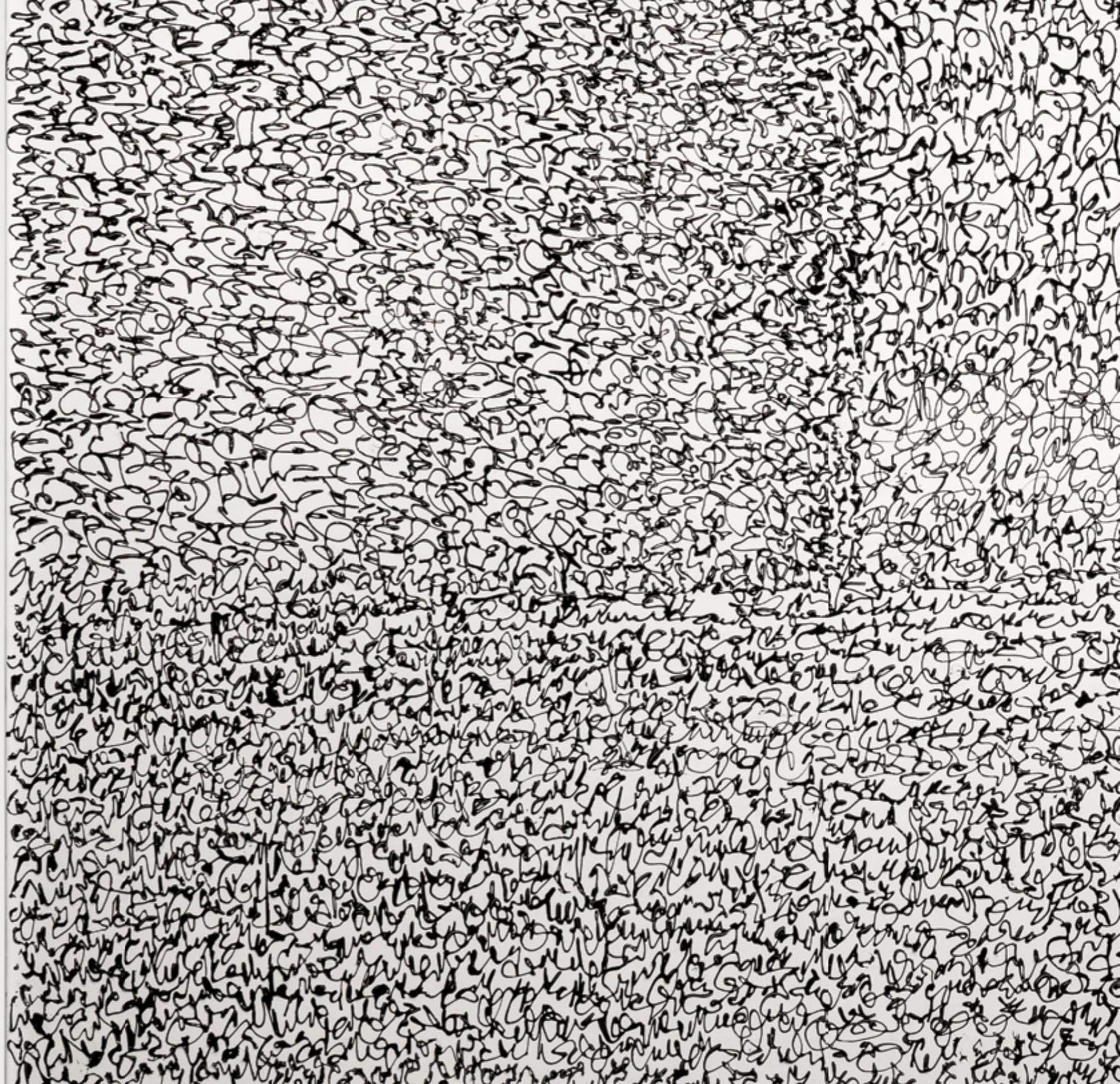


galeria	nara	roesler

**art basel
miami beach
2019**

booth b10

december 5–8
miami beach convention center



Galeria Nara Roesler is pleased to participate in three sectors of Art Basel Miami Beach 2019: Galleries, Meridians and Kabinett.

At the **Galleries sector**, Galeria Nara Roesler will present a selection of works by Brazilian and international artists including Antonio Dias, Artur Lescher, Berna Reale, Carlito Carvalhosa, Daniel Buren, Daniel Senise, Isaac Julien, Julio Le Parc, León Ferrari, and Tomie Ohtake.

Galeria Nara Roesler's **Kabinett sector** presentation is centered around paintings produced between the 1950s and 1960s by Japanese-born Brazilian artist **Tomie Ohtake** (1913–2015). Ohtake experimented with abstract painting through a rich and varied juxtaposition of lines, shapes and colors. She chose to investigate expressive painting techniques by applying loose brush-strokes and creating geometric, albeit ethereal forms, which were influenced by Zen philosophy.

At the **Meridians sector**, in partnership with Galería OMR, Galeria Nara Roesler presents **River Machine** by Brazilian artist **Artur Lescher**. Conceived in 2008, *River Machine* is a seminal work in the artist's career. The large-format sculpture consists of several layers of stainless-steel mesh suspended by hanging rods, which shape echoes that of a waterfall. The work encompasses central aspects of the artist's production, such as investigations around nature, and more specifically the river. In this piece, Lescher problematizes gravity and its limits, while challenging notions of material and visual weight and strength. The artist also invites the audience to reflect upon dualities that lay between the natural and the manmade.

Also at the Meridians Sector, Galeria Nara Roesler, in partnership with Victoria Miro gallery, presents a multi-screen film installation titled **Lina Bo Bardi – A Marvellous Entanglement** (2019) by British filmmaker **Isaac Julien**. Part homage, part poetic journey, the film orbits the work and life of the Italian-born Brazilian architect Lina Bo Bardi. Inspired by both official and anecdotal stories about the architect, the film is shot across seven buildings designed by Bo Bardi; four in Salvador in Brazil's northeast region of Bahia, three in São Paulo. Each becomes a locus for a performance, intervention, enactment or reinvention of scenes that have shaped the history of, and the legends around, the architect. In a country where a fragile democracy tries to survive after a dictatorship that lasted 21 years, Isaac Julien looks at Lina Bo Bardi as a character whose voice can still shed light on issues that were as important then as they are today.

galleries sector

abraham palatnik

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

Abraham Palatnik is one of the most important representatives of Brazilian kinetic and optical art. His background in engineering allowed him to develop technical investigations around movement and light and undertaking research on the iconic techniques that focused on the visual phenomena for which he became known. Along the seven decades in which he has been producing artworks, he stood out when creating his first Kinechromatic Device in 1949. With this seminal work, Palatnik arguably reinvents painting as a technique by working with different voltage lamps, in several colors, that moved through intricate machinery in a light-box, finally orchestrating an ever-evolving choreography, which was awarded the international jury prize in the first edition of São Paulo Biennial.

From 1964 he started to develop his *Kinetic Objects*, works that continue the investigation of the *Kinechromatics*, often leaving the intricate mechanisms visible, and suppressing the projection of light.

These sculptures are made of colorful and delicate geometric shapes, which are cut from wood, hanging or stemming from metallic wires, all moving, driven by motors and electromagnets in mechanical regularity. Palatnik's later series of progressions and reliefs use assorted materials such as wood, duplex cardboard, and acrylic, also creating hypnotic optical effects, achieved through meticulous craftsmanship. Resulting in abstract compositions marked by rhythmic patterns reminiscent of the movement of irregular waves, his famed W series incorporate industrial laser cuts while they are manually painted and assembled by the artist himself.

selected solo exhibitions and projects

- *Abraham Palatnik – A Reinvenção da Pintura*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2017); Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2015); Museu Oscar Niemeyer (MON), Curitiba, Brazil (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)

selected group exhibitions

- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, in Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950 - 1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954-1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA, (2017-18)
- Eight editions of the Bienal de São Paulo, São Paulo, Brazil (1951-1969)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- Museum of Fine Arts Houston (MFAH), Houston, EUA
- Museum of Modern Art (MoMA), New York, USA

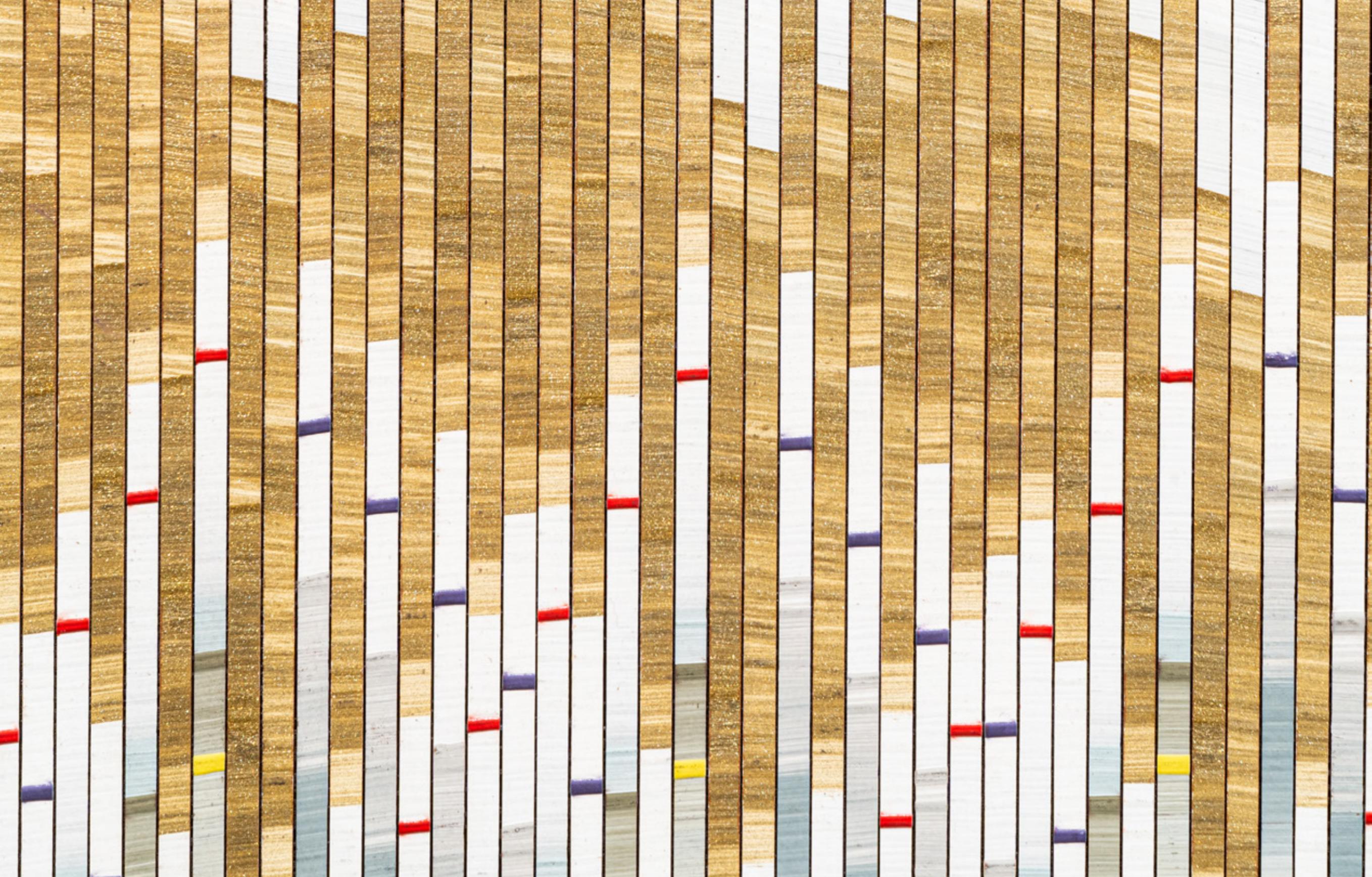


Abraham Palatnik

W-VA/8, 2019

acrylic paint and enamel on wood

125 x 110 cm/49.2 x 43.3 in



antonio dias

Born in 1944 in Campina Grande, Brazil. Died in 2018 in Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representative. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement 'Arte Povera', namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols – bones, cross, rectangle, phallus –, an underlying correlation with the artist's earlier production.

selected solo exhibitions and projects

- *Antonio Dias: Ta Tze Bao*, Galeria Nara Roesler, New York, USA (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, at Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

