

galeria nara roesler

sp-arte
viewing room
august 24 – 30, 2020

On the occasion of SP-Arte 2020, Galeria Nara Roesler is thrilled to present a selection of both historical and contemporary Latin American and European artists. The exhibition will mostly showcase artists' recent production, with a few historical punctuations such as León Ferrari's *Colgante* (1978/2018) or *Julio Le Parc's Série 14 – 2 Cercles fractionnés* (1970/2012). The presentation is an attentive selection of Galeria Nara Roesler's roster of artists through pieces that are emblematic of their production, and which often respond to the current debates in contemporary artistic practice.

This year, SP Arte will be, for the first time, an entirely online event. Galeria Nara Roesler will allow the audience to view the works both from SP Arte's website and from the gallery's own platform of viewing rooms, with pages dedicated to individual artists. Several works in this presentation may also be viewed at Galeria Nara Roesler São Paulo upon request—please inquire for more information.

The selection of artists include works by Abraham Palatnik, Antonio Dias, Artur Lescher, Berna Reale, Brígida Baltar, Bruno Dunley, Carlito Carvalhosa, Cao Guimarães, Cássio Vasconcelos, Cristina Canale, Daniel Senise, Daniel Buren, Eduardo Coimbra, Eduardo Navarro, Fabio Miguez, Isaac Julien, José Patrício, JR, Julio Le Parc, Karin Lambrecht, León Ferrari, Laura Vinci, Lucia Koch, Marcelo Silveira, Marco A. Castillo, Marco Maggi, Marcos Chaves, Philippe Decrauzat, Raul Mourão, Paulo Bruscky, Sérgio Sister, Tomie Ohtake, Vik Muniz and Xavier Veilhan.

abraham palatnik

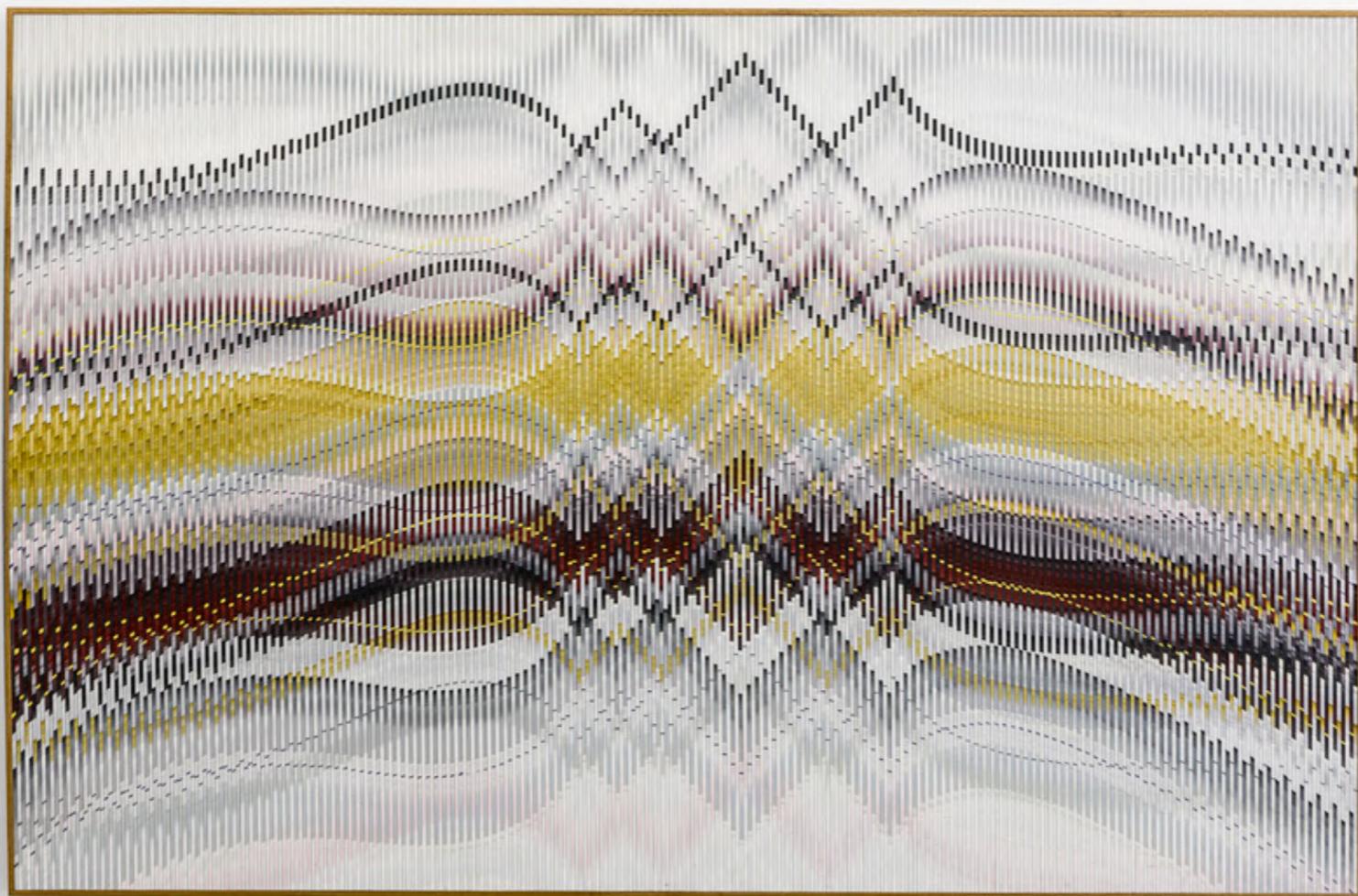
Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in the crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanic uses of light and movement. In 1949, he rose to prominence with the creation of his first Aparelho Cinecromático [Kinechromatic Device] effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its' originality.

Abraham Palatnik subsequently initiated his work with reliefs, coined Progressive reliefs, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation. Apart from the series W, which has come to incorporate the use of laser-cutting, Palatnik continues to construct and paint every piece by hand, making each work a token of his craftsmanship.

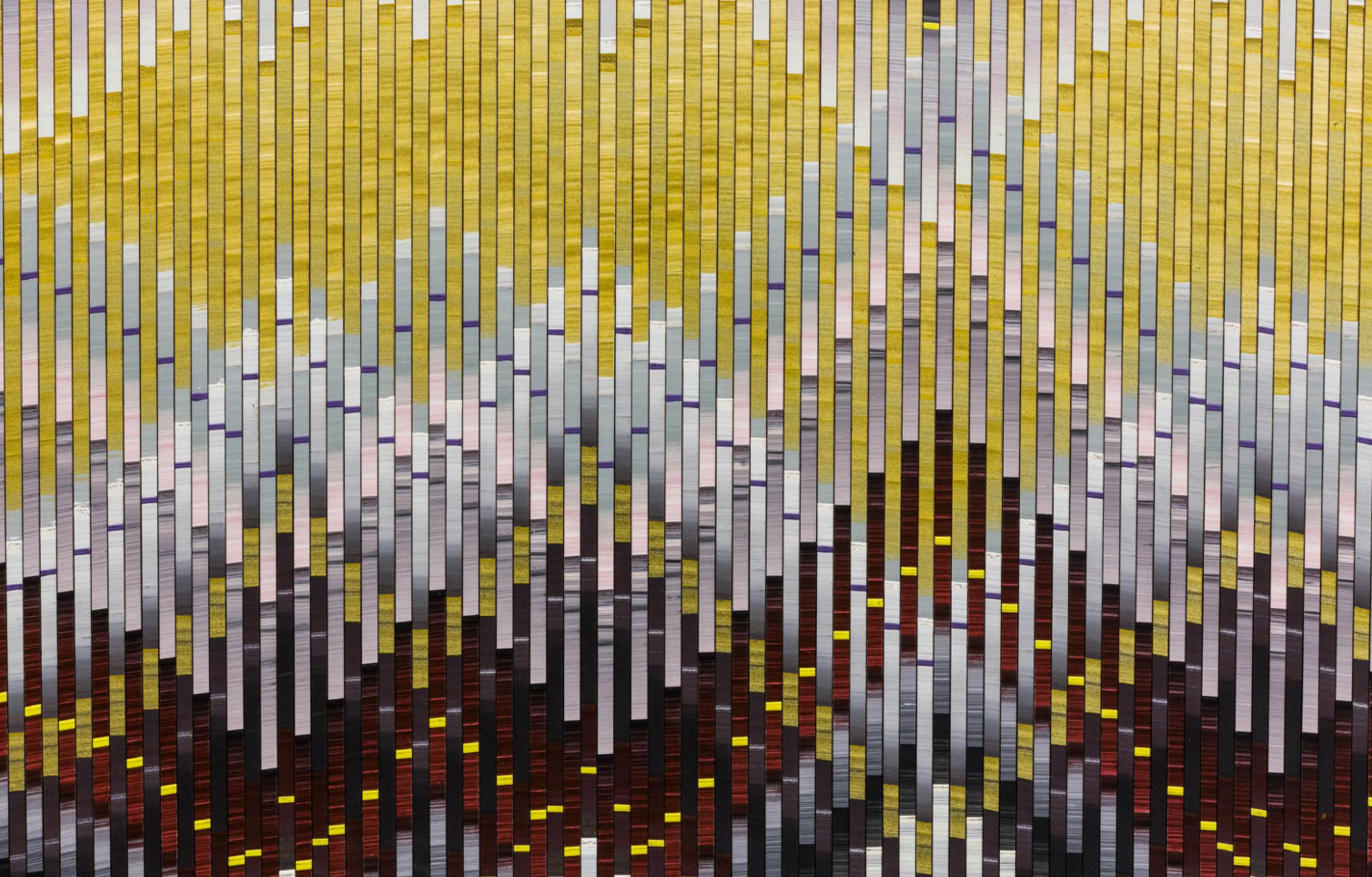
Abraham Palatnik was born in 1928 in Natal, Brazil. He died in 2020 in Rio de Janeiro, Brazil. He has participated in many exhibitions in Brazil and internationally, including eight editions of the Bienal de São Paulo (1951-1969), Brazil and the 32nd Biennale di Venezia (1964), Italy. Recently, a major retrospective titled *Abraham Palatnik – A Reinvenção da Pintura* [Abraham Palatnik – The Reinvention of Painting], was featured in several Brazilian institutions including: Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ) (2017), Rio

de Janeiro, Brazil; Fundação Iberê Camargo (FIC) (2015), Porto Alegre, Brazil; Museu Oscar Niemeyer (MON) (2014), Curitiba, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP) (2014), São Paulo, Brazil; and Centro Cultural Banco do Brasil Brasília (CCBB-DF) (2013), Brasília/DF. Main recent group exhibitions include: *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, with itinerancy at Sesc Pinheiros (2018), in São Paulo, Brazil, Garage Museum of Contemporary Art (2018), in Moscow, Russia, and at Museum of Modern Art in Warsaw (2017), in Warsaw, Poland; *Delirious: Art at the Limits of Reason, 1950 - 1980*, at the Metropolitan Museum of Art (2018), in New York, USA; and *Kinesthesia: Latin American Kinetic Art 1954-1969*, at Palm Springs Art Museum (PSAM) (2017), in Palm Springs, USA. His works are part of major permanent museum collections such as: Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil; Royal Museums of Fine Arts of Belgium, Brussels, Belgium; Adolpho Leirner Collection of Brazilian Constructive Art, Museum of Fine Arts Houston (MFAH), Houston, USA; and Museum of Modern Art (MoMA), New York, USA.

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Abraham Palatnik
W-H/151, 2019
acrylic paint on wood
110 x 170 cm/43.3 x 66.9 in



angelo venosa

Angelo Venosa was one of the founders of the Ateliê da Lapa, along with artists Daniel Senise (1955–), Luiz Pizarro (1958–) and João Magalhães (1945–), with whom he worked between 1984 and 1990. During this time, the artist produced his first tri-dimensional pieces, moving away from painting, which had previously been his main form of production during his time as a student at the Escola de Artes Visuais do Parque Lage. With this change in trajectory that occurred early in his career, Venosa became known as one of the few exceptions of the Brazilian 'Generation 80' working exclusively with sculpture rather than painting. As part of a group of artists that rebelled against the tradition of formalism in Brazil, Venosa's practice is characterized by mixing materials, genres, and historical movements, resulting in figures and shapes that evoke anatomical structures, such as vertebrae and bones of both imaginary and real beings.

In his work, the relationship between shapes and materials is fundamental. The materials he tends to make use of, which include marble, wax, metal, glass, acrylic and animal teeth, play into the modeling and perception of the resulting pieces. Often, his works display an intertwining of lines and volumes that suggest an encounter between sculpture and drawing. The fact that his pieces evoke, but do not represent reality—with organic materials and inorganic shapes—causes a certain peculiarity leaving the viewer with a sense of ambiguous temporality, suggesting both ancestral references and a dystopian future, at once.

Angelo Venosa was born in 1954 in São Paulo, Brazil. He currently lives and works in Rio de Janeiro, Brazil. Recent solo exhibitions include: *Catilina*, at Paço Imperial (2019), in Rio de Janeiro, Brazil; *Penumbra*, at Memorial Vale (2018), in Belo Horizonte, Brazil, and at Museu Vale, in Vila Velha, Brazil; *Marimbondo*, for *O Grande Campo* project, at Oi Futuro Flamengo (2016), in Rio de Janeiro, Brazil; as well as the retrospective *Angelo Venosa: Panorama*, with itinerancy at Museu de Arte Moderna Aloísio Magalhães (MAMAM) (2014), Recife, Brazil, Palácio das Artes (2014), Belo Horizonte, Brazil, Pinacoteca do Estado de São Paulo (2013), São Paulo, Brazil, and Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2012), Rio de Janeiro, Brazil. Recent group exhibitions include: *Ateliê de gravura: Da tradição à experimentação*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Oito décadas de abstração informal 1940-2010: Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho*, at Instituto Casa Roberto Marinho (2018), in Rio de Janeiro, Brazil, and at Museu de Arte Moderna de São Paulo (MAM-SP) (2018), in São Paulo, Brazil; *Bestiário*, at Centro Cultural São Paulo (CCSP) (2017), in São Paulo, Brazil, and *Em polvorosa – Um panorama das coleções do MAM Rio*, at Museu de Arte de Moderna do Rio de Janeiro (MAM Rio) (2016), in Rio de Janeiro, Brazil. His works are part of important institutional collections such as: Colección Patricia Phelps de Cisneros (CPPC), Caracas, Venezuela; Instituto Itaú Cultural, São Paulo, Brazil; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain; Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil, amongst others.

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Angelo Venosa
Untitled, 2013
corten steel
172,5 x 31,4 x 26,5 cm / 90 x 63 x 50 cm
67.9 x 12.4 x 10.4 in / 35.4 x 24.8 x 19.7 in





antonio dias

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 of the main representatives. His practice is interwoven with 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 following subtle criticism from the Brazilian military dictators, Dias came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. Being immersed in this European context, he increasingly turned to abstraction, quickly transforming his practice and moving away from Brazilian Pop Art.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books focused on questioning 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, which he would subsequently incorporate in his work throughout the following decade. In the 1980s, his production once again turned to painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, and 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-, revealing certain undertones of the artist's earlier production.

Antonio Dias was born in 1944 in Campina Grande, in Brazil's northwest region. He lived and worked between Milan, Italy and Rio de Janeiro, Brazil, having also lived in France, Austria and Germany. Dias died in 2018 in Rio de Janeiro, Brazil. His works have been exhibited in several institutions all over the world. Recent solo exhibitions include: *Antonio Dias: Ta Tze Bao*, at Galeria Nara Roesler (2019), in New York, USA; *Antonio Dias: o ilusionista*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2018), in Rio de Janeiro, Brazil; *Una collezione*, at Fondazione Marconi (2017), in Milan, Italy; *Antonio Dias – Potência da pintura*, at Fundação Iberê Camargo (FIC) (2014), in Porto Alegre, Brazil. Main recent group exhibitions include: *Pop América, 1965–1975*, at Mary & Leigh Block Museum at Northwestern University (2019), in Evanston, at Nasher Museum of Art at Duke University (2019), in Durham, and at McNay Art Museum (2018), in San Antonio, USA; *Invenção de origem*, at Estação Pinacoteca (2018), in São Paulo, SP, Brazil; 33th Bienal de São Paulo, Fundação Bienal de São Paulo (2018), Brazil; *Pictures without Shadows – A Selection from the Kemp Collection*, at Stiftung Museum Kunstpalast (SMKP) (2018), in Düsseldorf, Germany; *Troposphere – Chinese and Brazilian Contemporary Art*, at Beijing Minsheng Art Museum (2017), in Beijing, China; *Mario Pedrosa – On the Affective Nature of Form*, at Museo Nacional Centro de Arte Reina Sofía (MNCARS) (2017), in Madrid, Spain; and *The EY Exhibition: The World Goes Pop*, at Tate Modern (2015), London, UK. Dias' works are part of numerous institutional collections, such as: 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.

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Antonio Dias
Untitled, 2006
acrylic and gold and copper leaves on canvas
90 x 75 cm/35.4 x 29.5 in

artur lescher

Artur Lescher is renowned within the contemporary Brazilian art scene for his characteristic three-dimensional works. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse as an artist lie in the particular, uninterrupted and precise dialogue between both architecture and design, and in his choice of materials, which include metal, stone, wood, felt, salts, brass and copper.

Though Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not solely engage with form. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes the question of imponderability. Or "the restlessness," as the critic and curator Agnaldo Farias noted; further elaborating with the following description, "his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished."

