

nara roesler

expo chicago online

april 8–12, 2021

sweet spontaneous earth

brígida baltar, alberto baraya,
paulo bruscky, cristina canale,
marcos chaves, isaac julien,
karin lambrecht, vik muniz,
tomie ohtake, marcelo silveira,
amelia toledo, cássio vasconcellos



On the occasion of **EXPO CHGO ONLINE**, Nara Roesler is pleased to showcase ***Sweet Spontaneous Earth***, named after E.E. Cummings' poem, presenting a selection of works that engage with nature, as an ever-evolving, indecipherable and untamable force. As the poet so shrewdly suggested, humanity has pruriently attempted to understand nature since the beginning of our existence, only to be met with nature's steady and periodic answer, spring. Perhaps it is nature's answer to our common and unrelenting unrest, forcing us to face and become engulfed by spring, as a useful ruse to assuage our longing and compel us to slow down through its grandeur, to stop and observe, listen, breathe. The works presented hereby, coincide in their strive to capture and contemplate the awe, the moment where we gasp at the overwhelming nature of Earth.

[visit our online booth](#)

brígida baltar





Em uma árvore, em uma tarde are images extracted from a short-film, of the same name, that juxtaposes the contrast between urbanism and nature. The image captures the artist sitting on a tree while reading a book as if isolated from the intense movement in the streets, which in turn seem to ignore or simply not see her presence. The traffic of cars, buses, and trucks take on the role of the landscape, set in the background, while her actions intertwined with the delicate bloomed flowers offer a fable-like pause in the midst of a chaotic city. Her movements convey a placidity that seems to resist the unnerving speed of the streets under her, perhaps calling for a moment of reflection on one's surroundings and origins. Ultimately, the artist establishes and foregrounds a contrast between two realities that coexist yet seem to function independently, ignoring and overlooking each other, forcing the viewer to contemplate the fact that they are in fact inextricably linked and dependent on each other.

Brígida Baltar
Em uma árvore, em uma tarde, 2001
photograph
edition of 3
100 x 70 cm | 10.6 x 15.4 in





Brígida Baltar
Feminino, 1994
closet and earth
190 x 90 x 70 cm
74.8 x 35.4 x 27.6 in





brígida baltar

b. 1959, Rio de Janeiro, Brazil, where she lives and works

Brígida Baltar's practice spans across a wide range of mediums, which includes actions, photography, video, installation, drawing, embroidery and sculpture.

Baltar's artistic production began in the 1990s with 'small poetic gestures', developed in her studio-home in Botafogo, a neighborhood of Rio de Janeiro. During nearly ten years, the artist collected items of domestic life such as water dripping through small cracks on the roof or dust falling from bricks. The act of collecting these unconventional traces of everyday life subsequently expanded outside of her home, giving rise to the *Coletas* series. In an attempt to capture mist, dew or ocean breeze, Brígida Baltar undertook an ultimately poetic but impossible or rather, intangible task. According to curator Lisette Lagnado, 'the fabulizing process alludes to the return of a pre-industrial, infantile and primitive narrative. From an exemplary matrix, the story evolves into collective memory.'

Brígida Baltar's recent works derive from her early investigations, as she still uses previously collected bricks and dust to draw images of her hometown, or sculptures of her body, creating pieces that intertwine past and present works and experiences.

[learn more about the artist](#)

selected solo exhibitions

- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *O amor do pássaro rebelde*, Cavalariças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Planteando utopias [Brígida Baltar / Marta Cali]*, Museu de Arte Contemporáneo de Bahía Blanca, Argentina (2008)
- *Brígida Baltar – Passagem secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)
- *Um Céu entre Paredes / An Indoor Heaven*, Firstsite, Colchester, UK (2006)
- *Collecting Humidity*, Museum of Contemporary Art, Cleveland, USA (2002)

selected group exhibitions

- *I Remember Earth*, Magasin des horizons, Centre d'arts et de Cultures, Grenoble, France (2019)
- *Abstracción textil \ Textile Abstraction*, Galería Casas Riegner, Bogotá, Colombia, 2018
- *Drawing Biennial 2013*, Drawing Room, London, UK (2013)
- *Circuitos Cruzados: o Centre Pompidou encontra o MAM*, Museu de Arte Moderna, São Paulo, Brazil (2013)
- *The Peripatetic School: Itinerant drawing from Latin America*, The Drawing Room, London, UK (2011); Middlesbrough Institute of Modern Art (MIMA), Middlesbrough, UK (2011)
- *Constructing Views: Experimental Film and Video from Brazil*, New Museum, New York, USA (2010)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Colección Coppel (CIAC), Mexico City, Mexico
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland, Cleveland, USA
- Middlesbrough Institute of Modern Art (MiMA), Middlesbrough, UK