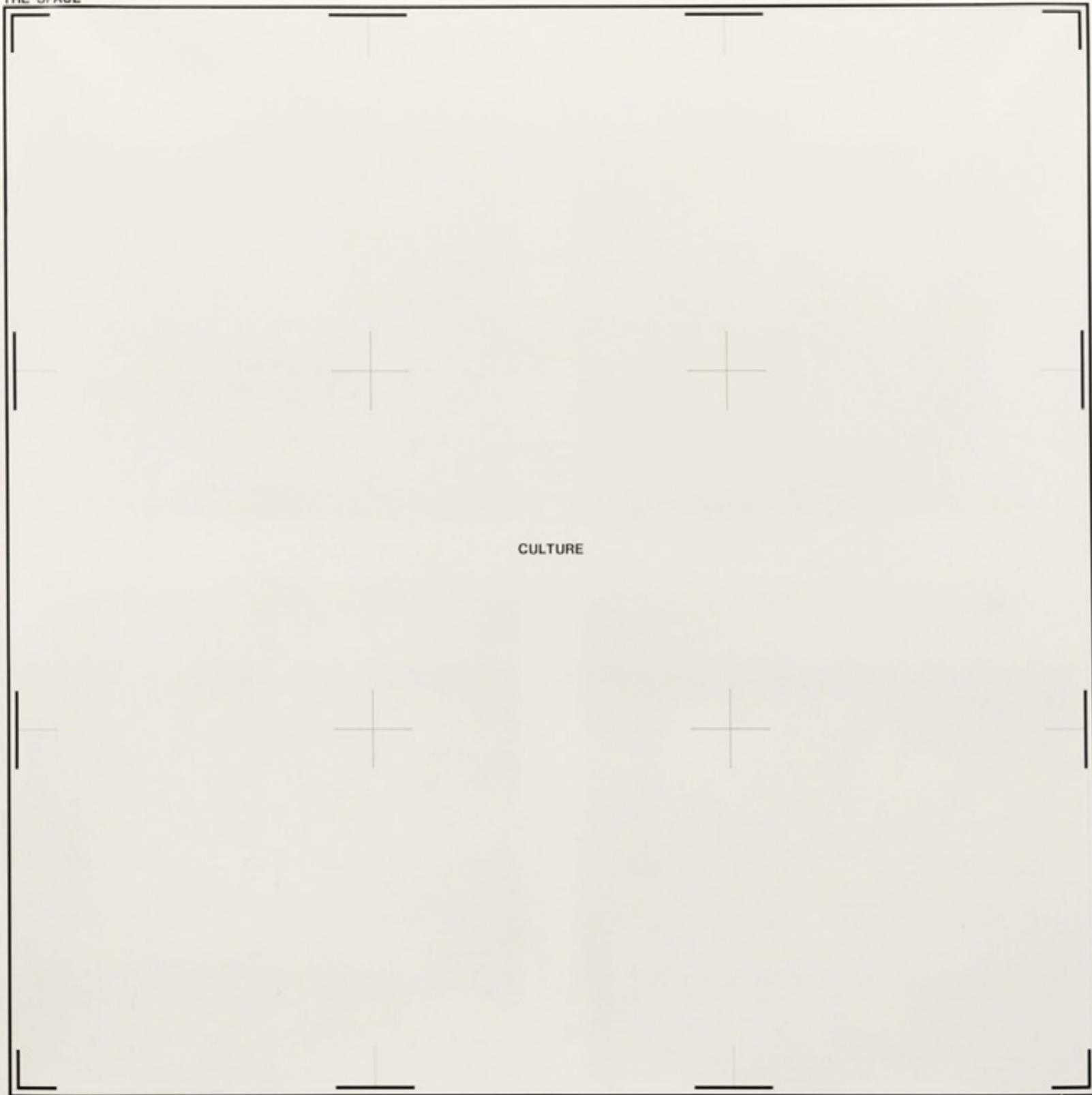
selected group exhibitions

- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston, USA (2019); Nasher Museum of Art at Duke University, Durham, USA (2019); McNay Art Museum, San Antonio, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, in São Paulo, Brazil (2018)
- 33th Bienal de São Paulo, Fundação Bienal de São Paulo, São Paulo, Brazil (2018)
- *Pictures without Shadows – A Selection from the Kemp Collection*, Stiftung Museum Kunstpalast (SMKP), Düsseldorf, Germany (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS) (2017), Madrid, Spain

selected collections

- Daros Latinamerica Collection, Zurich, Switzerland
- Instituto Itaú Cultural, São Paulo, Brazil
- Museum Ludwig, Cologne, Germany
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA

THE SPACE



Antonio Dias
The Space: Culture, 1970
acrylic paint on canvas
150 x 150 x 2,5 cm/59.1 x 59.1 x 1 in

artur lescher

Born in 1962 in São Paulo, Brazil, where he lives and works

Artur Lescher stands out in Brazil's contemporary art scene with his three-dimensional works. His pieces transcend their sculptural character, crossbreeding boundaries of installation and objects to modify the understanding of these categories and the space they occupy. The fundamental elements of Lescher's discourse lie in the particular, uninterrupted and precise dialogue with both architecture and design, and on the choice of materials, which range from metal, stone and wood to felt, salts, brass or copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not aim at pure formality, in fact expanding formal boundaries. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or, as critic Agnaldo Farias remarked, "the restlessness [of] his pieces, which oppose an exact, clean appearance." This seemingly contradictory method is the base of an artistic process which is grounded in imagination and myth-making, essential elements for Lescher's construction process.

selected solo exhibitions and projects

- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

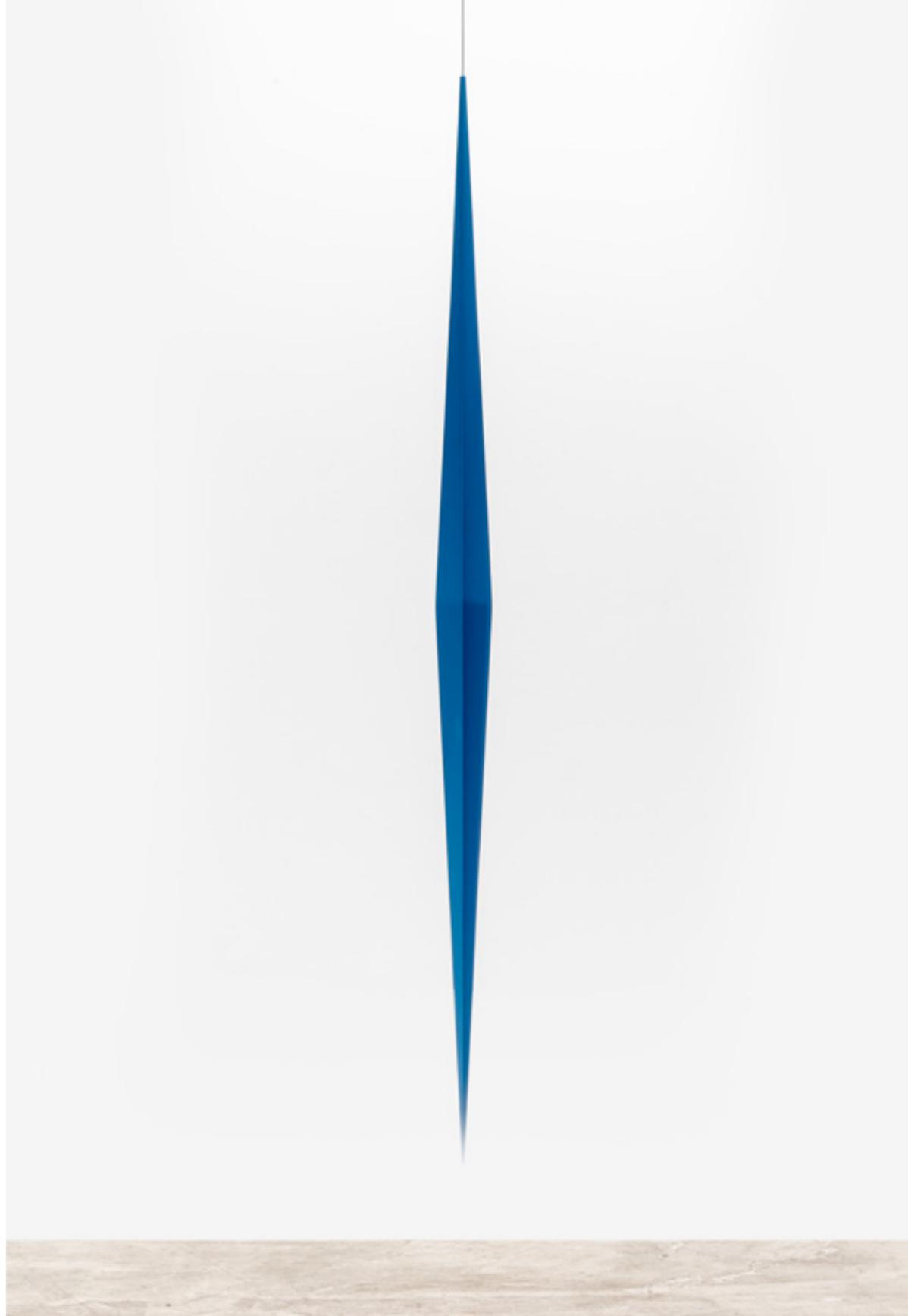
selected group exhibitions

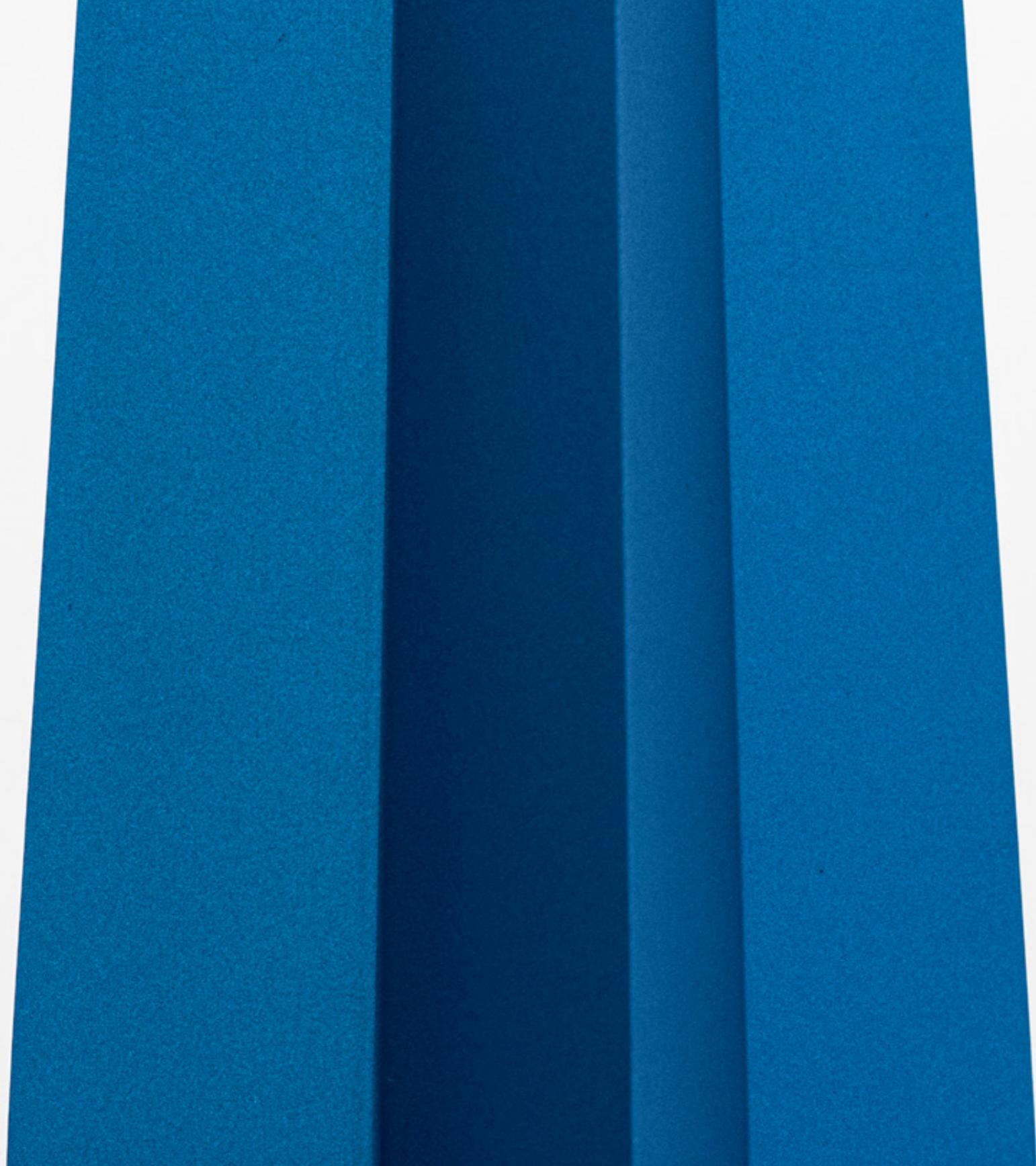
- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey City, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected collections

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

Artur Lescher
Quatro, 2018
aluminum with automotive paint
edition of 5 + 2 AP
180 x 10 x 10 cm / 70.9 x 3.9 x 3.9 in





berna reale

Born in 1965 in Belém do Pará, Brazil, where she lives and works

Berna Reale is one of Brazil's most important contemporary artists. She is mostly known for her performance work, which she has been developing since the 1990s. Her first public acclaim came in 2006 at the 25th Art Salon of Pará, with *Cerne*, a photographic intervention carried out in meat market Ver-o-Peso, a traditional center of markets and stands bustling with tourists and local shoppers in Belém, Brazil.

