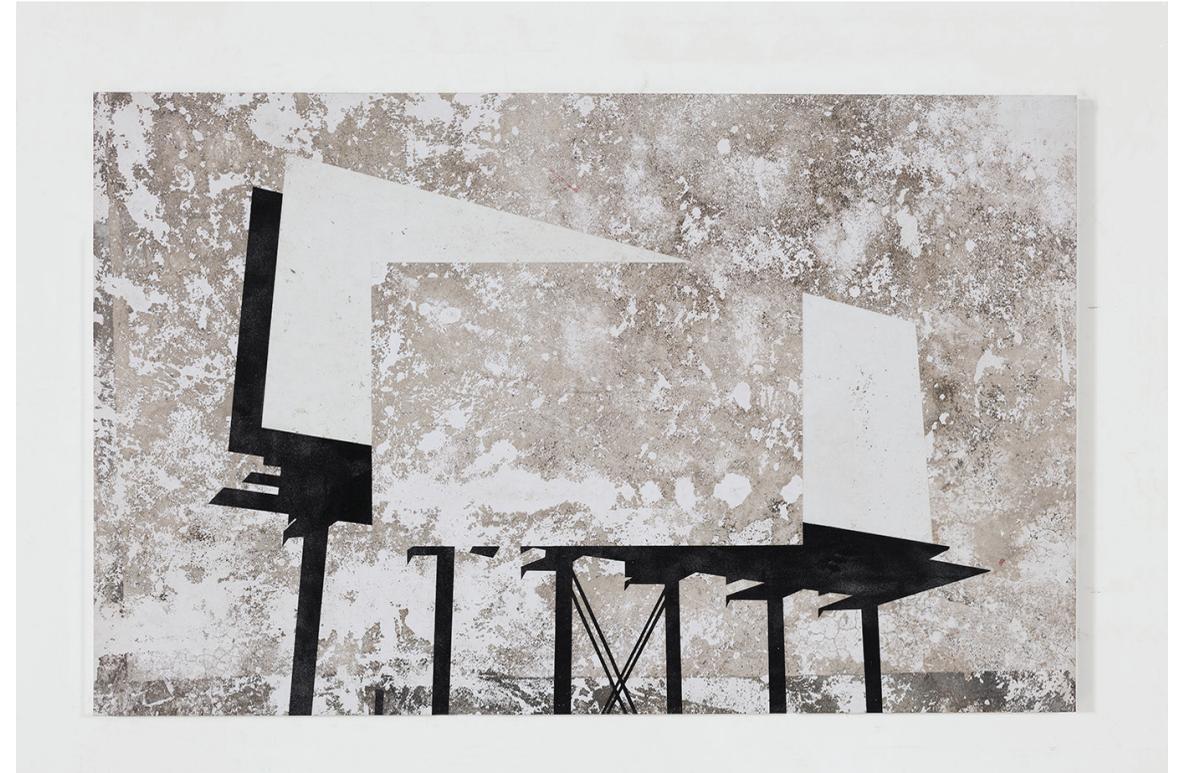
Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show

May 25 - August 13, 2017

Galeria Nara Roesler, São Paulo, Brazil

Daniel Senise – solo show

April 04 - May 27, 2017



Daniel Senise

Biógrafo XLV, 2018

monotypes on cotton on aluminum

125 x 200 cm

Eduardo Coimbra

b. 1955, Rio de Janeiro, Brazil | Lives and works in Rio de Janeiro, Brazil

In the course of his career, in close proximity to architecture, Eduardo Coimbra developed projects for living spaces and researched records, conceptualizations and recreations of landscapes, producing photographic works, drawings, collages, installations in institutional spaces, models and projects for the public space. He often invites audiences to participate directly in his works, such as in 2011 at the Museu de Arte da Pampulha, when visitors walked on wide lawns whose edges dissolve into small individual pots of grass. In another set of works, the series *Esculturas*, several cubes in three different sizes (half meter, 1 meter and 2 meters) are paired and stacked, creating spaces and paths to be experienced by the viewers. The faces of the cubes are black, white or striped and create a visual dynamism that problematizes the perception of distances and depths. *Nuvem* is an image and light sculpture, a set of five light displays at the center of which there is a sequential photographic record of an expanding cloud. Together, the five parallel boxes create a luminous cocoon that suggests the volume of a cloud that can also be crossed by visitors. The scale of the sculpture interacts with the surrounding architectural environment, making it a prominent element in the landscape.

recent exhibitions (selection):

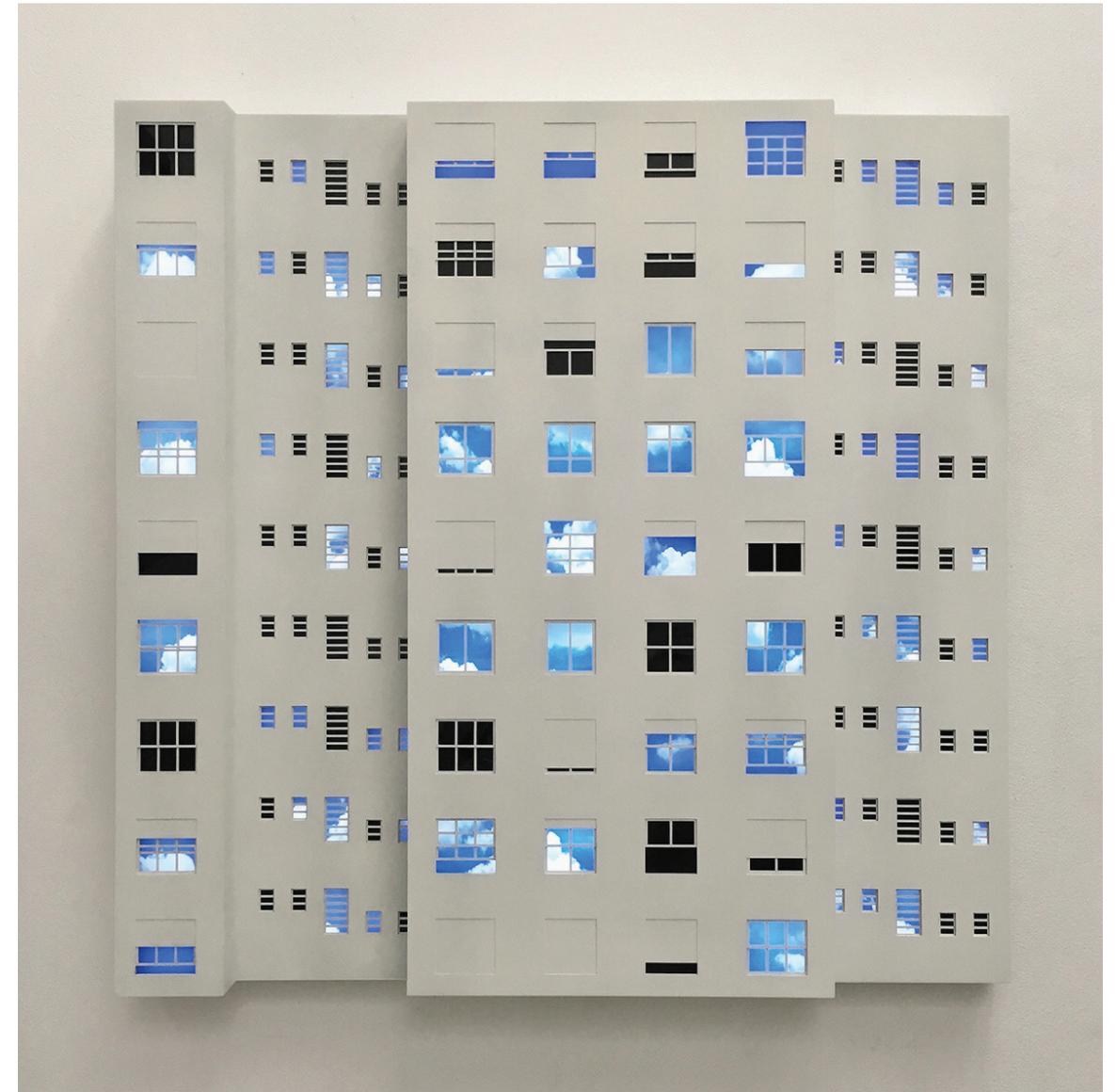
Caixa Cultural São Paulo, São Paulo, Brazil
Fronteiras: entre a Arte e o Design – group show
May 27 - July 30, 2017

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
Em Polvorosa – group show
July 30 - November 06, 2016

Museum Beelden aan Zee, The Hague, The Netherlands
Brazil, Beleza?! Hedendaagse Braziliaanse beeldhouwkunst – group show
May 26 - October 02, 2016

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

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



Eduardo Coimbra
Arranha-céu 3, 2018
acrylic, MDF, iron plate, LED's tape
59.1 x 59.1 in