alberto baraya

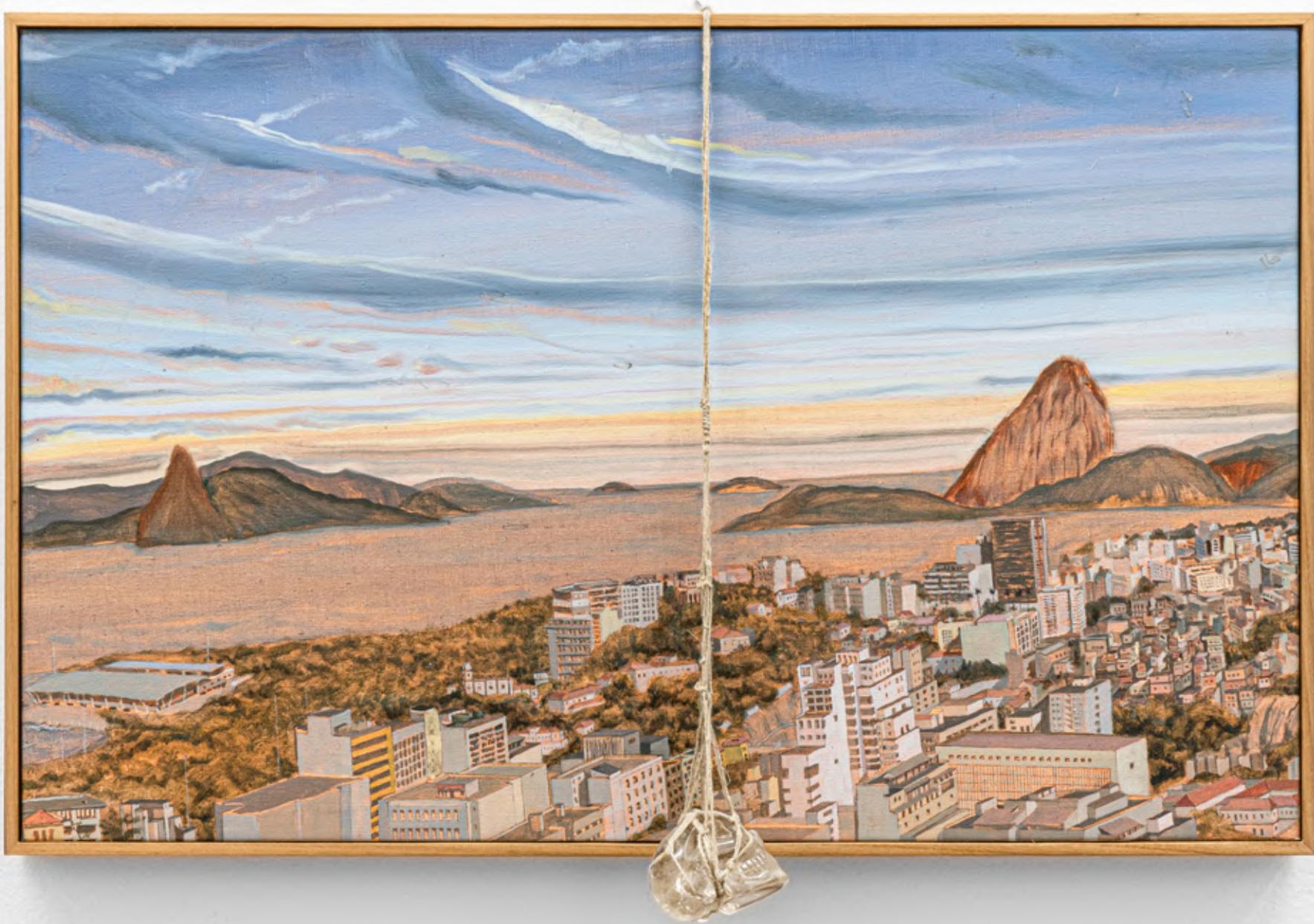




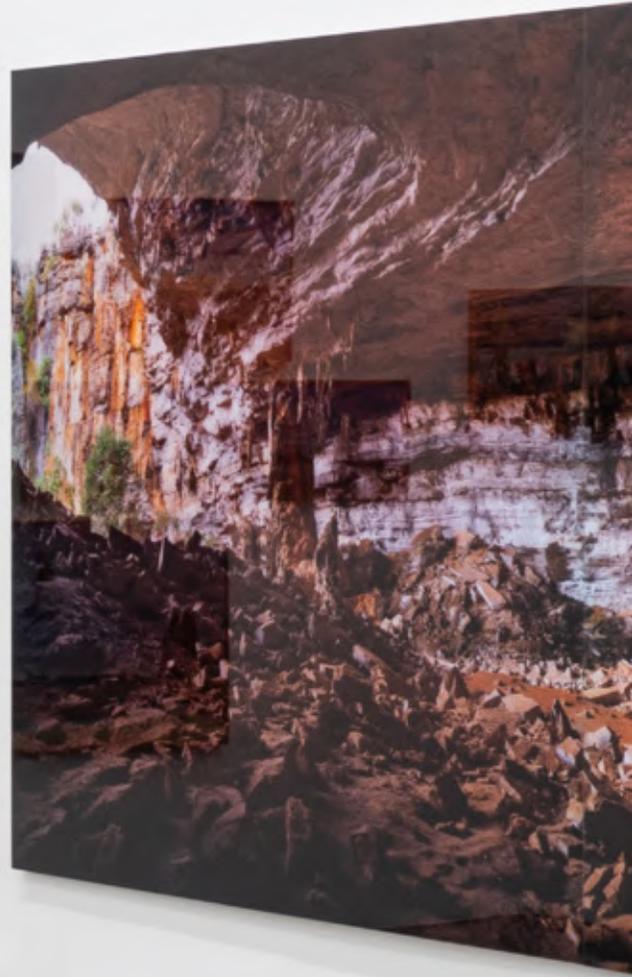
Both paintings are part of a body of work by Alberto Baraya based on the idea of recording a territory's characteristics and documenting the experience of discovering the landscape. The series is particularly derived from the tradition of travelers and residents capturing and recording the profiles of cities, producing so-called panoramic paintings. The works embody the customary artistic techniques used to represent the landscape as a means of contemplating space, seizing iconic elements of the city, and translating them onto a canvas—thus objects to be observed, contemplated, collected, and perhaps also re-interpreted. Following the principles of the artistic tradition, Alberto Baraya produced a series of works engaging with such imageries and iconography as a means of developing his own investigations into social phenomena. The landscape, flora, and fauna thus serve as a channel for the artist to notably explore questions of migration, exoticism, and interpretation.

Alberto Baraya
Macaco con Caracol gigante africano
(*Callithrix jacchus con Achatina fulica*), 2018
acrylic paint on canvas
40 x 50 cm | 15.7 x 19.7 in





Alberto Baraya
Rio desde Parque de las ruinas, 2018
oil paint on canvas, stone and rope
55 x 66 x 5 cm
21.7 x 26 x 2 in



alberto baraya

b. 1968, Bogotá, Colombia, where he lives and works

Alberto Baraya is best known for his multimedia production, which includes installation, drawing, photography, sculpture and video. He began his artistic career by creating ironic self-portraits either appropriated and derived from iconic paintings, or set in imagined provocative scenarios. In 2003 he initiated the on-going series *Herbário de plantas artificiales*, in which he delved into and critiqued the practices of 17th and 18th-century European travellers. In this series, Baraya undertakes the role of the traveller, replicating the tradition of botanical and anthropological expeditions carried out in Europe in the name of science and colonization. During his travels, the