



Art Basel Miami Beach

december 6-9, 2018

booth b10

miami beach convention center

1901 convention center drive
miami beach
FL 33139

private day

wednesday, dec 5, 2018
11am to 8pm

vernissage

thursday, dec 6, 2018
11am to 3pm

open to the public

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

Galeria Nara Roesler is pleased to participate in Art Basel Miami Beach for its 11th consecutive year. Our main booth will feature works by Abraham Palatnik, Antonio Dias, Artur Lescher, Daniel Buren, Daniel Senise, Eduardo Navarro, José Patrício, Julio Le Parc, and Vik Muniz.

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

Abraham Palatnik

Born 1928 in Natal/RN, Brazil | Lives and works in Rio de Janeiro/RJ, Brazil

Abraham Palatnik is a seminal figure in Kinetic and Op Art in Brazil. The artist's investigation into technology, mobility, and light led to groundbreaking developments in the study of visual phenomena in the country. In 1949, he created the first *Aparelho cinecromático* [Kinechromatic Device], a piece that sought to reinvent painting by employing light play to create kaleidoscopic images. Palatnik's later iconic series, *Progressões* [Progressions] and *Relevos* [Reliefs], similarly illustrate the hypnotic optical effects, which are reminiscent of the motion of unruly waves. Palatnik's work has been included in eight editions of the Bienal de São Paulo (1951-1969), as well as in the 32nd Biennale di Venezia (1964).

A selection of permanent collections:

Royal Museums of Fine Arts of Belgium, Brussels, Belgium

The Adolpho Leirner Collection of Brazilian Constructive Art at the Museum of Fine Arts Houston (MFAH), Houston/TX, USA

The Museum of Modern Art (MoMA), New York/NY, USA

A selection of recent shows:

Sesc Pinheiros, São Paulo/SP, Brazil, 2018

Garage Museum of Contemporary Art, Moscow, Russia, 2018

Museum of Modern Art in Warsaw, Warsaw, Poland, 2017-18

The Metropolitan Museum of Art (The Met Breuer), New York/NY, USA, 2017-18

Palm Springs Art Museum (PSAM), Palm Springs/CA, USA, 2017-18

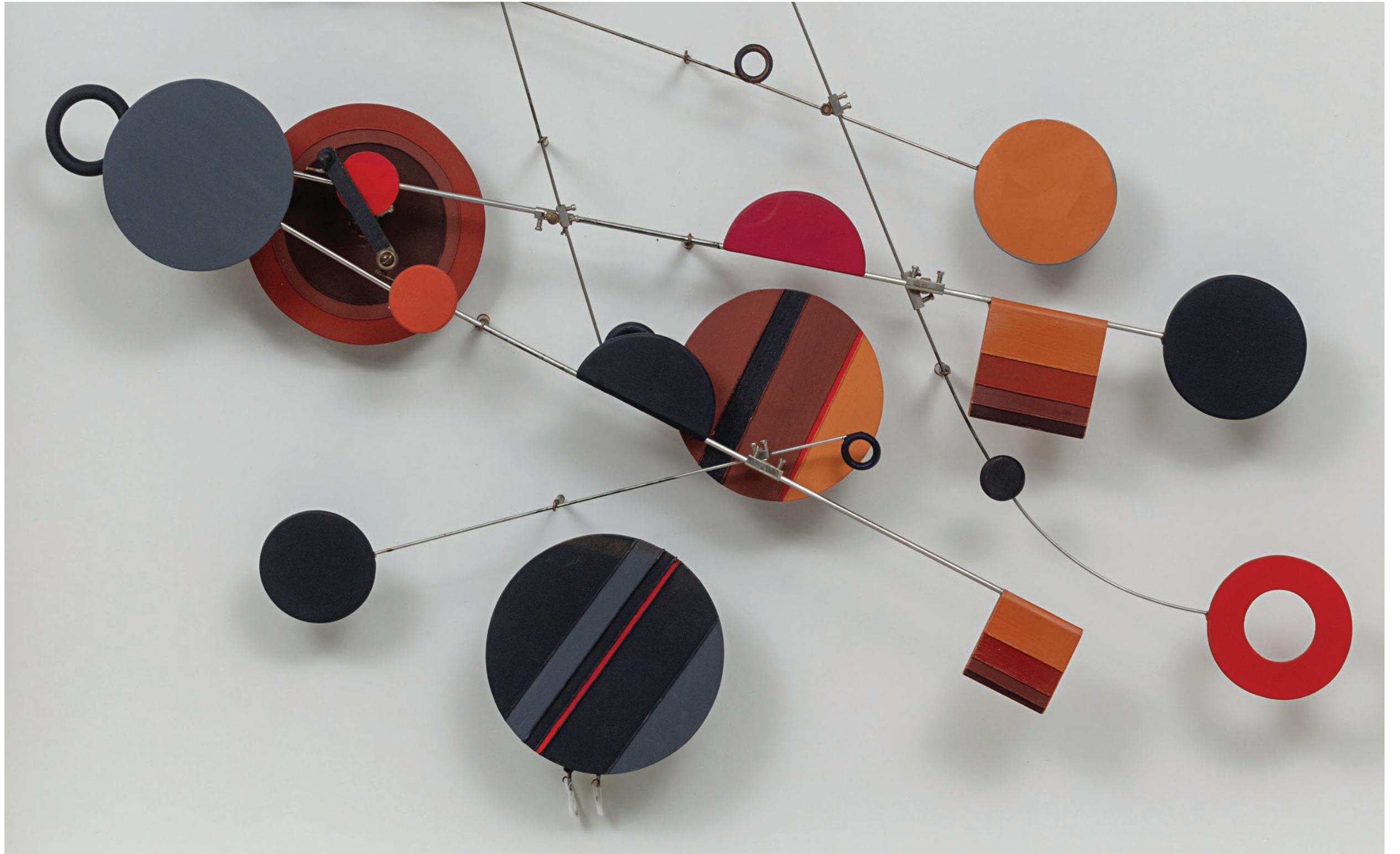


Abraham Palatnik

Objeto cinético KK-10, 1967-2009

wood, motor, formica and steel

30.3 x 35.4 x 5.9 in.





Alexandre Arrechea

Born 1970 in Trinidad, Cuba | Lives and works in New York/NY, USA

Alexandre Arrechea's production comprises of watercolor drawings, sculptures, installations and videos, usually large scale, 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 art scene as one of the founding members of the Cuban collective Los Carpinteros, which he was part of from 1991 to 2003. Following a solo career since 2003, Arrechea is widely recognized for *NOLIMITS* (2013), a monumental project composed of ten sculptures inspired in buildings very representative of New York City, which was presented along the Park Avenue.

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland

Los Angeles County Museum of Art (LACMA), Los Angeles/CA, USA

Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain

The Museum of Modern Art (MoMA), New York/NY, USA

A selection of recent shows:

Boca Raton Museum of Art, Boca Raton/FL, USA, 2018

Walker Art Center, Minneapolis/MN, USA, 2018

Los Angeles Municipal Art Gallery (LAMAG), Los Angeles/CA, USA, 2017-18

Museum of Fine Arts Houston (MFAH), Houston/TX, 2017

Palacio Molina, Cartagena, Spain, 2017

The Bronx Museum of the Arts (BxMA), New York/NY, USA, 2017

Alexandre Arrechea

Yellow and red vedado, 2018

tapestry and stainless steel

72 x 70 in.