Artur Lescher was born in 1962 in São Paulo, Brazil, where he lives and works. His most recent solo shows include: *Artur Lescher: suspensão*, at Estação Pinacoteca (2019), in São Paulo, Brazil; *Asterismos*, at Almine Rech Gallery (2019), in Paris, France; *Porticus*, at Palais d'Iéna (2017), in Paris, France; *Inner Landscape*, at Piero Atchugarry Gallery (2016), in Pueblo Garzón, Uruguay. Recent group exhibitions include: *Tension and Dynamism*, at Atchugarry Art Center (2018), in Miami, USA; *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, at Fundación Pablo Atchugarry (2017), in Maldonado, Uruguay; *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, at Mana Contemporary (2016), in Jersey, USA; *El círculo caminaba tranquilo*, at Museo de Arte Moderno de Buenos Aires (MAMBA) (2014), in Buenos Aires, Argentina; *The Circle Walked Casually*, at Deutsche Bank KunstHalle (2013), in Berlin, Germany. His works are also part of major public collections such as: 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.

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Artur Lescher
Lilla # 05, 2019
aluminum, brass and steel cable
edition of 5 + 2 AP
208,5 x Ø 10 cm / 82.1 x Ø 3.9 in



berna reale

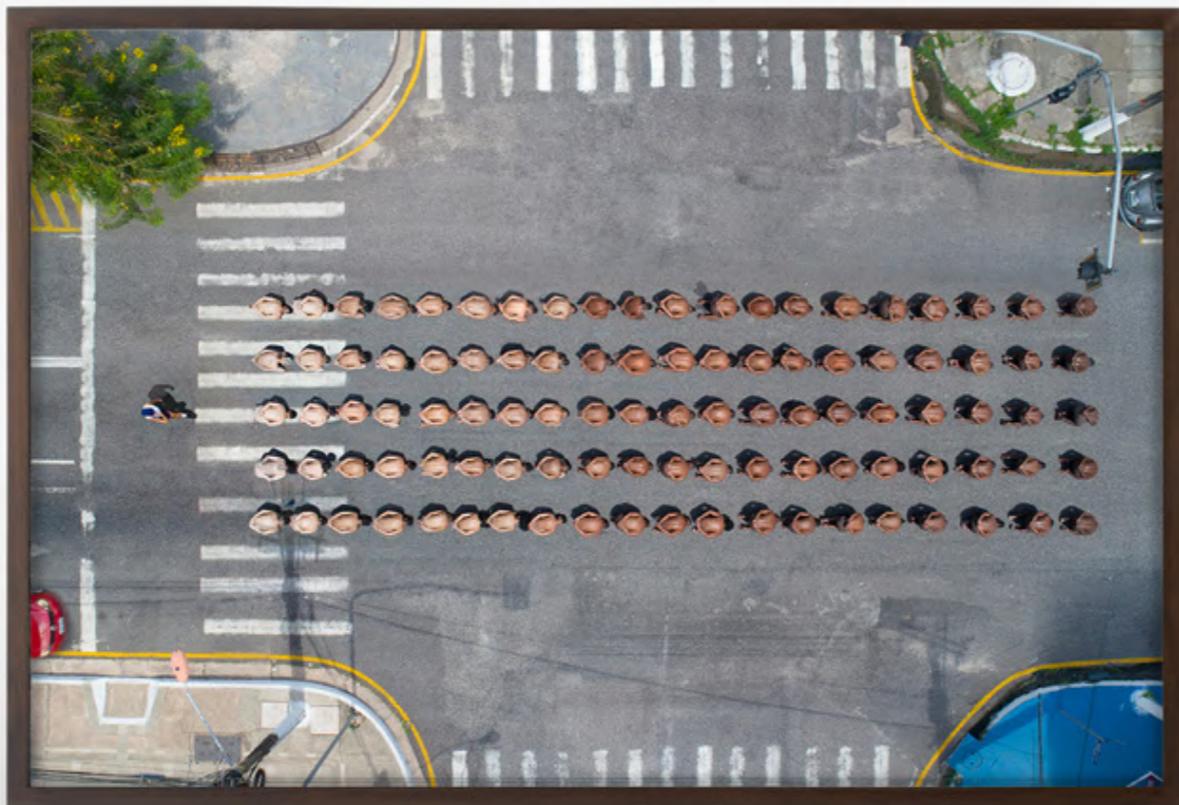
Berna Reale is one of Brazil's most important contemporary artists. She is mostly known for her performance based work, which she has been developing since the 1990s. She first received public attention in 2006 at the 25th Art Salon of Pará, following her presentation of *Cerne*. The work consists of a photographic intervention carried out at the meat market located in Ver-o-Peso, a traditional center for street 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, through which she aims to denounce social problems and injustices. Her work critically engages with the theme of violence, exploring its symbolic and physical representations, and 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 lies in eliciting a desire to get closer, countered by a sense of repulsion - an ambivalence reminiscent of the irony in Brazilian society's fascination for and disgust of violence.

Importantly, Berna Reale's work has come to heavily depend on photography as a tool for not only registering, but also perpetuating and disseminating her actions once the performance is over.

Berna Reale was born in 1965 in Belém do Pará, Brazil, where she lives and works. Recent solo shows include: *While You Laugh*, at Galeria Nara Roesler (2019), in New York, USA; *Festa*, at Viaduto das Artes (2019), in Belo Horizonte, Brazil; *Deformation*, at Bergkirche (2017), and *Berna Reale – Über uns / About Us*, at Kunsthaus (2017), both in Wiesbaden, Germany; *Berna Reale: Singing in the Rain*, at Utah Museum of Contemporary Art (UMoCA) (2016), in Salt Lake City, USA; *Vazio de nós*, at Museu de Arte do Rio (MAR) (2013), in Rio de Janeiro, Brazil. Recent group shows include: 3rd Beijing Photo Biennial (2018), China; 56th Venice Biennale (2015), Italy; *Brasile. Il coltello nella carne*, at Padiglione d'Arte Contemporanea Milano (PAC-Milano) (2018), in Milan, Italy; *Video Art in Latin America, Il Pacific Standard Time: LA/LA (Il PST: LA/LA)*, at LAXART (2017), in Hollywood, USA; *Artistas comprometidos? Talvez*, at Fundação Calouste Gulbenkian (FCG) (2014), in Lisbon, Portugal. Her works are included in important institutional collections, such as: Instituto Itaú Cultural, São Paulo, Brazil; Kunsthaus Wiesbaden, Wiesbaden, Germany; 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, and JW Collection, Atlanta, USA.

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Berna Reale
Ginástica da pele # 07, 2019
mineral pigment on Premium Luster photographic paper
edition of 5 + 2 AP
100 x 150 cm/39.4 x 59.1 in



bruno dunley

Bruno Dunley is part of a new generation of Brazilian painters called the 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, as a means of enabling its eight members to develop a critical approach to painting within the contemporary art scene. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. Derived from this line of thought, the work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct, alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation. 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."

Bruno Dunley was born in 1984 in Petropolis, Brazil. He lives and work in São Paulo, Brazil. Recent solo shows and projects include: *The Mirror*, at Galeria Nara Roesler (2018), in New York, USA; *Dilúvio*, at SIM Galeria (2018), in Curitiba, Brazil; *Ruído*, at Galeria Nara Roesler (2015), in Rio de Janeiro, Brazil; e, at Centro Universitário Maria Antonia (2013), in São Paulo, Brazil. He participated in the 33rd Bienal de São Paulo (2018), Brazil. Recent group shows include: *Tinta sobre tinta: acervo do MAM no Instituto CPFL*, at Galeria de Arte do Instituto CPFL (2019), in Campinas, Brazil; *AI-5 50 ANOS – Ainda não terminou de acabar*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; *A luz que vela o corpo é a mesma que revela a tela*, at Caixa Cultural (2017), in Rio de Janeiro, Brazil; *Visões da arte no acervo do MAC USP 1900-2000*, at Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP) (2016), in São Paulo, Brazil. His works are included in important institutional collections, such as: 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, and Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

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Bruno Dunley
Lambisque - série Bestiário, 2017
oil paint and aluminum paste on canvas
200 x 150 cm/78.7 x 59.1 in



cao guimarães

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitioned from the super-8 film to 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 a soap bubble floating along the corridors of an empty house. Always seeking to document the ordinary, the artist strives to find and present poetry in places where it wouldn't be immediately recognisable.

Cao Guimarães has also experimented with photography, notably in his series titled *Gambiarras*, where his work focused on the popular makeshift culture of creatively altering the function of objects as a means of 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.

The artist was born in 1965 in Belo Horizonte, Brazil, where he currently lives and works. Some of his most recent solo shows include: *Ver é uma fábula*, at Centro Dragão do Mar de Arte e Cultura (CDMAC) (2018), in Fortaleza, Brazil, at Instituto Itaú Cultural (2013), in São Paulo, Brazil, and also at Galerie Anita Beckers (2013), in Frankfurt am Main, Germany; *Después*, at Galerie Xippas (2016), in Punta del Este, Uruguay; *Estética da gambiarra*, at Sesc Interlagos (2015), in São Paulo, Brazil. Recent group exhibitions include: 7th Contemporary Art Biennial (2018), Spain; 34th, 32nd and 27th Panorama da Arte Brasileira (2015, 2011 e 2001), Brazil; Art and Space, at Guggenheim Bilbao Museum (2017), in Bilbao, Spain; *Video Art in Latin America, Il Pacific Standard Time: LA/LA (PST: LA/LA)*, at LAXART (2017), in Hollywood, USA; *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, at Somerset House (2012), in London, UK. His works are part of major public collections such as those of: Fondation Cartier Pour L'art Contemporain, Paris, France; Tate Modern, London, UK; Guggenheim Museum, New York, USA; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museum of Modern Art (MoMA), New York, USA.

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Cao Guimarães
Retroatos # 06, 1989/2016
inkjet print on cotton paper
edition of 5 + 2 AP
110 x 82,5 cm/43.3 x 32.5 in



carlito carvalhosa

Carlito Carvalhosa's oeuvre is predominantly made up of painting and sculpture. In the 1980s, Carvalhosa was a part of the São Paulo-based collective Grupo Casa 7, alongside artists Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Along with his colleagues, he produced large-scale paintings with an emphasis on pictorial gesture, an approach that was characteristic of the Neo-Expressionist production. In the late 1980s, following the group's disintegration, Carvalhosa began to experiment with encaustics and wax, either pure, or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and seemingly malleable pieces using a variety of materials, which gave rise to his so-called "lost waxes". During this period, he also experimented with porcelain sculptures.

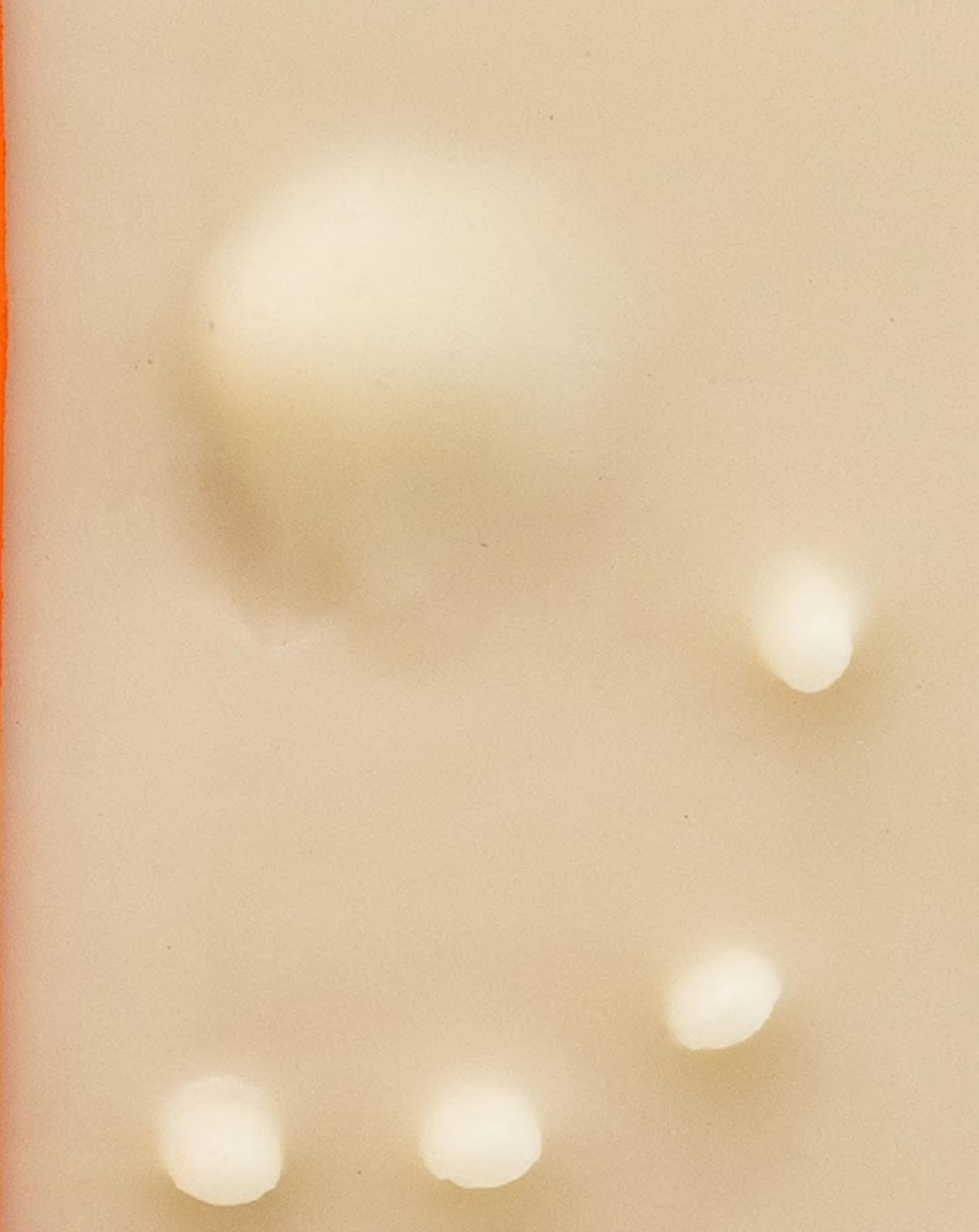
Carvalhosa ascribes deep eloquence to the materiality of the mediums he uses, always transcending their formal aspects to explore matters of time and space. In his practice, one encounters a tension between form and materiality through a disjunction of the visible and the tactile—what we see is not what we touch, and what we touch is not what we see. Since the beginning of the 2000s, he has created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho "put our presence inside them". Beyond Carvalhosa's recurrent techniques and materials, the artist has also frequently experimented with objects such as tissues and lamps, mainly in his creation of installations.

Carlito Carvalhosa was born in 1961 in São Paulo, Brazil. He currently lives and works in Rio de Janeiro, Brazil. Recent solo exhibitions include: *O comércio das coisas*, at Silvia Cintra + Box 4 (2019), in Rio de Janeiro, Brazil; *Faço tudo para não fazer nada*, at Galeria Nara Roesler (2017), in São Paulo, SP, Brazil; *Possibility Matters*, at Sonnabend Gallery (2014), in New York, USA; *Carlito Carvalhosa*, at Kukje Gallery (2013), in Seoul, South Korea; and *The Sum of Days*, Museum of Modern Art (MoMA) (2011), in New York, USA. Recent group shows include: *Past/Future/Present: Contemporary Brazilian Art* from MAM, at Museu de Arte Moderna de São Paulo (MAM-SP) (2019), in São Paulo, Brazil, and at Phoenix Art Museum (2017), in Phoenix, USA ; *Troposphere – Chinese and Brazilian Contemporary Art*, at Beijing Minsheng Art Museum (2017), in Beijing, China; *Everything You Are, I Am Not: Latin American Contemporary Art From Tiroche Deleon Collection*, at Mana Contemporary (2016), in Jersey City, USA; *30 x Bienal*, at Fundação Bienal de São Paulo (2013), Brazil; *11th Bienal de La Habana*, Cuba (2011). His works are part of several important institutional collections such as: 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.

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Carlito Carvalhosa
Untitled (P52/19), 2019
oil paint and wax on wood
5 pieces of 50 x 40 x 6 cm/19.7 x 15.7 x 2.4 in



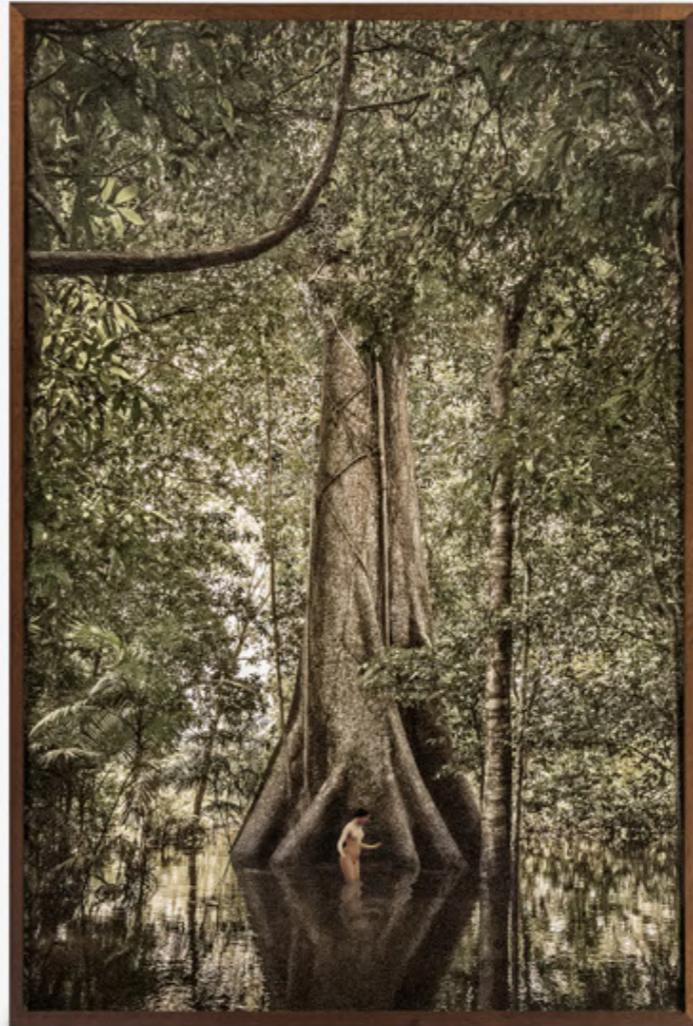
cássio vasconcellos

Cássio Vasconcellos began his career as a photographer at the beginning of the 1980s. Though he previously gathered extensive experience as a photojournalist, his artistic work is characterized by fictional imagery, which he derives from elements of reality. His work blurs the boundaries of photography as a genre, creating, instead, an imaginary iconographic vocabulary geared towards a critique of contemporary society. Notably, the artist's use of aerial photography allows for the manipulation of scale and image, which he uses to challenge the viewer's perception of reality. Vasconcellos has published several monographs of his work, including *Brasil visto do céu* [Brazil seen from the sky], Editora Brasileira, 2017; *Panorâmicas*, DBA, 2012 and *Nocturnos São Paulo* [Nocturnes São Paulo], 2002.