Since then, the artist has been exploring and developing the idea of using her own body as the central aesthetic element of her images and performances, with which she aims at denouncing social problems and injustices. Her work critically engages with the thematic of violence, exploring its symbolic and physical representation, along with the inevitable shadow of censorship as a means of revealing the importance of image-making when it comes to maintaining freedom of thought. The strength of Berna Reale's imagery awakens a desire to get closer, countered by a sense of repulsion, underlining the irony in society's fascination for and disgust of violence.

Ultimately, photography undertakes the crucial role of registering Berna Reale's actions, while perpetuating and making them visible once the performance has been undertaken.

selected solo exhibitions and projects

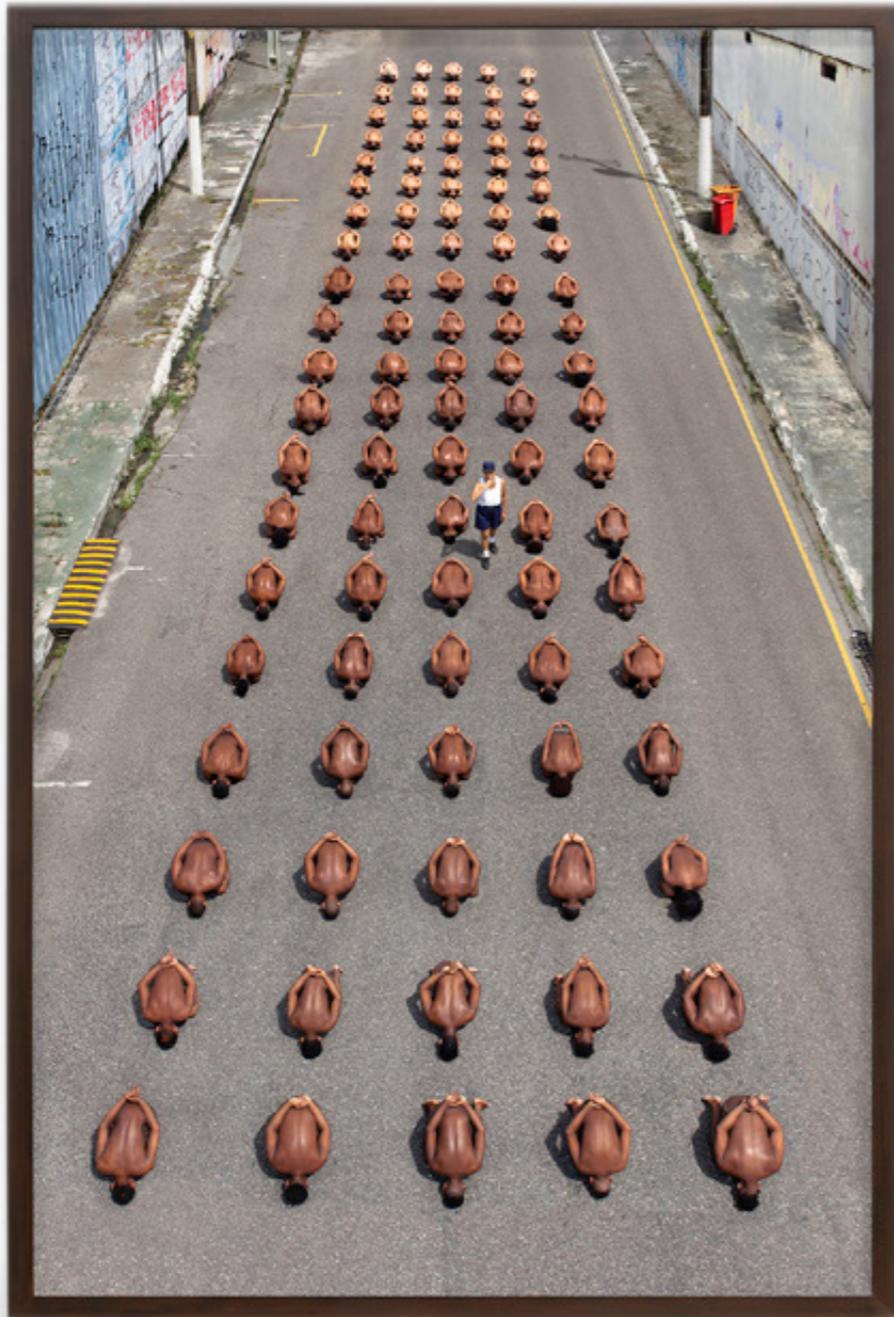
- *While You Laugh*, Galeria Nara Roesler, New York, USA (2019)
- *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- *Deformation*, Bergkirche, e *Berna Reale – Über uns / About Us*, Kunsthaus, both in Wiesbaden, Germany (2017)
- *Berna Reale: Singing in the Rain*, Utah Museum of Contemporary Art (UMoCA), Salt Lake City, USA (2016)

selected groups exhibitions

- 3rd Beijing Photo Biennial, China (2018)
- 56th Venice Biennale, Italy (2015)
- *Brasile. Il cotello nella carne*, Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milan, Italy (2018)
- *Video Art in Latin America*, 2nd Pacific Standard Time: LA/LA (2nd PST: LA/LA), LAXART, Hollywood, USA (2017)
- *Artistas comprometidos? Tavez*, Fundação Calouste Gulbenkian (FCG), Lisbon, Portugal (2014)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Kunsthaus Wiesbaden, Wiesbaden, Germany
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- JW Collection, Atlanta, USA



Berna Reale
Ginástica da pele # 6, 2019
mineral pigment on Premium Luster photographic paper
edition of 5 + 2 AP
150 x 100 cm/59.1 x 39.4 in

bruno dunley

1984, Petrópolis, Brazil | lives and works in São Paulo, Brazil

The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, gradually undergoing corrections and alterations which, at times, reveal the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called 200e8 group. The collective based in São Paulo was founded by the common interest in painting and enable its eight members to develop a critical thinking about the painting in contemporary art. Dunley's work begins from found images as well as from the analysis of the nature of painting, in which language codes such as gesture, plane, surface, and representation are understood as an alphabet, a common ground. Recently his practice has shifted towards gestural abstraction while still continuously representing everyday objects.

As stated by the artist "I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it." Constantly a single color predominates throughout the surface, which could suggests a minimalist language, also leading to a meditative quality, often commented in critical texts about his work. There is, however, a current search for a more aggressive composition, expressed by vibrant and contrasting colors. Movements such as these are proof that stable or preconceived notions about their artistic process should be abandoned, as their procedures are continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

selected solo exhibitions and projects

- *The Mirror*, Galeria Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Galeria Nara Roesler, Rio de Janeiro, Brazil (2015)

selected group exhibitions

- 33rd Bienal de São Paulo, São Paulo, Brazil (2018)
- *Tinta sobre tinta: acervo do MAM no Instituto CPFL*, Galeria de Arte do Instituto CPFL, Campinas, Brazil (2019)
- *AI-5 50 ANOS - Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *A luz que vela o corpo é a mesma que revela a tela*, Caixa Cultural, Rio de Janeiro, Brazil (2017)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, SP, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Bruno Dunley
Untitled, 2019
spray, acrylic plaster, oil and
aluminum paste on canvas
200 x 250 cm/78.7 x 98.4 in



cao guimarães

Born in 1965 in Belo Horizonte, Brazil | Lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitions from the super-8 film into video, creating connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. Always seeking to document the ordinary, the artist seeks to find poetry in places where it wouldn't be immediately recognisable. Cao Guimarães also experiments with photography, notably in his series titled *Gambiarras*, where his work focuses on the makeshift culture of creatively shifting the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 e 2008), amongst others.

selected solo exhibitions and projects

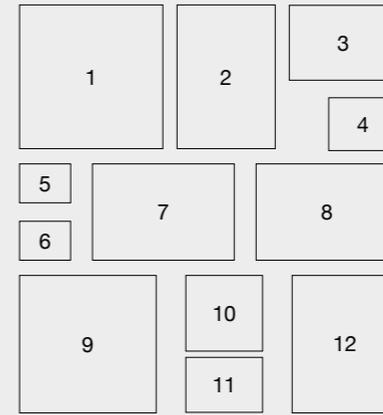
- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Después*, Galerie Xippas, Punta del Este, Uruguay (2016)
- *Estética da gambiarra*, Sesc Interlagos, São Paulo, Brazil (2015)

selected group exhibitions

- *Locus: Apichatpong Weerasethakul – Cao Guimarães*, Eye Filmmuseum, Amsterdam, The Netherlands (2017)
- 34th, 32nd and 27th Panorama da Arte Brasileira, Brazil (2015, 2011 e 2001)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America*, 2nd Pacific Standart Time: LA/LA (2nd PST: LA/LA), LAXART, Hollywood, USA (2017)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Somerset House, London, UK (2012)

selected collections

- Fondation Cartier Pour L'art Contemporain, Paris, France
- Tate Modern, London, UK
- Guggenheim Museum, New York, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA



Cao Guimarães

ink jet prints on cotton paper
editions of 5 + 2 AP

1
Retroatos # 04, 1997/2016
110 x 110 cm/43.3 x 43.3 in

2
Retroatos # 15, 2010/2016
110 x 73 cm/43.3 x 28.7 in

3
Retroatos # 03, 1992/2016
60 x 90 cm/23.6 x 35.4 in

4
Retroatos # 11, 2004/2016
40 x 54 cm/15.7 x 21.3 in

5
Retroatos # 17, 1994/2016
30 x 40 cm/11.8 x 15.7 in

6
Retroatos # 18, 1997/2016
30 x 40 cm/11.8 x 15.7 in

7
Retroatos # 09, 1991/2016
73 x 110 cm/28.7 x 43.3 in

8
Retroatos # 08, 1992/2016
73 x 110 cm/28.7 x 43.3 in

9
Retroatos # 07, 1993/2016
110 x 110 cm/43.3 x 43.3 in

10
Retroatos # 10, 1998/2016
60 x 60 cm/23.6 x 23.6 in

11
Retroatos # 16, 1990/2016
40 x 60 cm/15.7 x 23.6 in

12
Retroatos # 06, 1989/2016
110 x 82,5 cm/43.3 x 32.5 in

carlito carvalhosa

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

Carlito Carvalhosa's body of work predominantly involves painting and sculpture, ascribing deep eloquence to the materiality of the medium, all the while transcending it to tackle broader issues. Often, we encounter a disjunction between form and material, which calls attention to the fact that what we see in his works is not tangible, and what we can touch is not what we see. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his peers, he produced large-format paintings with an emphasis on the pictorial gesture.

In the late 1980s, the artist introduced wax in his paintings, either pure or mixed with pigments. Afterwards, he started making sculptures out of diverse materials, mostly organic and malleable-looking ones. In the mid-1990s he made his lost waxes and porcelain sculptures. Carlito Carvalhosa sets out to expand the fields of pictorial and sculptural research in different ways, be it in his gypsum sculptures, be it in his paintings on mirrors, which the curator Paulo Venancio Filho has described as "paintings which include our presence within them."

selected solo exhibitions and projects

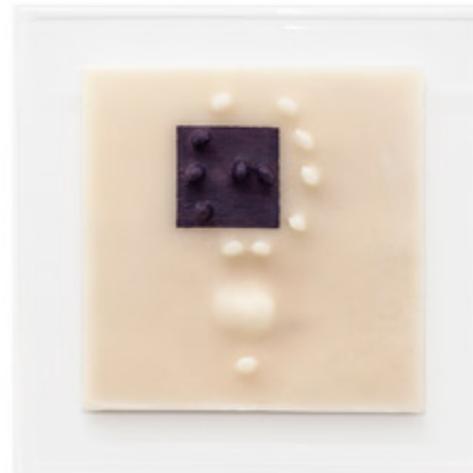
- *O comércio das coisas*, Silvia Cintra + Box 4, Rio de Janeiro, Brazil (2019)
- *Faço tudo para não fazer nada*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Possibility Matters*, Sonnabend Gallery, Nova York, USA (2014)
- *Carlito Carvalhosa*, Kukje Gallery, Seoul, South Korea (2013)

selected group exhibitions

- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Everything You Are, I Am Not: Latin American Contemporary Art From Tiroche Deleon Collection*, Mana Contemporary, Jersey City, USA (2016)
- *30 x Bienal*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- 11th Bienal de La Habana, Havana, Cuba (2011)

selected collections

- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Carlito Carvalhosa
Untitled (P71/18), 2018
oil paint and wax on wood
7 pieces of 40 x 40 x 6 cm/15,7 x 15,7 x 2,4 in each



Carlito Carvalhosa
Untitled (P23/19), 2019
oil paint on mirrored aluminum
122 x 122 cm/48 x 48 in

cássio vasconcellos

Born in 1965 in São Paulo, Brazil, where he lives and works

Cássio Vasconcellos started his career as a photographer at the beginning of the 1980s. Despite having had vast experience as a photojournalist, his artistic projects are characterized by imaginary, fictional and engineered sceneries. Vasconcellos creates an idiosyncratic photographic language that engages with a critique of how we visually connect with diverse aspects of our contemporary society, such as accumulation or means of production. He frequently uses aerial shots as a way of playing with scale and shuffling our cultural and perceptive expectations.