Eduardo Navarro

b. 1979, Buenos Aires, Argentina | Lives and works in Buenos Aires, Argentina

Eduardo 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. The artist often invites participants to engage with the final products of his work while simultaneously documenting the process through photographs, drawings, maps and writings. Navarro's practice tests the limits of frameworks and formatting of artistic experience, creating situations and spaces that reflect the relationship between art and life.

upcoming exhibitions:

Art Basel Cities: Buenos Aires, Buenos Aires, Argentina
September 11-16, 2018

SITE Santa Fe – Santa Fe International Biennial, Santa Fe, USA
September, 2018

ongoing exhibitions (selection):

The Drawing Center, New York, USA
Into Ourselves – solo show
April 06-15, 2018

Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
Metamorphoses - Let Everything Happen to You – group show
March 06 - June 24, 2018

Le Fresnoy - Studio national des arts contemporains, Tourcoing, France
Océans - Une vision du monde au rythme des vagues – group show
February 10 - April 22, 2018

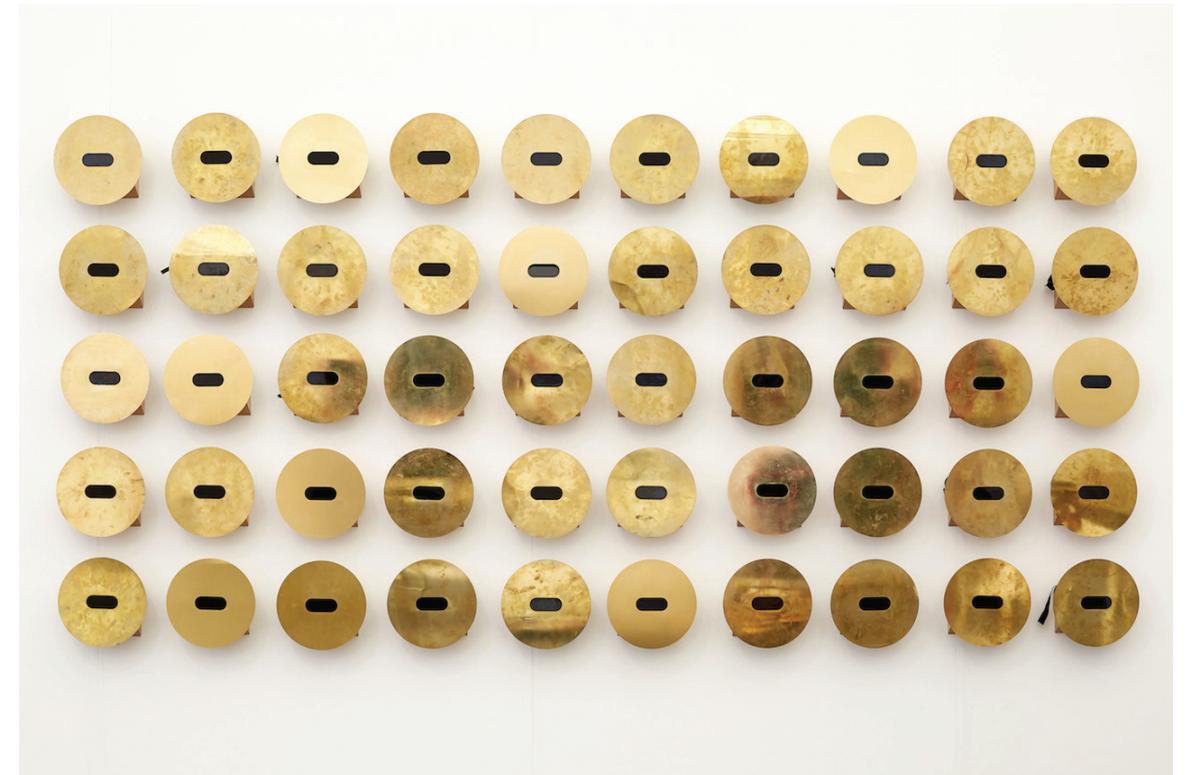
Skulpturen Park Köln, Köln, Germany
KölnSkulptur #9 - *La Fin de Babylone. Mich wundert, dass ich so fröhlich bin!* – group show
October 16, 2017 - June, 2019

recent exhibitions (selection):

Der TANK, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland
Into Ourselves – solo show
November 11, 2017

Flora ars+natura, Bogotá, Colombia
Energ(ética): arte y energía sostenible – group show
October 23 - November 14, 2017

Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, Austria
Tidialectics – group show
June 02 - November 19, 2017



Eduardo Navarro
We Who Spin Around You, 2016
50 brass masks and 1 audioguide
5.9 ø in (each mask)

Fábio Miguez

b. 1962, São Paulo, Brazil | Lives and works in São Paulo, Brazil

Fábio Miguez began his career in the 1980s at the celebrated Casa 7, a collective workshop that brought together Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro and Rodrigo Andrade around friendship and common aesthetic purposes. Although his research is focused on pictorial work, during the 1990s he began to produce *Derivas*, series of photographs that, years later, are published under the name of *Paisagem Zero* (2012). In the last decade, Miguez has developed three-dimensional formulation works, such as the *Onde* (2006) installation, the *Ping-pong* (2008) and the *Valises* series, produced since 2007, which expands its main field of research to give rise to works that assume the look of suitcases. Architecture training brings constructive influence to some of his paintings, which, in turn, are aligned with the study of scale, matter, and figuration. The artist still deals with modular forms, subjecting them to a combinatorial reasoning, repeating them and varying their position to the step in which inversions and mirroring operate. In more recent paintings, such as the *Atalhos* series (begun in 2011 - in process) it is possible to notice this operation in small format. Many of them are directly related to the history of art - such as those that cut pieces of paintings by Piero della Francesca, Alfredo Volpi and Henri Matisse - and with casual pictorial situations found, precisely, in architectural elements such as houses, grouted stones and walls of bricks. In these works, the articulation of a hybrid relationship between figuration and abstraction is permeated by the inclusion of words - some borrowed from texts by João Cabral de Melo and Samuel Beckett - that function as autonomous fields of information and open the field for broader readings of this set of works.

ongoing exhibitions:

Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil

Fragmentos do Real (Atalhos) – solo show

March 10 - May 05, 2018

recent exhibitions (selection):

Espaço Auroras, São Paulo, Brazil

Auroras - Pequenas Pinturas – group show

August 20 - October 16, 2016

Pivô, Edifício Copan, São Paulo, Brazil

Casa 7 no Pivô – group show

June 13 - August 29, 2015

Fundação Iberê Camargo (FIC), Porto Alegre, Brazil

Iberê Camargo: Século XXI – group show

November 18, 2014 - March 29, 2015



Fábio Miguez

Retábulo, 2017

oil and wax on wood and glass, stainless steel

unique

108.1 x 54.3 x 12.6 in (opened) / 29.2 x 153.5 x 6.8 (closed)

Isaac Julien

b.1960, London, UK | Lives and works in London, UK

Isaac Julien's work uses elements of different disciplines and practices (cinema, dance, photography, music, theater, painting and sculpture, among others), commenting on them and bringing them together in dramatic audiovisual installations, photographic works and documentaries. His cinematographic facilities and photographs incorporate varied artistic disciplines, creating a poetic and singular visual language. *Looking for Langston*, a 1989 documentary drama about author Langston Hughes and the Harlem Renaissance, became a cult, and his 1991 debut *Young Soul Rebels* received the Semaine de la Critique Award at the Cannes. In recent years, Julien has been intensively researching the complex personality and work of the Italian-Brazilian architect Lina Bo Bardi, considered one of the most important personalities of the 20th-century Latin American modernist architectural movement. Instead of a documentary or biopic, Julien's new work proposes a cinematographic and photographic journey and a poetic meditation on the life and work of Lina Bo Bardi. The work includes reconstitutions and reinventions of scenes that defined the historical and fictional imaginary that surrounds Lina Bo Bardi. For this work, Julien recruited the famous Brazilian actresses Fernanda Montenegro and Fernanda Torres to play Lina Bo Bardi in her youth and maturity in the new film. The musician Gilberto Gil, who was intimate with Lina Bo Bardi, also collaborates with the original soundtrack of the film.