artist collected and catalogued artificial plants, challenging the tradition of scientific categorization, taxonomy and the Western fascination for, or perhaps mystification of, its colonies. Ultimately, the artist creates parodies of colonial explorations, using plastic plants or global market 'residues' as a means of pointing out their repercussion on today's global affairs.

[learn more about the artist](#)

selected solo exhibitions

- *Expedición siciliana*, Galería Fernando Pradilla, Madrid, Spain (2019)
- *Alberto Baraya – Estudios comparados de paisaje*, Espacio Odeón, Bogotá, Colombia (2017)
- *Ornitología Bolivariana – La fábula de los pájaros*, Museo Quinta de Bolívar, Bogotá, Colombia (2015)
- *Expedición México*, Galería Proyecto Paralelo, Mexico City, Mexico (2014)

selected group exhibitions

- *Manifesta 12 Palermo – The European Nomadic Biennial: The Planetary Garden. Cultivating Coexistence*, Palermo, Italy (2018)
- *Flora*, Stavanger Kunstmuseum (MUST), Stavanger, Norway (2019)
- *Modern Nature*, Drawing Room, London, UK (2019)
- *Le bruit des choses qui tombent*, Frac Provence-Alpes-Côte d'Azur (FRAC PACA), Marselha, France (2017)
- *Botany Under Influence*, apexart, New York, USA (2016)
- *Naturaleza nominal*, Centro de Arte Dos de Mayo (CA2M), Madrid, Spain (2015)

selected collections

- Collection Pierre Huber Video and Films, Geneva, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, UK
- Museo de Arte de la Universidad Nacional de Colombia, Bogotá, Colombia
- Tamarind Institute, Albuquerque, USA

paulo bruscky



Paulo Bruscky is one of Brazil's most prolific and inventive artists of his generation and of our times. Since the 1970s, he has created a series of experiments spanning from actions in public spaces to announcements in newspapers, and from installations to videos, to name a few. His participation in the Mail Art movement was of important historical relevance and received great recognition for revealing his practice's capacity to cross boundaries and establish dialogues with artists in different locations, notably those of the Fluxus group.