The 'unreal' aspect of his works also allows for a sense of the sublime, distinctly present in his series *Viagem pitoresca pelo Brasil* (2015). In this work, Vasconcellos puts the viewers in contact with what is excessively vast—he confronts us with the exuberance, the density, the endlessness of Brazil's forests while also commenting on ancient modes of image production such as etching. Vasconcellos has published several books, including *Brasil visto do céu* (Editora Brasileira, 2017), *Panorâmicas* (DBA, 2012) and *Noturnos São Paulo* (2002).

selected solo exhibitions and projects

- *Collectives*, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Viagem pitoresca pelo Brasil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Aéreas do Brasil*, Paço das Artes, São Paulo, Brazil (2014)
- *Coletivos*, Today Art Museum (TAM), Beijing; and Art + Shanghai Gallery Shanghai, China (2013)

selected group exhibitions

- *Trees*, Fondation Cartier pour l'art contemporain, Paris, France (2019)
- *Civilization: The Way We Live Now*, National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea (2018)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, Phoenix Art Museum, Phoenix, USA (2017)
- *Aquí nos vemos - Fotografia en América Latina 2000-2015*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2015)

selected collections

- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Bibliothèque Nationale, Paris, France
- Museum of Fine Arts Houston (MFAH), Houston, USA



Cássio Vasconcellos
Enseada, 2007
inkjet print on cotton paper
edition of 12 + 2 AP
90 x 135 cm/35.4 x 53.1 in

cristina canale

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

Since the 1980s, when she came to prominence in her native Brazil as a part of the “80s Generation”, Cristina Canale has been combining abstraction and representation in her mixed-media paintings on canvas, exploring, over decades of evolving work, the history of painting and its continuing development. Her early work is muscular, washed in dark hues and filled with bold lines and impasto passages of paint. In the mid-1990s, she moved to Germany to study at the Düsseldorf Academy of Arts, where she began to lighten her color palette and soften her approach.

Her current works reveal influences of Fauvism, Post-Impressionism, and Neo-Expressionism, while their subjects—landscapes, figures, domestic scenes, dogs, and cats—recall pre- and early-Modern themes. In all of her work, Canale merges the literal and the lyrical, celebrating the malleability and magic of her medium.

selected solo exhibitions and projects

- *Cabeças/Falantes*, Galeria Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Arredores e Rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)
- *Cristina Canale*, Instituto Tomie Ohtake, São Paulo, Brazil (2007)

selected group exhibitions

- *Ateliê de gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), São Paulo, Brazil (2015)
- 21st Bienal de São Paulo, São Paulo, Brazil (1991)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Cristina Canale
Sonar, 2018
mixed media on canvas
170 x 200 cm/66.9 x 78.7 in

daniel buren

Born in 1938 in Boulogne-Billancourt, France | Lives and works in Boulogne-Billancourt

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the BMPT group, and remains thus to this day. He is best known for using regular, contrasting maxi stripes to integrate the visual surface and architectural space, in notably historical, landmark architecture. He began producing unsolicited public artworks using striped awning canvases which are common in France: he started by setting up hundreds of striped posters around Paris and later in more than 100 underground stations, drawing public attention to these unauthorized pieces of urban intervention. Buren introduced the notion of 'in situ' in visual arts in order to characterize the practice that intrinsically binds topological and cultural specificities of the places where the work is presented.

Buren soon began to focus on the rising influence of architecture (particularly museum architecture) in art. He began to produce more three-dimensional works and to conceive artworks no longer as objects but as modulations of space. The work became its own site and a place for movement and for walking in and around. From the beginning of the 1990s, the color was no longer just applied to walls, but literally 'installed in space' in the form of filters and colored sheets of glass or plexiglas. The resulting impression of an explosion of the work, accentuated by the use of mirrors, invites not only a shift of the gaze but also of the entire body. Buren challenges conventional notions of where art can be seen and how it can be understood. Lately, his inquiries have evolved into using light to produce macro-scale color effects, and mirrors to alter space through image refraction.

selected solo exhibitions and projects

- *Daniel Buren. De cualquier manera, trabajos 'in situ'*, Museo de Arte Italiano, Lima, Peru (2019)
- *Like Child's Play*, Carriageworks, in Sydney, Australia (2018)
- *Daniel Buren – Del medio círculo al círculo completo: Un recorrido de color*, Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia (2017)
- *Proyecciones / Retroproyecciones. Trabajos in situ*, Centre Pompidou Málaga, Málaga, Spain (2017)

selected group exhibitions

- *En Plein Air, High Line Art*, New York, USA (2019)
- *La Collection (1), Highlights for a Future*, Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, Palais d'Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Centre Pompidou, Paris, France
- Tate Modern, London, UK
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- National Museum of Modern Art, Tokyo, Japan



Daniel Buren
Photo-souvenir: **Tondo**, 2018
coloured plexiglass, coloured altuglas,
self-adhesive strips and steel
Ø 215 cm/82,3 in



daniel senise

Born in 1955 in Rio de Janeiro, Brazil, where he lives and works

Daniel Senise is one of the main representatives of Brazil's so-called Generation 80s, whose main endeavour began with a desire to return to, and reinsert painting in Brazilian artistic scene. Since the end of the 1990s, Senise has sought to understand image-making through a constructive process which often relies on memories of the physical space where a certain artwork has been created. In his recent works, through a technique similar to that of a monotype, he often imprints canvases with the texture present on floors. Once ready, this material turns into fragments to be cut and pasted, with the textures becoming pieces of complex collages.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history— he juxtaposes time, memory and the physical presence which stems from them.

In photographic series that he has been developing since 2002, Senise interferes on photographs shot on abandoned locations, with these collected and printed materials, creating a cross-medium collage that dialogues with the themes explored in his paintings.

selected solo exhibitions and projects

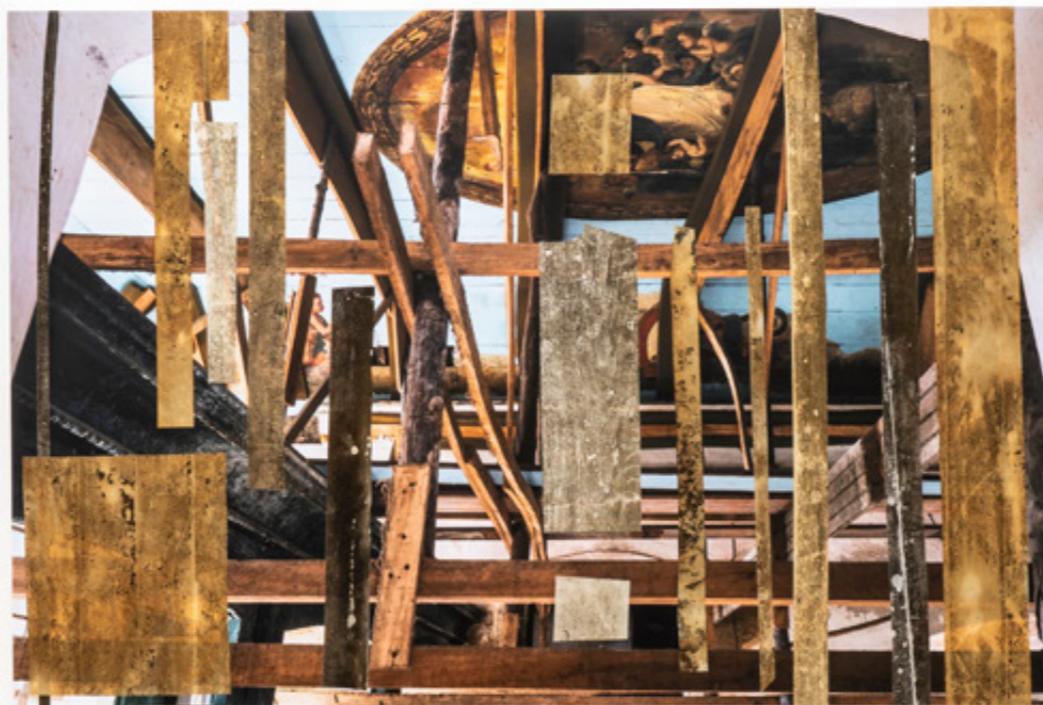
- *Daniel Senise: todos os santos*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2019)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Galeria Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)

selected group exhibitions

- 18th, 20th, 24th e 29th editions of Bienal de São Paulo, Brazil (1985, 1989, 1998 e 2010)
- 44th La Biennale di Venezia, Italy (1990)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Os muitos e o um: arte contemporânea brasileira*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2016)
- *Las Américas Latinas — Las fatigas del querer*, Spazio Oberdan, Milan, Italy (2009)

selected collections

- Centro de Arte Contemporâneo de Quito, Quito, Ecuador
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil



Daniel Senise
Wanderley Pinho, 2019
sublimation print on aluminium plate
120 x 180 cm/47.2 x 70.9 in



fabio miguez

Born in 1962 in São Paulo, Brazil where he lives and works

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting, having participated in the 1980s in two editions of the Bienal de São Paulo: from that edition known as "Bienal da Grande Tela" (1985), curated by Sheila Leirner, and the 20th edition of the exhibition (1989).

During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. In the 2000s, Miguez started to develop three-dimensional works, such as the installation *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expands his line of research and his medium of choice: painting. 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.

selected solo exhibitions and projects

- *Fragmentos do real (atalhos)* – Fábio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Galeria Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CEUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)

selected group exhibitions

- 18th and 20th editions of Bienal de São Paulo, São Paulo, Brazil (1985 and 1989)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *Auroras – Pequenas Pinturas*, Espaço Auroras, São Paulo, Brazil (2016)
- *Casa 7, Pivô*, São Paulo, Brazil (2015)
- *Iberê Camargo: século XXI*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected collections

- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Fabio Miguez

Duas abóbadas, 2016
oil paint and wax on canvas
30 x 24 cm/11.8 x 9.4 in



Untitled, 2017
oil on linen
30 x 24,3 x 1,8 cm/11.8 x 9.6 in



Untitled, 2019
oil paint and wax on canvas
30 x 24 cm/11.8 x 9.4 in



isaac julien

Born in 1960 in London, UK, where he lives and works

Isaac Julien is one of the most important and influential British visual artists in installation and film. In his work he combines several disciplines, including cinema, photography, dance, music, theatre, painting and sculpture, capturing them in his audio-visual installations, documentaries and photographic works. The plurality of his work is not only present in the process of making, but also in the way in which his final pieces are shown, which include several screens, with Julien being a pioneer in multiple-screen film installations.

The artist's works often emerge from in-depth investigations of historical personalities, including Langston Hughes, Frantz Fanon and Lina Bo Bardi, in a process that often aims at revisions of history's official versions. Despite films being the main form of his artistic production, Julien's photography also plays a fundamental aspect of his oeuvre. In his photographs, he reinvents and redefines the aesthetic of his audio-visual production using techniques such as collage and digital photomontage.