Cássio Vasconcellos' photography highlights our society's excessive consumerism, the abundance of products that flood our everyday-life, the uniformity of architectural structures that surround us and the elements that have become emblematic of our culture. Alternatively, his work also explores the magnificence of nature with landscape images like those from the series *Viagem pitoresca pelo Brasil* (2015), with which he joins the long-standing tradition of artists who have attempted to capture the grandiosity of Brazilian flora. His works embody the mysticism of the country's sublime, untamed jungles, creating images that confront the spectator with a reality that is too large for us to comprehend.

Cássio Vasconcelos was born in São Paulo, Brazil, in 1965, where he lives and works. His recent solo exhibitions include *Collectives*, St Georges's Gate (Castle of Ioannina) (2019), which took place during the Photometria Festival in Ioannina, Greece; *Picturesque Voyage through Brazil*, at Pequena Galeria 18 (2015), in São Paulo, Brazil; and *Coletivos*, at the Today Art Museum (TAM) (2013), in Beijing, and at Art + Shanghai Gallery (2013), in Shanghai, China. Recent group exhibitions include *Trees*, at Fondation Cartier pour l'Art Contemporain (2019), in Paris, France; *Civilization: The Way We Live Now*, at the National Museum of Modern and Contemporary Art (MMCA) (2018), in Seoul, South Korea; *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, at the Phoenix Art Museum (2017), in Phoenix, USA; as well as *Aquí nos vemos - Fotografía en América Latina 2000-2015*, at Centro Cultural Kirchner (2015), in Buenos Aires, Argentina. His works are part of several important collections in Brazil and internationally, including the Museu de Arte de São Paulo (MASP), São Paulo, Brazil; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Bibliothèque Nationale, Paris, France, and Museum of Fine Arts Houston (MFAH), Houston, USA.

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Cássio Vasconcellos

Dryads # 17, from *Dryads and Fauns* series, 2020

inkjet print on cotton paper

edition of 5 + 2 AP

220 x 150 cm/86.6 x 59.1 in



cristina canale

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called "Generation 80", her early works reveal the influence of the international context as painting resurfaced, especially impacted by German Neo-expressionism. Loaded with visual elements and thick layers of paint, her early paintings have material and textural characteristics that are reinforced by her use of contrasting and vivid colors. In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, sometimes extracted from advertising photography. Her paintings result in elaborate compositions that blur the boundaries between figurative and abstract. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead "images and the established genres of painting in a subjective manner, whilst believing in a singular experience."

Cristina Canale was born in Rio de Janeiro, Brazil in 1961. She lives and works in Berlin, Germany. Her recent solo exhibitions include: *Cabeças/Falantes*, at Galeria Nara Roesler (2018), in São Paulo, Brazil ; *Cristina Canale: Zwischen den Welten*, at Kunstforum Markert Gruppe (2015), in Hamburg, Germany; *Entremundos*, at Paço Imperial (2014), in Rio de Janeiro, Brazil; *Espelho e Memória – Spiegel und Erinnerung*, at Galerie Atelier III (2014), in Barmstedt, Germany; *Protagonista e Domingo*, at Instituto Figueiredo Ferraz (IFF) (2013), in Ribeirão Preto, Brazil. She participated in the 6th Bienal de Curitiba, Curitiba, Brazil (2011), and in the 21st Bienal de São Paulo, São Paulo, Brazil (1991), for which she was awarded with the Prêmio Governador do Estado [Governor State Prize]. Recent group exhibitions include: *Ateliê de gravura: da tradição à experimentação*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Mulheres na Coleção MAR*, at Museu de Arte do Rio (MAR) (2018), in Rio de Janeiro, Brazil; *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil; *O espírito de cada época*, at Instituto Figueiredo Ferraz (IFF) (2015), in São Paulo, Brazil; *Figura humana*, at Caixa Cultural (2014), in Rio de Janeiro, Brazil. Her works are included in important institutional collections, such as: Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), 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; Sparkasse Oder-Spree, Frankfurt an der Oder/BB, Germany.

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Cristina Canale
Mulher pássaro, 2020
acrylic, oil and fabric on canvas
70 x 50 cm/27.6 x 19.7 in



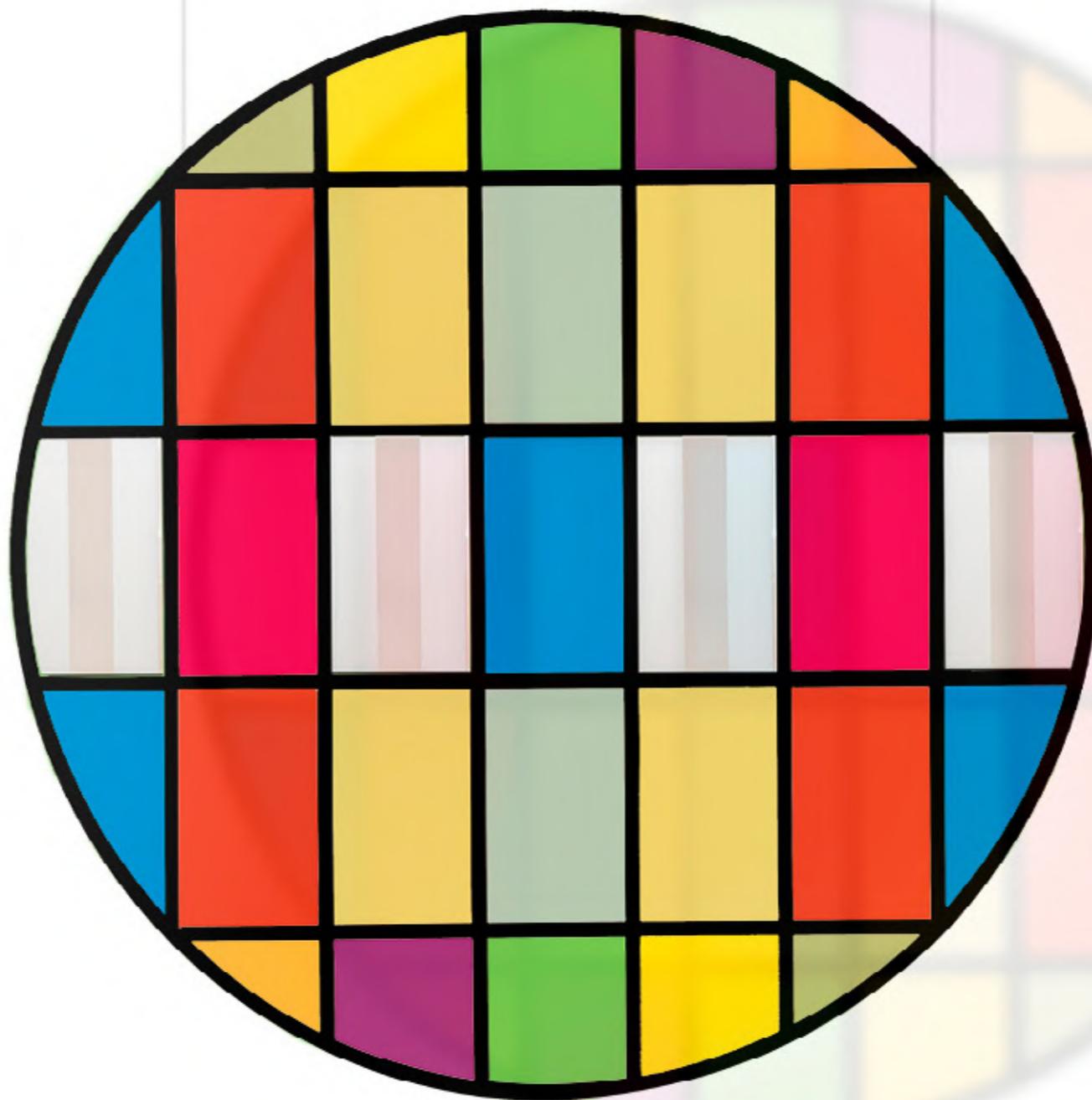
daniel buren

Daniel Buren has been a leading name in conceptual art since the 1960s, being a founding member of the BMPT group, and remains thus to this day. He is best known for using symmetrical, contrasting maxi stripes that integrate visual surfaces and architectural spaces, notably in historical landmarks. Buren 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, expanded to over 100 underground stations, quickly drawing significant public attention to his unauthorized urban interventions. Buren introduced the notion of 'in situ' in visual arts, as a means of characterizing the practice that intrinsically binds the topological and cultural specificities of the places where works are presented.

Buren soon focused his attention on the rising influence of architecture (particularly museum architecture) in art. He began to produce more three-dimensional works and to conceive artworks as modulations of space, rather than as objects. His work became its own site and a place for movement in and around it. Beginning in the 1990s, the artist no longer merely applied the color to walls, but literally 'installed it in space' in the form of filters and colored sheets of glass or plexiglas. With this, it seems as if the work exploded into our space - a sensation which Buren intensifies with the use of mirrors—inviting the viewer to engage with the work using their entire body. Buren challenges conventional notions of where art can be seen and how it can be understood. Lately, his investigations have evolved into using light to produce macro-scale color effects, and mirrors to alter space through image refraction.

Daniel Buren was born in 1938 in Boulogne-Billancourt, France, where he lives and works. His work has been widely exhibited internationally, notably participating in iconic presentations such as the XLV Venice Biennial in 1993 and the fifth edition of Documenta in 1972 in Kassel, Germany. More recently, solo shows and projects have included: *Daniel Buren. De cualquier manera, trabajos 'in situ'*, at Museo de Arte Italiano (2019), in Lima, Peru; *Like Child's Play*, at Carriageworks (2018), in Sydney, Australia; *Daniel Buren – Del medio círculo al círculo completo: Un recorrido de color*, at Museo de Arte Moderno de Bogotá (MAMBO) (2017), in Bogotá, Colombia; *Proyecciones / Retroproyecciones. Trabajos in situ*, at Centre Pompidou Málaga (2017), in Málaga, Spain. Recent group shows include: *En Plein Air*, at High Line Art (2019), in New York, USA; *La Collection (1)*, *Highlights for a Future*, at Stedelijk Museum voor Actuele Kunst (SMAK) (2019), in Gent, Belgium; *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, at Palais d'Iéna (2018), in Paris, France; *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, at Museu Brasileiro de Escultura e Ecologia (MUBE) (2017), in São Paulo, Brazil. His works are included in important institutional collections, such as: Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France; Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria; Museum of Modern Art (MoMA), New York, USA; National Museum of Modern Art, Tokyo, Japan; Tate Modern, London, UK, amongst others.

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Daniel Buren
Photo-souvenir **Tondo NR5**, 2019
coloured plexiglass, coloured altuglas,
self-adhesive strips and steel
ø 215 x 4 cm/ø 84.6 x 1.6 in



daniel senise

Daniel Senise is one of the leading representatives of Brazil's so-called *Generation 80*, whose main endeavor consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces—such as wooden floors or concrete walls—from carefully chosen locations unto textiles, similarly to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only do 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 as part of his compositions. He therefore intertwines the representation of a site, with its debris, or in other words, its history, juxtaposing time, memory and the physical presence they embody.

Daniel Senise was born in 1955 in Rio de Janeiro, Brazil, where he lives and works. Some of his most recent solo shows include: *Daniel Senise: Todos os santos*, at Instituto Tomie Ohtake (ITO) (2019), in São Paulo, Brazil; *Antes da palavra*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Printed Matter*, at Galeria Nara Roesler (2017), in New York, USA; *Quase aqui*, at Oi Futuro Flamengo (2015), in Rio de Janeiro, Brazil; *2892*, at Casa França-Brasil (2011), in Rio de Janeiro, Brazil. Main recent group show include: *Anozero'19* at the 3rd Bienal de Coimbra (2019), Portugal; 18th, 20th, 24th and 29th Bienal de São Paulo (1985, 1989, 1998 e 2010), Brazil, and the 44th Venice Biennial (1990), Italy; *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil; *Os muitos e o um: arte contemporânea brasileira*, at Instituto Tomie Ohtake (ITO) (2016), in São Paulo, Brazil; and *Las Américas Latinas – Las fatigas del querer*, at Spazio Oberdan (2009), in Milan, Italy. His works are part of important institutional collections, such as: 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.

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Daniel Senise

Untitled, 2020

monotype of cement and wood flooring
on fabric and shellac on aluminium plate

150 x 350 cm / 59.1 x 137.8 in



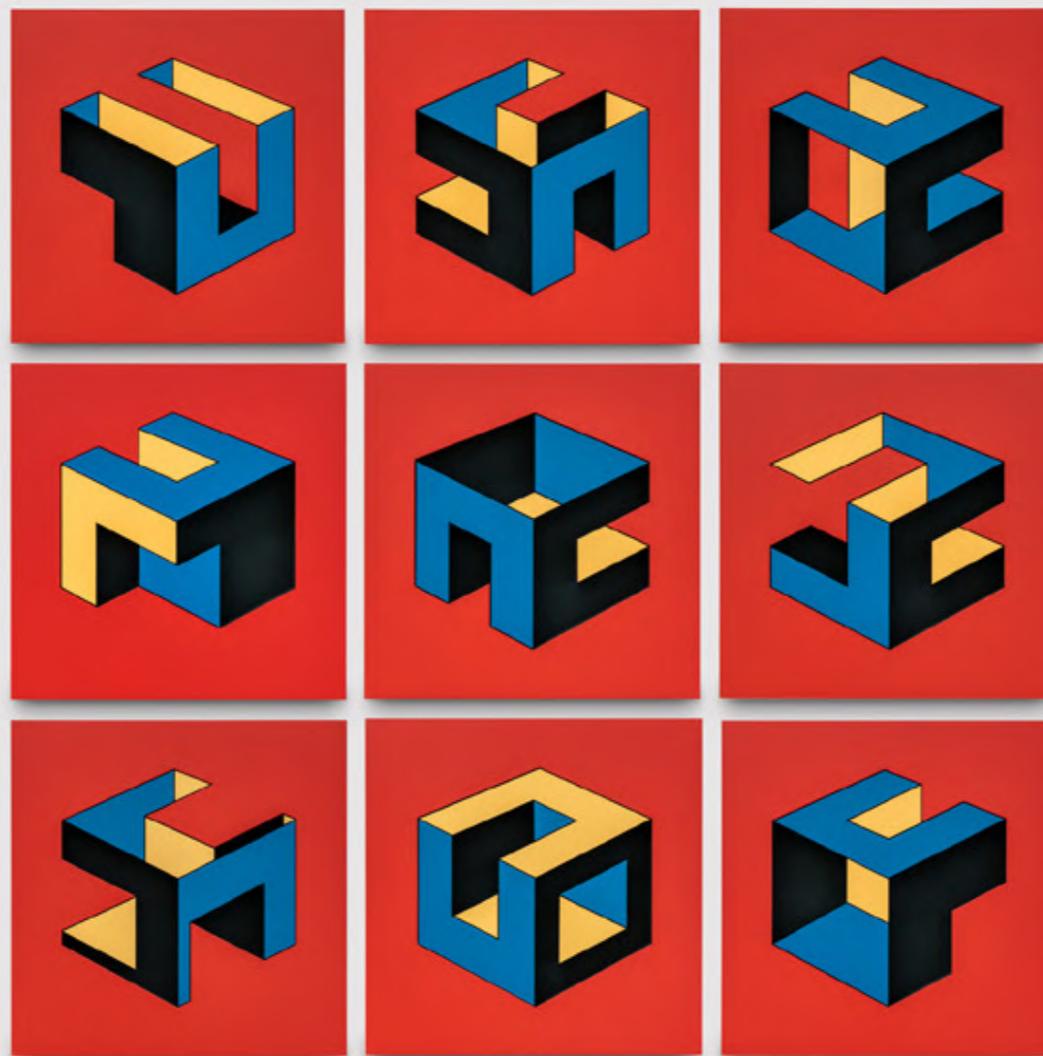
eduardo coimbra

Through his drawings, paintings, maquettes and objects, Eduardo Coimbra has developed and investigated an interest in landscape, spatial perception and their infinite ramifications. Specifically, Coimbra has focused on the relationship between appearance and reality, with an underlying quest to understand the place of contemporary production in the history of classical iconography. According to curator Agnaldo Farias, 'the artist seems to suggest that the outside landscape, of which one gathers an image as one walks through it and sees it, is just as tangible as the pictorial representation of that landscape. In fact, they are two inextricable elements—the skin of the world is constituted equally of our ideas and of the images that we extract from it. The one who walks the world is simultaneously and inevitably the center of the world—they are its founder.'