Isaac Julien

Under Opaline Blue (Stones Against Diamonds), 2015

premier photograph

edition 4 of 6 + 1 AP

70.9 x 94.5 x 0.3 in

upcoming exhibitions (selection):

Columbus Museum of Art, Columbus, USA

Isaac Julien: Looking for Langston – solo show

September 28, 2018 - January 20, 2019

ongoing exhibitions (selection):

Museum of Contemporary Art (MoCA), Taipei, Taiwan

The Rebellion of Moving Image – group show

March 03 - May 06, 2018

Wysing Arts Centre, Cambridge, UK

More of an Avalanche – group show

February 11 - April 15, 2018

ARoS Århus Kunstmuseum - Focus gallery, Aarhus, Denmark

ARoS Focus Intermezzo: *Isaac Julien - Western Union (Small Boats)* – solo show

February 03 - May 27, 2018

recent exhibitions (selection):

Birmingham Museum & Art Gallery, Birmingham, UK

Coming Out: Sexuality, Gender & Identity – group show

December 02, 2017 - April 05, 2018

Fort Mason Center for Arts & Culture (FMCAC), San Francisco, USA

Playtime – solo show

December 01, 2017 - February 11, 2018

Palazzo della Triennale, Milan, Italy

La Tierra Inquieta, XXI La Triennale di Milano – group show

April 28 - August 28, 2017

Diaspora Pavilion, Venice, Italy

57th La Biennale di Venezia - *Viva Arte Viva* – group show

May 13 - November 26, 2017

José Patricio

b. 1960, Recife, Brazil | Lives and works in Recife, Brazil

José Patricio's artistic practice employs mathematical logic and predefined rules for joining dominoes, buttons, nails, dice, and puzzle pieces in geometric compositions. In them, Patricio mixes painting and installation, creating patterns of colors and shapes with ready-made objects. Many of his works, which resemble mosaics, are made of dominoes, which the artist organizes based on the color of his points and not on his numerical value, as one would expect according to the rules of the game. In *Ars Combinatoria* (2005), he covered the floor of an abbey in France with intricately arranged domino stones, creating a seemingly endless variety of square patterns in intense shades of emerald green and ochre. According to the critic Moacir dos Anjos, the work is an attempt by Patricio to reconcile the rigor of the repeated and regular way with the chance that, to a large extent, rules the world. The blue and white dominoes in *O jogo da vida* (1976), for example, resemble the white and blue colonial tiles found in Brazilian churches.

recent exhibitions (selection):

Instituto Ling, Porto Alegre, Brazil

Explosão Fixa – solo show

August 22 - November 18, 2017

Sesc Santo Amaro, Santo Amaro, Brazil

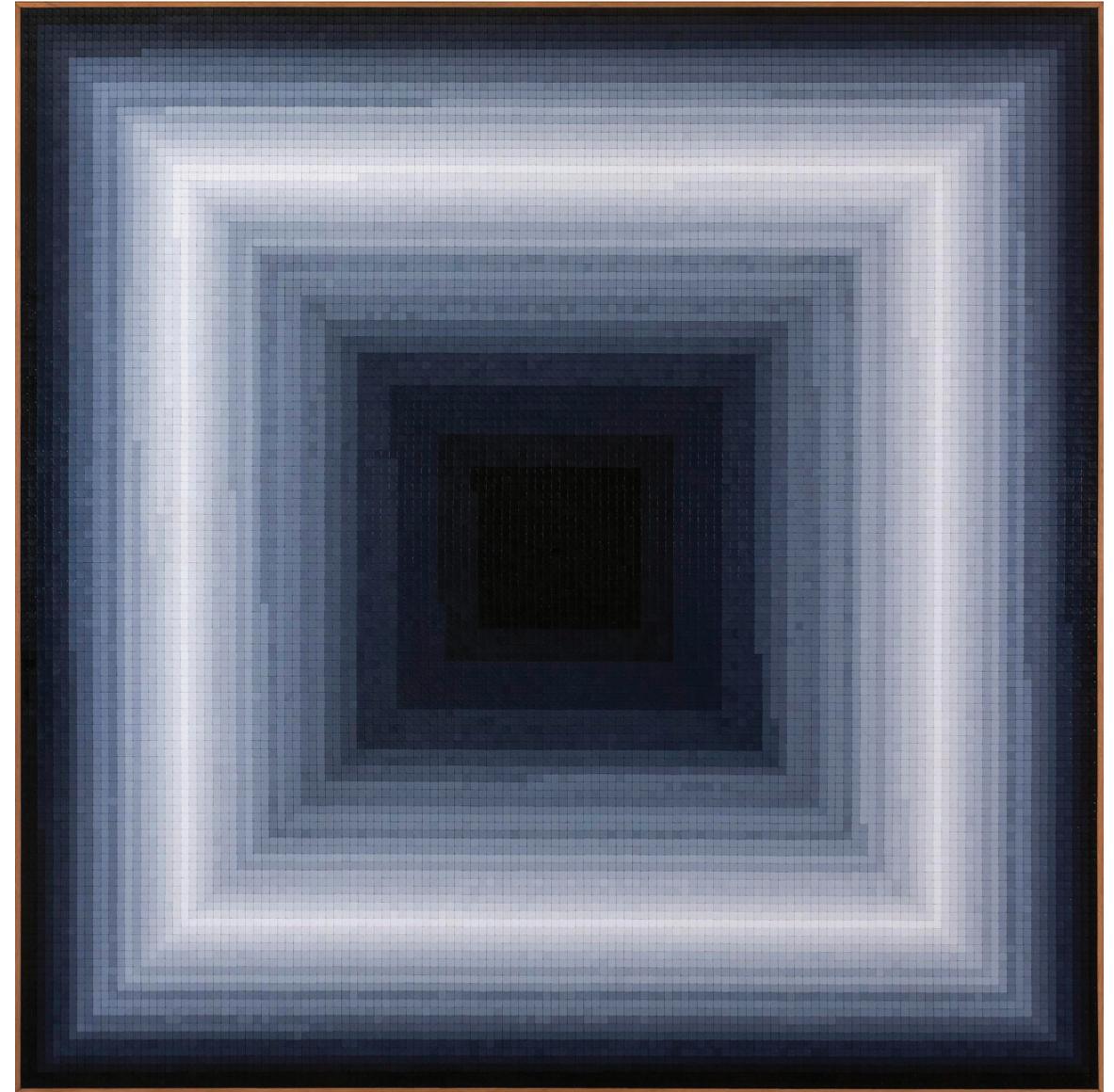
Ponto Zero - José Patricio – solo show

April 08 - July 30, 2017

Museu do Estado de Pernambuco (MEPE), Recife, Brazil

Precisão e Acaso – solo show

July 28 - October 08, 2017



José Patricio

Expansão e retração tonal II, 2017

synthetic enamel on plastic pieces on wood

edition 3 of 3 + 1 AP

74.8 x 74.8 in

Julio Le Parc

b. 1928, Mendoza, Argentina | Lives and works in Cachan, France

For almost six decades, Julio Le Parc has carried out innovative experiments around light, movement and color. In addition to an optical and kinetic artist, he promotes a utopian vision for art and society. He is co-founder of the Groupe de Recherche d'Art Visuel (1960-68), which aims to fuse identities in a collective entity that can be more than the sum of its parts. In his paintings, sculptures and installations, he explores the illusory effects as a means of immersing the public and breaking the boundaries between the work of art and the spectator. In his series called *Continuels-mobiles*, developed in the early 1960s, he seeks to engage with movement and unpredictability as a means of moving away from the idea of an "absolute" and "definitive" work of art. Through structures that suspend the plexiglass and the metal plate in nylon strings, the artist infuses the space with fragments of light and reflection, causing the viewer's perception to be reoriented. Le Parc represented Argentina at the 33rd La Biennale di Venezia (1966), when he won the International Painting Prize, and his work was presented at several solo exhibitions in Europe, Latin America and the United States.

recent solo exhibitions (selection):