His film *Young Soul Rebels* (1991), was awarded the Semaine de la Critique prize in Cannes Film Festival. *Frantz Fanon: Black Skin, White Mask* (1996), which the artist co-directed with Mark Nash, received the Pratt and Whitney Canada Grand Prize. Julien was also awarded the McDermott Prize from MIT and The Golden Gate Persistence of Vision Prize (2014) during the San Francisco Film Festival. In 2015, Isaac Julien was awarded the Kaino Prize for artistic excellence.

selected solo exhibitions and projects

- *Lessons of the Hour*, Metro Pictures and Memorial Art Gallery (MAG), New York, USA (2019)
- *Western Union: Small Boats*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2018)
- *To the End of the World*, Galerie Forsblom, Stockholm, Sweden (2018)
- *Ten Thousand Waves*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2016)

selected group exhibitions

- 57th Venice Biennale, Italy (2017)
- Trienal de Paris, France (2012)
- 7th Gwangju Biennale, South Korea (2008)
- *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool and Birmingham Museum and Art Gallery, Birmingham, UK (2017)
- *The Shadow Never Lies*, Minsheng Museum, Shanghai, China (2016)

selected collections

- Guggenheim Museum, New York, USA
- Tate Modern, London, UK
- Museum of Modern Art (MoMA), New York, USA



Isaac Julien
Prehistoric technology
(Lina Bo Bardi – A Marvellous Entanglement), 2019
Endura Ultra photograph
edition of 6 + 1 AP
180 x 240 x 7,5 cm/70.9 x 94.5 x 3 in



Isaac Julien

What is a museum?

(Lina Bo Bardi – A marvellous entanglement), 2019

edition of 6 + 1 AP

180 x 240 x 7,5 cm/70.9 x 94.5 x 3 in

José Patrício

born in 1960 in Recife, Brazil, where he lives and works

José Patrício's work blurs the boundaries between installation and painting. His practice stems from the arrangement of everyday-use objects, such as dominoes, dice, buttons, and nails, to create patterns and images, either in a geometrical or organic manner, but always enigmatically familiar. Starting out his career in 1999 when he created an installation at the São Francisco Convent in João Pessoa, Patrício uses dominoes as a key element to several of his works. When viewed from afar, the patterns we see in his artworks assume an almost painterly tonality with an overall appearance that contrasts with the graphical nature of each individual domino

Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, heralded by Almir Mavignier, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us "on a different level than the issues set forth by the progress of science and technique in artwork. As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same."

selected solo exhibitions and projects

- *José Patrício: Algorithm in 'Object Recognition'*, Pearl Lam Galleries Hong Kong H'Queens, Hong Kong, China (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte, Brazil (2018); Museu Nacional Honestino Guimarães (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, in São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

selected group exhibitions

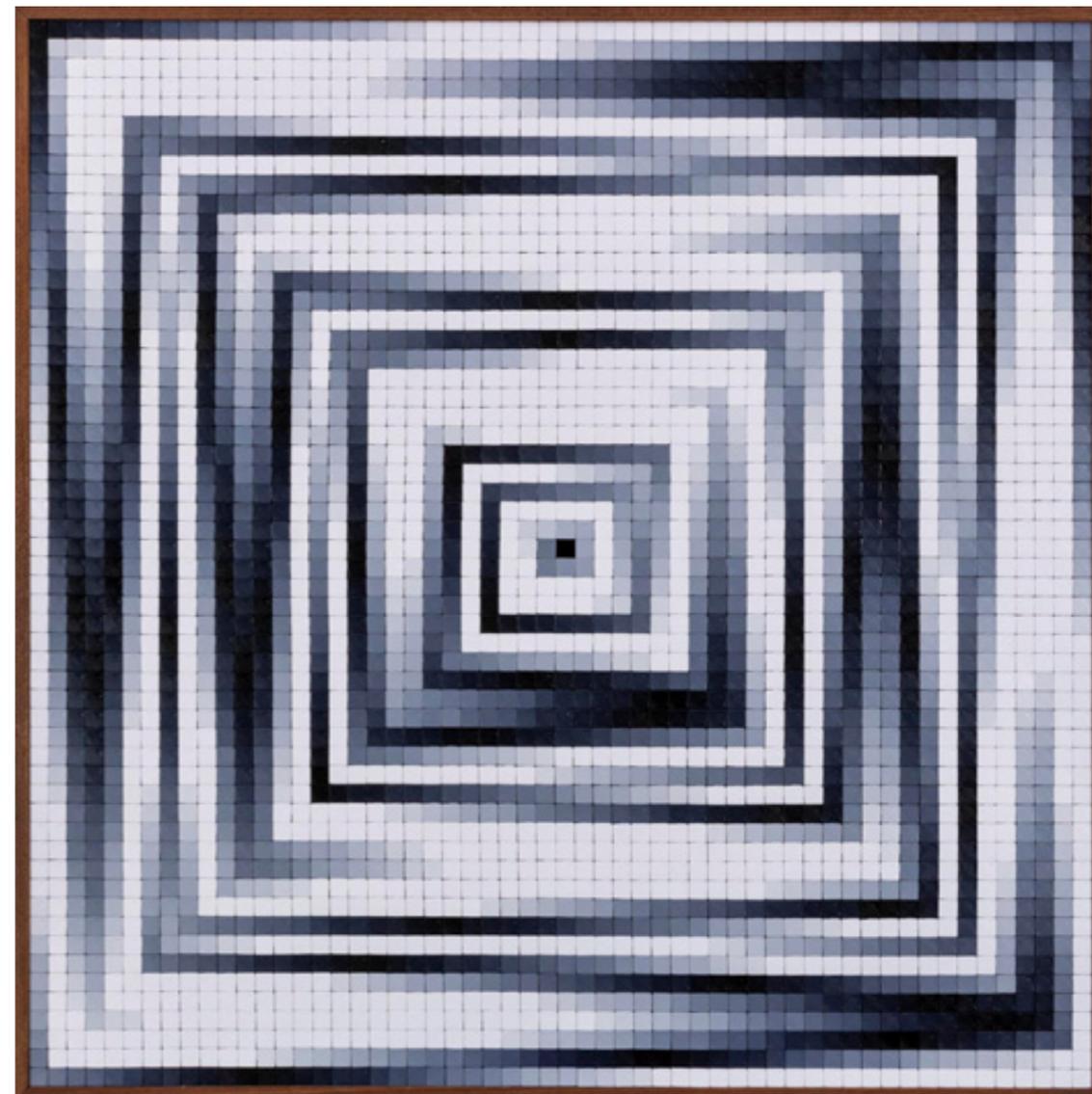
- 22nd Bienal de São Paulo, São Paulo, Brazil (1994)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour L'Art Contemporain, Paris, France (2018)
- *Asas e Raízes*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- *Le Hors-Là*, Usina Cultural, João Pessoa, Brazil (2013)

selected collections

- Fondation Cartier pour L'Art Contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil



José Patrício
Circuito tonal III, 2019
plastic puzzle pieces on wood
edition of 3 + 1 AP
81 x 81 cm/31.9 x 31.9 in



José Patrício
Circuito tonal IV, 2019
plastic puzzle pieces on wood
edition of 3 + 1 AP
81 x 81 cm/31.9 x 31.9 in

julio le parc

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

Julio Le Parc is internationally acclaimed as one of the leading names in Optical and Kinetic art. Over nearly six decades he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities of the relationship between art and society from a utopian perspective. Despite their pivotal role on this chapter in art history, the canvases, sculptures, and installations by Julio le Parc tackle issues pertaining to painting and its boundaries, using procedures both closer to pictorial tradition, such as acrylic on canvas, as well as kinetic assemblages, apparatuses and installations.

A pioneer of the genre, Julio le Parc was a cofounder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, indifferent to market demands, the group would present itself in alternative venues and on the streets. Julio le Parc's works and installations, made from nothing but the interplay of light and shadow, were a direct result of that context, in which the production of a fleeting, ethereal art had a clear sociopolitical tinge.

selected solo exhibitions and projects

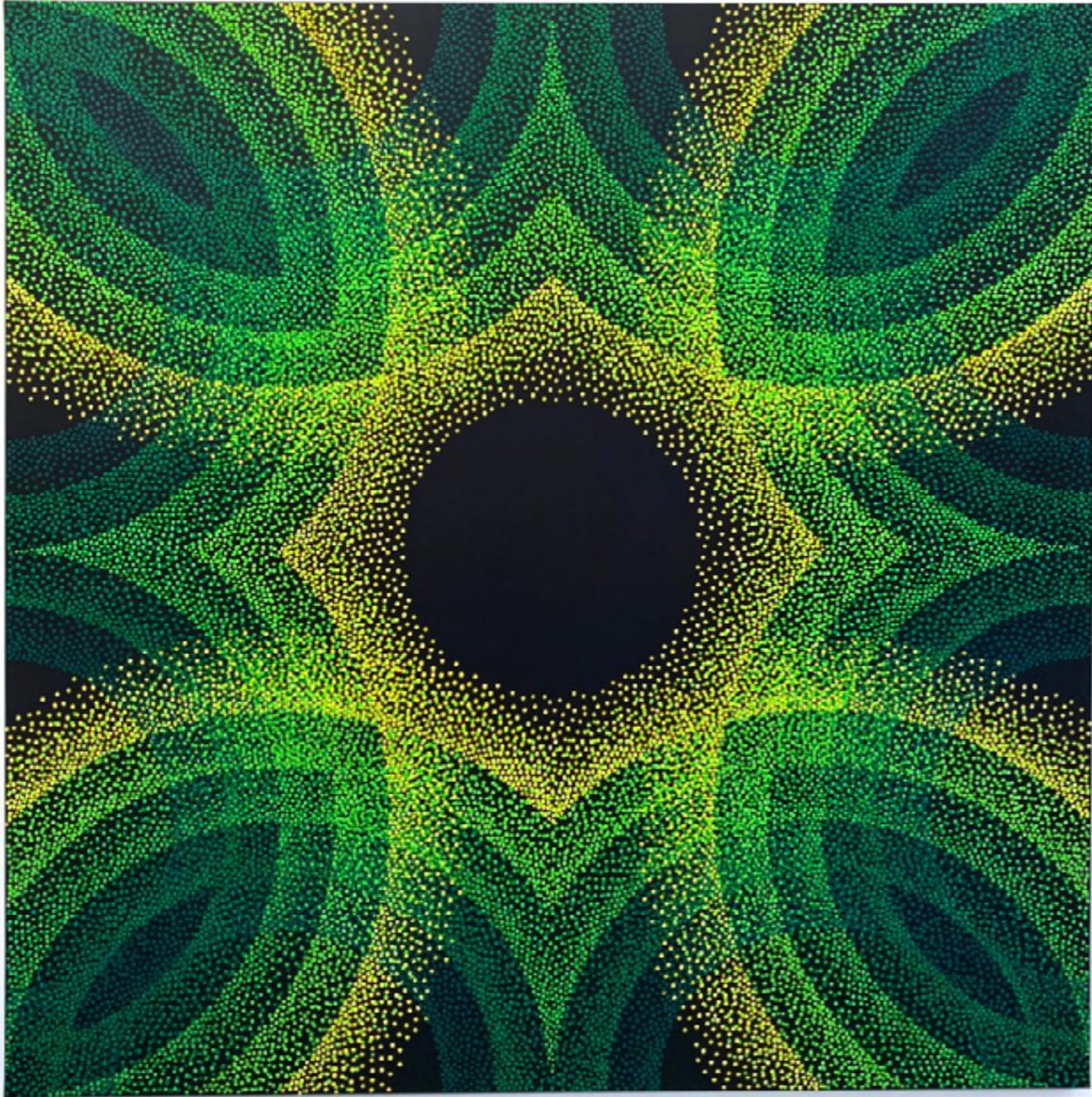
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, The Metropolitan Museum of Art (The Met Beruer), New York, USA (2018)
- *Hommage to Julio Le Parc*, guest of honor, BRAFA, Brussels, Belgium (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

selected group exhibitions

- *Action < - > Reaction. 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s-1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018)
- *Kinesthesia: Latin American Kinetic Art, 1954-1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York (2016)

selected collections

- Daros Collection, Zürich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de a Ville de Paris, Paris, France
- Museum of Modern Art, New York, USA



Julio Le Parc
Alchimie 452, 2019
acrylic paint on canvas
200 x 200 cm/78.7 x 78.7 in

karin lambrecht

Born in 1957 in Porto Alegre, Brazil | Lives and works in Broadstairs, UK

Working within the expanded field of painting and sculpture, Karin Lambrecht's work embodies the gestural abstraction—a key thematic in her 1980s generation. Early on in her career, Lambrecht assessed what is a canvas and how to paint it—she then eliminated the chassis, sewed up the fabric, and used charred patches. The volumes weigh like bodies, the outlines or negations of spaces converse with the scale. Lambrecht's works often refer to Arte Povera and Joseph Beuys drawing from a formal concern on the relationship between art and life which includes natural life, cultural life, as well as inner life.