Coimbra initiated his career in the early 1990s, as he began to reinvent mundane objects through the use of small motors, lights and electric mechanisms. With time, the focus of his work gradually shifted to large scale pieces, culminating in the creation of important public installations. In addition to his commission work, Coimbra's series of maquettes, which he began to create in 1999, along with his photographs/collages where islands appear to float in the sky oneirically, evoke the artist's interest for imagination, grandiosity and for human existence.

Eduardo Coimbra was born in 1955 in Rio de Janeiro, Brazil, where he lives and works. Recent solo exhibitions include: *Fatos arquitetônicos*, at Galeria Nara Roesler (2015), in Rio de Janeiro, Brazil; *Uma escultura na sala*, at Casa de Cultura Laura Alvim (2015), in Rio de Janeiro, Brazil; *Futebol no Campo Ampliado*, at Paço Imperial (2014), in Rio de Janeiro, Brazil; *Projeto Nuvem*, at Lexus Hybrid Art Project (2013), in Moscow, Russia. He has also participated in the 29th Bienal de São Paulo, Brazil (2010) and the 3rd Mercosul Biennial, Brazil (2001). Recent group shows include: *Horizontes – A paisagem nas coleções MAM Rio*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2018), in Rio de Janeiro, Brazil; *Cá entre nós*, at Galeria Villa Aymoré (2018), in Rio de Janeiro, Brazil; *Fronteiras, limites, interseções: entre a arte e o design*, at Caixa Cultural (2017), in São Paulo, Brasil; *Brazil, Beleza?!*, at Museum Beelden aan zee (2016), in The Hague, Netherlands. His works are part of important institutional collections, such as: Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte da Pampulha, Belo Horizonte, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Museu do Açude, Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

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Eduardo Coimbra
Spatial situations
[set of 09 pieces], 2019
painted MDF
unique
9 pieces of 77 x 77 x 6 cm/30,3 x 30,3 x 2,4 in each





fabio miguez

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, the group founded the artist's space Casa 7. Miguez initially worked with painting exclusively, as did the other group members. However, beginning in the 1990s, Miguez started expanding his practice and produced, alongside his paintings, a series of photographs entitled *Derivas*, later published under the name *Paisagem Zero* in 2013. In the 2000s, Miguez undertook the creation of three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which further amplified his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that engages 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. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

Fábio Miguez was born in 1962 in São Paulo, Brazil, where he lives and works. Main recent solo shows include: *Fragmentos do real (atalhos) – Fábio Miguez*, at Instituto Figueiredo Ferraz (IFF) (2018), in Ribeirão Preto, Brazil; *Horizonte, deserto, tecido, cimento*, at Galeria Nara Roesler (2015), in São Paulo, Brazil; *Paisagem zero*, at Centro Universitário Maria Antonia (CEUMA) (2012), in São Paulo, Brazil; and *Temas e variações*, at Instituto Tomie Ohtake (ITO) (2008), in São Paulo, Brazil. He participated in several biennials, such as: Bienal de São Paulo (1985 and 1989), Brazil, 2nd Havana Biennial (1986), Cuba and 5th Bienal do Mercosul (2005), Porto Alegre, Brazil. Recent group shows include: *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, at Museu de Ecologia e Escultura (MuBE) (2019), in São Paulo, Brazil; *Oito décadas de abstração informal*, at Museu de Arte Moderna de São Paulo (MAM-SP) (2018), in São Paulo, Brazil; *Auroras – Pequenas pinturas*, Espaço Auroras (2016), São Paulo, Brazil; *Casa 7*, at Pivô (2015), in São Paulo, Brazil; and *Iberê Camargo: século XXI*, at Fundação Iberê Camargo (FIC) (2014), in Porto Alegre, Brazil. His works are part of important institutional collections, such as: 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; e Pinacoteca do Estado de São Paulo, São Paulo, Brazil; amongst others.

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Fabio Miguez
Untitled, from *Volpi* series, 2020
oil paint and wax on canvas
200 x 200 cm/78.7 x 78.7 in





Fabio Miguez
Untitled, from *Volpi* series, 2020
oil paint and wax on canvas
200 x 200 cm/78.7 x 78.7 in



isaac julien

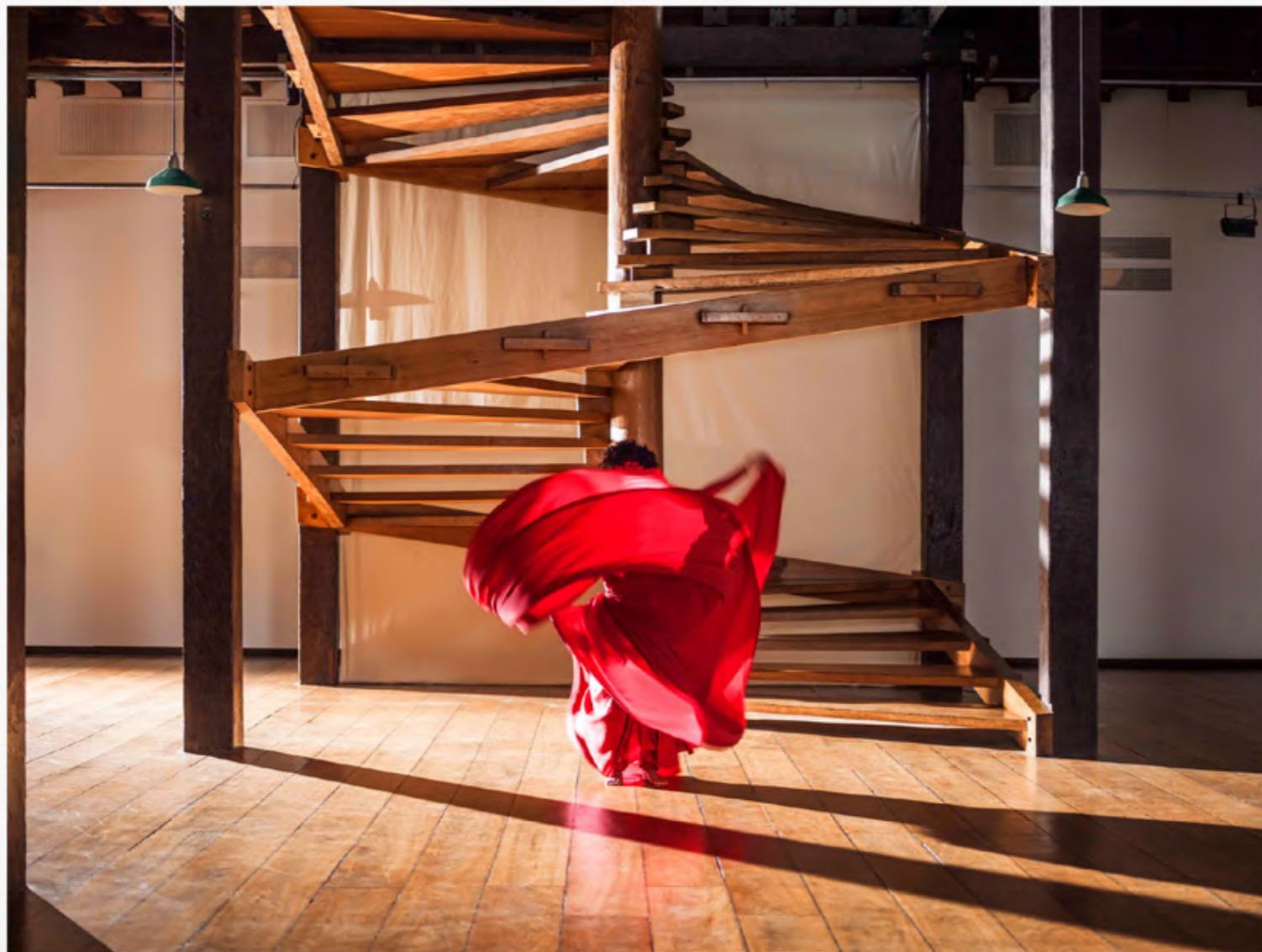
Isaac Julien is one of the most important and influential British visual artists in the fields of installation and film. His work combines several disciplines, including cinema, photography, dance, music, theatre, painting and sculpture, which are captured in his audio-visual installations, documentaries and photographic pieces. The plurality of his work is not only present in the process of making, but also in the way in which it is exhibited, 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 frequently aims to review history's official versions. Although films are the main form of his artistic production, photography also plays a fundamental role in Julien's oeuvre. In his photographs, he reinvents and redefines the aesthetics 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 obtained the Kaino Prize for artistic excellence.

Julien was born in 1960 in London, UK, where he lives and works. He has had various solo exhibitions at institutions such as: *Lessons of the Hour*, at Metro Pictures and Memorial Art Gallery (MAG) (2019), both in New York, USA; *Western Union: Small Boats*, at AROS Aarhus Kunstmuseum (2018), in Aarhus, Denmark; *To the End of the World*, at Galerie Forsblom (2018), in Stockholm, Sweden; and *Ten Thousand Waves*, at Museu de Arte Contemporânea de Niterói (MAC-Niterói) (2016), in Niterói, Brazil. Julien's work has been included in the 57th Venice Biennial (2017), Italy; at the Paris Triennial (2012), France; at the 7th Gwangju Biennial (2008), South Korea, and participated in group shows such as *Coming Out: Sexuality, Gender and Identity*, at Walker Museum (2017), in Liverpool, UK and Birmingham Museum and Art Gallery (2017), in Birmingham, UK; *The Shadow Never Lies*, at Minsheng Museum (2016), in Shanghai, China. His work is part of institutional collections around the globe, such as: Guggenheim Museum, New York, USA; Tate Modern, London, UK; Museum of Modern Art (MoMA), New York, USA.

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Isaac Julien
***What is a museum? (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

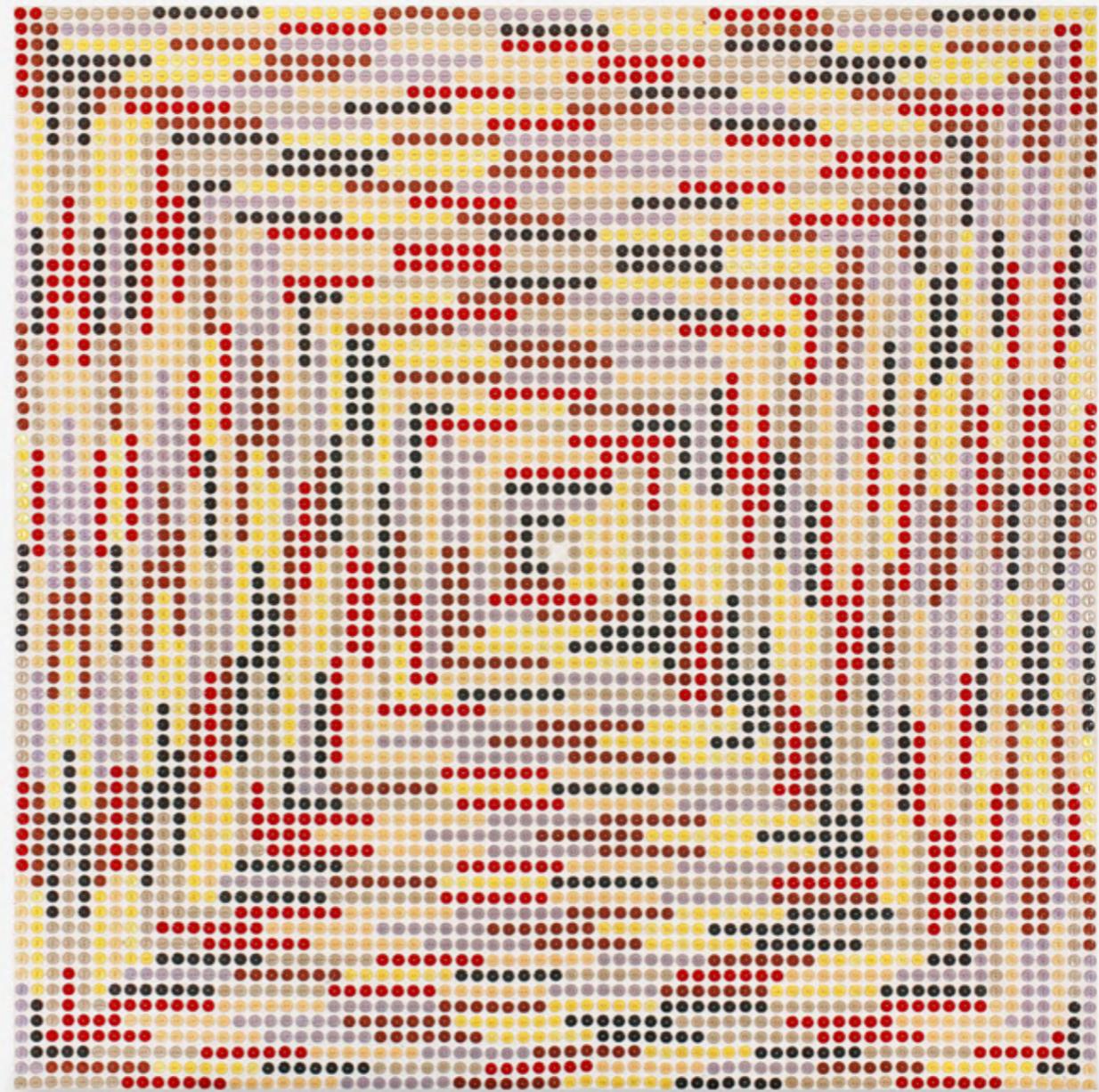
josé patricio

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.

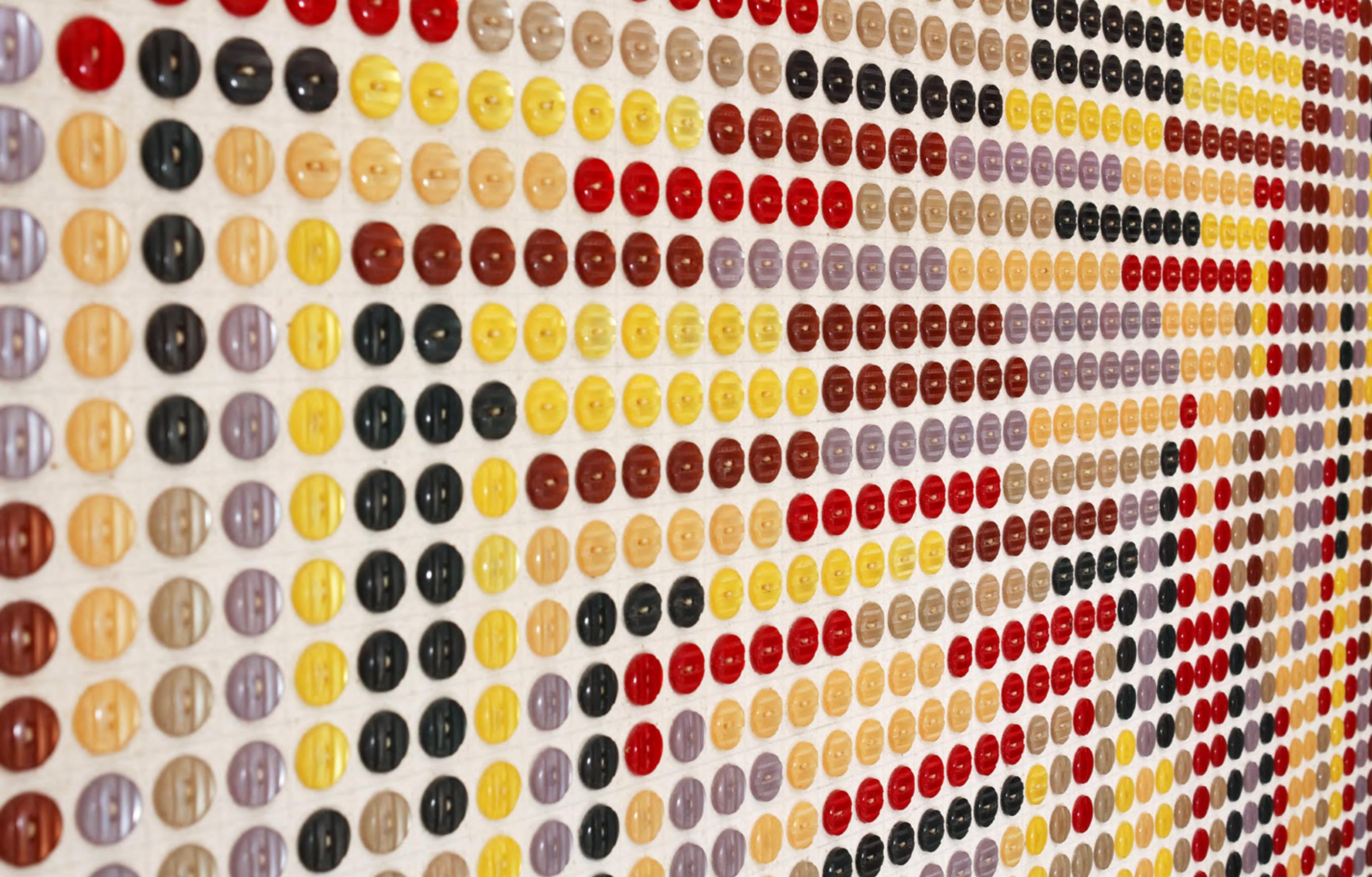
Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator 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."