Landscape with Rain came into existence following a flood that occurred at the artist's studio, due to strong seasonal storms in the Brazilian city of Recife. The rain soaked and transformed his and other artists' works archived in his studio, including a photograph by Evgen Bavcar. Bruscky notably said, 'the emergence of these works transformed my sorrow into joy. My intervention became about taking advantage of fate, which has always been an important part of my work and trajectory.'



Paulo Bruscky and Evgen Bavcar
Landscape with rain, 1973 / 2016
rain water on paper
25 x 36 cm | 9.8 x 14.2 in



"PAISAGEM COM CHUVA"

EUGEN DAVLAR E PAULO BRUCKY

ADRIANO/13/2016
ALB. BONDY
RELIFE



paulo bruscky

b. 1949, Recife, Brazil, where he lives and works

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, at a moment that coincided with and disputed 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 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.

[learn more about the artist](#)

selected solo exhibitions

- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, A Coruña, Spain (2018)
- *Paulo BRUSCKY – The Gallery will be Fumigated of Art*, Richard Saltoun Gallery, London, UK (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970–2013*, The Mistake Room, Los Angeles (2015); Another Space, New York, USA (2015)

selected group exhibitions

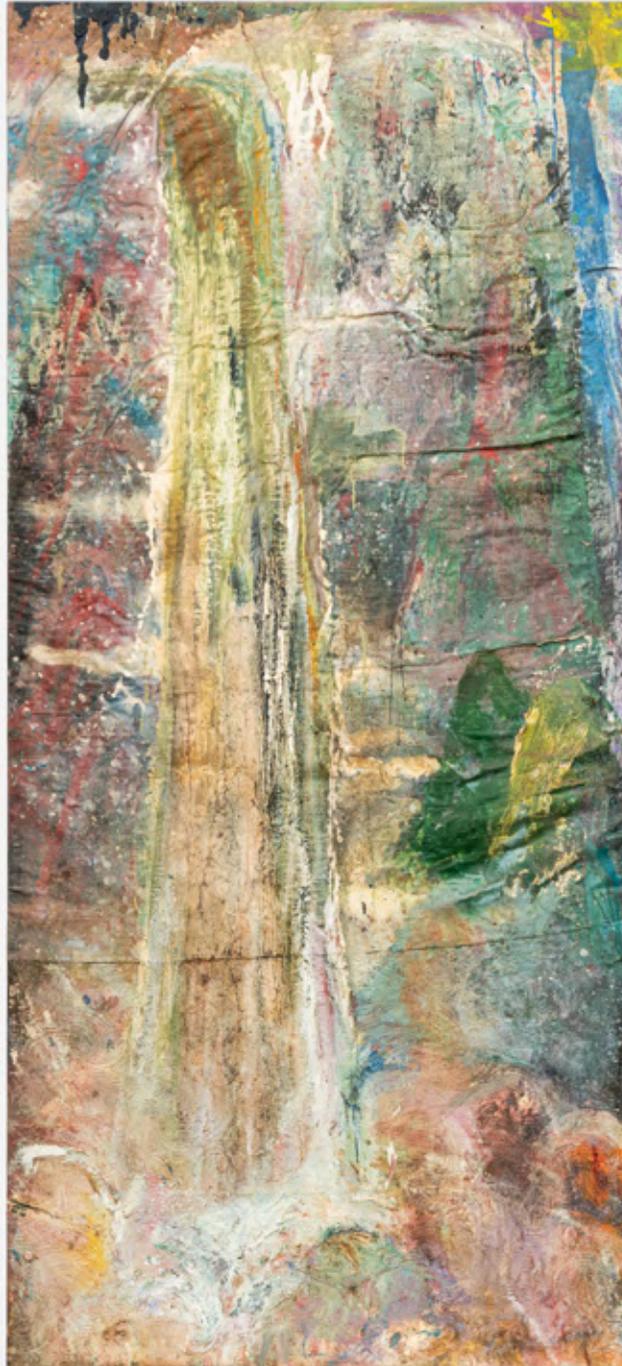
- *The Edge of Things: Dissident Art under Repressive Regimes*, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, USA (2019)
- *Ismo, Ismo, Ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *Take Me (I'm yours)*, Académie de France à Rome – Villa Médicis, Rome, Italy (2018)
- *Mouth Shut, Loud Shouts*, Marabouparken konsthall, Stockholm, Sweden (2017)
- *Under the Same Sun: Art from Latin America Today*, South London Gallery, London, UK (2016)