Instituto Tomie Ohtake, São Paulo, Brazil

Julio Le Parc: da Forma à Ação

November 25, 2017 - February 25, 2018

Pérez Art Museum Miami (PAMM), Miami, USA

Julio Le Parc: Form into Action

November 18, 2016 - March 19, 2017

Bildmuseet - Umea University, Sweden

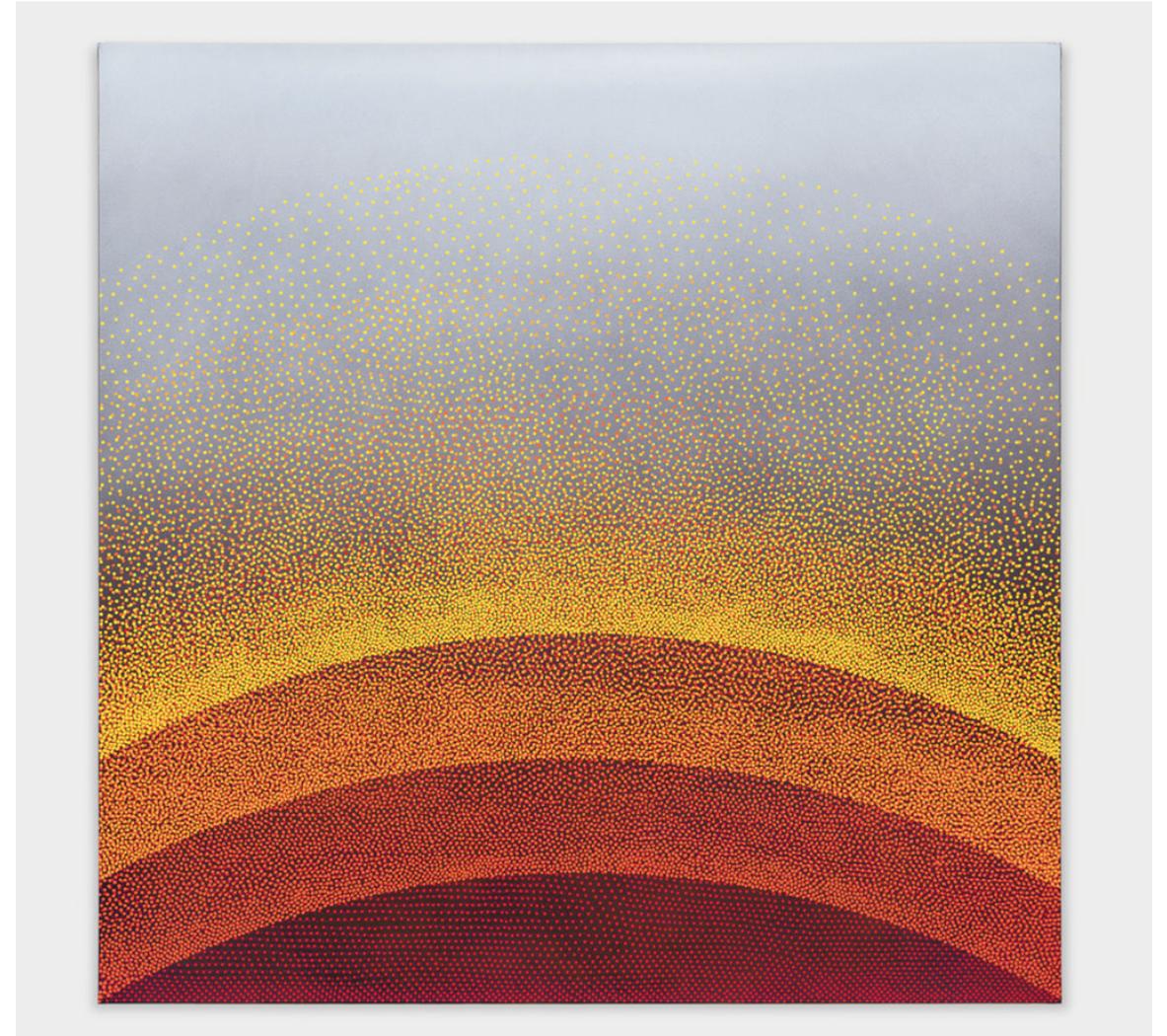
Le Parc: Lumière

November 22, 2015 - April 17, 2016

Serpentine Galleries, London, UK

Julio Le Parc

November 25, 2014 - February 15, 2015



Julio Le Parc

Alchimie 357, 2017

acrylic on canvas

78.7 x 78.7 in

Laura Vinci

b. 1962, São Paulo, Brazil | Lives and works in São Paulo, Brazil

Laura Vinci is an artist who thinks of space as a body, making her sculptures and installations function as mediators of the relationship between both elements. In the theater, where she has been working since the late 1990s, she was one of the selected names to represent Brazil at the 13th Prague Quadrennial of Performance Design and Space (Czech Republic, 2015). Motivated by the relationship with the performing arts - in particular, contact with body preparation techniques - Vinci begins to build her thinking around the body and its surroundings. From the installation for the Arte / Cidade III project (1997), a work known as the "hourglass", the artist sensitized herself to issues that are present in her poetry to this day, such as time, movement, transience and the change of matter. Throughout her career, she performs other occasional interventions in public and private spaces, such as *Mona Lisa* (2001), *Estados* (2002), *Máquina do mundo* (2006), *No ar* (2009), *Morro Mundo* (2017), trying to provoke public relation to work, whether of strangeness or appreciation. Vinci uses varied materials, which can be found, for example, in urban equipment such as luminaires used in public lighting poles. By connecting with copper wire a network of containers with warm water, the artist explores the transformation of matter, building environments where mutations happen before the eyes of the viewer. The artist still has many partnerships with the industry for the realization of some projects, such as the long glass tubes, laboratory-like, built to drive a humid and white smoke to their final destination.

upcoming exhibitions:

Instituto Ling, Porto Alegre, Brazil

Todas as Graças – solo show

April 17 - July 21, 2018

ongoing exhibitions:

Espaço Arte Imersiva, Farol Santander, São Paulo, Brazil

Diurna – solo project

January 25 - May 04, 2018

recent exhibitions (selection):

Sesc Belenzinho, São Paulo, Brazil

ÁGUA - 23 artistas contemporâneos e a questões da água – group show

November 23, 2017 - February 18, 2018

Espaço Cultural Porto Seguro (EPCS), São Paulo, Brazil

Tempo Presente – group show

November 01 - December 17, 2017



Laura Vinci

Morro Mundo, 2018

glass and gold plated brass

Ø 5.1 x 7.8 in

Ø 6.6 x 7.8 in

León Ferrari

1920-2013, Buenos Aires, Argentina

León Ferrari is one of the most renowned Latin American artists worldwide, acclaimed at the 2007 Venice Biennale, for which he received the Golden Lion Award in recognition of his artistic oeuvre that, until the end of his life, motivated him to challenge the world we live in. In his artistic practice, he makes use of different languages, such as sculpture, drawing, writing, collage, assemblage, installation and video. This heterogeneous set of practices integrates themes that reveal both his researcher and activist character as the aesthetic investigation of language, the questioning of the Western world, power and normatization that dictates the values of Religion, Art, Justice and the State, the reverence for women and eroticism, and the depiction of violence. The repetition, the irony, and the literality are also resources of his poetics, recognized since his early works.

upcoming exhibitions:

Museo de Arte de Lima (MALI), Lima, Peru

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985 – group show

November, 2018

ongoing exhibitions:

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil

Esculturas para Ouvir – group show

March 03 - April 15, 2018

Pérez Art Museum Miami (PAMM), Miami, USA

The Words of Others: León Ferrari and Rhetoric in Times of War – solo show

February 16 - August 12, 2018

recent exhibitions (selection):

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Histórias da Sexualidade – group show

October 20, 2017 - February 14, 2018

Museo de Arte Contemporáneo de la Provincia de Buenos Aires (MAR), Mar del Plata, Argentina

Músicas. Retrospectiva de la obra musical de León Ferrari – solo show

September 21 - November 26, 2017

Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles, USA

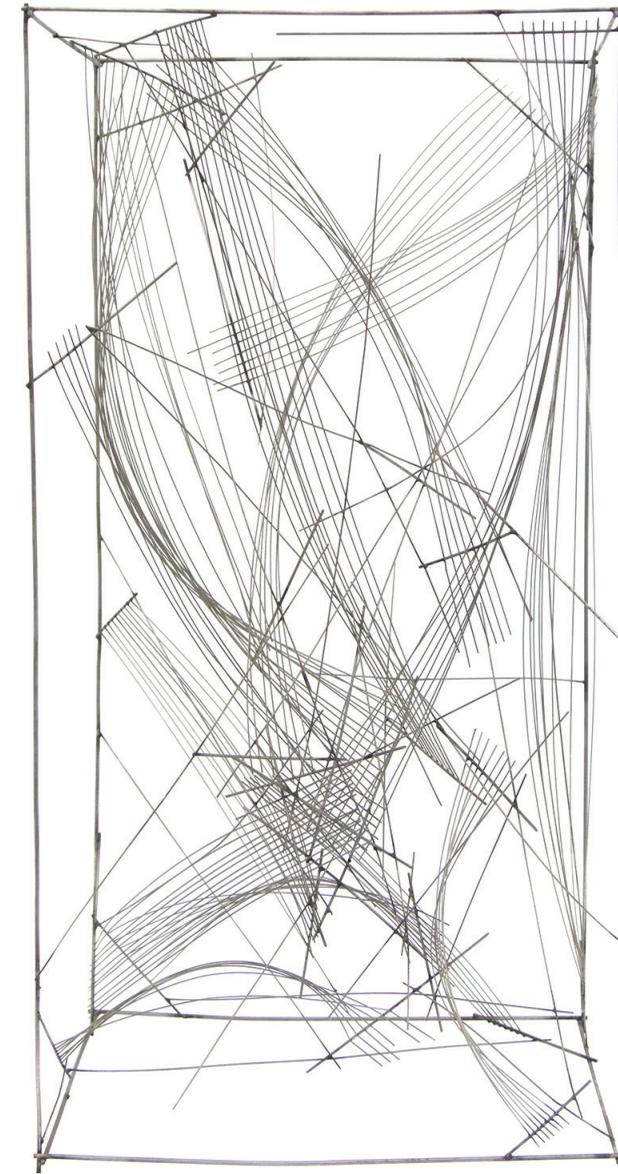
The Words of Others: León Ferrari and Rhetoric in Times of War, II PST: LA/LA – solo show