From the 1990s onwards, the artist includes organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which determined a certain chromatic language. In addition to these organic materials, her work frequently features crosses, references to the body, handwritten or stamped enigmatic words that emerge from layers of paint, and recurring motifs indicating different levels of identification between the viewer and her work.

selected solo exhibitions and projects

- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)
- *Pintura e desenho*, Instituto Ling, Porto Alegre, Brazil (2015)

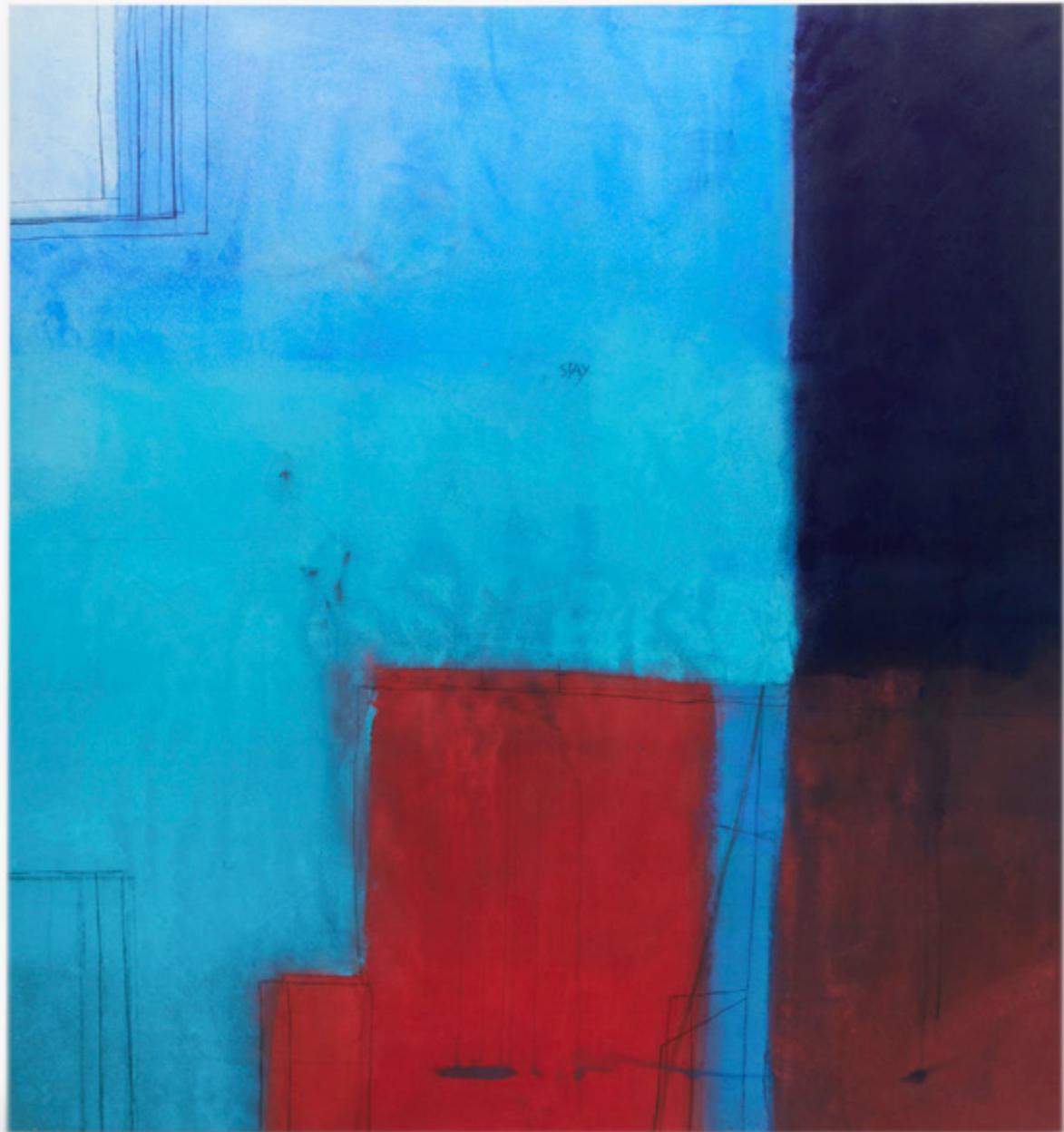
selected group exhibitions

- 18th, 19th, and 25th editions of the Bienal de São Paulo, Brazil (1985, 1987, and 2002)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Tempos sensíveis – Acervo MAC/PR*, Museu Oscar Niemeyer (MON), Curitiba, Brazil (2018)
- *Clube da gravura: 30 anos*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2016)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)

selected collections

- Fundação Patrícia Phelps de Cisneros, New York, USA
- Ludwig Forum für Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Karin Lambrecht
Robin, 2019
pigments in acrylic emulsion and charcoal on canvas
175 x 165 cm/68.9 x 65 in



león ferrari

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

León Ferrari is one of Latin America's most widely acclaimed artists. His practice involved a wide variety of media, including calligraphy, collage, installation, sculpture, drawing, and video. Ferrari always sought to engage with and understand and engage with the aesthetics of language while questioning the Western world, its authoritarian regimes and the imposition of aesthetic values in religion, politics, and art itself. His works often offered shrewdly ironic observations and comments on the socio-political environment by using figures of speech such as metaphors, repetition or alliterations.

In the 1960s, Ferrari's drawings and sculptures are particularly characterized by the questioning of religious ethics and the denunciation of Imperialism. In 1976, a military coup forced the artist and his family to leave Buenos Aires for São Paulo, where they remained until the 1990s. While in Brazil, Leon Ferrari participated in experimental artistic groups, joining an attempt at revitalizing art language through techniques such as heliography, photocopies and Mail Art. Upon his return to Argentina, Ferrari, who lost his son during that period, continued to be politically engaged through his work, sharply questioning the disappearances that occurred during the Military Dictatorship. In 2017 Ferrari received the Golden Lion Prize at the Venice Biennial.

Photography plays an important role in Ferrari's collage works, where he appropriates mass-produced images, then cutting and reconstructing them in order to unveil what he believed to be underlying cultural constructs present in the signs and symbolisms offered by such imagery.

selected solo exhibitions and projects

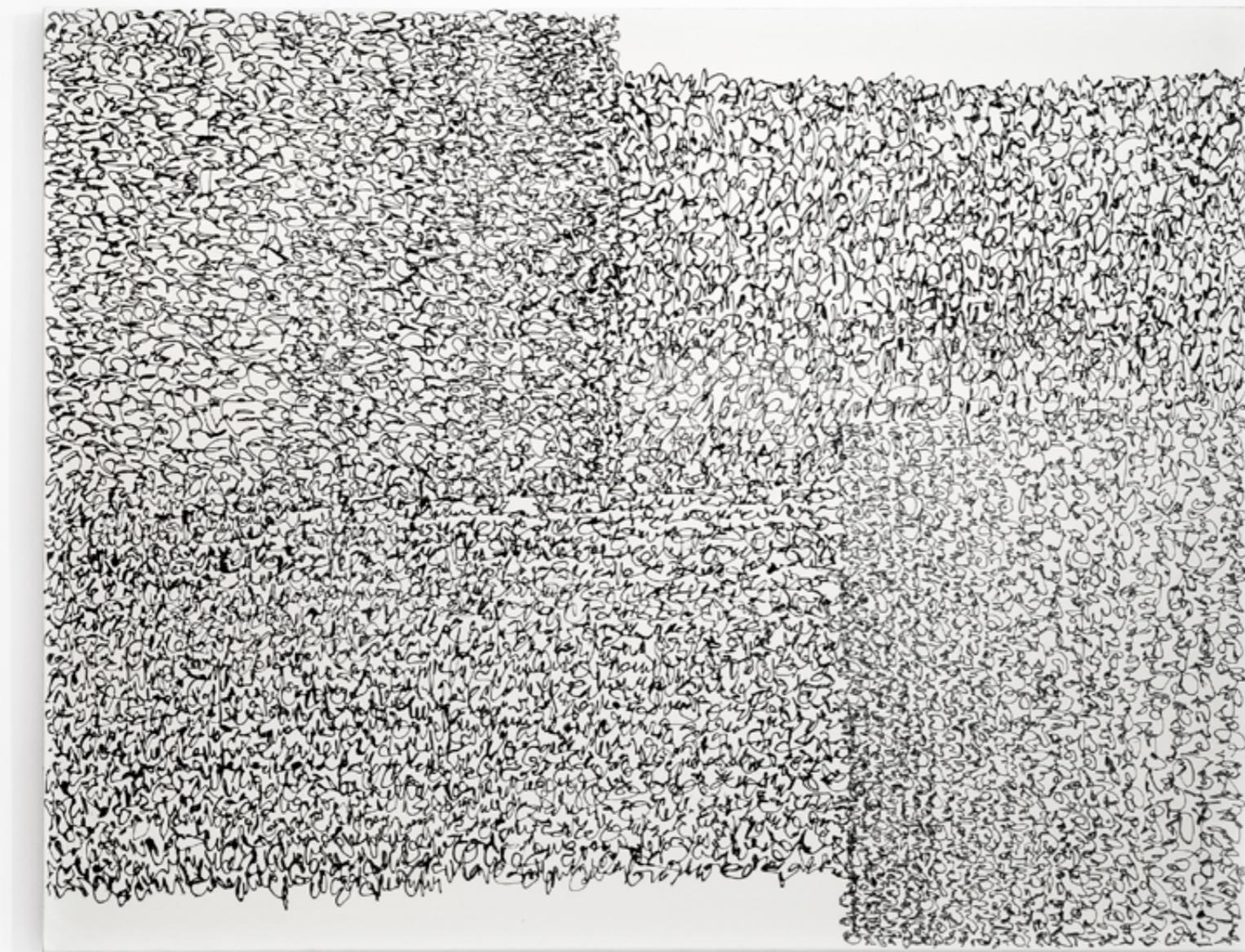
- *Prosa política de León Ferrari*, Museo Municipal de Bellas Artes Juan B. Castagnino (MJBC), Rosario, Argentina (2019)
- *León Ferrari. Palabras ajenas*, Museo Jumex, Mexico City, Mexico (2018)
- *The Words of Others: León Ferrari and Rhetoric in Times of War*, Pérez Art Museum (PAMM), Miami, USA (2018); Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles, USA (2017)

selected group exhibitions

- *Words/Matter: Latin American Art and Language at the Blanton*, Blanton Museum of Art, The University of Texas, Austin, USA (2019)
- *Géométries Américaines, du Mexique à la Terre de Feu*, Fondation Cartier pour l'Art Contemporain, Paris, France (2018)
- *Delirious: Art at the Limits of Reason, 1950-1980*, The Metropolitan Museum of Art (The Met Breuer), New York, USA (2017)
- *International Pop*. Dallas Museum of Art, Dallas; The Walker Art Center, Minneapolis, USA (2015)

selected collections

- Daros Latinamerica Collection, Zurich, Switzerland
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- The Museum of Modern Art (MoMA), New York, USA
- Tate Modern, London, UK



León Ferrari
Untitled, 2000
guta paint on canvas
140 x 180 cm/55.1 x 70.9 in



Lucia Koch

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

Lucia Koch's works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist 'reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes'. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space. Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

selected solo exhibitions and projects

- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *Lucia Koch: No More Things*, Christopher Grimes Projects, Santa Monica, USA (2017)
- *La Temperatura del Aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogotá, Colombia (2014)
- *Exhibition Title*, Institution name, City, Country (year)

selected group exhibitions

- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- *Brasil, Beleza?!*, Museum Beelden Aan Zee, Hague, Netherlands (2016)
- 11^a e 13^a Bienal de Lyon, Lyon, France (2011 e 2015)
- *When Lives Become Form*, Yerba Buena Center For Arts, São Francisco, CA, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)

selected collections

- Musée d'Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- The J. Paul Getty Museum, Malibu, USA



Lucia Koch
Carta (*Bastard Amber*), 2019
color filters and metal frames
140 x 137 x 5,5 cm/55.1 x 53.9 x 2.2 in



marco maggi

1957, Montevideo, Uruguay | lives and works between New York and Montevideo

The presence of paper and an intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since he established his career, in the 1990s, Maggi has wittily and delicately encouraged his audience to slow down their pace, and watch, pay attention, and delve deeper into his works, the life that surrounds them, and the society in which they live.