selected collections

- The Museum of Modern Art (MoMA), New York, USA
- Tate Modern, London, UK
- Centre Georges Pompidou, Paris, France
- Stedelijk Museum, Amsterdam, The Netherlands
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

cristina canale





Cristina Canale's *Queda*—meaning fall, as well as a waterfall in Portuguese—stems from a series of landscape works, which the artist began to produce in 1987. The body of work was characterized by Canale's use of fluid paint and solvent, which she threw onto the canvas and allowed it to spontaneously flow throughout the surface, in an effort to capture what she described as the phenomenology of paint. With this, Canale gave her compositions an element of organic fluidity and smoothness that emerged with the paint's organic movement, and thus evoked the undefined, ever-changing, and perhaps serendipitous nature of landscapes. In the artist's words, during this time her work 'became progressively softer until it brought me to more liquid landscapes: crosses became islands for example, and circles, sea waves. I reached a world full of water, seas, rivers, lagoons, surrounded by mountains and islands, [...], backgrounds of Renaissance paintings and of Rio de Janeiro, of course. Once I reached landscapes, I breathed more freely; I was able to release color and material.'

Cristina Canale
Queda, 1990
mixed media on canvas
250 x 115 cm | 98.4 x 45.3 in





cristina canale

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

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.'

[learn more about the artist](#)

selected solo exhibitions

- *Cabeças/Falantes*, Galeria Nara Roesler | São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

- *Cristina Canale*, Vojtěch Kovařík, Brice Guilbert and Paulo Nazareth, Mendes Wood DM, Villa Era, Italy (2020)
- *Xenia: Crossroads in Portrait Painting*, Marianne Boesky Gallery, New York, United States (2020)
- 8th Beijing Biennale, Beijing, China (2019)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2017)
- *Land der Zukunft*, Lichthof–Auswärtiges Amt, Berlin, Germany (2013)

selected collections

- Coleção Gilberto Chateaubriand, 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), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Sparkasse Oder-Spree, Frankfurt an der Oder, Germany
- Museum No Hero, Delden, The Netherlands

marcos chaves



Chaves often makes unexceptional elements of daily life the subject of his pieces, so as to highlight the extraordinary that may inhabit the everyday. 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. *Cristais 1* is part of a body of work by Marcos Chaves that has come to form an important part of his most recent production. In this series, the artist composes a landscape image, 'so as to preserve traditional perspective, but, at the same time, it is articulated in isolated parts that can have a life of their own, each part being in an of itself a "window to the world";' in the words of curator Ligia Canongia.



Marcos Chaves

digital print on silk
edition of 5 + 2 AP
190 x 230 cm | 74.8 x 90.6 in





marcos chaves

b. 1961, Rio de Janeiro, Brazil, where he lives and works

Despite emerging alongside a generation of Brazilian artists focused on revisiting painting, Marcos Chaves' production is characterized by its multi-media nature including photography, installation, video, texts and sound. Though the artist engages with a variety of processes, his work is consistent in its ability to achieve profoundly critical propositions, consistently allowing for open-ended interpretations, while maintaining an underlying tone of humour and irony.

Chaves often appropriates unexceptional elements of everyday life, highlighting how the extraordinary may inhabit the commonplace. His production also engages with a longstanding tradition of artists who have studied the relationships between image and written language, using multiple-meaning words, or playing with objects and their names, always imbuing his choice of vocabulary with shrewd undertones that instigate further reflection within the audience. His works channel insightful and witty observations from everyday life, capturing the irony, eccentricity and absurdity that often lies in details one might be missing.

[learn more about the artist](#)

selected solo exhibitions

- *Marcos Chaves: As imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Rio de Janeiro, Brazil (2021)
- *Marcos Chaves no MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Eu só vendo a vista*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil (2017)
- *Marcos Chaves*, Carpe Diem Arte e Pesquisa, Lisbon, Portugal (2016)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)

selected group exhibitions

- 17th Bienal de Cerveira, Portugal (2013)
- 54th Venice Biennale, Italy (2011)
- Manifesta 7, Italy (2008)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Inside the Collection – Approaching Thirty Years of the Centro Pecci*, Centro per l'Arte Contemporanea Luigi Pecci (2018), Prato, Italy (1988-2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Brasil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden aan Zee, Hague, The Netherlands (2016)

selected collections

- 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

isaac julien



Lina Bo Bardi's Footsteps is a photographic work that emerged with the production of the artist's iconic film titled *Stones Against Diamonds*, inspired by a letter written by the Italo-Brazilian architect Lina Bo Bardi. Throughout the film, Julien engages with excerpts of, and overarching themes from the letter, where Bo Bardi commends the beauty of semi-precious stones over precious ones, such as diamonds. *Stones Against Diamonds* was staged and shot over five days in the remote Vatnajökull region in South East Iceland Austurland, inside glacial caves through which actress Vanessa