José Patrício was born in 1960 in Recife, where he lives and works. Recent solo shows include: *José Patrício: Algorithm in 'Object Recognition'*, at Pearl Lam Galleries Hong Kong H'Queens (2018), in Hong Kong, China; *Precisão e acaso*, at Museu Mineiro (2018), in Belo Horizonte, and at Museu Nacional Honestino Guimarães (MUN) (2018), in Brasília, Brazil; *Ponto zero*, at Sesc Santo Amaro (2017), in São Paulo, Brazil; *Explosão Fixa*, at Instituto Ling (2017), in Porto Alegre, Brazil. He featured in biennials such as the 22nd Bienal de São Paulo (1994) and the 3rd Mercosul Visual Arts Biennial, in Porto Alegre (1994), both in Brazil; and the 8th Havana Biennial, in Cuba (2003). Recent group shows include: *Ateliê de Gravura: da tradição à experimentação*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour l'art contemporain (2018), in Paris, France; *Asas e Raízes*, at Caixa Cultural (2015), in Rio de Janeiro, Brazil; *Le Hors-Là*, at Usina Cultural (2013), in João Pessoa, Brazil. His work is included in the collections of: 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; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, in Brazil.

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José Patrício
Sete em sete [*Every seven*], 2013
buttons on canvas on wood
138 x 138 cm/54.3 x 54.3 in



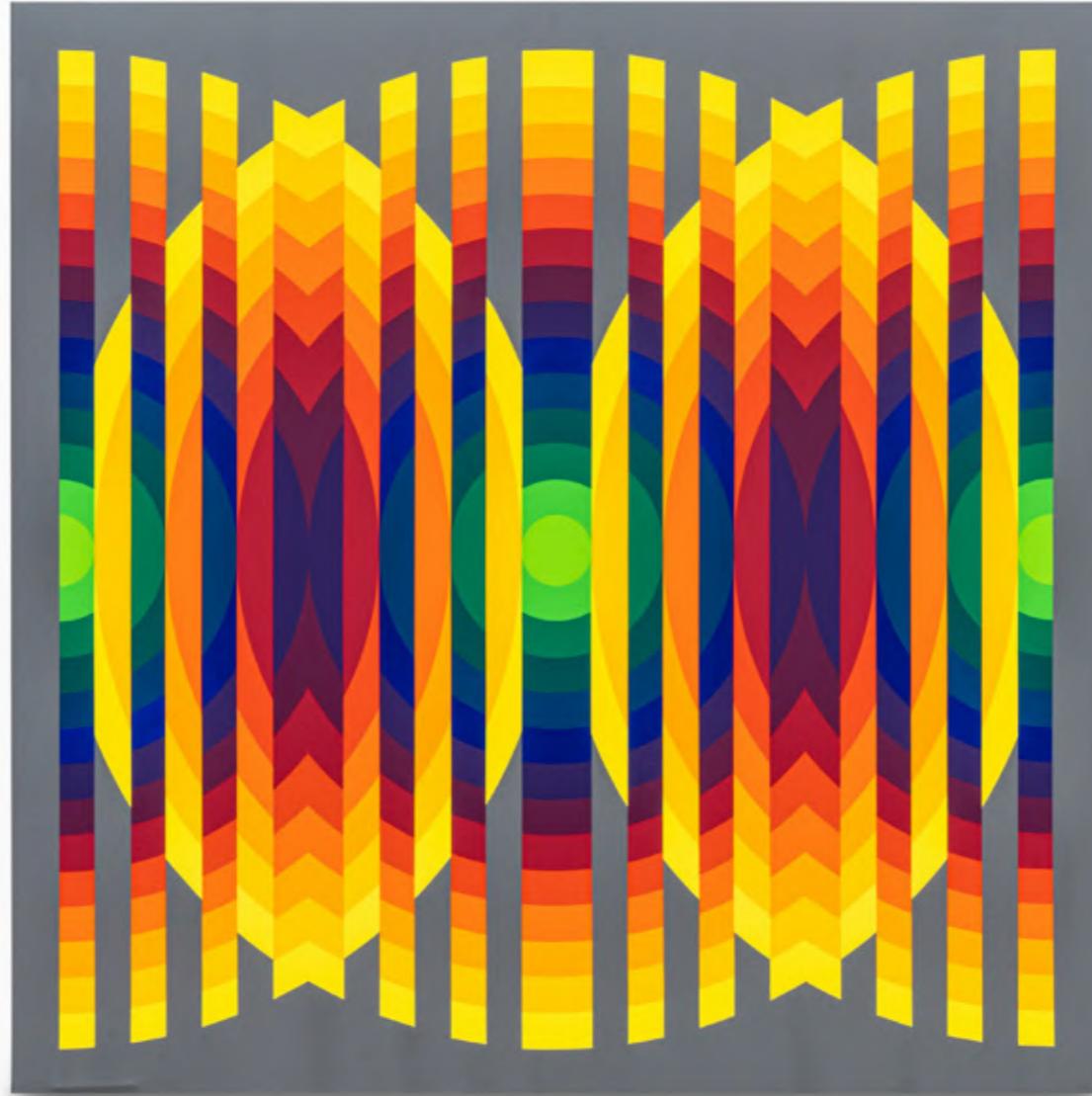
julio le parc

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments with light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes using technical assemblages.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960-68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the times' aspiration for a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

Julio Le Parc was born in 1928 in Mendoza, Argentina. He lives and works in Paris, France. Recent solo shows include: *Julio Le Parc: Un Visionario*, at Centro Cultural Néstor Kirchner (2019), in Buenos Aires, Argentina; *Julio Le Parc 1959*, at The Metropolitan Museum of Art (The Met Breuer) (2018), in New York, USA; *Julio Le Parc: da forma à ação*, at Instituto Tomie Ohtake (ITO) (2017), in São Paulo, Brazil; *Julio Le Parc: Form into Action*, at Perez Art Museum (2016), in Miami, USA. Recent group shows include: *Action <-> Reaction. 100 Years of Kinetic Art*, at Kunsthal Rotterdam (2018), Rotterdam, The Netherlands; *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s-1970s*, at Garage Museum of Contemporary Art (2018), in Moscow, Russia, at Sesc Pinheiros (2018), in São Paulo, Brazil, and at Museum of Modern Art (2017), in Warsaw, Poland; *Kinesthesia: Latin American Kinetic Art, 1954-1969, II Pacific Standard Time: LA/LA (II PST: LA/LA)*, at Palm Springs Art Museum (PSAM) (2017), in Palm Springs, USA; *Retrospect: Kinetika 1967*, at Belvedere Museum (2016), in Vienna, Austria; *The Illusive Eye*, at El Museo del Barrio (2016), in New York, USA. His works are a part of important institutional collections, such as: Daros Collection, Zurich, Switzerland; Los Angeles County Museum of Art, Los Angeles, USA; Musée d'Art Moderne de la Ville de Paris, Paris, France; and The Museum of Modern Art (MoMA), New York, USA, amongst others.

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Julio Le Parc
Série 14 - 2 Cercles fractionnés, 1970/2012
acrylic paint on canvas
200 x 200 cm/78.7 x 78.7 in



karin lambrecht

Karin Lambrecht's entire production in painting, drawing, printmaking and sculpture demonstrate a relentless preoccupation with the relationship between art and life, in the large sense of the term—natural life, cultural life and interior life. According to academic Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visual that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, or life and the finite.

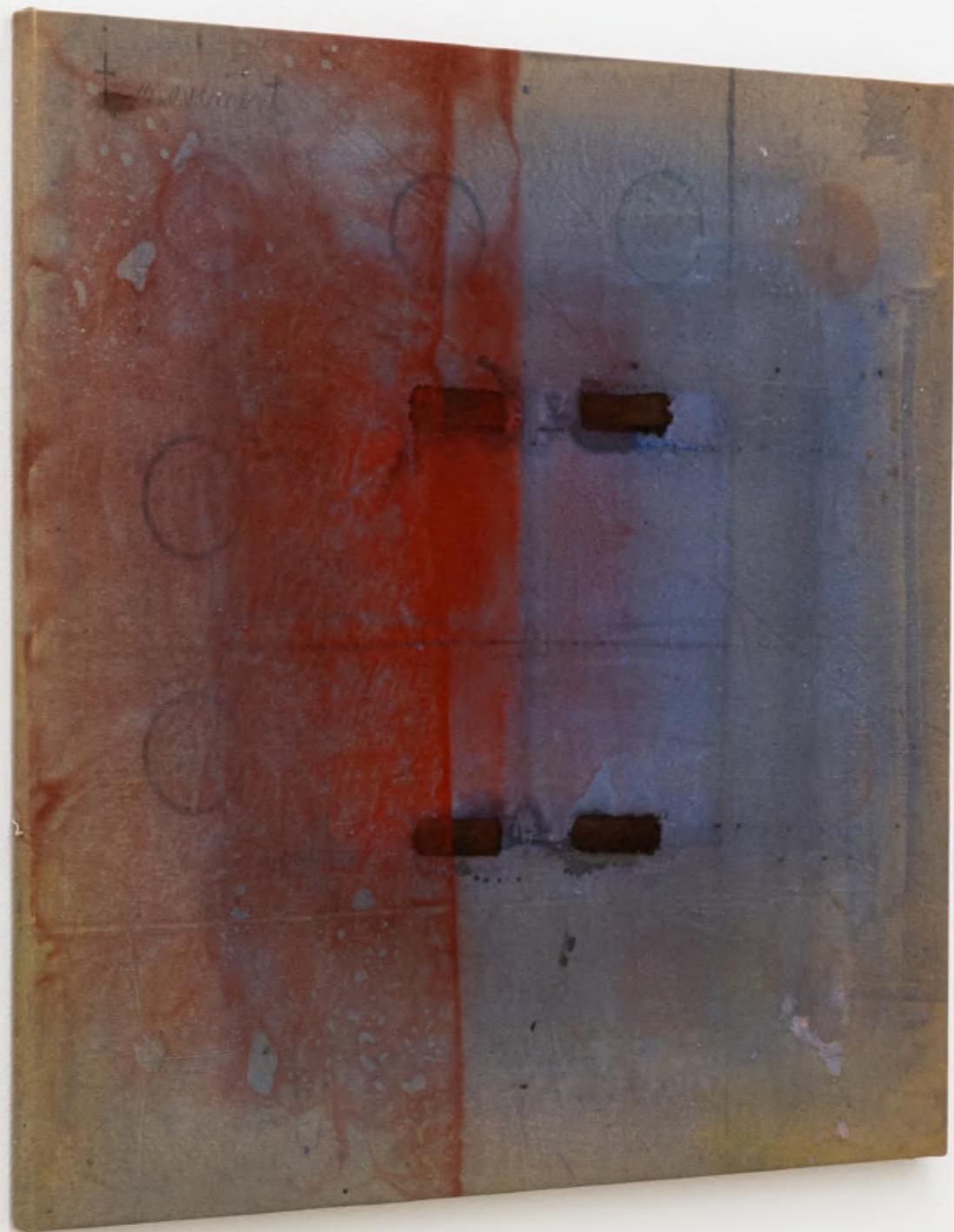
Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the stretcher, sowing up the fabric instead, and joining charred patches. As part of the so-called "Geração 80", Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined her chromatic lexicon. In addition to these organic materials, her work frequently features crosses and references to the body, encouraging a sense of spiritual affinity, or rapport, between the viewer and the work.

Karin Lambrecht was born in 1957 in Porto Alegre, Brazil. She lives and works in Broadstairs, UK. Recent solo shows include: *Karin Lambrecht – Entre nós uma passagem*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; *Karin Lambrecht – Assim assim*, at Oi Futuro (2017), in Rio de Janeiro, Brazil; *Nem eu, nem tu: Nós*, at Espaço Cultural Santander (2017), in Porto Alegre, Brazil; *Pintura e desenho*, at Instituto Ling (2015), in Porto Alegre, Brazil. She featured in the 18th, 19th, and 25th editions of the Bienal de São Paulo (1985, 1987, and 2002) and in the 5th Bienal do Mercosul (2005), all of which took place in Brazil. Recent group exhibitions include: *Alegria – A natureza-morta nas coleções MAM Rio*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), in Rio de Janeiro, Brazil; *Tempos sensíveis – Acervo MAC/PR*, at Museu Oscar Niemeyer (MON) (2018), in Curitiba, Brazil; *Clube da gravura: 30 anos*, at Museu de Arte Moderna de São Paulo (MAM-SP) (2016), in São Paulo, Brazil; *O espírito de cada época*, at Instituto Figueiredo Ferraz (IFF) (2015), in Ribeirão Preto, Brazil. Her works are part of important institutional collections, including: Fundação Patricia 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.

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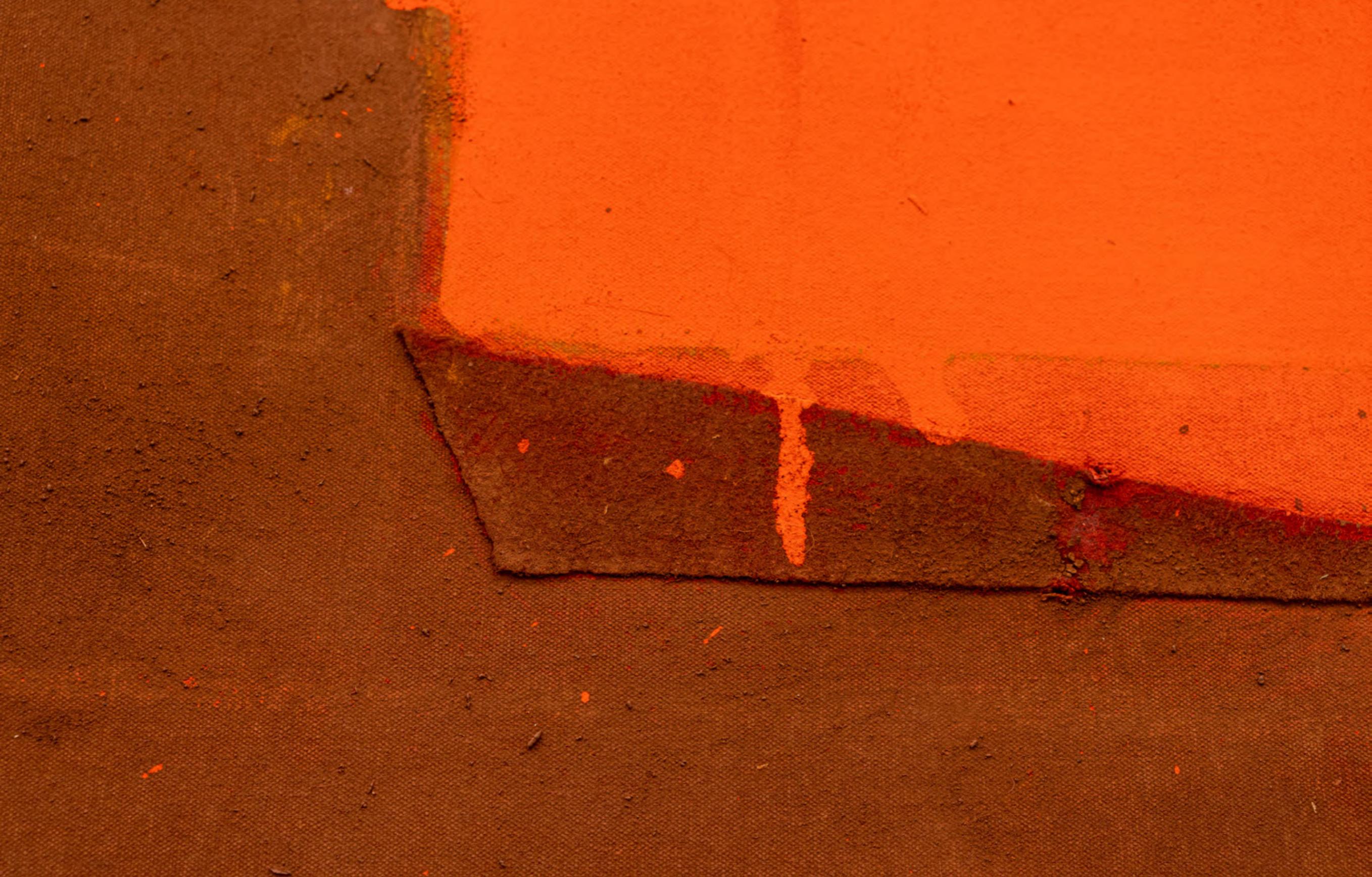


Karin Lambrecht
Untitled, 1993
pigments on canvas
84 x 85 x 3 cm/33.1 x 33.5 x 1.2 in





Karin Lambrecht
Fragmento, forma e vermelho, 2007
pigment, soil, collage with sintetych
felt and pastel on canvas
107 x 102 cm/42.1 x 40.2 in



laura vinci

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly lead her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as 'hourglass', which she created for the project *Arte/Cidade 3* (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci's work with Teatro Oficina, where she has undertaken the role of artistic director, participating in the theater's set and costume design work. She is currently working with Mundana Companhia.

Laura Vinci was born in 1962, in São Paulo, Brazil, where she lives and works. Main recent solo exhibitions and site-specific projects include: *Diurna*, at Galeria Nara Roesler (2018), in New York, USA; *Todas as graças*, at Instituto Ling (2018), in Porto Alegre, Brazil; *Morro mundo*, at Espaço Cultural Porto Seguro (ECPS) (2017), in São Paulo, Brazil; *No ar*, at Casa França-Brasil (2015), in Rio de Janeiro, Brazil. She has also participated in the 10th Cuenca Biennale, Ecuador (2009); 2nd, 5th and 7th editions of the Mercosul Biennial, Brazil (1999, 2005 and 2009); and 26th Bienal de São Paulo, Brazil (2004). Main recent group shows include: *O rio dos navegantes*, at Museu de Arte do Rio (MAR) (2019), in Rio de Janeiro, Brazil; *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, at Museu de Arte Moderna in São Paulo (MAM-SP) (2019), São Paulo, Brazil, and at Phoenix Art Museum (2017), in Phoenix, USA; *Belo, transitório, intangível e finito*, at Farol Santander (2018), in São Paulo, Brazil; *Pedra no céu - Arte e a Arquitetura de Paulo Mendes da Rocha*, at Museu Brasileiro de Escultura e Ecologia (MuBE) (2017), in São Paulo, Brazil. Her works are included in important institutional collections, such as: Instituto Inhotim de Arte Contemporânea, Brumadinho, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil, and Palazzo delle Papesse, Siena, Italy.