September 16 - December 17, 2017

The Metropolitan Museum of Art (The Met Breuer), New York, USA

Delirious: Art at the Limits of Reason, 1950-1980 – group show

September 13, 2017 - January 14, 2018



León Ferrari

Untitled, circa 1978-82

metal

27.6 x 11.8 x 11.8 in

Lucia Koch

b. 1966, Porto Alegre, Brazil | Lives and works in São Paulo, Brazil

In the course of her career, Lucia Koch was known for her architectural interventions, working with sculpture, photography, video or colored filters, in order to nullify the tendency of viewers to focus their attention on content rather than the uplifting composition of spaces. To achieve this effect, she performs several manipulations, adding light filters and translucent materials, changing skylights, façades and pasting images of three-dimensional spaces in walls. These actions generate a cumulative tension between interior and exterior and challenge the limits of particular spaces. The work of Lucia reflects a greater concern with the habitability of generic structures produced in mass. More recently, the artist has been working with silk printing. *Air Temperature* is a collection of works that use mathematical equations to play several portions of the sun to which the artist saw in cities like Porto Alegre, São Paulo and Nagoya, among others. The curtains transform a natural environment into an industrial aesthetic practice that catalogs Lucia Koch's sunset archive.

ongoing exhibitions:

Sesc Pompeia, São Paulo, Brazil

III Plano Expandido: *Lucia Koch - A Longa Noite* – solo project

April 07 - July 08, 2018

recent exhibitions (selection):

Museu Nacional da República, Brasília/DF, Brazil

Contraponto - Coleção Sérgio Carvalho – group show

November 17, 2017 - February 25, 2018

A. Kasteyev State Museum of Arts, Almaty, Kazakhstan

Jameel Prize 4 – group show

October 29, 2017 - January 07, 2018

Frac Centre-Val de Loire - Les Turbulences, Orléans, France

I Biennale d'Architecture d'Orléans – group show

October 13, 2017 - April 01, 2018

Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA

Condemned to be Modern, II PST: LA/LA – group show

September 10, 2017 - January 27, 2018



Lucia Koch

Cat food, 2017

pigment print on cotton paper

edition of 6 + 2 AP

91.7 x 44.3 x 1 in

Marcelo Silveira

b. 1962, Gravatá, Brazil | Lives and works in Recife, Brazil

Marcelo Silveira is a sculptor in mixed media and a collageist, appropriating hundreds of objects of wood, glass among other household materials that are organized in varied, almost encyclopedic configurations. When completed, the works are records of the methodical categorization and content extraction undertaken by Silveira from their accumulation practices. The artist often builds configurations that look like something functional or representational—such as a building or a sphere—but fade into obscurity through more detailed analysis.

Warehouse República (2004) is an installation composed of two distinct segments that share, in addition to the name, its constructive strategy. In one of these segments, a hundred pieces carved in wood are attached to the ceiling with leather bands, waiting for some improbable use. In the other, hundreds of objects (cups, pots, mirrors, bottles, pots, lamps and shards of glass) are arranged on shelves, forming a fragile vertical panel against the opaque and robust horizontality of the wooden objects hanging above. Silveira is also expressive in his production of artist books.

ongoing exhibitions:

Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil

Com texto – solo show

April 08 - May 12, 2018

recent exhibitions (selection):

Museu Nacional da República, Brasília/DF, Brazil

Contraponto - Coleção Sérgio Carvalho – group show

November 17, 2017 - February 25, 2018

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

35th Panorama da Arte Contemporânea do MAM-SP - *Brasil por Multiplicação* – group show

September 07 - December 17, 2018

Sesc Petrolina, Petrolina, Brazil

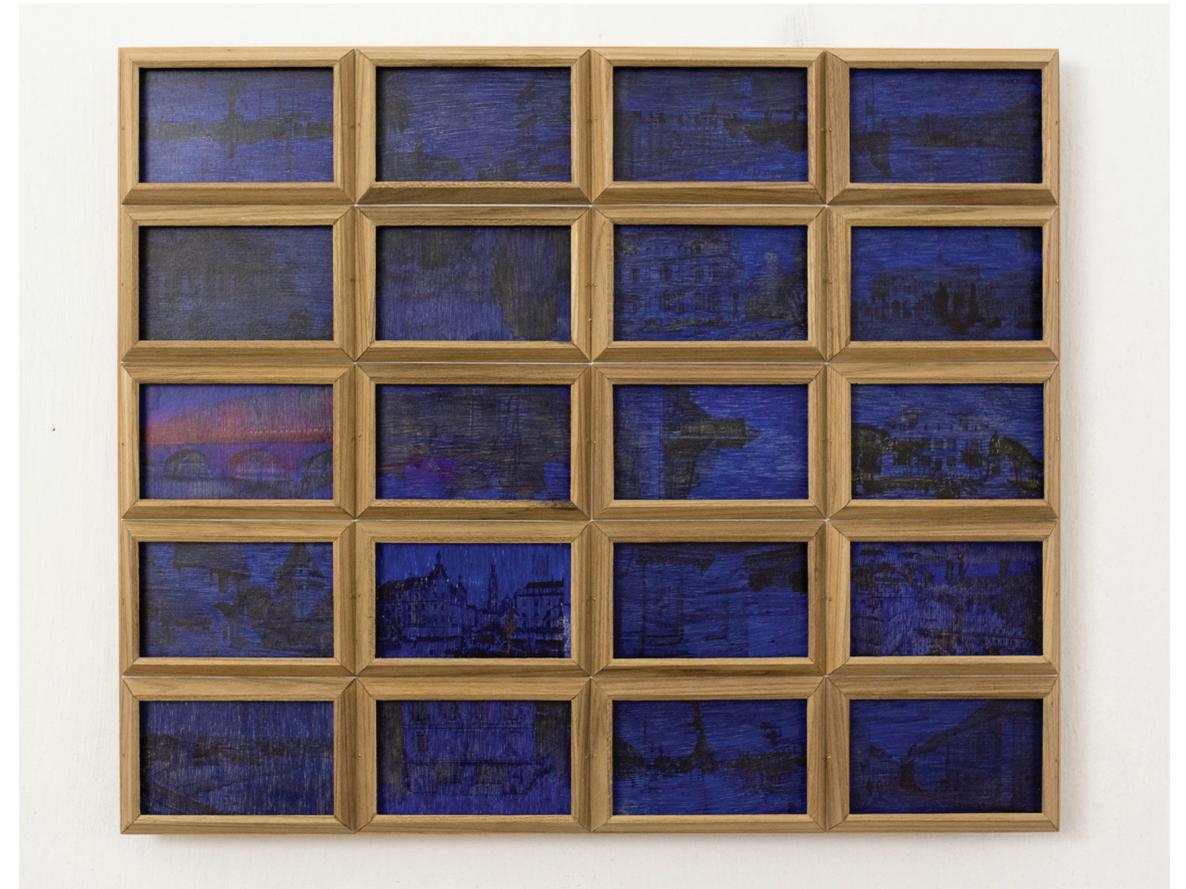
Caleidoscópio – solo show

August 04 - October 07, 2017

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show

May 25, 2017 - August 13, 2017



Marcelo Silveira

Irene da Alegria à Glória, 2017/2018

paper, wood, pen and metal

18.5 x 22.4 x 2.2 in

Marcos Chaves

b. 1961, Rio de Janeiro, Brazil | Lives and works in Rio de Janeiro, Brazil

In the early 1980s, Marcos Chaves studied Architecture and Urbanism at Universidade Santa Úrsula, studying with Lygia Pape, and studied art at the Escola de Artes Visuais do Parque Lage - EAV and at the Bloco Escola do Museu de Arte Moderna do Rio de Janeiro (MAM Rio). He went to Italy in 1984, where he acted as assistant to Antonio Dias. Working on the parameters of appropriation and intervention, his work is characterized by the use of various media, freely transiting between the production of objects, photographs, videos, drawings, words and sounds. His works, which emphasize overlays of images or image and text, are marked by the presence of parodies, humor and irony. He participated in several biennials, such as the first and fifth editions of the Bienal do Mercosul, Porto Alegre (1997 and 2005), the 54th La Biennale di Venezia (2011) and the 25th Bienal Internacional de São Paulo (2002).

ongoing exhibitions:

Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy

Inside the collection - Approaching thirty years of the Centro Pecci (1988-2018) – group show
January 30 - June 03, 2018

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Alucinações à beira mar – group show
November 25, 2017 - long-term

recent exhibitions (selection):

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show
October 10, 2017 - February 11, 2018

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show
May 25 - August 13, 2017