In a series entitled *The Ted Turner Collection – from CNN to the DNA*, Maggi shows his acute critical sense by using reproductions of pieces by artists like Gerhard Richter, Andy Warhol, and Hélio Oiticica to comment on the mediatized condition of contemporary life. Heaps of white paper cover reproductions, slashed with precision to create reliefs and gaps that reveal traces of tones from the reproductions hidden underneath, forming a big white landscape spiked with small slits of color. The installations maintain the use of paper, but from a distance, the numerous heaps do not show their nature; one must come closer, become somewhat acquainted with the works and dedicate some time to find out what they reveal.

selected solo exhibitions and projects

- *O papel é inocente*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2018)
- *Putin's Pencils*, Sicardi Gallery, Houston, USA (2017)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, USA (2015)

selected group exhibitions

- *Art_Latin_America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, USA (2019)
- *Latinoamérica: volver al futuro*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina (2018)
- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Paper into Sculpture*, Nasher Sculpture Center, Dallas, USA (2017)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Daros Foundation, Zürich, Switzerland
- Cisneros-Fontanals Foundation (CIFO), Miami, USA
- Solomon R. Guggenheim Museum, New York, USA
- Drawing Center, New York, USA
- National Museum of Modern Art, Tokyo, Japan



Marco Maggi
Untitled, 2019
self adhesive alphabet on dibond
90 x 60 cm/35.4 x 23.6 in

philippe decrauzat

Born in 1974 in Lausanne, Switzerland

Lives and works between Lausanne, Switzerland and Paris, France

Philippe Decrauzat is one of the leading names in a new generation of optical and kinetic artists. His diverse body of work, composed of murals, sculptures, installations, site-specifics and audiovisual works, comes from a critical reflection on the legacy of historical movements in art. The artist recovers notions related to the vanguards of early twentieth century's Russian constructivism, kinetic movement and minimalism. Lines, planes, solids and sounds are articulated to propose situations that aim at establishing a dialogue with the viewer, stimulating the audience's gaze.

Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not proceed by appropriation but prefers discreet references. He chooses themes and shapes for what they can add through their visual and spatial qualities. The emphasis of his work lies on a perception of modern ways of seeing. In addition to the modernist logic of optics, the artist directs his attention to the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from the artistic discourses in evidence today.

selected solo exhibitions and projects

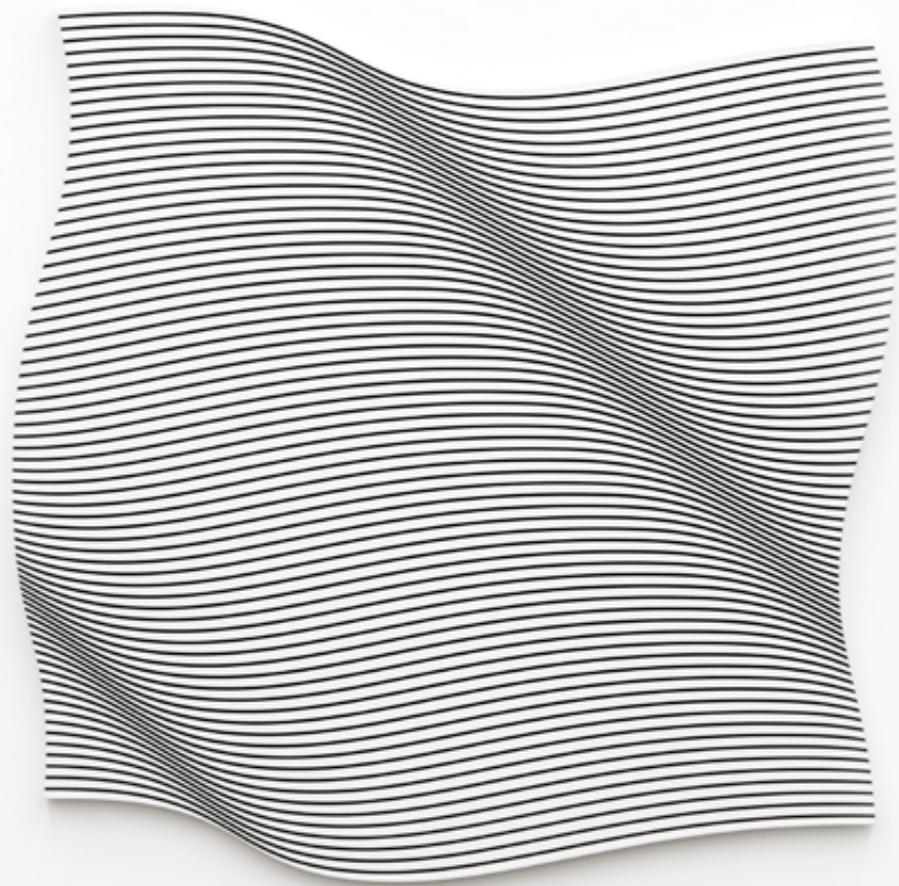
- *Replica*, Blueproject Foundation, Barcelona, Spain (2019)
- *Double Exposure*, Praz-Delavallade, Los Angeles, USA (2019)
- *Tenir pendant que le balancement se meurt*, Parra & Romero, Madrid, Spain (2017)
- *Bright Phase, Dark Phase*, Galerie Mehdi Chouakri, Berlin, Germany (2016)

selected group exhibitions

- *Concrete Contemporary – Now is always also a little of yesterday and tomorrow*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *The Philosophical Eye*, A Arte Invernizzi Gallery, Milano, Italy (2018)
- *Action <-> Reaction. 100 Years of Kinetic Art*, Kunsthall Rotterdam, Rotterdam, The Netherlands (2018)
- *Flatland / Abstractions narratives #2*, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (2017)
- Le Prix Jean-François Prat, Palais de Tokyo, Paris, France (2016)

selected collections

- Fondation Louis Vuitton (FLV), Paris, France
- Kunsthau Zürich, Zurich, Switzerland
- Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
- The Museum of Modern Art (MoMA), New York City, NY, USA



Philippe Decrauzat
Flag wave (left part), 2018
acrylic paint on canvas
137 x 140 cm/53.9 x 55.1 in



raul mourão

Born in 1967 in Rio de Janeiro, Brazil, where he lives and works

Inspired by the urban surroundings 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 comprised of simple geometric forms and structures, made out of modular forms. In many ways, Mourão's most recent production combines the violence implicit in his previous works with a formalist preoccupation with structural balance.

selected solo exhibitions and projects

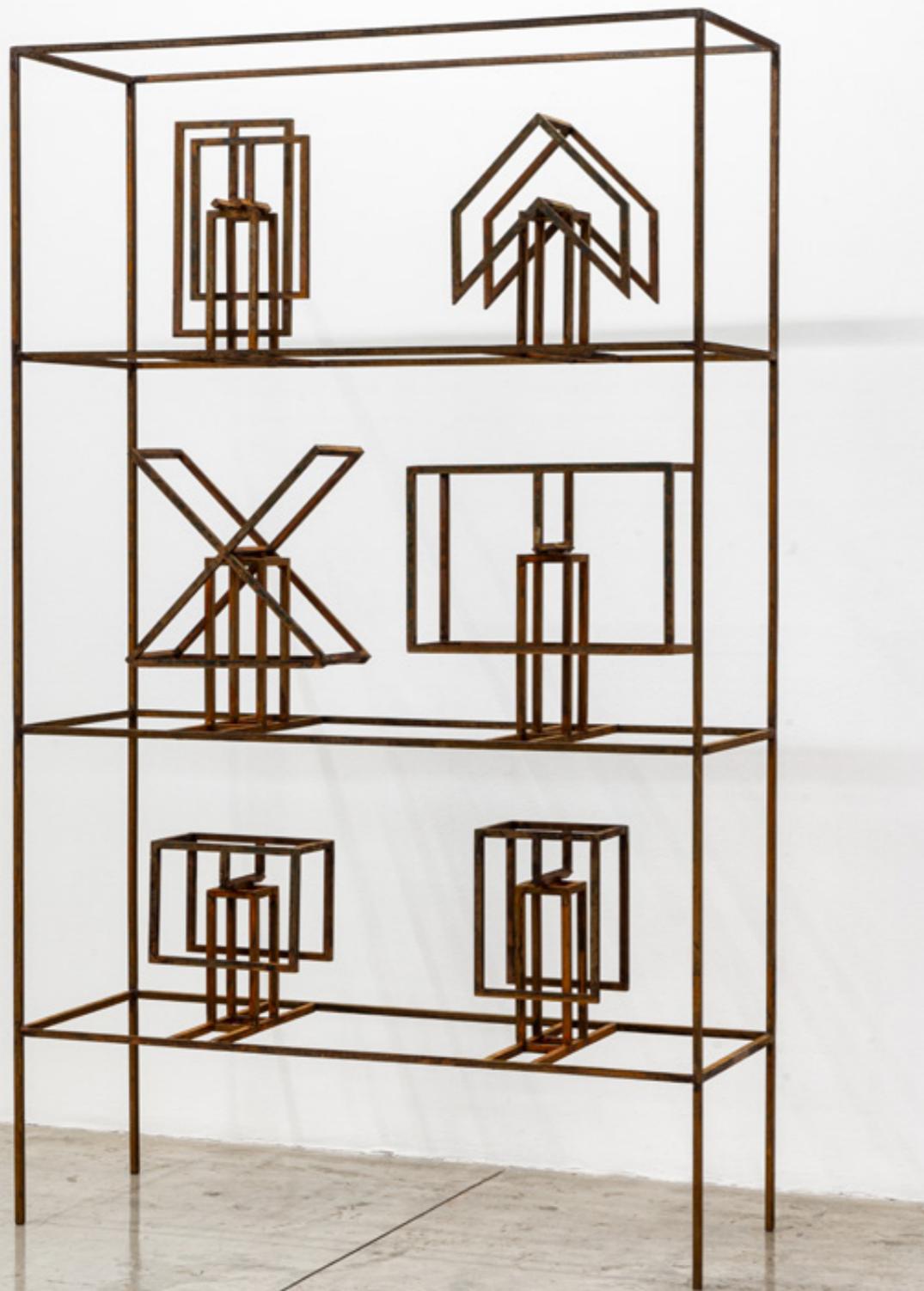
- Museu da República, Rio de Janeiro, Brazil (2018)
- Plutschow Gallery, Zurich, Switzerland (2017)
- Museu Brasileiro da Escultura e Ecologia (MUBE), São Paulo, Brazil (2016)
- Bronx Museum, New York, USA (2015)

recent group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*. Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Brasil, Beleza?!*, Museum Beelden Aan Zee, The Hague, The Netherlands (2016)
- *Artistas comprometidos? Talvez*, Fundação Calouste Gulbenkian, Lisbon, Portugal (2015)
- Vancouver Biennale, International Pavilion, Vancouver, Canada (2014)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- The Arizona State University (ASU) Art Museum, Tempe, USA



Raul Mourão
Mockups Shelf Valendo # 4, 2019
corten steel
180 x 110 x 40 cm / 70.9 x 43.3 x 15.7 in



sérgio sister

Born 1948 in São Paulo, Brazil

Sergio Sister started painting in the late 1960's, same time in which he has worked as journalist with a political actuation. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What has marked his production in that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they are derived. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams various colors and assembles them into configurations that allow for various depths, shadows, and experiences of color to emerge.