[Visit the artist's page](#)

Laura Vinci
morro mundo mundo, 2020
blown glass, felt and gold-plated brass
edition of 5 + 2 AP
ø 38 cm/15 in





león ferrari

León Ferrari is one of Latin America's most widely acclaimed artists. His practice involves a wide variety of media, including collage, installation, sculpture, drawing, and video. Ferrari always sought to understand and expand the idea of language as a form of visual expression, while also questioning Western ideologies, whether in politics and authoritarian regimes, in the imposition of values in religion, and art itself. His works often offer shrewdly ironic socio-political observations and comments by using figures of speech such as metaphor, repetition or alliteration.

In the 1960s, Ferrari's drawings and sculptures were particularly characterized by the questioning of religious ethics and the exposure of Imperialism. In 1976, a military coup forced the artist and his family to flee from Buenos Aires to São Paulo, where they remained until the 1990s. While in Brazil, León Ferrari participated in experimental artistic groups, leading him to experiment with techniques such as heliography, photocopy and Mail Art. Upon his return to Argentina, Ferrari, whose son was kidnaped by the military to never return, continued to be politically engaged through his work, sharply questioning the disappearances that occurred during the dictatorship. In 2007 Ferrari received the Golden Lion Prize at the 52nd Venice Biennial.

Ferrari was born in 1920, in Buenos Aires, where he lived and worked until his death in 2013. Some of his latest solo shows include: *Prosa política de León Ferrari*, at Museo Municipal de Bellas Artes Juan B. Castagnino (MJBAC) (2019), in Rosario, Argentina; *León Ferrari. Palabras ajenas*, at Museo Jumex (2018), in Mexico City, Mexico; *The Words of Others: León Ferrari and Rhetoric in Times of War*, at Pérez Art Museum (PAMM) (2018), in Miami, and at Roy and Edna Disney/CalArts Theater (REDCAT) (2017), in Los Angeles, USA. Recent group shows are: *Words/Matter: Latin American Art and Language at the Blanton*, at Blanton Museum of Art (2019), The University of Texas, in Austin, USA; *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour l'Art Contemporain (2018), in Paris, France; *Delirious: Art at the Limits of Reason, 1950-1980*, at The Metropolitan Museum of Art (The Met Breuer) (2017), in New York, USA; *International Pop*, at Dallas Museum of Art (2015), in Dallas, and at The Walker Art Center (2015), in Minneapolis, USA; and *Encuentros/Tensiones*, at Museo de Arte Latinoamericano de Buenos Aires (MALBA) (2013), in Buenos Aires, Argentina. His works are included in major public collections such as: 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; and Tate Modern, London, UK.

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León Ferrari
Colgante, 1978/2018
welded stainless steel bars
300 x 50 x 50 cm
118.1 x 19.7 x 19.7 in

Lucia Koch

Lucia Koch's works often engage with investigations around space, exploring its possibilities and seeking to offer new ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and the particular architectonic elements of 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 and thus, altering the nature of specific spaces.

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 uprooting the norms that dictate our spatial expectations and experiences.

Lucia Koch was born in 1966 in Porto Alegre, Brazil. She lives and works in São Paulo, Brazil. Recent solo shows include: *Tumulto, turbilhão*, at Galeria Nara Roesler (2019), in São Paulo, Brazil; *Casa de vento*, at Casa de Vidro (2019), in São Paulo, Brazil; *La Temperatura del Aire*, at Fundación Caja de Burgos (2015), in Burgos, Spain and *Mañana, montaña, ciudad y Brotaciones*, at Flora ars + natura (2014), in Bogotá, Colombia; she was featured in the 11th and 13th Lyon Biennale (2011 and 2015), in France; the 27th Bienal de São Paulo (2006), Brazil; the 2nd, 5th, and 8th editions of the Mercosul Biennial (1999, 2005, and 2011), in Porto Alegre, Brazil. Recent group shows include: *Fabrication. Photography of Architecture after the Digital Turn*, at the Museu de Arte, Arquitetura e Tecnologia (2019), in Lisbon, Portugal; *Brasil, Beleza?!*, at the Museum Beelden Aan Zee (2016), in Hague, The Netherlands; *When Lives Become Form*, itinerant show at the Yerba Buena Center For Arts (2009), in San Francisco, USA and at the Tokyo Contemporary Art Museum (2008), Tokyo, Japan. Her works are included in important institutional collections, such as: 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, Los Angeles, USA; and at Pinacoteca do Estado de São Paulo, in São Paulo, Brazil.

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Lucia Koch
Carta, 2019
color filters and metal frames
unique
160 x 185 x 5,5 cm / 63 x 72,8 x 2,2 in



marcelo silveira

Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also address the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

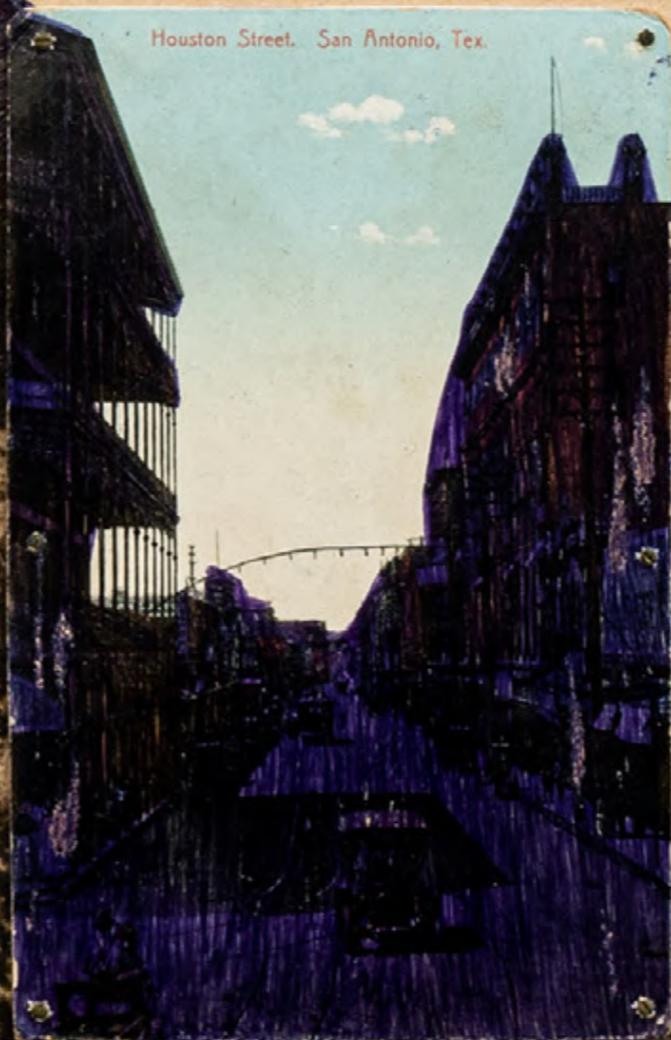
Marcelo Silveira was born in 1962 in Gravatá, Pernambuco, Brazil. He lives and works in Recife, Brazil. Recent solo exhibitions include: *Compacto com pacto*, at Sesc Triunfo (2019), in Triunfo, Brazil; *Compacto mundo das coisas*, at Galeria Nara Roesler (2019), in São Paulo, Brazil; *Com texto, obras por Marcelo Silveira*, at Museu de Arte Contemporânea de Sorocaba (MACS) (2018), in Sorocaba, Brazil; *Censor*, at Museu da Imagem e do Som (MIS) (2016), in São Paulo, Brazil; and *1 Dedo de Prosa*, at Museu de Arte Moderna Aloísio Magalhães (MAMAM) (2016), in Recife, Brazil. He has also participated in the 5th Mercosur Biennial, Brazil (2005), and in the 4th Biennial of Valencia, Spain (2007). Recent solo exhibitions include: *Triangular: Arte deste século*, at Casa Niemeyer (2019), in Brasília, Brazil; *Apropriações, variações e neopalimpsestos*, at Fundação Vera Chaves Barcellos (FVCB) (2018), in Viamão, Brazil; *Contraponto – Coleção Sérgio Carvalho*, at Museu Nacional da República (2017), in Brasília, Brazil; *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil. His works are part of important institutional collections such as: Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil; Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

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Marcelo Silveira
Irene da Alegria à Glória (III) parte 1/5, 2017/2018
paper, ballpoint pen, wood and CMC
3 pieces of 32 x 43 x 4 cm/12.6 x 16.9 x 1.6 in cada/each

Houston Street. San Antonio, Tex.





Marcelo Silveira

Irene da Alegria à Glória (III) parte 2/5, 2017/2018

paper, ballpoint pen, wood and CMC

3 pieces of

32 x 43 x 4 cm/12.6 x 16.9 x 1.6 in each

marco a. castillo

Marco Castillo is a founding member of the art collective Los Carpinteros. His work is permeated by an interest in the history of Cuba and the country's post-revolutionary, social and cultural changes. Castillo has extensively investigated architecture, design and sculpture, all of which have taken on a fundamental role of his artistic practice in seeking to create installations, drawings and sculptures that engage with space and negotiate between the functional and non-functional, often expressed in a humorous way.

In tandem with a global movement of historical revision, Castillo reflects on Cuba's modernization in the 1960 and 70s, referring to influential Cuban artists, architects and designers. The sculptures and works on paper pertaining to his most recent project combine elements of modern design and socialist realism of the Soviet period with traditional Cuban techniques and materials—including mahogany wood and rattan fabric, as well as with graphic designs of the time. Lately the artist has been focused on reinterpreting the works of key figures from what he calls a 'forgotten generation', such as Gonzalo Córdoba, María Victoria Caignet, Rodolfo Fernández Suárez (Fofi), Joaquín Galván and Walter Betancourt. From a political standpoint, Castillo seeks to follow these artists' historic trail, while positioning himself as an advocate and herald for Cuban artistic heritage.

Marco A. Castillo was born in 1971 in Havana, Cuba. He currently lives and works between Havana, Cuba, and Mérida, Mexico. Recent solo exhibitions include: *The Decorator's Home*, at UTA Artist Space (2019), in Los Angeles, USA; *El susurro del palmar*, at Galerie Peter Kilchmann (2018), in Zurich, Switzerland; *El otro, el mismo*, at KOW (2018), in Berlin, Germany; *La cosa está candela*, at Museo de Arte Miguel Urrutia (2017), in Bogotá, Colombia. He has also participated in numerous editions of the Havana Biennial, Cuba (2018, 2015, 2012); and in the 13th Sharjah Biennial (2017), Sharjah, UAE. Recent group shows include: *Latin American Work on Paper*, at Mayor Gallery (2018), in London, UK; *Everyday Poetics*, at Seattle Art Museum (2017), in Seattle, USA; *No Place Like Home*, at Israel Museum (2017), in Jerusalem, Israel; *Contingent Beauty: Contemporary Art from Latin America*, at Museum of Fine Arts (2015), in Houston, USA. His works are parts of several important institutional collections such as: Centre Georges Pompidou, Paris, France; Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain; Daros Foundation, Zurich, Switzerland; Solomon R. Guggenheim Museum, New York, USA; Tate Modern, London, UK; and Whitney Museum of American Art, New York, USA, amongst others.

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Marco A. Castillo
María, 2018
watercolor on paper
145,5 x 114 cm/57.3 x 44.9 in





Marco A. Castillo
María Victoria, 2019
wood and rattan
212 x 277 x 21 cm
83.5 x 109.1 x 8.3 in

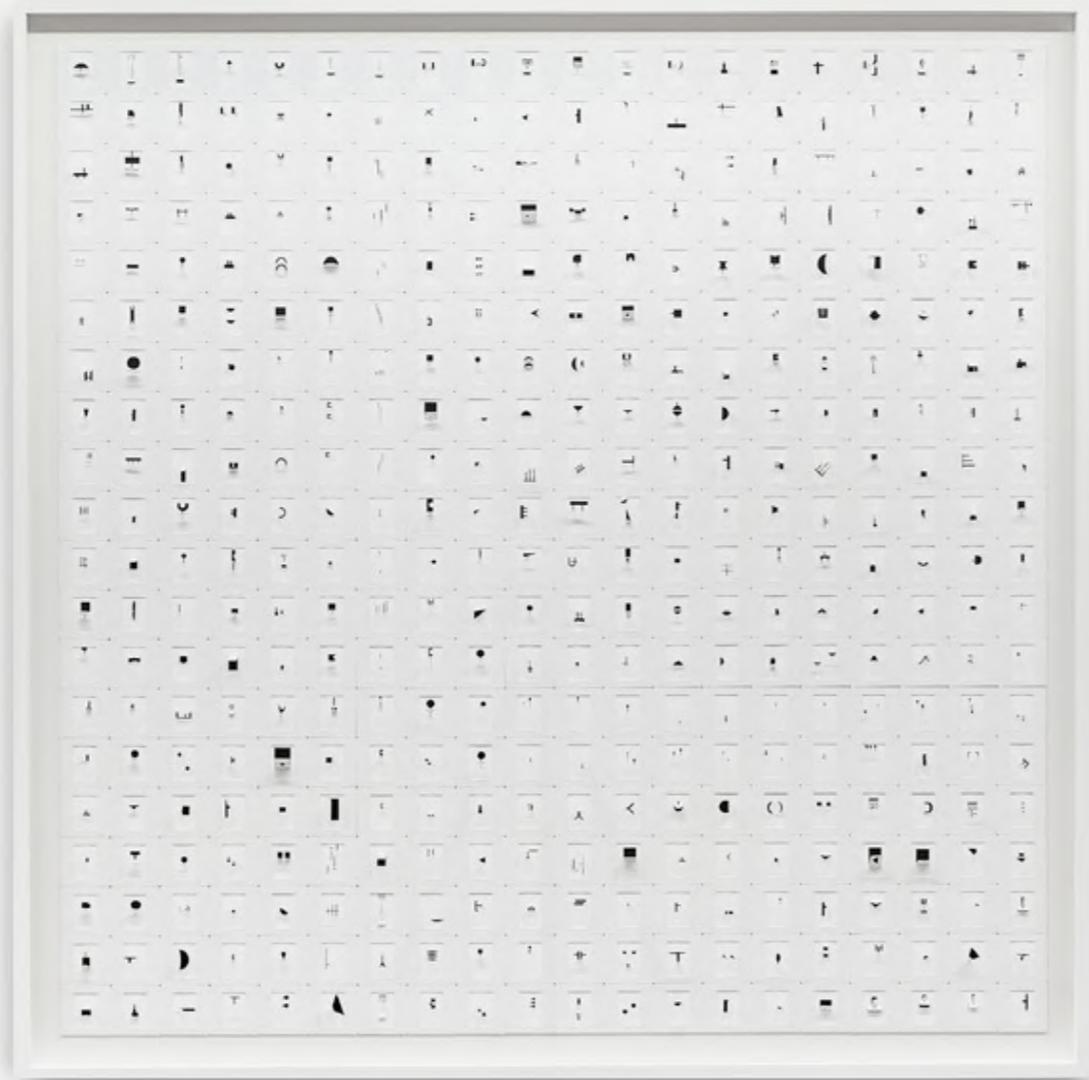
marco maggi

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.

Marco Maggi was born in 1957 in Montevideo, Uruguay. He lives and works between New York and Montevideo. Recent solo shows include: *O papel é inocente*, at Museu Brasileiro de Escultura e Ecologia (MuBE) (2018), in São Paulo, Brazil; *Putin's Pencils*, at Sicardi Gallery (2017), in Houston, USA; *Piano Piano*, at Espacio Monitor (2016), in Caracas, Venezuela; *Drawing Attention*, at Kemper Museum of Contemporary Art (2015), in Kansas, USA. He also featured in the 25th Bienal de São Paulo, Brazil (2002); the 8th Havana Biennial, in Cuba (2003); the 29th Pontevedra Biennial, in Spain (2006). Recent group shows include: *Art Latin America: Against the Survey*, at Davis Museum at Wellesley College (2019), in Wellesley, USA; *Latinoamérica: volver al futuro*, at Museo de Arte Contemporáneo de Buenos Aires (MACBA) (2018), in Buenos Aires, Argentina; *Tension and Dynamism*, at Atchugarry Art Center (2018), in Miami, USA; *Paper into Sculpture*, at Nasher Sculpture Center (2017), in Dallas, USA. His works are included in important collections, such as: Daros Foundation, Zürich, Switzerland; Cisneros-Fontanals Foundation (CIFO), Miami, USA; Solomon R. Guggenheim Museum, New York, USA; Drawing Center, New York, USA; and Museum of Modern Art (MoMA), New York, USA; among others.

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Marco Maggi
Arquitectura de día, 2019
cuts and folds on sheets of 35 mm white paper
100 x 100 cm/39.4 x 39.4 in



marcos chaves

Marcos Chaves' has deserted from a generation of Brazilian artists that were looking into painting during the 1980s, with a production characterized by the use of diverse mediums including photography, installation, video, texts and sound. His use of various media does not obstruct the coherence of his production, and dialogues with his profoundly critical work, allowing for open-ended interpretations all while maintaining an underlying tone of humour and irony.