El Museo del Barrio, New York, USA

Rotative Repository of Latin American Video Art: Mono Canal – group show
January 11 - April 30, 2017

Museu de Arte da UFPR (MusA), Curitiba, Brazil

Sinalíticas – group show
August 25 - September 22, 2017



Marcos Chaves
Infusão, 2018
mixed media
12.6 x 8.7 x 3.9 in

Marco Maggi

b. 1957, Montevideo, Uruguay | Lives and works between Montevideo and New York

The precise and delicate works of Marco Maggi use elements of the design to dialogue with the hostility of the hyper-accelerated world and ask for a meticulous observation by the public. When viewed from a distance, the work hides the complexity of incisions and minimum cuts, performed with the utmost precision. Maggi gained prominence in the 1990s when his work was first presented at an individual exhibition titled *Tectonic* in New York. In addition to participating in various exhibitions in Latin America, Europe and the United States, he represented Uruguay at the 56th La Biennale di Venezia (2015), where he presented a monumental installation, part of his *Global Myopia* series. The artist also participated in the 3rd and 4th editions of the Bienal do Mercosul, Porto Alegre (2001 and 2003), the 8th Havana Biennial (2003), the 25th Bienal de São Paulo (2002), the 17th Guatemala Biennial (2010) Bienal de Cuenca (2011).

upcoming exhibitions:

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil
O papel é inocente – solo show
August, 2018

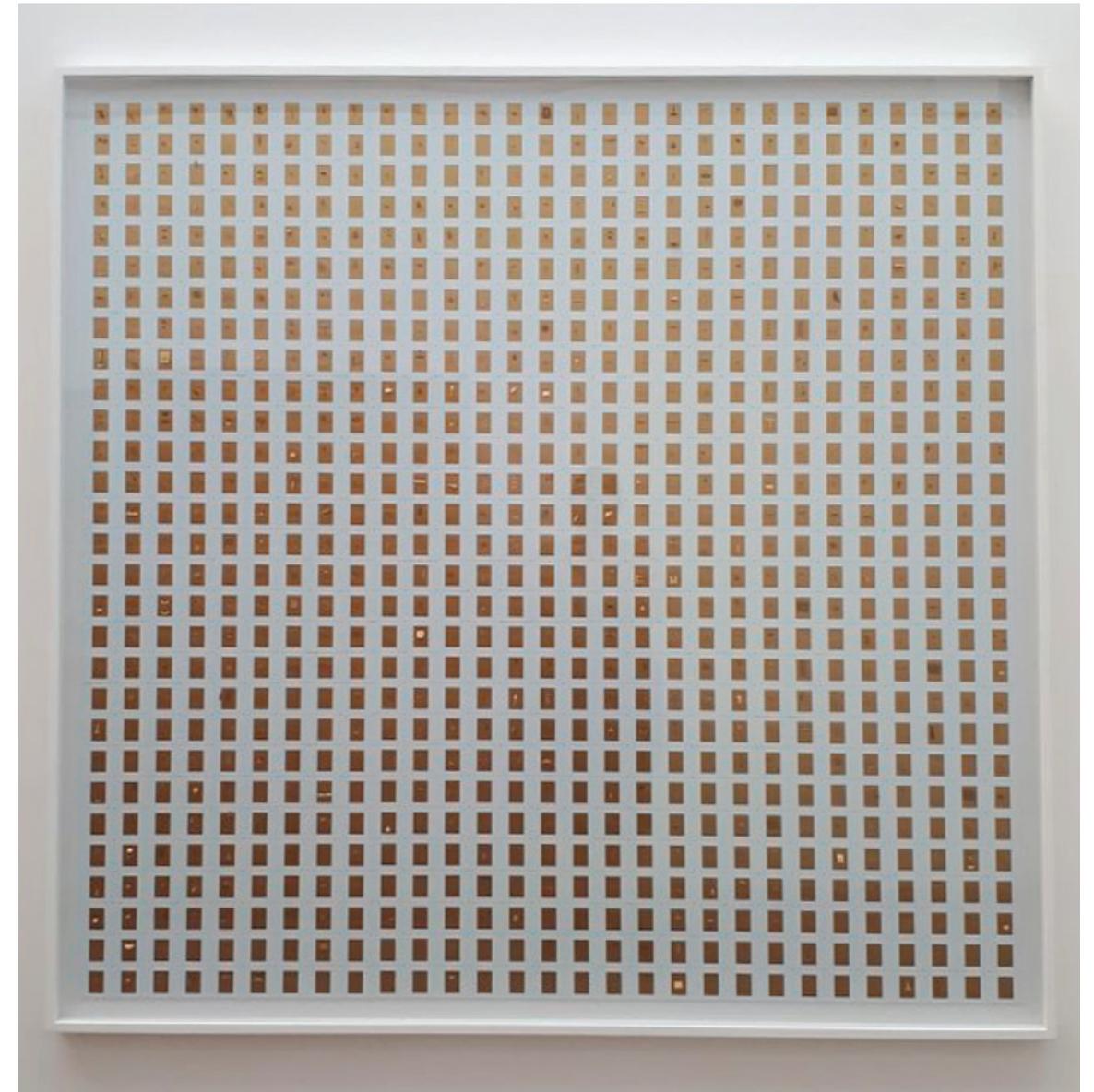
recent exhibitions (selection):

Nasher Sculpture Center, Dallas, USA
Paper into Sculpture – solo show
October 14, 2017 - February 04, 2018

New York Public Library for the Performing Arts, New York, USA
Drawing Set – solo show
September 05, 2017 - October 02, 2017

Boulder Museum of Contemporary Art, Colorado, USA
Walk the Distance and Slow Down – solo show
June 09 - July 08, 2017

The Courtauld Institute of Art, London, UK
12th East Wing Biennial, Artificial Realities – group show
January 30, 2016 - June 30, 2017



Marco Maggi
Untitled, 2018
841 slides on dibond
59.1 x 59.1 in

Not Vital

b.1948, Sent, Switzerland | Lives and works in Sent, Beijing and Rio de Janeiro

Not Vital is recognized by an artistic practice based on the intense contact with nature and the adoption of a nomadic lifestyle, converting in his work the notions of global and local. His production usually brings about unusual perceptions of strangeness or surprise by moving into the artistic context of nature's own forms or characteristic elements of remote regions of the world. The artist articulates sculptures, involving collaborative processes with artisans, and building spaces, diluting the boundaries between art and architecture and establishing an intimate relationship with the local cultural context. He also develops works in painting and drawing that dialogue with the subjects present in his sculptural and architectural proposals. As a philanthropist, he has been building permanent constructions in several places, such as Agadèz (Niger), Chilean Patagonia (Chile) and Paraná do Mamori (Brazil) since the beginning of the 2000s. In addition to their so-called habitats, among which *House to Watch the Sunset* stands out, these constructions also include schools, bridges or tunnels, fulfilling a social function in the place where they are installed. Vital recently presented an important retrospective on his career at Yorkshire Sculpture Park, *Wakefield* (2016-17).

ongoing exhibitions:

Kunstmuseum Basel, Basel, Switzerland

Basel Short Stories. From Erasmus to Iris von Roten. The Wanderer and his Shadow. Nietzsche in Basel – group show

February 10 - May 21, 2018

recent exhibitions (selection):

Bündner Kunstmuseum Chur, Chur, Switzerland

NOT VITAL. univers privat – solo show

September 09 - November 18, 2017

Schauwerk Sindelfingen, Sindelfingen, Germany

SPLIT - Mirror, Light. Reflection – group show

October 30, 2016 - October 03, 2017

Yorkshire Sculpture Park, Wakefield, UK

Not Vital – solo show

May 21, 2016 - January 02, 2017

Not Vital

Lotus, 2011

stainless steel

126 x 23.6 x 23.6 in



*imagem cortesia da Galerie Forsblom

Paulo Bruscky

b. 1949, Recife, Brazil | Lives and works in Recife, Brazil

Paulo Bruscky is one of the exponents of conceptual art in Brazil and one of the main precursors of diverse manifestations that involve art, technology and communication. His work, centered on the idea of art as information, is marked by both a multimedia and an intermedia character, since it combines several artistic media - such as photography, collage, xerox, stamp, performance, happening, Super- Matic) etc. -, escaping from the traditional classifications of art. His work is also characterized by the content of social and political contestation, a result of the critical and militant stance of the artist, whose career principle coincides with the rise of military governments and the consequent establishment of severe dictatorial regimes in many Latin American countries, including the Brazil. Introduced by Robert Rehfeld (Fluxus group) to the international Postal Art circuit, Bruscky joined the movement in 1973, becoming one of the main pioneers of this artistic manifestation in Brazil. In 1981, Bruscky participated in the special room dedicated to Postal Art at the 16th Bienal Internacional de São Paulo. He developed the Xeroperformance process in 1977 and created xerofilm based on xerographic sequences in 1980. Between 1979 and 1982, Bruscky also made about 30 films of artists and audiovisual works, developing video installations since 1983.