Antonio Dias

Born 1944 in Campina Grande/PB, Brazil | Died 2018 in Rio de Janeiro/RJ, Brazil

Antonio Dias started working in the 1960's as a draftsman and graphic designer, which drew him to paper and canvas. His early works consisted of sardonic political vignettes, paintings, drawings, and assemblages. Visceral red and black & white imagery, symbolizing the blood and dirt of city, accentuated by the early stages of the military dictatorship in Brazil, became prominent elements in Antonio Dias' artistic practice. Although Dias was grouped with the Brazilian New Figuration, his practice is interwoven with the legacy of the concretist movement and the revolutionary impetus of Tropicália. In Milan, he adopted a conceptual approach toward paintings, films, records, and artist's books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a singular and conceptual oeuvre in his art, replete with formal elegance, cross-pollinated with political issues and poignant critiques relating to the system of art.

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland

Ludwig Museum, Colony/NW, Germany

The Museum of Modern Art (MoMA), New York/NY, USA

Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

Stadtische Galerie im Lenbachhaus, Munich/BY, Germany

A selection of recent shows:

33rd Bienal Internacional de São Paulo, Pavilhão Cícillo Matarazzo, São Paulo/SP, Brazil, 2018

The McNay Art Museum, San Antonio/TX, USA, 2018

Sesc Pinheiros, São Paulo/SP, Brazil, 2018

Museo Jumex, Mexico City, Mexico, 2018

Museum of Contemporary Art San Diego (MCASD), San Diego/CA, USA, 2017-18

Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain, 2017



Antonio Dias

Cavalo de Troia, 1976

pigments leftover cotton fiber paste with cutouts

22.8 x 56.7 in.





Artur Lescher

Born 1962 in São Paulo/SP, Brazil | Lives and works in São Paulo/SP, Brazil

Artur Lescher investigates the tangible qualities of sculpture and its interaction with architecture. The artist creates single volume pieces, which are designed to be suspended and yet pulled in by gravity. As a result, a unique tension between the sculptural proportions and the surrounding space is created. Lescher became widely recognized for his participation in the 19th Bienal de São Paulo (1987). His work was also featured in the 25th Bienal de São Paulo (2002) and the 5th Bienal do Mercosul, Porto Alegre (2005), both in Brazil. The artist's work has been featured in exhibitions in Latin America, Europe, and the United States, including the solo project *Inabsência* in the Projeto Octógono Arte Contemporânea at Pinacoteca do Estado de São Paulo (2012), and the solo exhibition *Porticus* at the Palais d'Iéna, Paris (2017).

A selection of permanent collections:

Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
Museum of Fine Arts Houston (MFAH), Houston/TX, USA
Philadelphia Museum of Art, Philadelphia/PA, USA
Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Palais d'Iéna, Paris, France, 2017
Phoenix Art Museum, Phoenix/AZ, USA, 2017
CAIXA Cultural São Paulo, São Paulo/SP, Brazil, 2017
Oca - Pavilhão Lucas Nogueira Garcez, São Paulo/SP, Brazil, 2017

Artur Lescher
Infinito Triple, 2018
brass and green multifilament lines
137.8 x 39.4 x 39.4 in.

Berna Reale

Born 1965 in Belém do Pará/PA, Brazil | Lives and works in Belém do Pará/PA, Brazil

Berna Reale is one of the most important women in the current contemporary art scene in Brazil, recognized internationally as a key Brazilian performance artist. Also a forensic expert, she has produced a body of artwork consisting of performances, photographs, videos, and installations, marked by a critical approach to the material and symbolic aspects of violence and the processes of silencing present in the most diverse segments of society. She was one of the artists representing Brazil at the 56th Biennale di Venezia (2015), also participating in the 34th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), Brazil (2015), and in the 5th Biennale de Liège (BIP de Liège), Belgium.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Kunsthaus Wiesbaden, Wiesbaden/HE, Germany

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

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

A selection of recent shows:

Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milan, Italy, 2018

LAXART, West Hollywood/CA, USA, 2017

Centro Cultural Banco do Brasil - São Paulo (CCBB-SP), São Paulo/SP, Brazil, 2017

Kunsthaus Wiesbaden, Wiesbaden/HE, Germany, 2017

Utah Museum of Contemporary Art (UMoCA), Salt Lake City/UT, USA, 2016

Berna Reale

Comida Batizada, 2018

print on cotton paper on methacrylate

39.4 x 59.1 in.

Berna Reale

Comida Caseira, 2018

print on cotton paper on methacrylate

39.4 x 59.1 in.



Brígida Baltar

Born 1959 in Rio de Janeiro/RJ, Brasil | Lives and works in Rio de Janeiro/RJ, Brazil

Brígida Baltar investigates the relations between body and space. Some of her works, presented to the public as photographs, videos, and films, are records of actions usually based on the process of collecting ephemeral substances, such as dew drops, gutters, haze, rain, and sea air. Her work has been included in the 25th Bienal de São Paulo, Brazil (2002); 17th Bienal de Cerveira, Portugal (2013); *The Nature of Things* - Biennial of the Americas, Denver, USA (2010); 30th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), Brazil (2007); and the 5th Havana Biennial, Cuba (1994).

A selection of permanent collections:

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

Middlesbrough Institute of Modern Art (MiMA), Middlesbrough, UK

Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Villa Aymoré Galeria, Jacaranda, Rio de Janeiro/RJ, Brazil, 2018

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil, 2017

Instituto Itaú Cultural, São Paulo/SP, Brazil, 2016

Turchin Center for the Visual Arts, Boone/NC, USA, 2016



Brígida Baltar

As conchas-vaginais, 2017

enameled ceramics

16.7 x 19.5 x 3 in.

Bruno Dunley

Born 1984 in Petrópolis/RJ, Brazil | Lives and works in São Paulo/SP, Brazil

Bruno Dunley is part of a young generation of painters who came to prominence in the Brazilian art scene in the early 2000s. His works appropriate contemporary visual culture and art history and investigates the nature of painting, in which concepts such as gesture, plane, surface, and representation are understood as a vocabulary. Dunley's work explores painting's possibilities in the contemporary world.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo/SP, Brazil

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

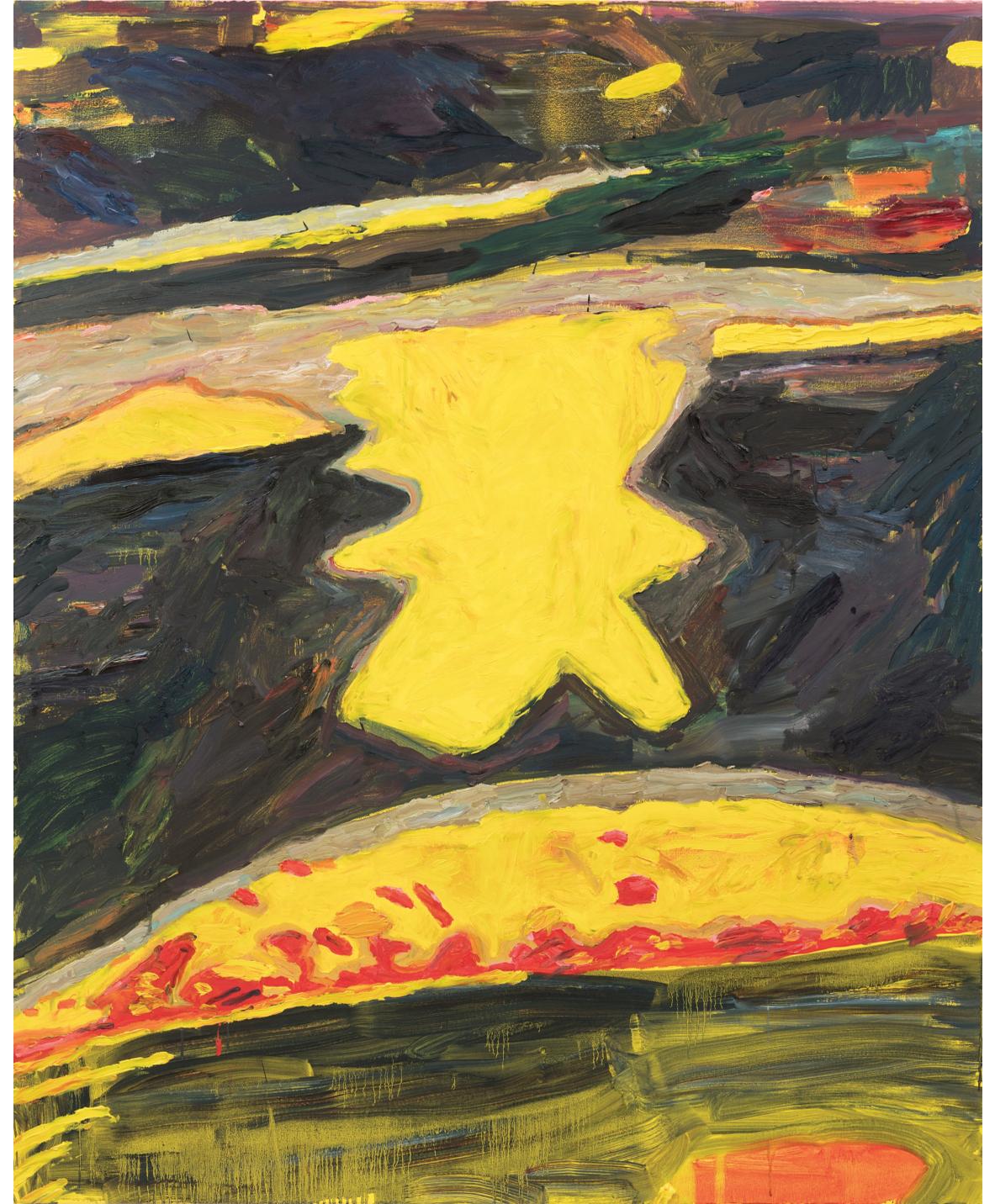
A selection of recent shows:

33rd Bienal Internacional de São Paulo, Pavilhão Cicillo Matarazzo, São Paulo/SP, Brazil, 2018

Park – platform for visual arts, Tilburg, The Netherlands, 2017

The Fireplace Project, East Hampton, New York/NY, USA, 2017

Instituto Tomie Ohtake (ITO), São Paulo/SP, Brazil, 2016

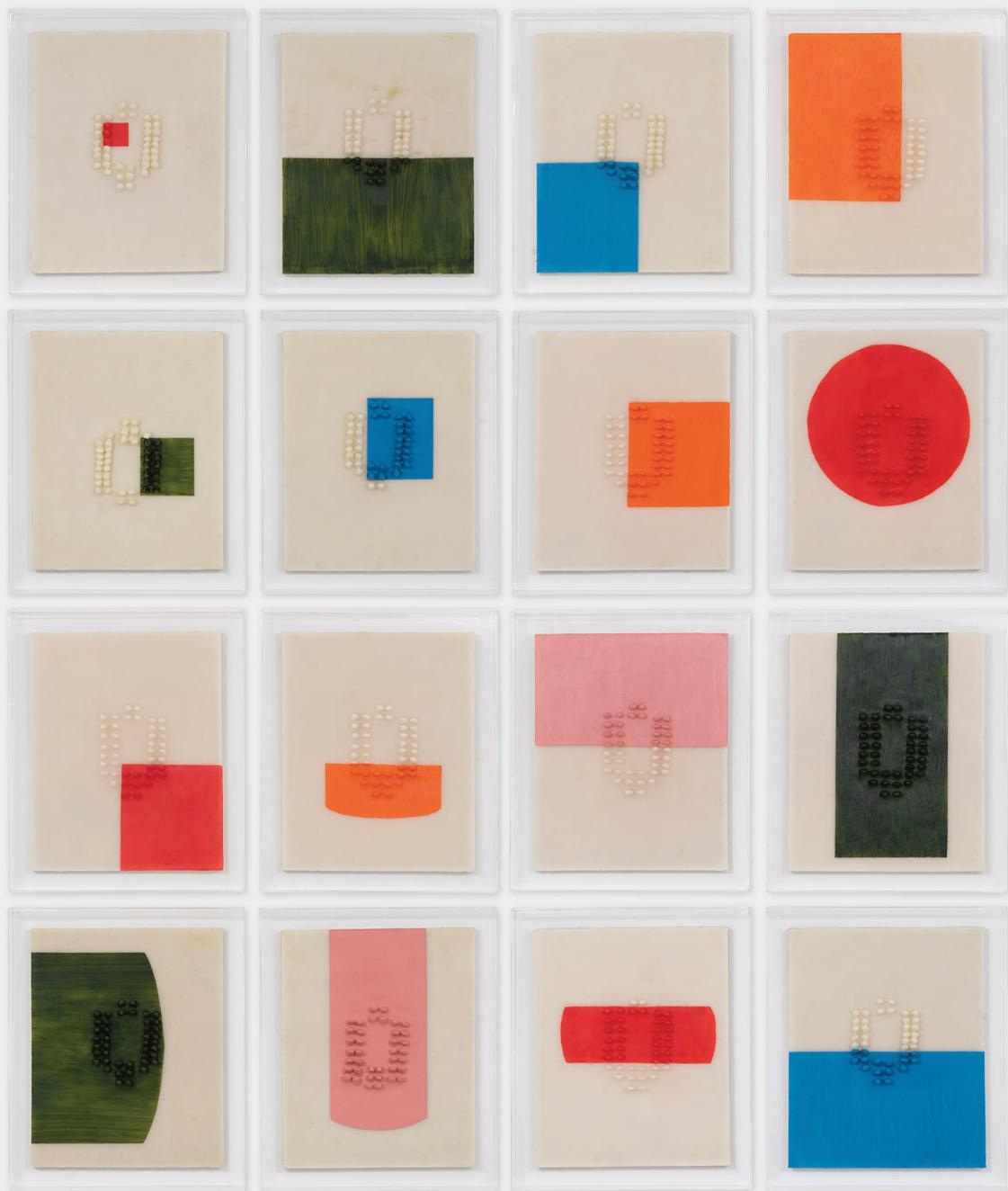


Bruno Dunley

Untitled, 2017

oil paint on canvas

160 x 130 in.



Carlito Carvalhosa

Born 1961 in São Paulo/SP, Brazil | Lives and works in Rio de Janeiro/RJ, Brazil

Carvalhosa appeared in the Brazilian art scene in the 1980s, as a member of the collective Grupo Casa 7, alongside Rodrigo Andrade, Fabio Miguez, Nuno Ramos, and Paulo Monteiro, a period in which he produced large paintings with an emphasis on the pictorial gesture. For more than twenty years the artist has been using various means and several types of objects – including lamps, fabrics, wax, wood, and mirrors – to investigate the architectural space, the nature of materials in abstract forms, and the reception of the spectator in contact with them.

A selection of permanent collections:

Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA

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

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

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Museu de Arte Moderna de São Paulo, São Paulo/SP, Brazil, 2018

Beijing Minsheng Art Museum, Beijing, China, 2017-2018

Centro Cultural Fiesp, São Paulo/SP, Brazil, 2017-18

Phoenix Art Museum, Phoenix/AZ, EUA, 2017

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2016-17

Carlito Carvalhosa

Untitled (P58/18), 2018

oil and wax on wood

16 pieces of 21,3 x 19,7 in. (each)

Cristina Canale

Born 1961 in Rio de Janeiro/RJ, Brazil | Lives and works in Berlin/BE, Germany

Cristina Canale is associated with the so-called "Generation 80", a Brazilian movement from the mid-1980s characterized by an interest in 'reviving' painting - a trend also seen in the international context. Since then, she has been producing a consistent and robust oeuvre that investigates pictorial issues stemming from that period. Usually based on prosaic everyday scenes and advertising photography, her works are an elaborate play on composition using masses of color, unique in that they merge the abstract and the figurative, buoyantly oscillating between the two.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo/SP, Brazil

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

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil, 2017

Oca – Pav. Gov. Lucas Nogueira Garcez, Parque do Ibirapuera, São Paulo/SP, Brazil, 2017

Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil, 2016



Cristina Canale
Amagansett, 2018
oil paint on canvas
35.8 x 35.8 in.