Myrie—a spirit guide—takes the viewer from one landscape to another. Throughout the film and photographic works, Julien referenced signature elements of Bo Bardi's body of work, including reproductions of the architect's iconic glass and concrete easels, and a handmade spiral staircase. Ultimately, *Stones Against Diamonds* and *Lina Bo Bardi's Footsteps* specifically, are geared towards portraying and emphasizing how some of the most beautiful elements of nature, can also be the least precious in the conventional—and socially constructed —sense of the words.

Isaac Julien
Lina Bo Bardi's Footsteps
(*Stones Against Diamonds series*)
– (diptych), 2016
endura Ultra photograph
edition of 6 + 1 AP
180 x 245,1 x 7,5 cm (each)
70.9 x 96.5 x 3 cm (each)







isaac julien

b. 1960, London, UK, where he lives and works

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.

[learn more about the artist](#)

selected solo exhibitions

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

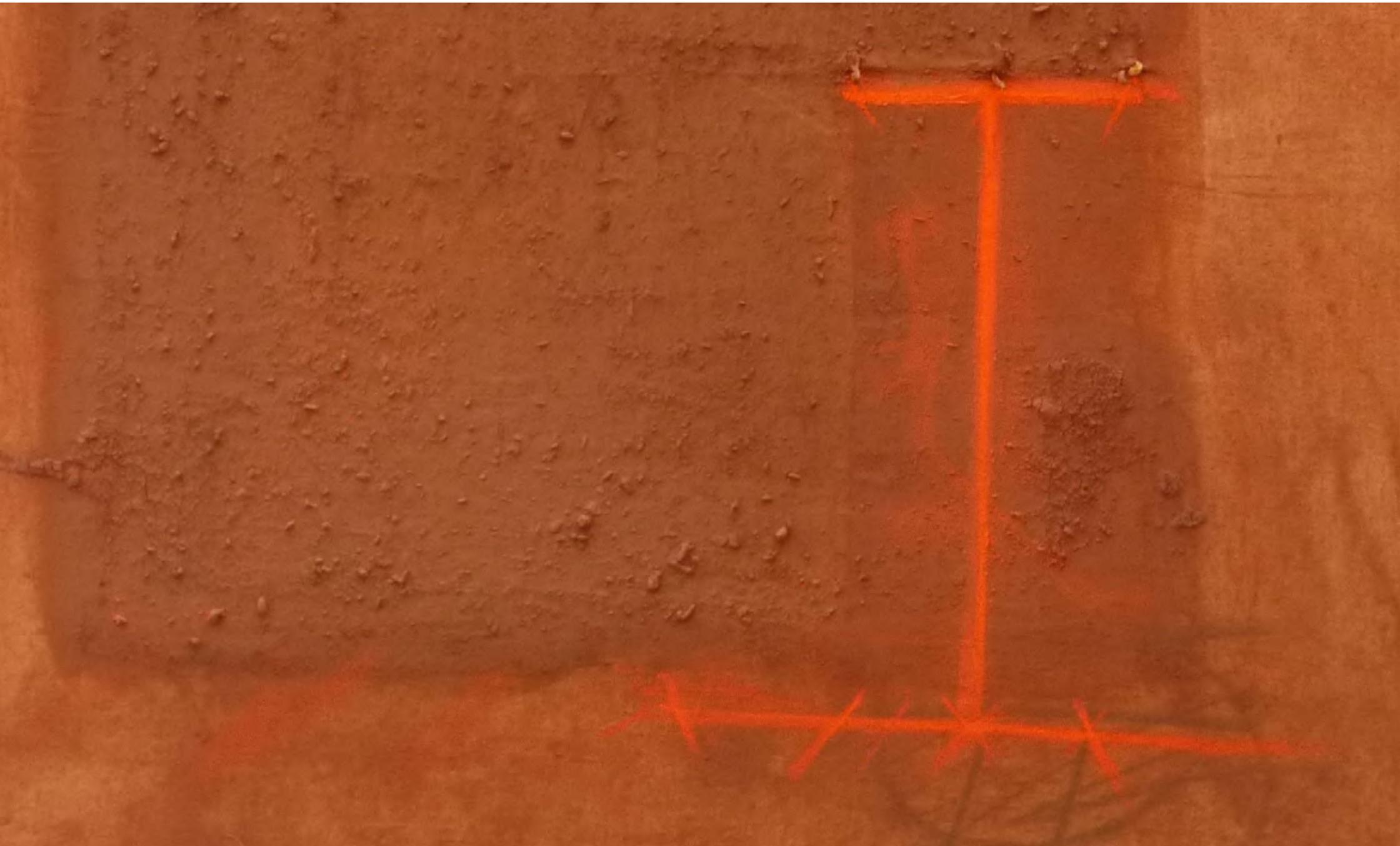
selected group exhibitions

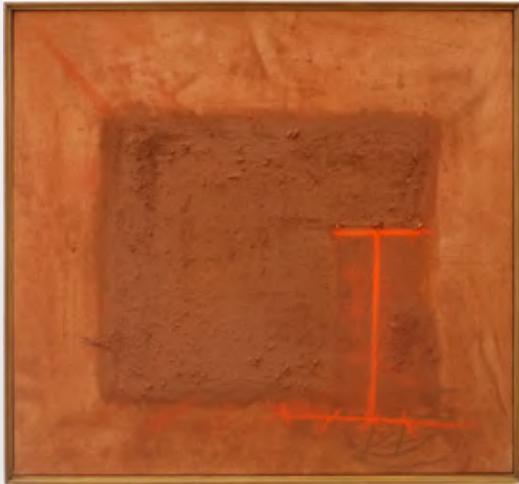
- 57th Venice Biennial, Italy (2017)
- Paris Triennial, France (2012)
- 7th Gwangju Biennial, South Korea (2008)
- *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool, UK (2017); Birmingham Museum and Art Gallery, Birmingham, UK (2017)
- *The Shadow Never Lies*, Minsheng Museum, Shanghai,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