Paulo Bruscky
Russian dancers with reflex, 1977
stamp on paper
3.9 x 5.9 in

upcoming exhibitions:

Museo de Arte de Lima (MALI), Lima, Peru

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985 – group show

November, 2018

ongoing exhibitions:

Museo Jumex, Mexico City, Mexico

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985 – group show

March 21 - September 09, 2018

Cantor Center for Visual Arts, Stanford University, Stanford, USA

The Matter of Photography in the Americas – group show

February 07 - April 30, 2018

Centre Georges Pompidou, Paris, France

L'oeil écoute – group show

October 18, 2017 - April 19, 2018

recent exhibitions (selection):

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Histórias de Sexualidade – group show

October 20, 2017 - February 14, 2018

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show

October 10, 2017 - February 11, 2018

University Galleries, University of San Diego (USD), San Diego, USA

Xerografia: Copyart Brazil, 1970-1990s, Il PST: LA/LA – group show

September 15 - December 16, 2017

International Pavilion, Venice, Italy

57th La Biennale di Venezia - *Viva Arte Viva* – group show

May 13 - November 26, 2017

Raul Mourão

b. 1967, Rio de Janeiro, Brazil | Lives and works between Rio de Janeiro and New York

Raul Mourão's practice is inspired by the urban environment of the city of Rio. Mobile sculptures, drawings, videos and performances blend fragments of urban constructions into abstract forms. Building on meticulous architectural designs, the artist creates minimalist abstract sculptures and assemblages that reproduce the tension between the chaos of cities and their controlled geometry, incorporating their set of references, metal rails, security systems, fences and objects that resemble trams and stands.

Mourão also creates surrealistic films that allow us to glimpse peripheral urban experiences, with dreamlike overlaps of disparate objects. Since 2010, the artist develops kinetic sculptures governed by simple geometric forms and structural reductions composed of modular shapes. In several respects, his most recent production combines the violence implicit in his earlier works with a formalist concern with the balance between forms.

recent exhibitions (selection):

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show

October 10, 2017 - February 11, 2018

Sesc Sorocaba, Sorocaba, Brazil

II Frestas - Trienal de Artes: *Entre pós-verdades e acontecimentos* – group show

August 12 - December 03, 2017

Caixa Cultural São Paulo (CC-SP), São Paulo, Brazil

Fronteiras, Limites, Interseções: entre a Arte e o Design – group show

May 27 - July 30, 2017

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show

25 mai 2017 - 13 ago 2017

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil

Você está Aqui – solo show

June 23 - July 31, 2016



Raul Mourão

X, 2018

weathering steel

104.3 x 78.7 x 39.4 in

René Francisco

b. 1960, Holguín, Cuba | Lives and works in Havana, Cuba

René Francisco is known for a practice that has always investigated issues related to Cuban national identity and social justice. Francisco is regarded as one of the most influential Cuban artists in activity, standing out with his versatile work that includes painting, sculpture, video art, arte-arte, facilities and performance. As an international personality and longtime professor at the Escuela Nacional de Arte and the Instituto Superior de Arte in Havana - where he taught some of the most famous Cuban artists, such as Los Carpinteros, Alexandre Arrechea and Wilfredo Prieto - Francisco played an important role with the Cuban artists by inserting them in the discussions on their own cultural context and on the world art. Influential as an activist, artist and teacher, Francisco approaches art beyond the concept of fragmentation or social differences, presenting reflections on Cuban nationality at the crossroads of a new and important chapter of the country's political history.

recent exhibitions (selection):

Walker Art Center, Minneapolis, USA

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 - curatorship

November 11, 2017 - March 18, 2018

Pabellón de Bellas Artes, Pontificia Universidad Católica Argentina (UCA), Buenos Aires, Argentina

Flatbed, Bienal Sur - solo project

September 10 - October 29, 2017

Centro Cultural de la Memoria Haroldo Conti (CCMHC), Buenos Aires, Argentina

La Mirada que se separa de los brazos, BienalSur - group show

September 15, 2017 - January 28, 2018

Museum of Fine Arts Houston (MFAH), Houston, USA

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 - curatorship

March 05 - May 21, 2017



René Francisco
Planeta, 2017
acrylic on canvas
56.1 x 56.2 in

Tomie Ohtake

1913, Kyoto, Japan - 2015, São Paulo, Brazil

One of the main names of abstraction in Brazil, Tomie Ohtake began her artistic career at maturity in 1952, soon joining the Seibi Group, which brought together artists of Japanese descent in São Paulo. From the outset, she excelled in her research on composition, color and texture in painting, performing her first exhibition as an invitation of the critic Mario Pedrosa at the Museum of Modern Art of São Paulo (MAM-SP) in 1957. Working in the transition between geometric abstraction and abstract expressionism, the artist played a prolific production in painting, engraving and sculpture, as well as several public art projects. She has held numerous exhibitions in Brazil and abroad, participating in several biennials, such as the 6th, 7th, 8th, 9th, 20th, 23rd and 24th editions of the Bienal de São Paulo (1961, 1963, 1965, 1967, 1989, 1996 and 1998) and *Graffica d'Oggi* on the occasion of the 36th La Biennale di Venezia (1972). She received several awards and was awarded the Order of Rio Branco by the Ministry of Foreign Affairs of the Federal Government of Brazil in 1988. Due to its importance for the country's artistic scene, one of the most notable cultural spaces in São Paulo, the Instituto Tomie Ohtake, was founded in her honor in 2001. The artist's production was also the subject of several retrospectives in renowned institutions, such as: Museu de Arte de São Paulo (MASP), Brazil (1983); Hara Museum of Contemporary Art, Tokyo, Japan (1988); Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Brazil (2000); and Instituto Tomie Ohtake, São Paulo, Brazil (2001, 2003-04 and 2005).

ongoing exhibitions:

Museu de Arte Moderna de São Paulo (MAM-SP), Brazil

Oito Décadas de Abstração Informal - Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho – group show

January 17 - April 22, 2018

Recent exhibitions (selection):

Caixa Cultural Brasília (CC-DF), Brazil

Tomie Ohtake - Cor e Corpo – solo show

January 10, 2017 - March 04, 2018

Espaço Cultural Porto Seguro (ECPS), São Paulo, Brasil

Tempo Presente – group show

November 01 - December 17, 2017

Para Site, Hong Kong, China

The World is our Home. A Poem on Abstraction – group show

December 12, 2015 - March 06, 2016



Tomie Ohtake
Untitled, 1987
acrylic on canvas
59.1 x 59.1 in

Vik Muniz

b. 1961, São Paulo, Brazil | Lives and works between Rio de Janeiro and New York

Vik Muniz is widely known for his work in photography, based on the elaboration of images that challenge the viewer's perception from a variety of unconventional materials, often citing iconic images from the history of art or popular culture. He began his career in New York in the late 1980s and has since gained enormous recognition by holding exhibitions at major institutions around the world. The artist also stands out for the social projects he coordinates, starting with art as a transformation factor. One of these projects, *Pictures of Garbage* (2008), made with garbage collectors from the old landfill of Jardim Gramacho (Rio de Janeiro, 1976-2012), was the subject of the documentary *Waste Land* (Lucy Walker, 2010), nominated for the Oscars category in 2010. He is also the founder and director of the Escola do Vidigal, founded in Morro do Vidigal (Rio de Janeiro) in 2015, whose pedagogical project, which combines art and technology, was designed to serve the local children. He participated in several biennials, such as the 24th Bienal de São Paulo (1998), the 70th Whitney Biennial, New York (2000) and the 49th, 56th and 57th editions of La Biennale di Venezia (2001, 2015 and 2017).

upcoming solo shows (selection):

Chrysler Museum of Art, Norfolk, USA

Vik Muniz

July 12 - October 14, 2018

ongoing solo shows (selection):

Belvedere Museum Vienna, Viena, Austria

Vik Muniz: Verso

March 21 - June 17, 2018

recent exhibitions (selections):

Palazzo Cini, Venice, Italy

Afterglow: Pictures of Ruins

April 21 - July 24, 2017

Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey, Mexico

Vik Muniz

March 10 - June 11, 2017

Eskenazi Museum of Art - Indiana University, Bloomington, USA

Vik Muniz: A Retrospective

October 01, 2016 - February 05, 2017



Vik Muniz
Individuals (Goblet 12), 2017
murano glass
edition 3 of 4
58.5 x 19.7 in