Daniel Buren

Born 1938 in 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 are permanently installed around the world in locations such as the Palais-Royal in Paris, where he famously realized *Les Deux Plateau* (1985-86). Recently, the artist has explored depth, surface, and reflection through his sculptural installations in which triangular prisms protrude from walls and mirror-finished panels. The artist's work has been displayed in several editions of La Biennale di Venezia and represented France at the 42nd edition of the Biennale (1986), where he was awarded the Golden Lion. His work has been featured in many retrospective exhibitions in museums such as the Centre Pompidou Paris (2002) and The Solomon R. Guggenheim Museum (2005).

A selection of permanent collections:

Moderna Museet, Stockholm, Sweden
Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France
National Museum of Modern Art, Tokyo, Japan
Tate Modern, London, UK
The Museum of Modern Art (MoMA), New York/NY, USA

A selection of recent shows:

Schwartz Carriageworks, Sydney, Australia, 2018
Centre Pompidou-Málaga, Málaga, Spain, 2017-18
Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2017-18
Foundation Louis Vuitton, Paris, France, 2016-17

Daniel Buren

Photo-souvenir: Prisms and Mirrors, high relief - n°XXIII: situated work, 2018
wood, glue, lacquer, and vinyl adhesive
88.6 x 53.1 in.

Daniel Senise

Born 1955 in Rio de Janeiro/RJ, Brazil, 1955 | Lives and works in Rio de Janeiro/RJ, Brazil

Daniel Senise's painting practice revolves around the balance and weight of space with the presence and absence of everyday objects. He often incorporates the grooves of floors, iron dust, lead objects, and fabrics onto the canvas. Some of his works have densely worked surfaces while others have very fine layers of paint. He participated in four editions of the Bienal de São Paulo (1985, 1989, 1998 and 2010), the 2nd Havana Biennial (1986), and the 44th Biennale di Venezia (1990), among others.

A selection of permanent collections:

Centro de Arte Contemporâneo de Quito, Quito, Ecuador

Instituto Itaú Cultural, São Paulo/SP, Brazil

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

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

A selection of recent shows:

Museu Oscar Niemeyer (MON), Curitiba/PR, Brasil, 2018

Instituto Itaú Cultural, São Paulo/SP, Brasil, 2017

Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói/RJ, Brazil, 2017

Frestas – Trienal de Artes, Sesc Sorocaba, Sorocaba/SP, Brazil, 2017



Daniel Senise

Quase aqui VIII, 2018

oil paint on wood

63 x 86.6 in.





Eduardo Navarro

Born 1979 Buenos Aires, Argentina

Lives and works between Buenos Aires, Argentina, and Basel, Switzerland

Eduardo Navarro believes that art can produce new possibilities of perceiving the world around us. In his oeuvre, he confronts a diversity of organisms, studying them empirically and sensorially. In carrying out these approaches, Navarro resorts to various specialists from areas outside the art world with the intention of altering presupposed beliefs and behaviors. For the artist, each project is a new case study that allows him to investigate new ways of thinking and expressions foreign to human perception, in an attempt to understand how other organisms and natural elements feel and perceive. The great challenge in the artist's practice is to become what is being investigated. In this way, Navarro proposes changes in situations, which provides state transformations and enables new understandings about what is already known.

A selection of permanent collections:

Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina

Sharjah Art Foundation, Sharjah, UAE

Thyssen-Bornemisza Art Contemporary (TBA21-Academy), Vienna, Austria

A selection of recent shows:

SITE Santa Fe – Santa Fe International Biennial, Santa Fe/NM, USA, 2018-19

Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy, 2018

The Drawing Center, New York/NY, USA, 2018

KölnSkulptur #9, Skulpturen Park Köln, Cologne/NW, Germany, 2017-19

Der TANK, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland, 2017

Eduardo Navarro

Polenphonia, 2018

8 masks, 8 uniforms, 8 shoes and 8 flutes
variable dimensions

Fábio Miguez

Born 1962 São Paulo/SP, Brazil | Lives and works in São Paulo/SP, Brazil

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he co-founded the artists' space Casa 7. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. Miguez initially worked with painting, having participated in two editions of the Bienal de São Paulo (1985 and 1989). In the 1990s, he started to produce, parallel to his paintings, a series of photographs entitled *Derivas*, published with the name *Paisagem Zero* in 2013. In the 2000s, Miguez started to develop three-dimensional works, expanding his medium of choice: painting.

A selection of permanent collections:

Centro Cultural São Paulo (CCSP), São Paulo/SP, Brazil

Instituto Figueredo Ferraz (IFF), Ribeirão Preto/SP, Brazil

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

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

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Instituto Figueredo Ferraz (IFF), Ribeirão Preto/SP, Brazil, 2018

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2018

Oca – Pavilhão Lucas Nogueira Garcez, São Paulo/SP, Brazil, 2017

Espaço Auroras, São Paulo/SP, Brazil, 2016



Fábio Miguez

Untitled, 2018

oil and wax on canvas

11 x 13.8 in.

Fábio Miguez

Untitled, 2018

oil and wax on canvas

11 x 13.8 in.

Fábio Miguez

Untitled, 2018

oil and wax on canvas

11 x 13.8 in.

Fábio Miguez

Untitled, 2018

oil and wax on canvas

11 x 13.8 in.



José Patrício

Born 1960 in Recife/PE, Brazil | Lives and works in Recife/PE, Brazil

José Patrício develops visual experiences from logical, numerical combinations. He works with various conventional objects, such as dominoes, die, buttons, and nails, and supplants the traditional use of such materials to make compositions that resemble paintings or that have an intense tonal character. Influenced by important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the thin dividing line between order and chaos, suggesting that even the most rigid of mathematical formulas have a potential expressive dimension.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Fondation Cartier pour l'art contemporain, Paris, France

Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife/PE, Brazil

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

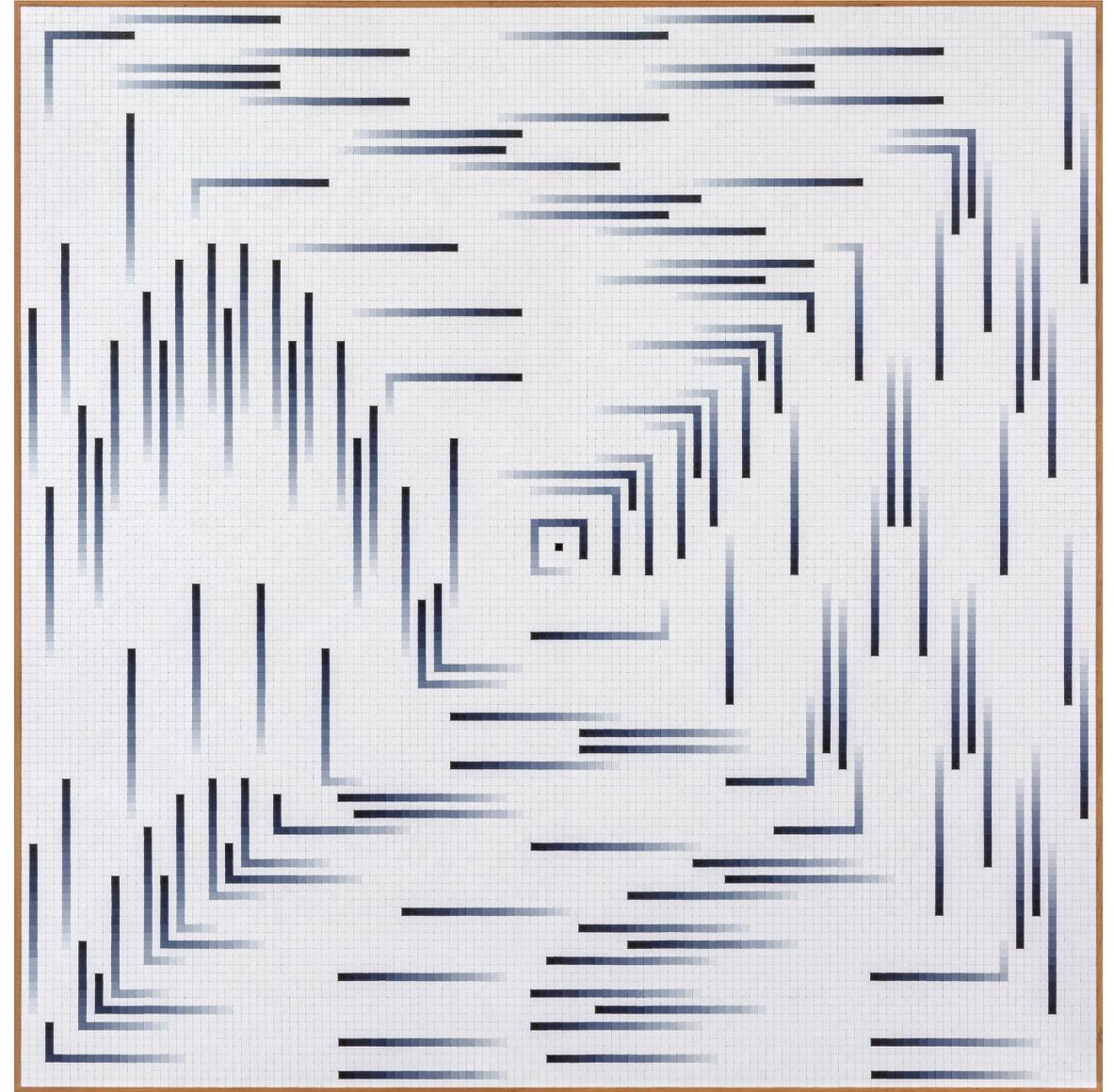
A selection of recent shows:

Museu Mineiro, Belo Horizonte/MG, Brazil, 2018

Museu Nacional do Conjunto Cultural da República, Brasília/DF, Brazil, 2018

Instituto Ling, Porto Alegre/RS, Brazil, 2017

Museu do Estado de Pernambuco (MEPE), Recife/PE, Brazil, 2017

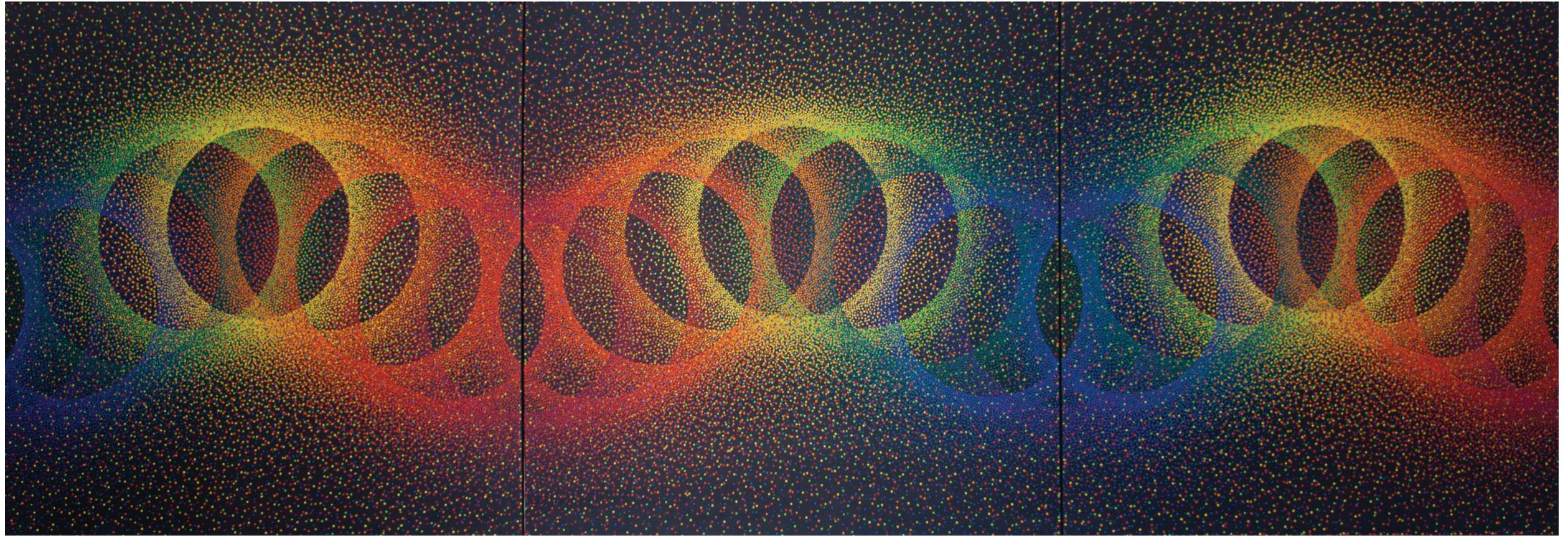


José Patrício

Trajetórias sobre branco, versão 2, 2018

plastic puzzle pieces on wood

74.8 x 74.8 in.



Julio Le Parc

Born 1928 in Mendoza, Argentina | Lives and works in Cachan, France

Over the course of nearly six decades, Julio Le Parc has performed groundbreaking experiments in light, movement, and color. Beyond being a Kinetic and Op artist, Le Parc promotes a utopian vision for art and society. A co-founder of the Groupe de Recherche d'Art Visuel – G.R.A.V. (Visual Art Research Group, 1960-68), Le Parc's paintings, sculptures, and installations are experiments of perception that immerse the audience and break down the boundaries between artwork and viewer. His series *Continuels-mobiles*, developed in the early 1960s, creates movement and unpredictability as a means to move away from the notion of an "absolute" and "definitive" artwork. These installations infuse space with fragments of light and reflection, constantly reorienting the viewer's perception. Le Parc represented Argentina at the 33rd Biennale di Venezia (1966), where he won the International Painting Prize.

A selection of permanent collections:

Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA
Daros Latinamerica Collection, Zurich, Switzerland
Tate Gallery, London, UK

A selection of recent shows:

Sesc Pinheiros, São Paulo/SP, Brazil, 2018
Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro/RJ, Brazil, 2018
Garage Museum of Contemporary Art, Moscow, Russia, 2017
Pérez Art Museum Miami (PAMM), Miami/FL, USA, 2016-17

Julio Le Parc
Alchimie 396, 2018
acrylic paint on wood
3 parts of 78,7 x 78,7 in. (each)

Karin Lambrecht

Born 1960 in Porto Alegre/RS, Brazil | Lives and works in Porto Alegre/RS, Brazil

Karin Lambrecht's paintings, drawings, engravings, and sculptures reveal a multifaceted concern with the relationship between art and life in a broad sense – they are about natural, cultural, and inner life. To the professor and researcher Miguel Chaia, Lambrecht's technical and conceptual process are intertwined, manifested in her work, thereby creating a "visuality which is spread out across the surface and directed towards exteriority." In essence, her artworks are actions that blend body and thought – life and finiteness.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Ludwig Forum für internationale Kunst, Aachen/NRW, Alemanha

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

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Espaço Cultural Santander, Porto Alegre/RS, Brazil, 2017

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil, 2016

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2016

Karin Lambrecht

Verdades, 2011

pigment in acrylic emulsion on strips of paper, beeswax, stamps, cutouts and reliefs on wavy paper
22.8 x 18.9 in.