selected collections

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

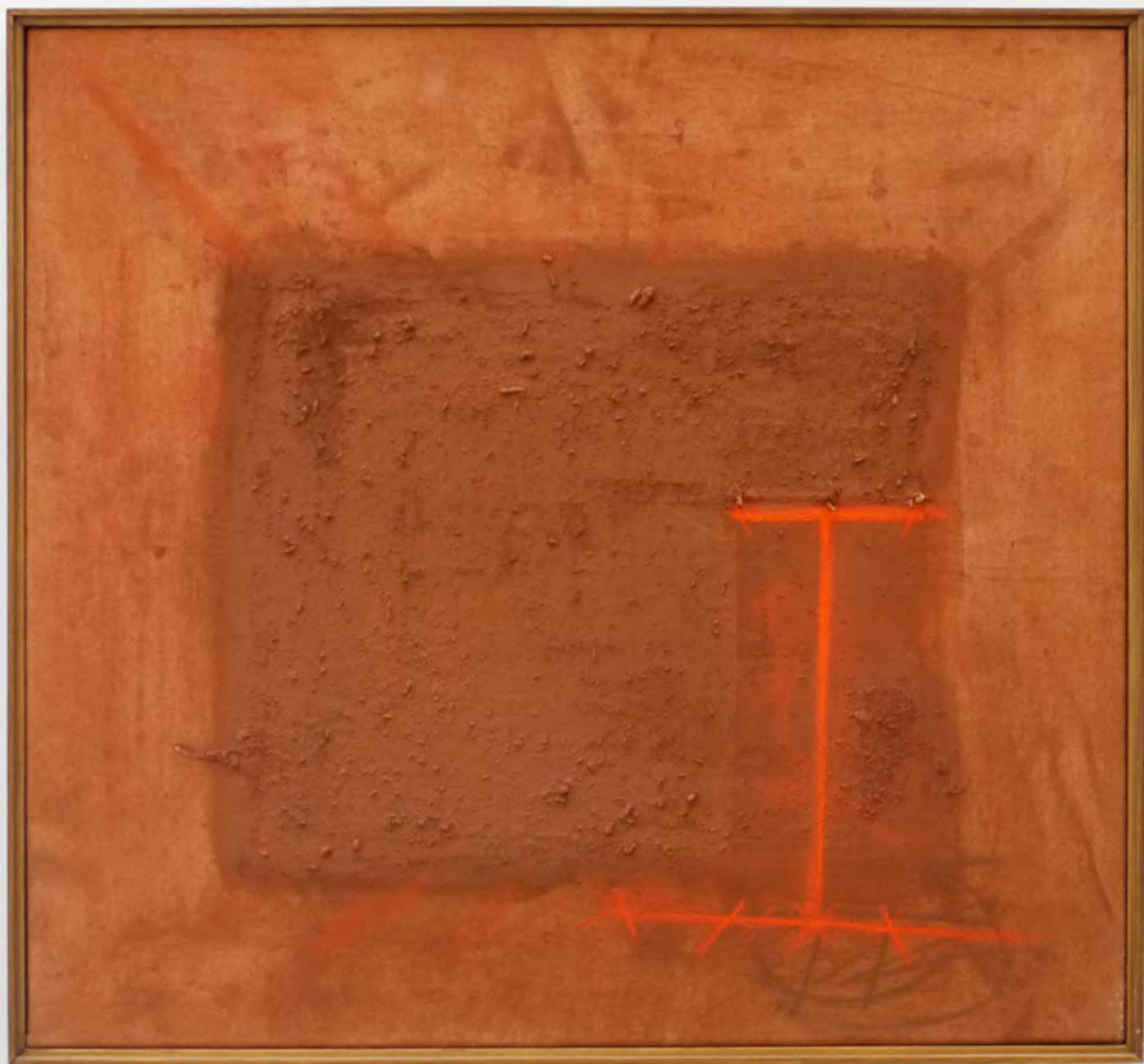
karin lambrecht





In Karin Lambrecht's most recent works, one denotes a tightening of the relationship between her painting and the natural environment. In curator Agnaldo Farias' words, 'Most artists use materials to express their ideas; Karin belongs in the select group of those who hear them, weigh them, explore them, always looking to merge her voice, her flesh, her thinking to their voices, their flesh and thinking. And the origin of the material doesn't matter: some of it might be bought at stores, be synthetic, almost virgin, the result of some inscrutable chemistry, and others might be charged with past stories, like the earth she extracts from her garden to transform the pigments she later applies to paintings and drawings; finally, there are those that originate randomly, like the blood from a cut on her finger from handling the stylus, which she calmly incorporated onto the paper she was handling.'

Karin Lambrecht
Untitled, 2004
pigments and soil on canvas
69 x 75 cm | 27.2 x 29.5 in





karin lambrecht

b. porto alegre, brazil, 1957

lives and works in broadstairs, united kingdom

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, sewing 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, 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.

[learn more about the artist](#)

selected solo exhibitions

- *Karin Lambrecht*, Cecilia Brunson Projects (2021), London, UK
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO) (2018), São Paulo, Brazil
- *Karin Lambrecht – Assim assim*, Oi Futuro (2017), Rio de Janeiro, Brazil
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander (2017), Porto Alegre, Brazil
- *Pintura e desenho*, Instituto Ling (2015), Porto Alegre, Brazil

selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), Rio de Janeiro, Brazil
- *Tempos sensíveis – Acervo MAC/PR*, Museu Oscar Niemeyer (MON) (2018), Curitiba, Brazil
- *Clube da gravura: 30 anos*, Museu de Arte Moderna de São Paulo (MAM-SP) (2016), São Paulo, Brazil
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF) (2015), Ribeirão Preto, Brazil
- 5th Bienal do Mercosul (2005),