Virgínia de Medeiros

b. 1973, Feira de Santana, Brazil | Lives and works in São Paulo, Brazil

Virgínia de Medeiros's work is focused on documentary strategies as a way of transgressing hegemonic accounts and questioning the limit between reality and fiction. The artist deals with three themes in the field of art and documentary: displacement, participation and fable. Virginia adapts images of documentaries and reports of experiences, employing these reports in a subjective and conceptual way to review representations of reality and alterity. The artist works mainly with video and audiovisual installations, always seeking to blend the language of art and the media, as well as expanding the aesthetic and technological possibilities of engendering new forms of expression.

ongoing exhibitions:

Deutsche Bank New York, New York, USA

Hybrid Topographies - Encounters from Latin America – group show

February 26 - May 14, 2018

recent exhibitions (selection):

The Golden Thread Gallery, London, UK

Forms of Resistance – group show

November 09 - December 20, 2017

A4 Arts Foundation, Cape Town, South Africa

How to Remain Silent? – group show

October 24 - November 10, 2017

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Histórias de Sexualidade – group show

October 20, 2017 - February 14, 2018

Goethe-Institut Bahia, Salvador, Brazil

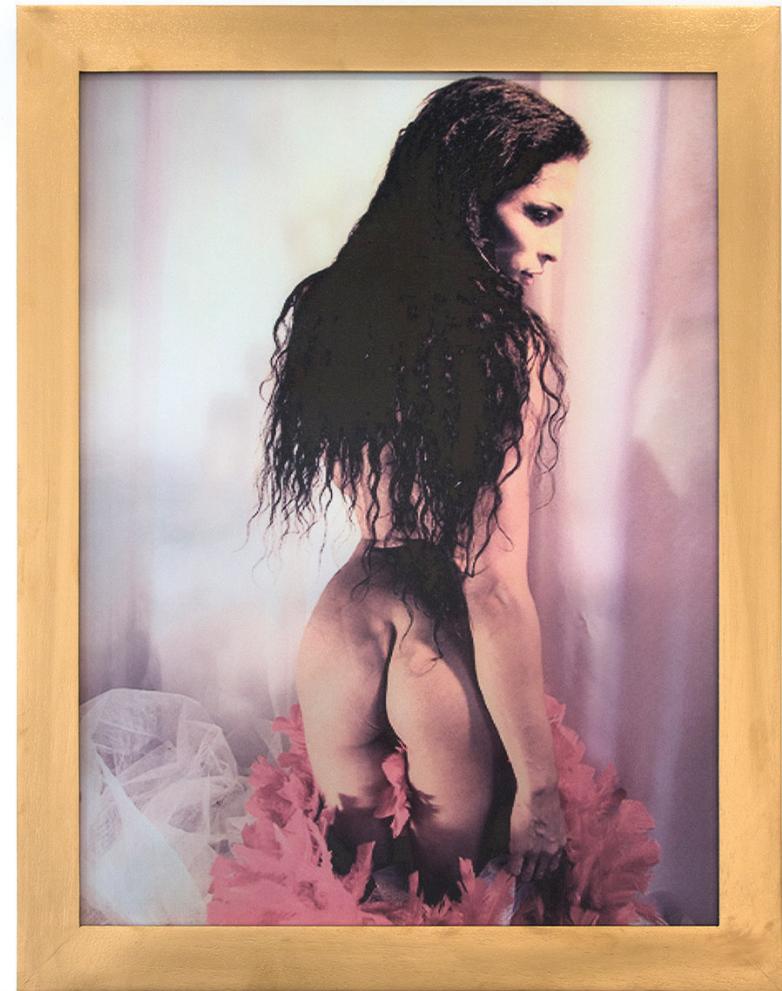
Futures Afro Brazil Visions in Time – group show

September 15 - October 06, 2017

Galpão VB, São Paulo, Brazil

Nada levarei quando morrer, aqueles que me devem cobrarei no inferno – group show

April 06 - June 17, 2017



Virgínia de Medeiros

Rose, from the series Studio Butterfly, 2015

lenticular print, wood and silkscreen on plexiglass

edition 1 of 5 + 2 AP

25.6 x 19.7 in

Xavier Veilhan

b. 1963, Paris, France | Lives and works in Paris, France

Xavier Veilhan's multifaceted work encompasses painting, sculpture, photography, installation, performance and film, as well as hybrids of those languages. The artist mixes traditional and contemporary techniques in an effort to give continuity to the history of art, which he believes has no interruptions. Veilhan sees himself as a classical artist who, however, hopes that modernity can be reinvented through new connections between disciplines. It has made public facilities around the world in cities such as Paris, New York, Shanghai and Seoul. Among them, the permanent installation *Renzo Piano & Richard Rogers* (2013), placed in front of the Centre Georges Pompidou, in Paris, France. The film *Vent Moderne* (2015) is currently on display at the Lyon Museum of Contemporary Art (MAC Lyon) in France, where it is being constituted as a new institutional acquisition. The artist also presented a project titled *Veilhan Versailles* at the Château de Versailles, France (2009), and represented France at the 57th La Biennale di Venezia (2017).

upcoming exhibitions (selection):

Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal
Studio Lisboa – solo show
2019

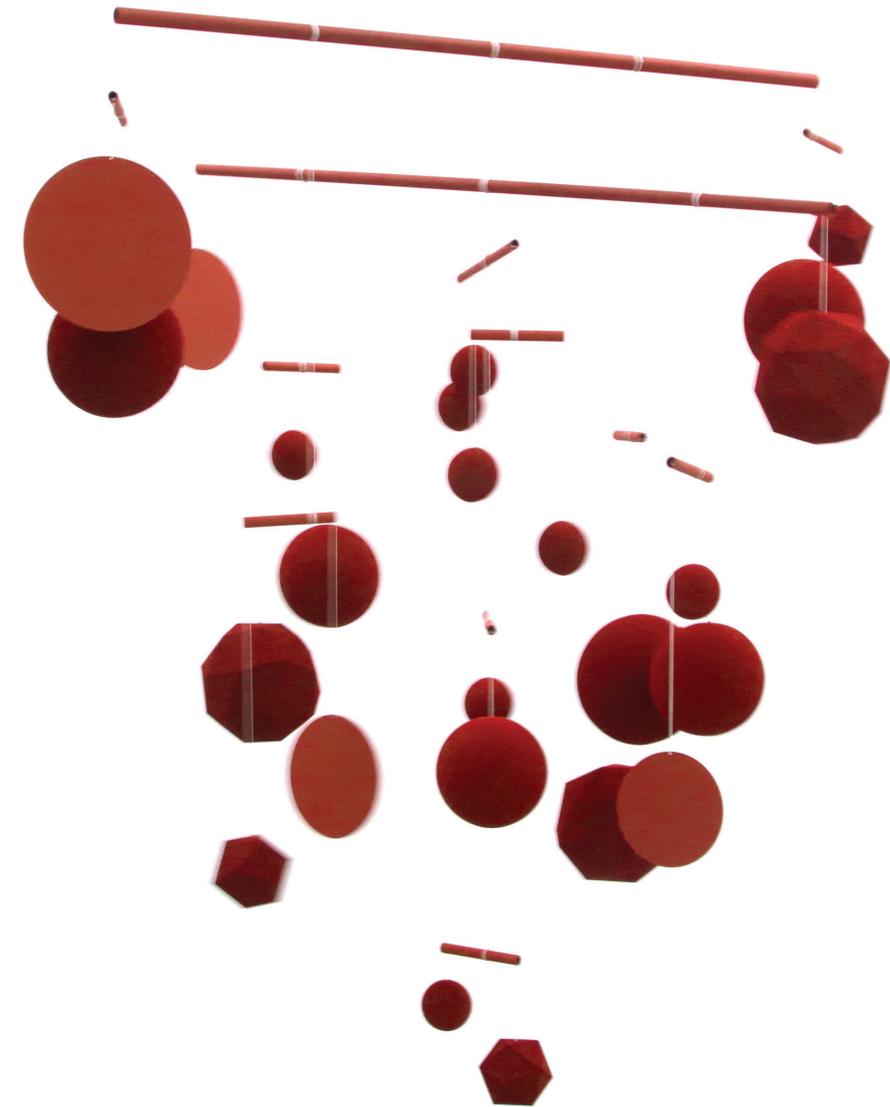
Centro Cultural Néstor Kirchner (CCK), Buenos Aires, Argentina
Studio Buenos Aires – solo show
August - December, 2018

ongoing exhibitions (selection):

Sesc 24 de Maio, São Paulo, Brazil
Jamaica, Jamaica! – group show
March 15 - August 26, 2018

Kunsthall Rotterdam, Rotterdam, The Netherlands
Hyperrealism Sculpture – group show
March 10 - July 01, 2018

Musée d'Art contemporain de Lyon (MAC Lyon), Lyon, France
The Collection – group show
March 09 - July 08, 2018



Xavier Veilhan
Mobile n°8, 2017
stainless steel, carbon, cork, linen, ink, acrylic paint, varnish
31.1 x 31.1 x 29.5 in

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