Laura Vinci

Born 1962 in São Paulo/SP, Brazil | Lives and works in São Paulo/SP, Brazil

Laura Vinci is recognized for her oeuvre in sculpture and large-scale installation marked by an interest in the connection between body, space, and ephemerality, a theme she also explores in her work as an artistic director in theatrical production. The artist seeks to understand space as a complex organism that mediates the relationship between bodies and that relies on the constant passage of time. Her projects are typically designed to investigate processes of change or movement, as she seeks to bear witness to the transience of matter in space and invite the public to reconsider the environment surrounding them.

A selection of permanent collections:

Instituto Inhotim de Arte Contemporânea, Brumadinho/MG, Brazil
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil
Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil
Palazzo delle Papesse, Siena, Italy

A selection of recent shows:

Farol Santander, São Paulo/SP, Brazil, 2018
Instituto Ling, Porto Alegre/RS, Brazil, 2018
Centro Cultural Porto Seguro, São Paulo/SP, Brazil, 2017
Sesc Belenzinho, São Paulo/SP, Brazil, 2017
Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2017

Laura Vinci

Hill World World #2, 2018

borosilicate glass, gold-plated brass

6,7 x 7,9 in.

León Ferrari

Born 1920 in Buenos Aires, Argentina | Died 2013 in Buenos Aires, Argentina

León Ferrari's artistic practice encompassed painting, collage, sculpture, poetry, and printmaking. Internationally known for his provocative social and political critiques, Ferrari made work that was highly critical of war, social inequality, discrimination, and abuse of power. Using a range of materials from ceramic and wood to plastic and cheap paint, Ferrari referenced movements like Abstract Expressionism, Fluxus, Arte Povera, Minimalism, Process Art, and Appropriation Art. An engineer who came to drawing via sculpture, Ferrari explores language as a visual material in his "written drawings," which use symbols and the gestures of handwriting to convey emotion. Often critical of religious and political authority, Ferrari fled Argentina and came to Brazil in 1976 – an act of voluntary exile – due to his beliefs.

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland

Pérez Art Museum Miami (PAMM), Miami/FL, USA

Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

The Bronx Museum of the Arts (BxMA), New York/NY, USA

The Museum of Modern Art (MoMA), New York/NY, USA

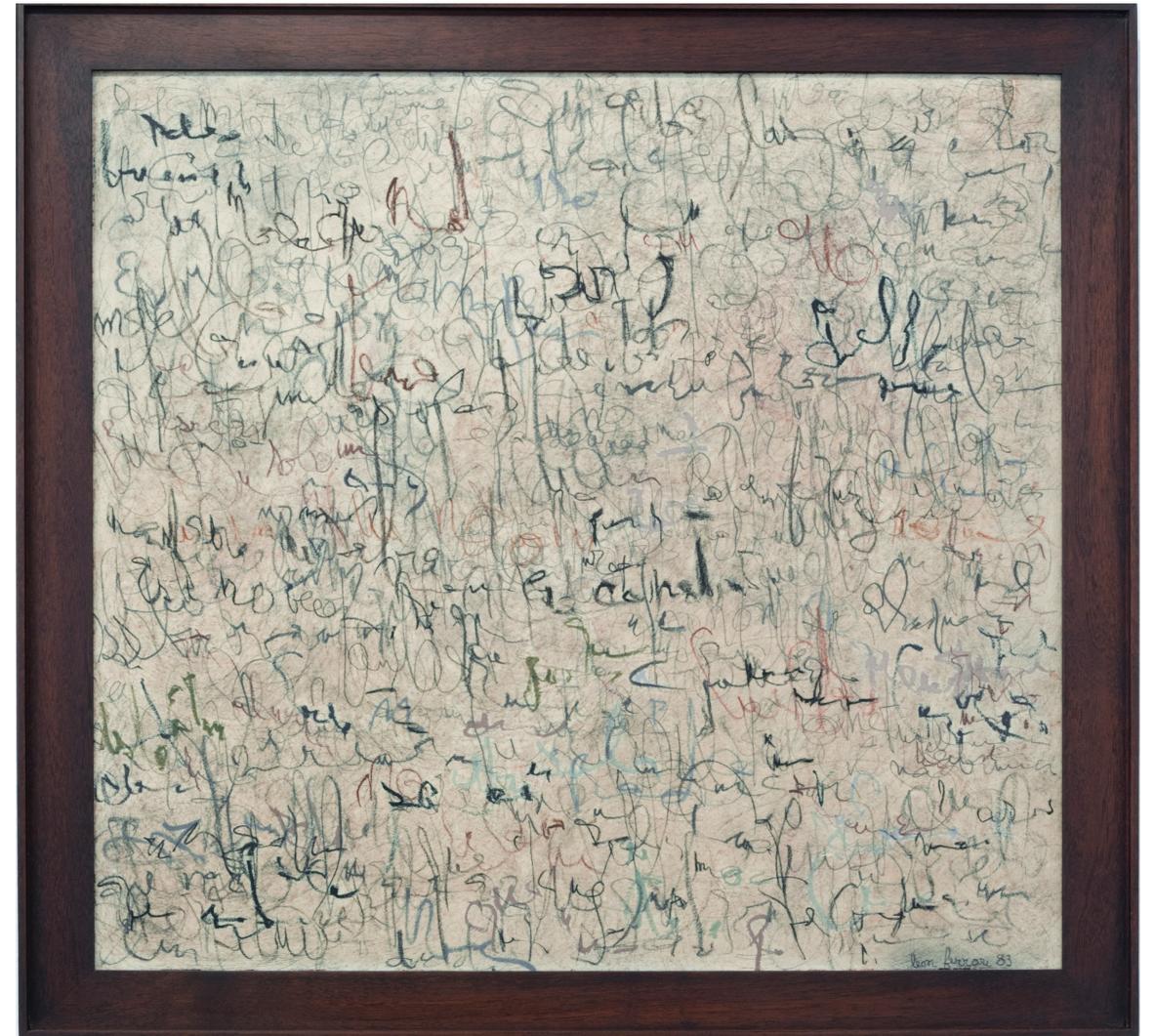
A selection of recent shows:

Pérez Art Museum (PAMM), Miami/FL, USA, 2018

Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles/CA, USA, 2017

Museum of Contemporary Art San Diego (MCASD), San Diego/CA, USA, 2017

The Metropolitan Museum of Art (The Met Breuer), New York/NY, USA, 2017

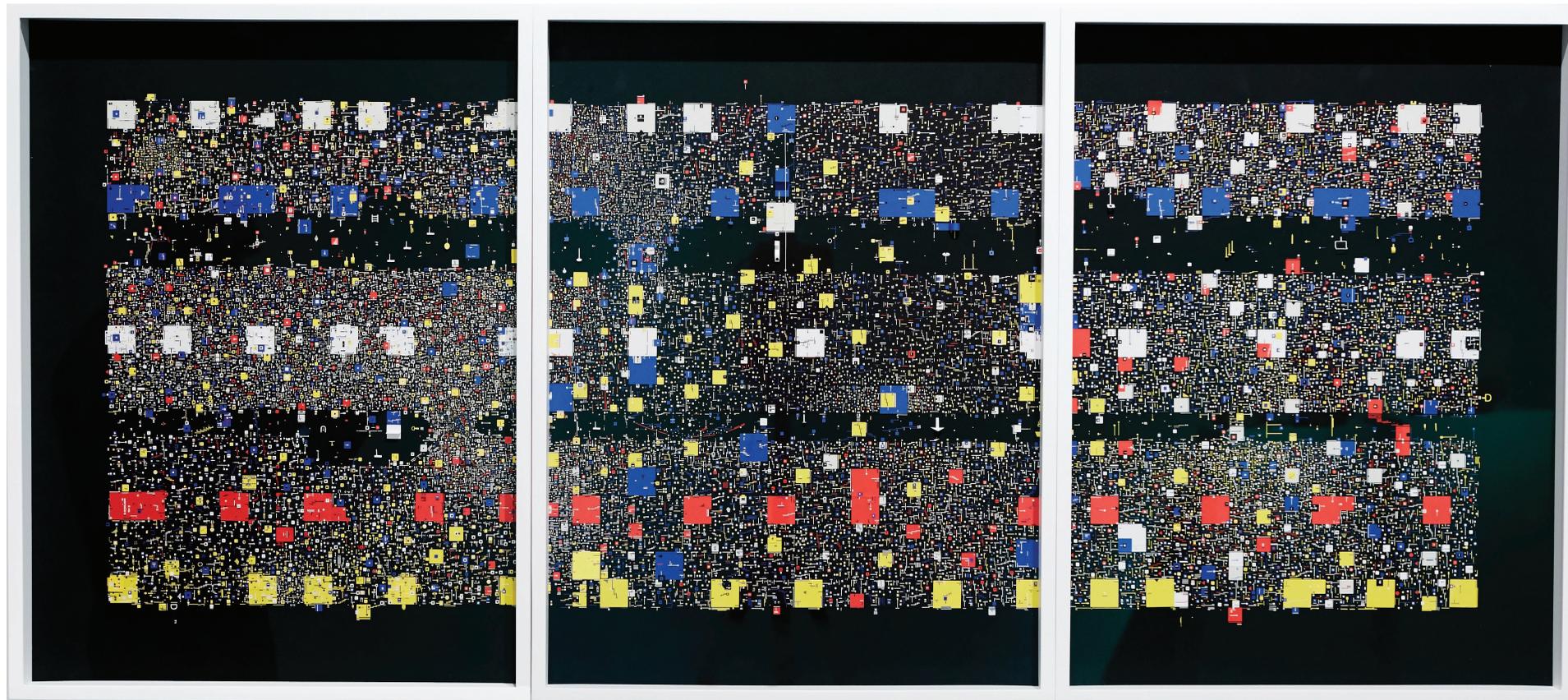


Leon Ferrari

Untitled, 1983

oil stick and pastel on hardboard

19.7 x 19.7 in.



Marco Maggi

Born 1957 in Montevideo, Uruguay | Lives and works in New York/NY, USA

The presence of paper and its intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since establishing his career in the 1990s, Maggi wittily and delicately encourages his audience to slow down, look carefully at his works, and mindfully observe the modern life that surrounds them.

Marco Maggi
Three Paragraphs, 2017
multicolor stickers on black museum board
24 x 18 in. (each)

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland
Solomon R. Guggenheim Museum, New York/NY, USA
The Museum of Modern Art (MoMA), New York/NY, USA
Whitney Museum of American Art, New York/NY, USA

A selection of recent shows:

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2018
Nasher Sculpture Center, Dallas/TX, EUA, 2017-18
I BienalSur, Museo de la Universidad Nacional de Tres de Febrero (MUNTREF), Buenos Aires, Argentina, 2017
Boulder Museum of Contemporary Art, Boulder/CO, USA, 2017

Raul Mourão

Born 1967 in Rio de Janeiro/RJ, Brazil

Lives and works in between Rio de Janeiro/RJ, Brazil and New York City/NY, USA

Inspired by his urban surroundings of the city of Rio de Janeiro, Raul Mourão combines fragments of urban construction and abstract forms in his mobile sculptures, drawings, videos, and performances. Using meticulous, seemingly architectural drawings as his starting point, he creates minimalist abstract sculptures and assemblages that focus on the tension between the raw chaos of the city and its controlled geometry, incorporating metal railings, security systems, fences, and objects reminiscent of trolleys and stalls in his works. Since 2010, the artist has been working on kinetic sculptures comprising of simple geometric forms and structures, made out of modular forms. In many ways, his new production method combines the violence implicit in his previous works with a formalist preoccupation with structural balance.

A selection of permanent collections:

Instituto Itaú Cultural, São Paulo/SP, Brazil

Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói/RJ, Brazil

Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil

A selection of recent shows:

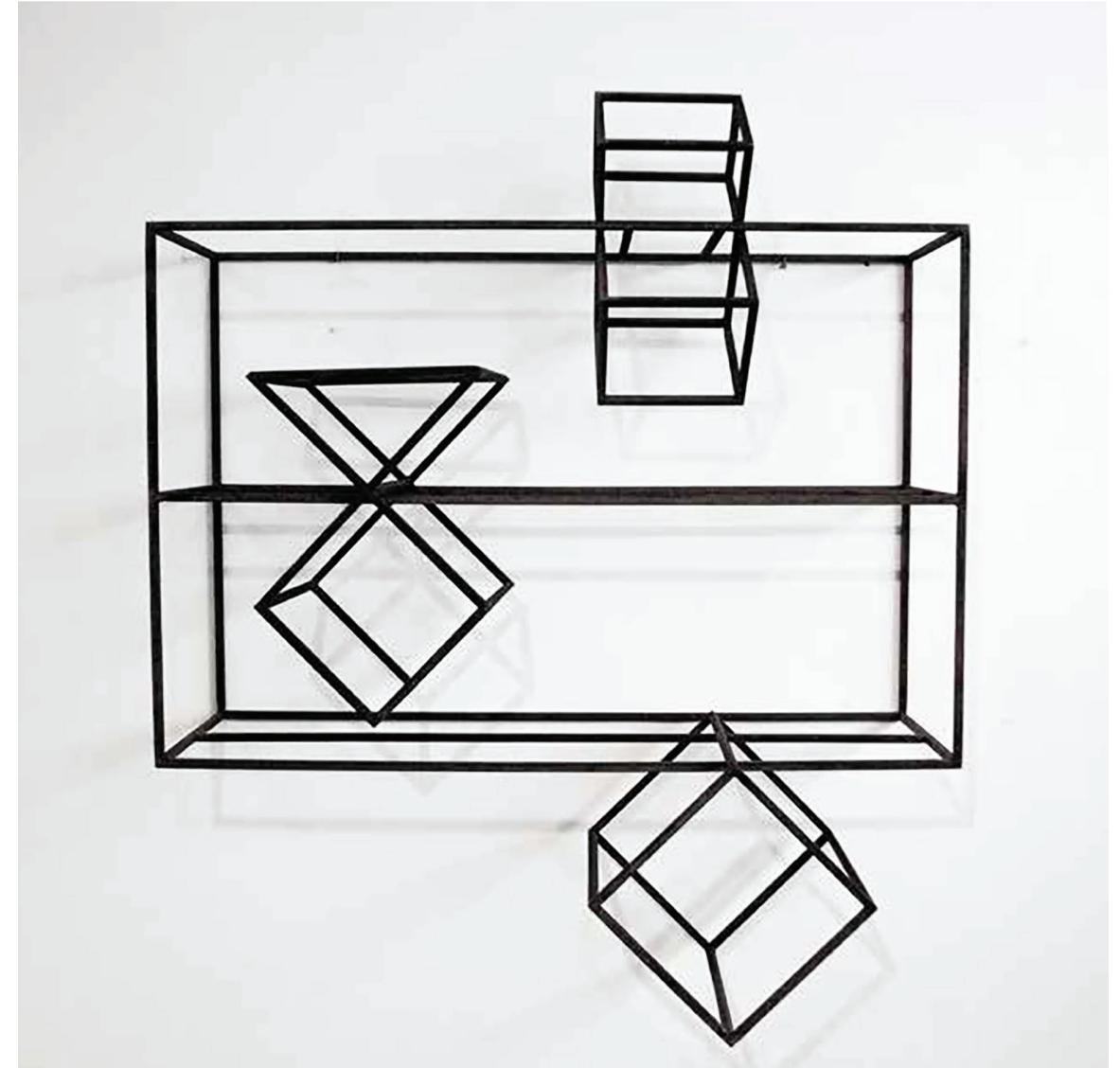
Centro Cultural Fiesp, São Paulo/SP, Brazil, 2017-18

Frestas – Trienal de Artes, Sesc Sorocaba, Sorocaba/SP, Brazil, 2017

CAIXA Cultural São Paulo, São Paulo/SP, Brazil, 2017

Oca – Pavilhão Lucas Nogueira Garcez, São Paulo/SP, Brazil, 2017

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2016



Raul Mourão

Cubo/Vaso #2, 2018

corten steel

55.1 x 47.2 x 11.8 in.