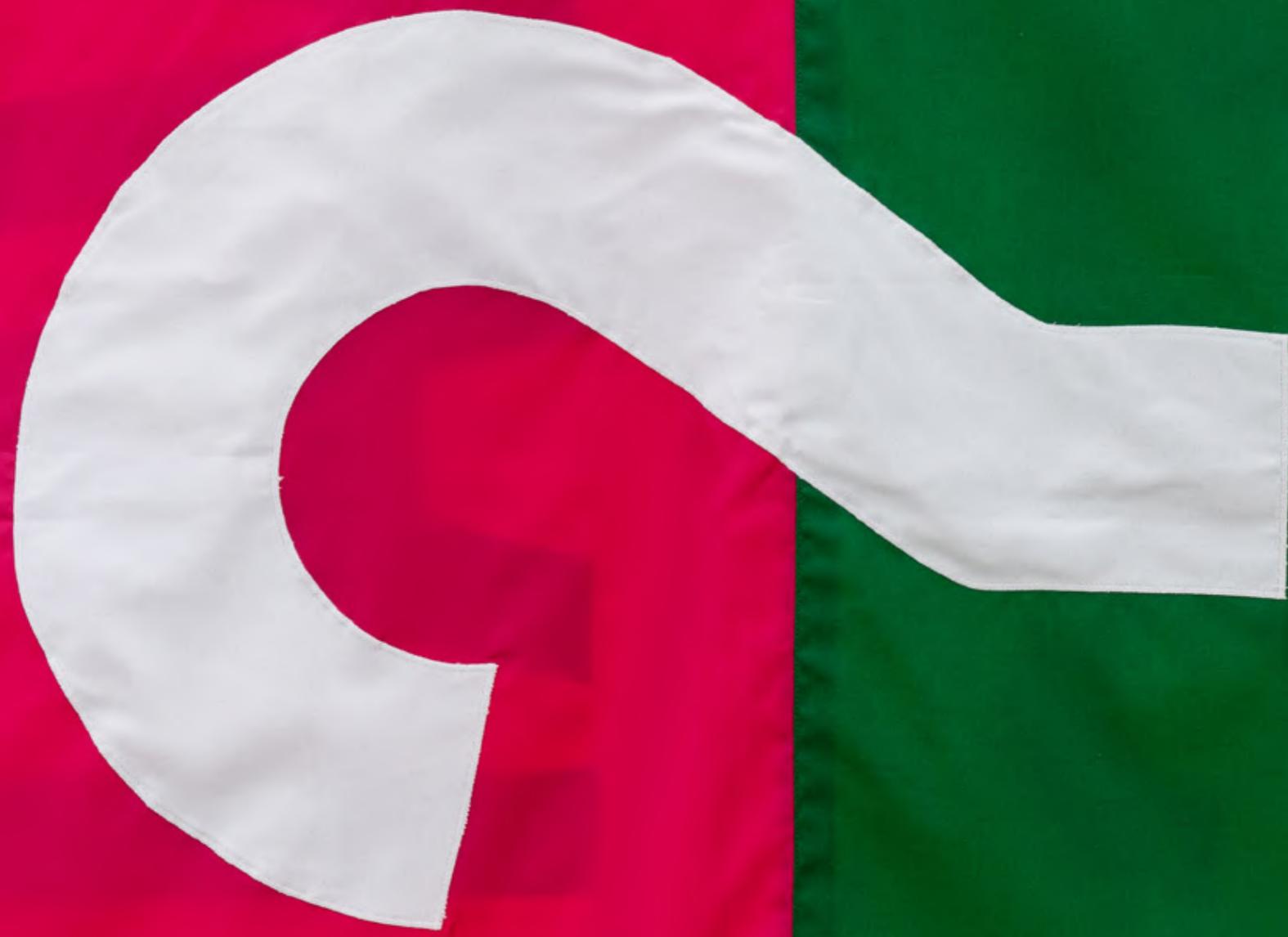
Chaves often appropriates unexceptional elements of everyday life, puts them in the limelight and highlights the extraordinary that may inhabit the commonplace. His production engages with a longstanding tradition of artists who have studied the relationships between image and written language, notably by titling his works ambiguously or funnily, using twofold meanings between objects and their names, finally instigating further reflection from the viewer. His works channel insightful and witty observations from everyday life, capturing the irony, eccentricity and absurdity that often lies in details we might be missing.

Marcos Chaves was born in 1961, in Rio de Janeiro, where he lives and works. *Marcos Chaves no MAR*, at Museu de Arte do Rio (MAR) (2019), in Rio de Janeiro, Brazil; *Eu só vendo a vista*, at Museu de Arte Contemporânea de Niterói (MAC-Niterói) (2017), in Rio de Janeiro, Brazil; *Marcos Chaves*, at Carpe Diem Arte e Pesquisa (2016), in Lisbon, Portugal; and *Marcos Chaves – ARBOLABOR*, at Centro de Arte de Caja de Burgos (CAB) (2015), in Burgos, Spain; are some of his recent solo exhibitions. Recent group shows include: 17th Bienal de Cerveira, Portugal (2013), 54th Venice Biennale, Italy (2011); Manifesta 7, Italy (2008); and *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), Rio de Janeiro, Brazil; *Inside the Collection – Approaching Thirty Years of the Centro Pecci (1988-2018)*, Centro per l'Arte Contemporanea Luigi Pecci (2018), Prato, Italy; *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum (2017), Beijing, China; *Brasil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden aan Zee (2016), Hague, The Netherlands. His works are included in major public collections such as those of: Centro de Arte de Caja de Burgos (CAB), Burgos, Spain; Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; The Ella Fontanals-Cisneros Collection, Miami, USA.

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Marcos Chaves
Vai passar (?), 2019
fabric flag
edition of 5 + 2 PA
195 x 135 cm/76.8 x 53.1 in



paulo bruscky

Paulo Bruscky is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement poetry/process, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered in Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

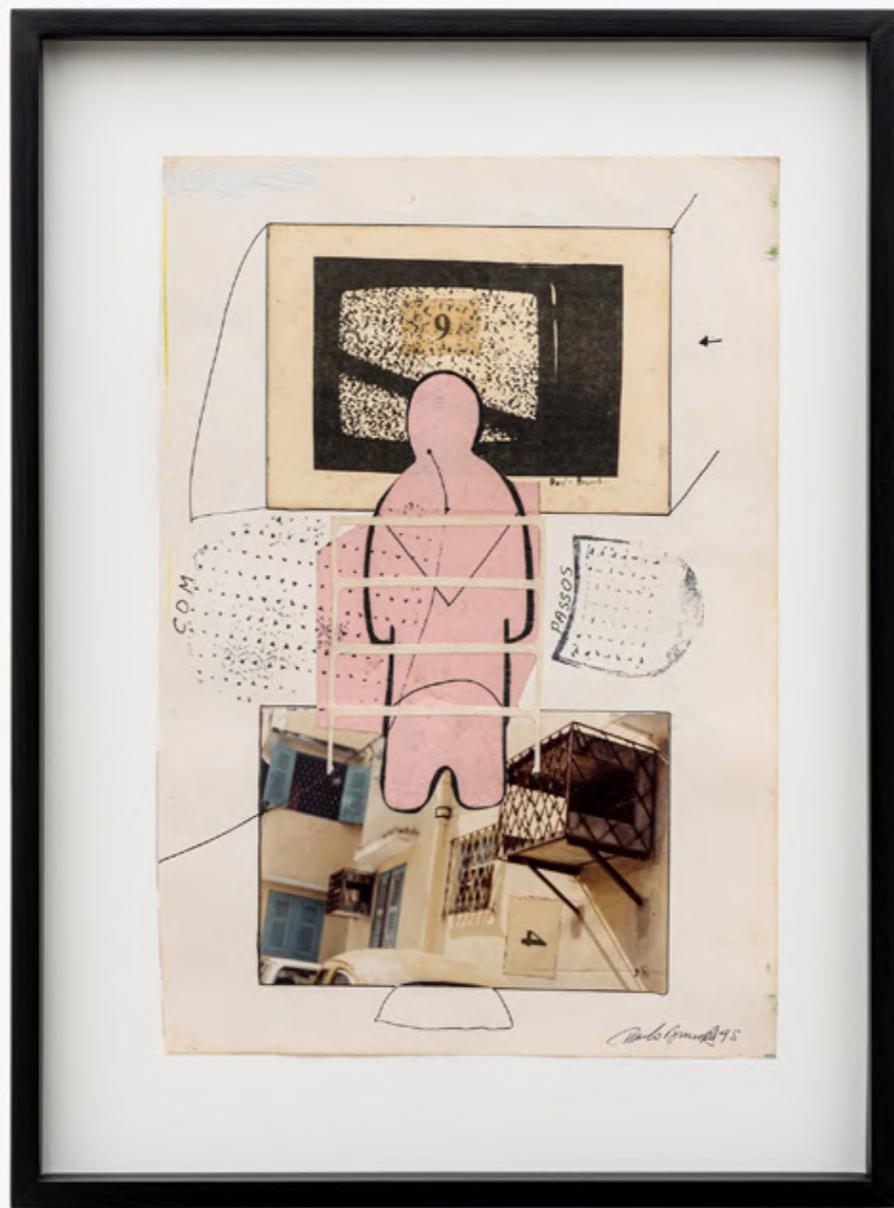
Paulo Bruscky was born in 1949, in Recife, where he still lives and works. Some of his latest solo shows included: *Paulo Bruscky. Eteceterate*, at Fundación Luis Seoane (2018), in A Coruña, Spain; *Paulo BRUSCKY – The Gallery will be Fumigated of Art*, at Richard Saltoun Gallery (2018), in London, UK; *Xeroperformance*, at Americas Society / Council of the Americas (AS/COA) (2017), in New York, USA; *Paulo Bruscky: Artist Books and Films, 1970-2013*, at The Mistake Room (2015), in Los Angeles, and at Another Space (2015), in New York, USA. Recent group shows include: *The Edge of Things: Dissident Art under Repressive Regimes*, at Eli and Edythe Broad Art Museum at Michigan State University (2019), in East Lansing, USA; *Ismo, Ismo, Ismo. Cine experimental en América Latina*, at Museo Nacional Centro de Arte Reina Sofía (MNCARS) (2019), in Madrid, Spain; *Take Me (I'm yours)*, at Académie de France à Rome – Villa Médicis (2018), in Rome, Italy; *Mouth Shut, Loud Shouts*, at Marabouparken konsthall (2017), in Stockholm, Sweden; and *Under the Same Sun: Art from Latin America Today*, at South London Gallery (2016), in London, UK. His works are included in major public collections such as those of: Centre Georges Pompidou, Paris, France; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Stedelijk Museum, Amsterdam, Holland; Tate Modern, London, UK; The Museum of Modern Art (MoMA), New York, USA; among others.

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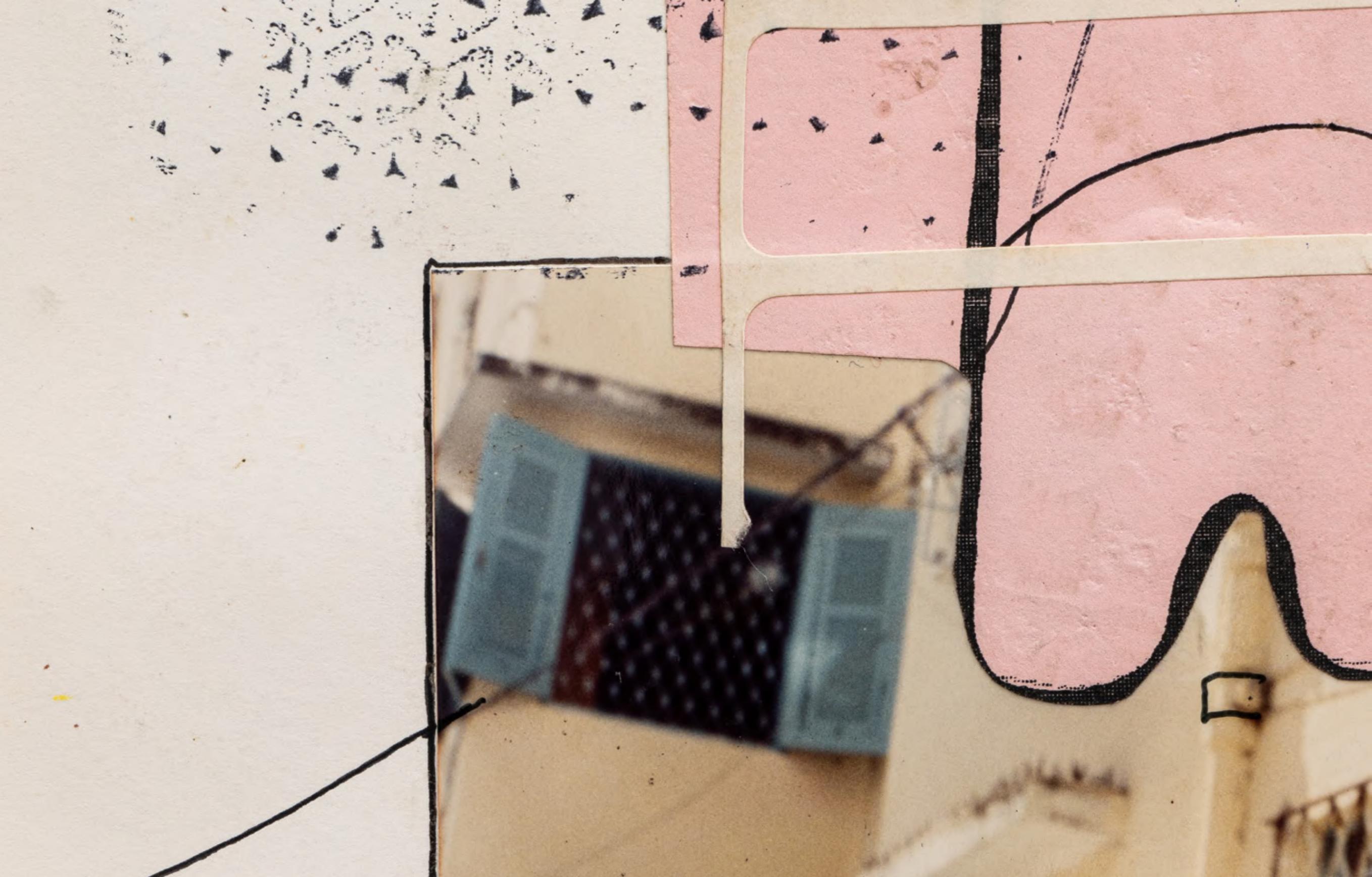


Paulo Bruscky
Untitled, 1995
mixed media on canvas
32,5 x 23 cm/12.8 x 9.1 in





Paulo Bruscky
Untitled, 1995
mixed media on canvas
32,5 x 23 cm/12.8 x 9.1 in



philippe decrauzat

Philippe Decrauzat is one of the leading names in the new generation of optical and kinetic art. His varied production, which includes murals, sculptures, installations, site-specifics and audiovisual works, emerges from a critical reflection on the legacy of those processes in the history of art. In his work, the artist revisits notions related to the vanguards of the early twentieth century—addressing Russian constructivism, kinetic art and minimalism. In order to propose situations that aim at establishing a dialogue with the viewer and stimulating the public's gaze, Decrauzat chooses to play with lines, planes, solids and sounds.

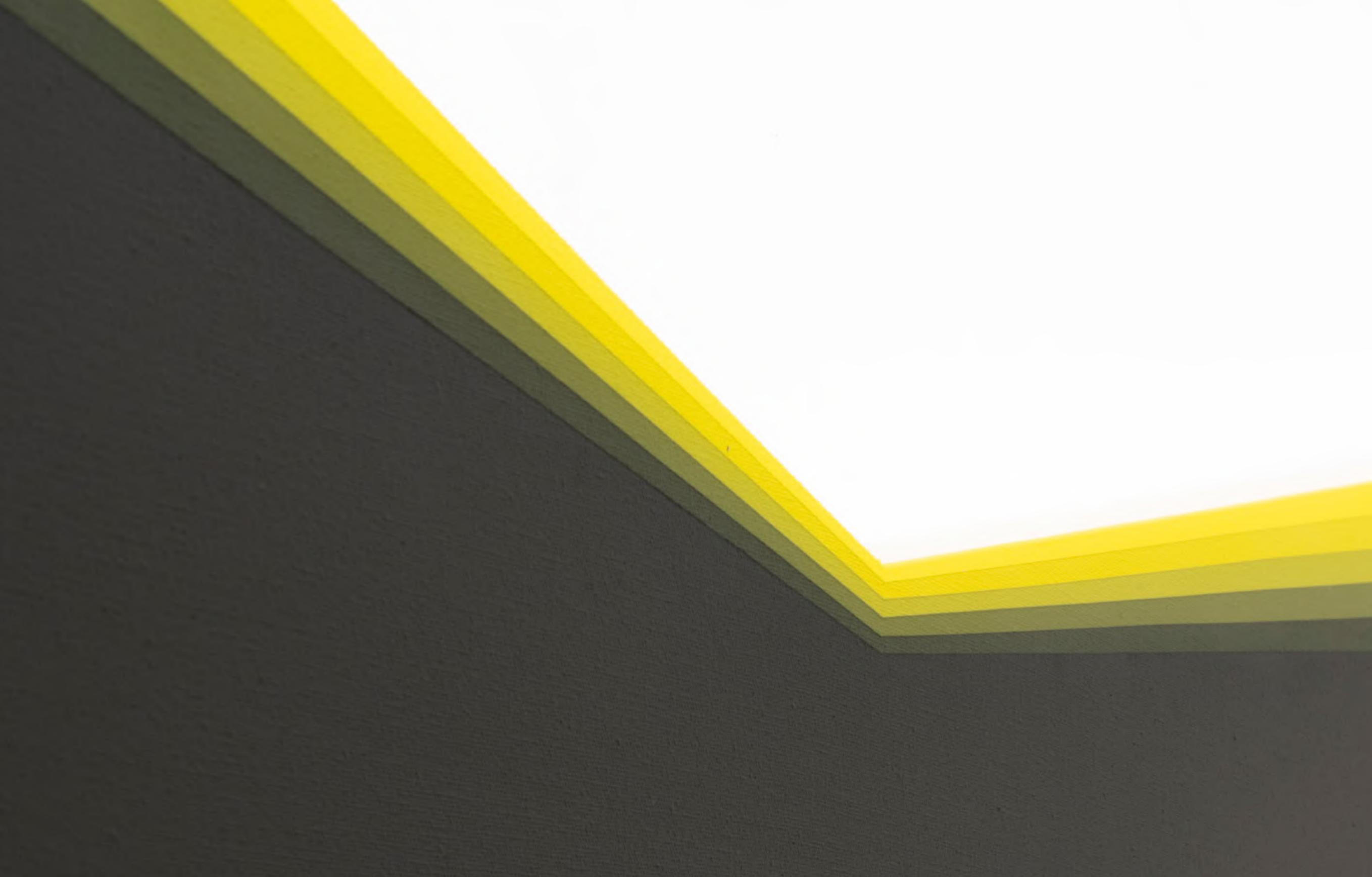
Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and in the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not simply proceed by appropriation, but prefers discreet references—indeed he extracts themes and shapes that underlie the mediums' visual and spatial qualities. Ultimately, the emphasis of his work lies on a perception of the modern ways of seeing. In addition to the modernist logic of optics, the artist addresses the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from today's artistic discourses.