selected solo exhibitions and projects

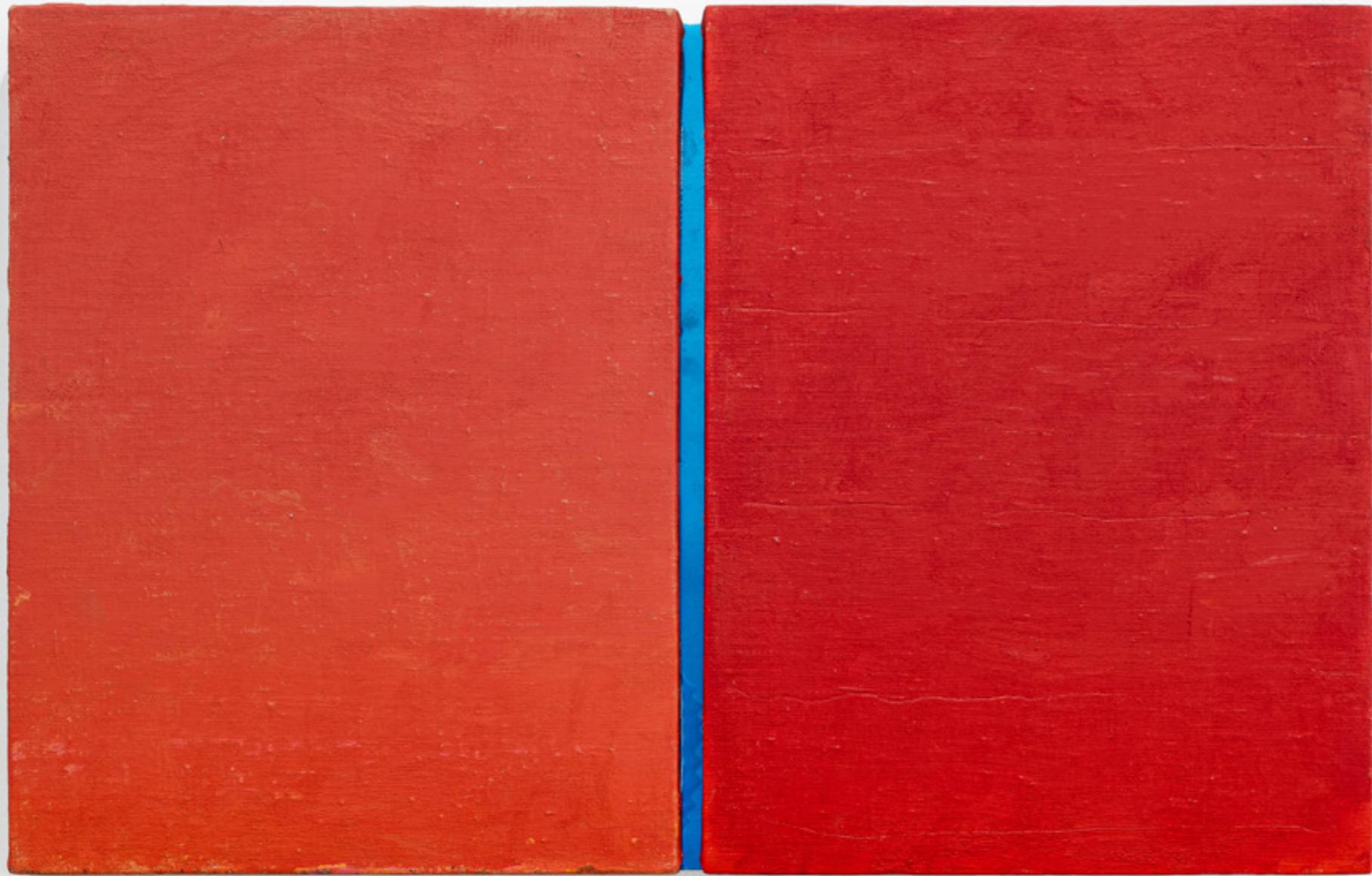
- *Sérgio Sister: o sorriso da cor e outros engenhos*. Instituto Ling, Porto Alegre, Brazil, 2019
- *Sérgio Sister*. Kupfer Gallery, London, United Kingdom, 2017
- *Sergio Sister: Malen Mit Raum, Schatten und Luft*, Galerie Lange + Pult, Zurich, Switzerland, 2016
- *Expanded Fields*, Nymphe Projekte, Berlin, Germany, 2016

selected group exhibitions

- *The Pencil is a Key: Art by Incarcerated Artists*. The Drawing Center, New York, USA, 2019
- *Géométries Américaines, du Mexique à la Terre de Feu*. Fondation Cartier pour l'art contemporain, Paris, France, 2018
- *At-5 50 anos – Ainda não terminou de acabar*. Instituto Tomie Ohtake, São Paulo, Brazil, 2018
- *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil, 2017
- 9th and 25th editions of Bienal de São Paulo. São Paulo, Brasil, 1967, 2002

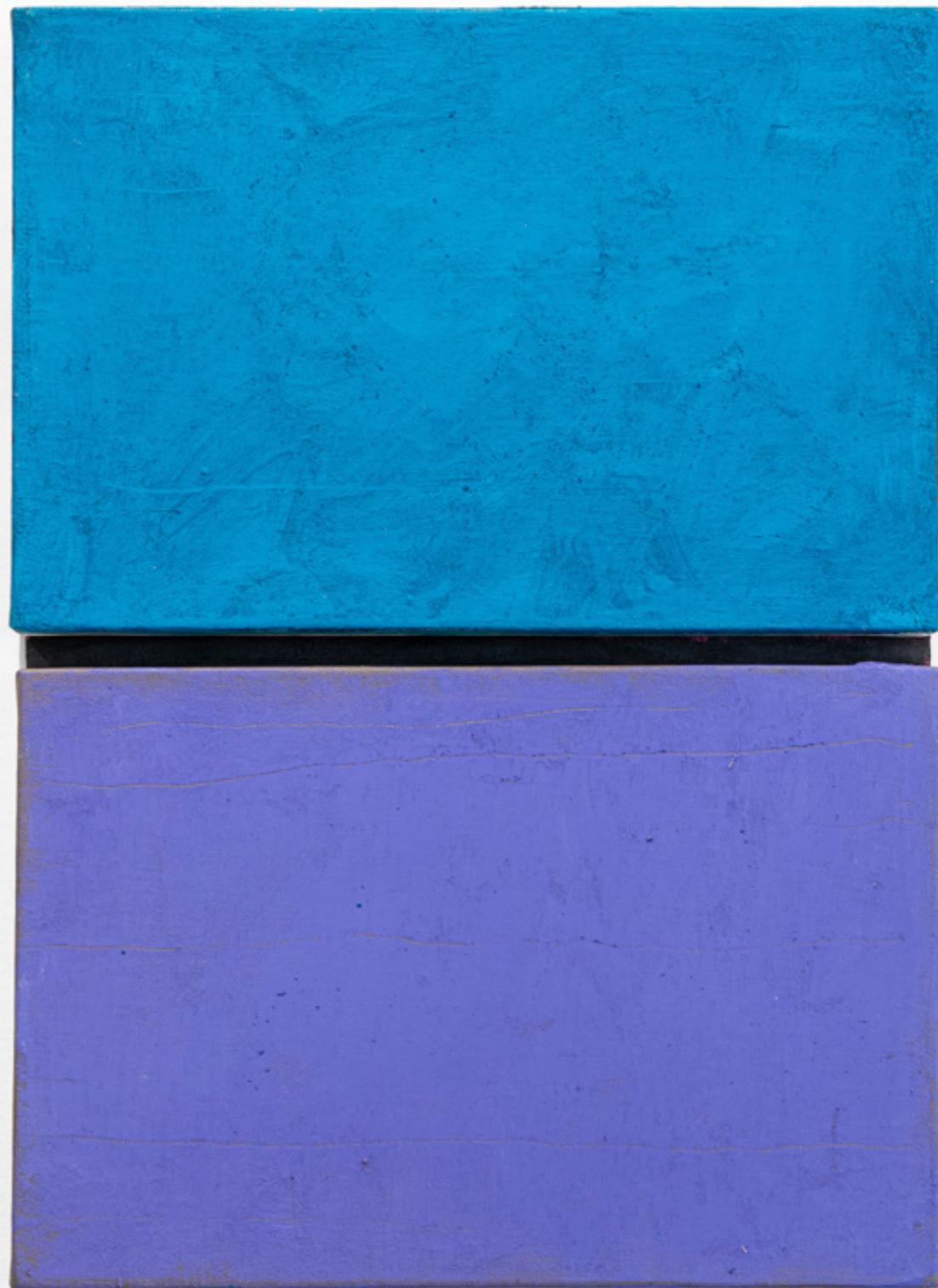
selected collections

- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Centro Cultural São Paulo, São Paulo, Brazil
- Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil



Sérgio Sister
Two Reds with Blue Link, 2019
oil paint on canvas
35 x 56 cm/13.8 x 22 in

Sérgio Sister
Blue and Violet with Black Link, 2019
oil paint on canvas
42 x 31 cm/16.5 x 12.2 in



vik muniz

Born in 1961 in São Paulo, Brazil

Lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the current state of affairs in the world. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and subsequently, understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil, having also produced artworks which aim to give visibility to marginalized groups in society.

selected solo exhibitions and projects

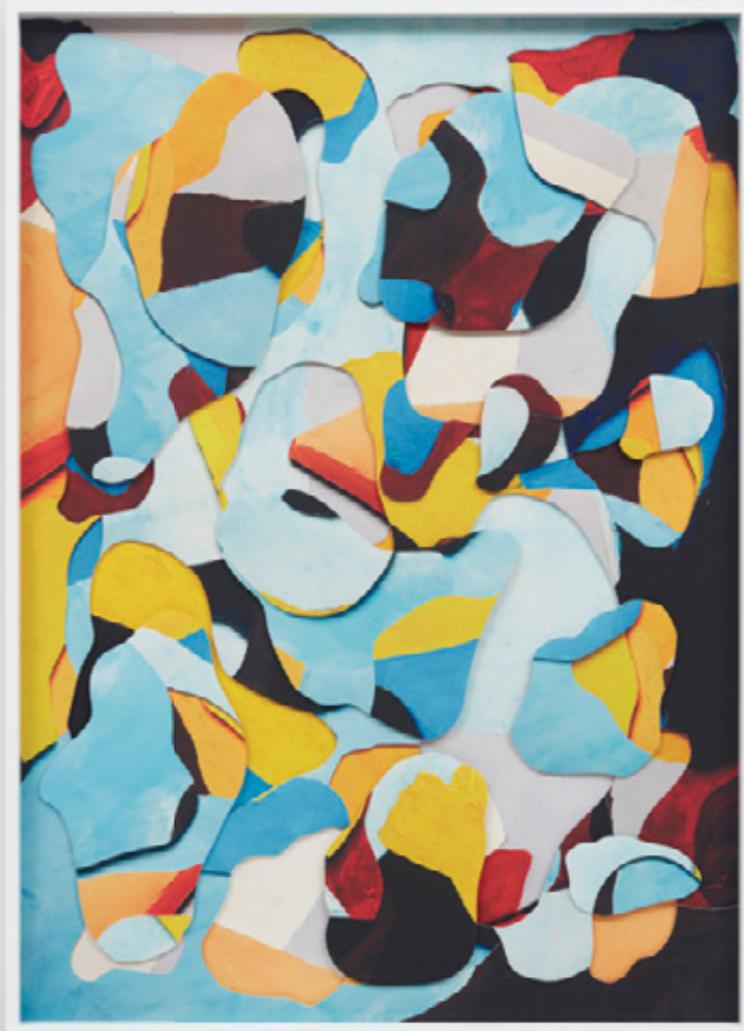
- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)

selected group exhibitions

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- *Lampedusa*, 56^a Biennale di Venezia, Naval Environment of Venice, Italy (2015)

selected collections

- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK
- The Victoria and Albert Museum, London, UK
- The Whitney Museum of American Art, New York, USA



Vik Muniz
Surfaces: Sweatshop, after Seamstress by Milton Avery, 2019
Archival inkjet prints assembled in layers
121,9 x 180,3 cm/48 x 71 in

xavier veilhan

Born in 1963 in Paris, France, where he lives and works

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of work including sculpture, painting, installation, performance, video and photography. His interests lie in both the vocabulary of modernity (speed, motion, urban life) and classical statuary, reinterpreted from a contemporary perspective. His work pays tribute to the inventions and inventors of our modern times through a formal artistic language that mixes the codes of both industry and art. He uses a great variety of techniques to produce tridimensional portraits and landscapes, bestiaries and architectures that hover from the familiar to the extraordinary. For Xavier Veilhan, art is “a tool for the gaze, through which we must look to understand our past, present, and future”.

Frequently situated in the public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving ambulatory space in which the audience becomes an actor. By associating sculpture, scenery, music and living figures, he creates works which turn into narrative statements on the context of an exhibition. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to unexpected readings of the space, allowing for a repertory of signs as a living theatre of society.

selected solo exhibitions and projects

- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisboa, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la musique - Cité de la musique, Paris, France
- *Xavier Veilhan, Yuksek, Caterina Barbieri & Carlo Maria, The Count, Jonathan Fitoussi - Cine-concert*, Le Lieu unique, Nantes, France (2018)
- *Reshaped Reality; 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar*, Andrehn-Schiptjenko, Stockholm, Sweden (2015)

selected group exhibitions

- *Rêve Électro*, Musée de la musique – Cité de la musique, Paris, France (2019)
- *Villa Aperta VIII: Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Medici, Rome, Italy (2018)
- *Suspension – A History of Abstract Hanging Sculpture 1918 – 2018*, Itinerant exhibition: Olivier Malingue, London, UK; Palais d’Iéna, Paris, France (2018)
- 57th International Art Exhibition – La Biennale di Venezia, French Pavillion, Venice, Italy (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)

selected collections

- Musée National d’Art Moderne, Centre Pompidou, Paris, France
- New National Museum of Qatar, Doha, Qatar
- The Israel Museum, Jérusalem, Israel
- Fondation Ilju, Seoul, South Korea



Xavier Veilhan
Laurent, 2019
birch plywood

75 x 65 x 22,5 cm / 29.5 x 25.6 x 8.9 in

photos © Diane Arques / ADAGP; © Veilhan / ADAGP, Paris, 2019



galeria	nara	roesler

art basel miami beach 2019

booth b10

public hours

thursday, december 5 | 3pm – 8pm

friday, december 6 | 12 noon – 8pm

saturday, december 7 | 12 noon – 8pm

sunday, december 8 | 12 noon – 6pm

art basel miami beach 2019

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