René Francisco

Born 1960 in Holguin, Cuba | Lives and works in Havana, Cuba

Known for a practice that has consistently explored issues of Cuban national identity and social justice, René Francisco is widely recognized as one of the most influential Cuban artists working today. His determination to create interaction between students and professors led him to create Galería DUPP (Desde una Pedagogía Pragmática) in 1989. As an international figure and a longtime professor at Havana's Escuela Nacional de Arte (ENA) and Instituto Superior de Arte (ISA) – teaching some of the nation's most well-known artists, including Los Carpinteros, Alexandre Arrechea, and Wilfredo Prieto – René Francisco has played an essential role in defining how Cuban artists understand their own cultural context and how Cuban-ness is articulated to the art viewing public worldwide. Influential as an activist, artist, and teacher, his approach to art exceeds the notion of fragmentation or social difference, presenting reflections on Cuban nationality at the crossroads of an important new political chapter for the country.

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland

EFC Collection - Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA

Ludwig Forum für internationale Kunst, Aachen/NRW, Germany

Museo Nacional de Bellas Artes de Cuba, Havana, Cuba

A selection of recent shows:

Walker Art Center, Minneapolis/MN, USA, 2018

I BienalSur, Centro Cultural de la Memoria Haroldo Conti (CCMHC), Buenos Aires, 2017-18

I BienalSur, Pabellón de Bellas Artes, Pontificia Universidad Católica Argentina (UCA), Buenos Aires, 2017

Museum of Fine Arts Houston (MFAH), Houston/TX, USA, 2017



René Francisco

Marcha Abstracta, 2016

oil on canvas

39.4 x 27.6 in.



Sérgio Sister

Born 1948 in São Paulo/SP, Brazil | Lives and works in São Paulo/SP, Brazil

Characteristic of the 1980s generation, Sérgio Sister has a strong connection to painting. However, even though his works delve into specific issues of painting such as light, tone, and the nature of brushstroke, they also contain inner conflicts and tensions whose restlessness go beyond strictly pictorial themes. The artist's creative process results in works with various painting densities, image structures, superimpositions, and chromatic prevalences. Sister also makes three-dimensional pieces, almost as a further development concerning issues of painting, such as the *Ripas* (Strips) and *Caixas* (Boxes) series, produced since the late 1990s and 2009, respectively.

A selection of permanent collections:

Colección Jumex, Mexico City, Mexico
Fonds régional d'art contemporain d'Aquitaine (Frac Aquitaine), Bordeaux, France
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil
Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil
Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

A selection of recent shows:

Instituto Tomie Ohtake (ITO), São Paulo/SP, Brazil, 2018
Kupfer Gallery, London, UK, 2017
Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo/SP, Brazil
Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brazil

Sérgio Sister
Untitled, 2018
oil on kozo paper
42.9 x 15.4 in.





Vik Muniz

Born 1961 in São Paulo/SP, Brazil | Lives and works in New York/NY, USA

Vik Muniz is known for his photographs of re-imagined art historical and popular imagery, which he recreates in a variety of materials – from chocolate and sugar to junk and toys. Muniz began his career in New York in the late 1980s and has since become widely recognized. The artist also engages in social work, starting from the premise that art is an agent of transformation. His series *Pictures of Garbage* (2008), which consists of photographic portraits made from trash, inspired the documentary *Waste Land* (Lucy Walker, 2010), nominated to an Oscar in 2010. The artist's work has been featured in several biennials, including the 24th Bienal de São de Paulo (1998) and the Whitney Biennial, New York (2000). He also represented Brazil in the 49th Biennale di Venezia (2001) and participated in the 56th e 57th editions of the Biennale (2015 and 2017).

A selection of permanent collections:

Daros Latinamerica Collection, Zurich, Switzerland

Tate Gallery, London, UK

The J. Paul Getty Museum, Los Angeles/CA, USA

The Museum of Modern Art (MoMA), New York/NY, USA

Victoria and Albert Museum, London, UK

Whitney Museum of American Art, New York/NY, USA

A selection of recent shows:

Vincent van GoghHuis, Zundert, The Netherlands, 2018

Belvedere Museum Vienna, Austria, 2018

Palazzo Cini, Venice, Italy, 2017

Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey, Mexico, 2017

Eskenazi Museum of Art – Indiana University, Bloomington/IN, USA, 2016-17

The Mauritshuis, The Hague, The Netherlands, 2016

High Museum of Art, Atlanta/GA, USA, 2016

Vik Muniz

Pictures of flowers: shoes, 2018

digital c print

95.4 x 71 in.



Xavier Veilhan

Born 1963, Paris, France | Lives and works in Paris, France

Xavier Veilhan's multi-faceted body of work encompasses painting, sculpture, photography, installation, performance art, and film, as well as hybrids of these media. The artist merges traditional and contemporary techniques in an effort to provide continuity to art history, which he believes has no breaks. He sees himself as a classical artist who nonetheless hopes that modernity can be reinvented through new connections between disciplines. He has produced public installations across the globe, in cities including Paris, New York, Shanghai, and Seoul. Among these is the permanent installation *Renzo Piano & Richard Rogers* (2013), placed in front of Centre Georges Pompidou, Paris, France. The artist presented a project entitled *Veilhan Versailles* at the Château de Versailles, France (2009), and represented France in the 57th Biennale di Venezia (2017).

A selection of permanent collections:

Fondation Cartier pour l'art contemporain, Paris, France

Musée d'art contemporain de Lyon (MAC Lyon), Lyon, France

Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France

A selection of recent shows:

Centro Cultural Néstor Kirchner (CCK), Buenos Aires, Argentina, 2018

Sesc 24 de Maio, São Paulo, Brazil, 2018

Kunsthall Rotterdam, Netherlands, 2018

Musée d'Art contemporain de Lyon (MAC Lyon), France, 2018

57th Biennale di Venezia – French Pavilion, Venice, Italy, 2017

Xavier Veilhan

Mobile n° 27, 2015

beech, cork, linen, acrylic paint

29.9 x 42 x 42 in.

galeria

nara roesler

abraham palatnik
alberto baraya
alexandre arrechea
alice miceli
angelo venosa
antonio dias
artur lescher
berna reale
brígida baltar
bruno dunley
cao guimarães
carlito carvalhosa
cristina canale
dan graham
daniel buren
daniel senise
eduardo coimbra
eduardo navarro
fabio miguez
hélio oiticica
isaac julien
josé patricio

julio le parc
karin lambrecht
laura vinci
león ferrari
lúcia koch
marcelo silveira
marco maggi
marcos chaves
melanie smith
milton machado
not vital
o grivo
paul ramirez jonas
paulo bruscky
raul mourão
rené francisco
sérgio sister
tomie ohtake
vik muniz
virginia de medeiros
xavier veilhan