Philippe Decrauzat was born in Lausanne, Switzerland, in 1974. He lives and works between Lausanne, Switzerland, and Paris, France. Main recent solo exhibitions and projects include: *Replica*, at Blueproject Foundation (2019), in Barcelona, Spain; *Double Exposure*, at Praz-Delavallade (2019), in Los Angeles, USA; *Tenir pendant que le balancement se meurt*, at Parra & Romero (2017), in Madrid, Spain; *Bright Phase, Dark Phase*, at Galerie Mehdi Chouakri (2016), in Berlin, Germany. Recent group shows include: *Concrete Contemporary – Now is Always also a Little of Yesterday and Tomorrow*, at Museum Haus Konstruktiv (2019), in Zurich, Switzerland; *The Philosophical Eye*, at A Arte Invernizzi Gallery (2018), in Milano, Italy; *Action < - > Reaction. 100 Years of Kinetic Art*, at Kunsthal Rotterdam (2018), in Rotterdam, The Netherlands; and *Flatland / Abstractions narratives #2*, at Musée d'Art Moderne Grand-Duc Jean (MUDAM) (2017), in Luxemburg, Luxemburg. His works are included in major public collections such as: Fondation Louis Vuitton (FLV), Paris, France; Kunsthaus Zürich, Zurich, Switzerland; Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina; Museum of Modern Art (MoMA), New York City, NY, USA.

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Philippe Decrauzat
Black Should Bleed to Edge (Yellow), 2012
acrylic paint on canvas
191 x 220 x 3,5 cm / 75.2 x 86.6 x 1.4 in



raul mourão

With a practice that spans across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that uniquely marked Rio's artistic scene starting in the 1990s. With a particular focus on subjects of everyday life, politics and social constructs, and frequently permeated by a critical sense of humour, one of the main concerns in Mourão's work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society as a means of stimulating thought on the matters of place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. He began his work by investigating the visual symbology of architectonic safety devices in the urban landscape of Rio de Janeiro with structures such as window railings and security fences. This process resulted in a series titled *Grades*, which includes photography, video, sculptures, and installation works. Since 2010, the artist has expanded his research on security systems while deconstructing visual structures present in these forbidding apparatus, leading him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

Raul Mourão was born in 1967, in Rio de Janeiro Brazil, where he lives and works. Main recent solo exhibitions and projects include: *Fora/Dentro*, at Museu da República (2018), in Rio de Janeiro, Brazil; *Você está aqui*, at Museu Brasileiro de Ecologia e Escultura (MuBE) (2016), in São Paulo, Brazil; *Please Touch*, at Bronx Museum (2015), in New York City, USA; *Tração animal*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2012), in Rio de Janeiro, Brazil; *Toque devagar*, at Praça Tiradentes (2012), in Rio de Janeiro, Brazil. Main recent group exhibitions include: *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, at Museu de Ecologia e Escultura (MuBE) (2019), in São Paulo, Brazil; *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil; *Mana Seven*, at Mana Contemporary (2016), in Miami, USA; *Brasil, Beleza?! Contemporary Brazilian Sculpture*, at Museum Beelden Aan Zee (2016), in Hague, The Netherlands; he was also featured in the 3rd Vancouver Biennial (2014-2016), Canada. His works are part of important permanent collections such as: Art Museum, Tempe, USA; 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; and Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil.

[Visit the artist's page](#)



Raul Mourão
Hourglass, 2020
corten steel
465 x 350 x 250 cm
183.1 x 137.8 x 98.4 in

sérgio sister

Sérgio Sister started painting in the late 1960's while he was working as a journalist and becoming engaged with political activities. 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 began to revisit an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting into space. What marked his production at 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 systems made to serve our everyday needs, notably in the *Ripas* series, produced since the late 1990s (strips), and in the *Caixas* series, produced since 2009. The titles also act as a reminder of the structures' original, manufactured nature and purpose. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams in different colors and assembles them into configurations that allow for various depths, shadows and thus, experiences of color to emerge.

Sergio Sister was born in 1948, in São Paulo, where he lives and works. Recent individual exhibitions include: *Sérgio Sister: o sorriso da cor e outros engenhos*, at Instituto Ling (2019), in Porto Alegre, Brazil; *Sérgio Sister*, at Kupfer Gallery (2017), in London, UK; *Sergio Sister: Malen Mit Raum, Schatten und Luft*, at Galerie Lange + Pult (2016), in Zurich, Switzerland; *Expanded Fields*, at Nymphe Projekte (2016), in Berlin, Germany; *Ordem Desunida*, at Galeria Nara Roesler (2015), in São Paulo, Brazil. He was featured in the 9th and 25th editions of Bienal de São Paulo, Brazil (1967, 2002). Recent group shows include: *A linha como direção*, at Pina Estação (2019), in São Paulo, Brazil; *The Pencil is a Key: Art by Incarcerated Artists*, at The Drawing Center (2019), in New York, USA; *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour l'Art Contemporain (2018), in Paris, France; *AI-5 50 anos – Ainda não terminou de acabar*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; and *MAC USP no século XXI – A era dos artistas*, at Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2017), in São Paulo, Brazil (2017). His work is part of many important collections such as: François Pinault Collection, Venice, Italy; Fundación/Colección Jumex, Mexico City, Mexico; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil, among others.

[Visit the artist's page](#)



Sérgio Sister
Ligação laranja, 2020
oil paint on canvas
226 x 198 cm/89 x 78 in



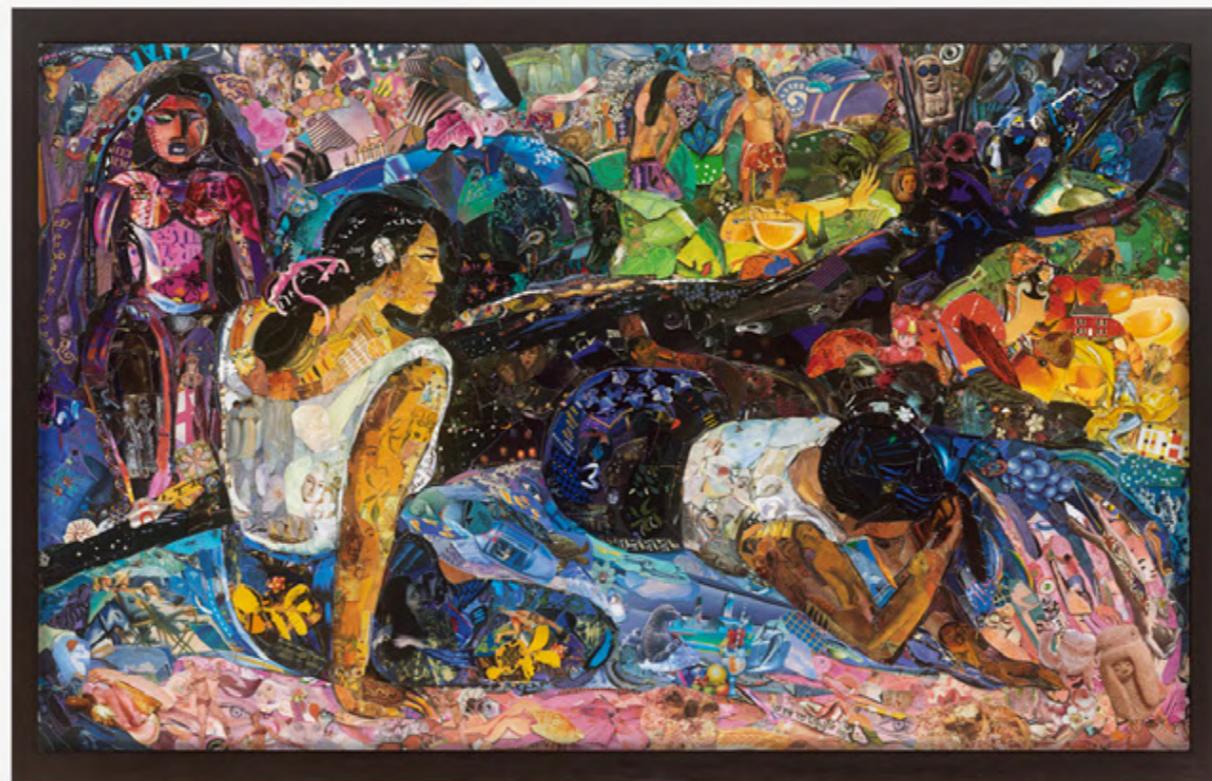
vik muniz

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. 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 understandings of these materials and the images they render. According to 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 and has also produced artworks that aim to give visibility to marginalized groups in society.

Vik Muniz was born in 1961 in São Paulo, Brazil. He lives and works in between New York, USA, and Rio de Janeiro, Brazil. Recent solo shows include: *Vik Muniz*, at The Sarasota Museum of Art (SMOA), Ringling College of Art and Design (2019), in Sarasota, USA; *Imaginária*, at Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA) (2019), in Salvador, Brazil; *Vik Muniz: Verso*, at Belvedere Museum Vienna (2018), in Vienna, Áustria; *Afterglow – Pictures of Ruins*, at Palazzo Cini (2017), in Venice, Italy. He has featured in several biennials, such as the 56th Venice Biennale, Italy (2015); 24th Bienal de São Paulo, Brazil (1998); amongst others. Recent group shows include: *Naar Van Gogh*, at Vincent van GoghHuis (2018), in Zundert, The Netherlands; *Troposphere – Chinese and Brazilian Contemporary Art*, at Beijing Minsheng Art Museum (2017), in Beijing, China; *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, at Pera Museum (2017), in Istanbul, Turkey; *Botticelli Reimagined*, at Victoria & Albert Museum (2016), in London, UK. His works are included in the permanent collections of: Centre Georges Pompidou, Paris, France; Guggenheim Museum, New York, United States; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; The Tate Gallery, London, UK; amongst others.

[Visit the artist's page](#)



Vik Muniz
**Repro: Glyptoteket Reclining
Tahitian Women, Gauguin**, 2018
digital c-print
edition of 6 + 4 AP
101,6 x 165,1 cm/40 x 65 in



Vik Muniz
Surfaces: Paper Collage,
after Ad Reinhardt, 2020
mixed media
unique
109,2 x 158,8 cm/43 x 62.5 in



xavier veilhan

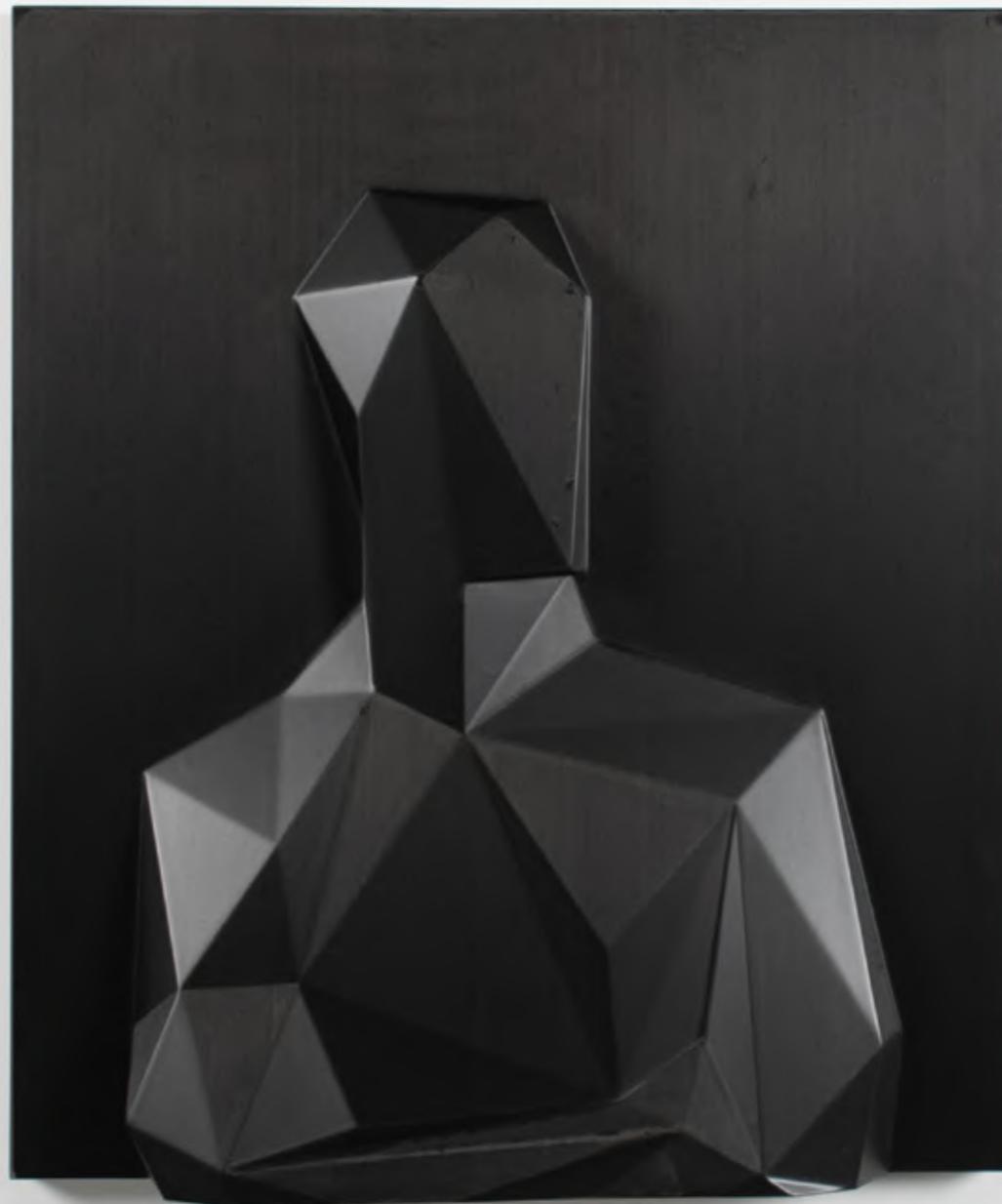
Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. 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 mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is “a vision tool through which we must look in order to understand our past, present, and future”. Frequently investing in the public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

Xavier Veilhan was born in Paris, in 1963, where he still lives and works. Main recent solo exhibitions and projects are: *Romy and the Dogs*, at Museu de Arte, Arquitetura e Tecnologia (MAAT) (2019), in Lisbon, Portugal; *Nuit Studio Venezia*, at Musée de la Musique, Cité de la Musique (2018), in Paris, France; *Xavier Veilhan, Yuksek, Caterina Barbieri & Carlo Maria, The Count, Jonathan Fitoussi - Cine-concert*, at Le Lieu unique (2018), in Nantes, France; *Reshaped Reality; 50 years of Hyperrealist Sculpture*, at Museo de Bellas Artes de Bilbao (2016), in Bilbao, Spain; *Cedar*, at Andrehn-Schiptjenko (2015), in Stockholm, Sweden. Main recent group shows are: *Rêve Électro*, at Musée de la Musique, Cité de la Musique (2019), in Paris, France; *Calling for a New Renaissance, Joakim & Xavier Veilhan, Villa Aperta 8*, at Villa Medici (2018), in Rome, Italy; *Suspension - A History of Abstract Hanging Sculpture 1918 - 2018*, at Olivier Malingue (2018), in London, UK, and at Palais d'Iéna (2018), in Paris, France (2018); *Botticelli Reimagined*, at Victoria & Albert Museum (2016), in London, UK; 57th Biennale di Venezia, Venice, Italy (2017). His works are included in important institutional collections, such as: Fondation Ilju, Seoul, South Korea; Israel Museum, Jerusalem, Israel; Musée National d'Art Moderne, Centre Pompidou, Paris, France; and New National Museum of Qatar, Doha, Qatar; among others.

[Visit the artist's page](#)

Xavier Veilhan
Stéphane, 2019
carbon
edition of 4 + 1 AP
75 x 65 x 25 cm
29.5 x 25.6 x 9.8 in





photos © Diane Arques / ADAGP; © Veilhan / ADAGP, Paris, 2020



Xavier Veilhan
Yi, 2019
carbon
edition of 4 + 1 AP
75 x 65 x 25 cm
29.5 x 25.6 x 9.8 in





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august 24 – 30, 2020

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