- 18th, 19th, and 25th editions of the Bienal de São Paulo (1985, 1987, and 2002)

selected collections

- 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

vik muniz



Vik Muniz's *Earthworks* series, stemmed from the artist's interest in the paradoxical nature of site-specific works created by artists such as Robert Smithson, Michael Heizer, and Walter de Maria, in the 1960s and 1970s. The artist was particularly intrigued by the fact that most of these works were ephemeral and known only through photographs and drawings, in his words 'On the *Pictures of Earthworks*, I use the earth as a canvas, a support, perhaps saying that no matter how we try to distill the materiality that shapes our consciousness into a symbolic, linguistic environment, we are only left with that same primitive material canvas as the unexceptional means of fixing and transmitting our knowledge.' Muniz based the series *Earthworks* on a play on scale and illusion— on the one hand, he produced a series of works that consisted of line drawings executed with soil, ranging between four-hundred and six-hundred feet long and photographed from a helicopter. On the other hand, he produced drawings of approximately thirty centimeters, and also photographed them from above. The images were taken with the same camera, printed following the same technique, and in the same size, making it difficult to tell the difference between the two versions. With this, the artist produced images that unveil the fragility of perception, the ease with which it can be manipulated, forcing us to reassess what has been learned and taught through the medium of photography.



Vik Muniz
Earthworks Brooklyn: Brooklyn, NY
(*Lightning Field*, after
Walter de Maria), 1999/2013
digital c-print
edition of 6 + 4 AP
50,3 x 75,9 cm | 19.8 x 29.9 in



Vik Muniz
Earthworks Brooklyn: Brooklyn, NY
(*Amarillo Ramp, after Smithson*), 1999/2013
digital c-print
edition of 6 + 4 AP
50 x 78,5 cm | 19.7 x 30.9 in





vik muniz

b. 1961, São Paulo, Brazil

lives and works in between New York, USA, and Rio de Janeiro, Brazil

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.

[learn more about the artist](#)

selected solo exhibitions

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

selected group exhibitions

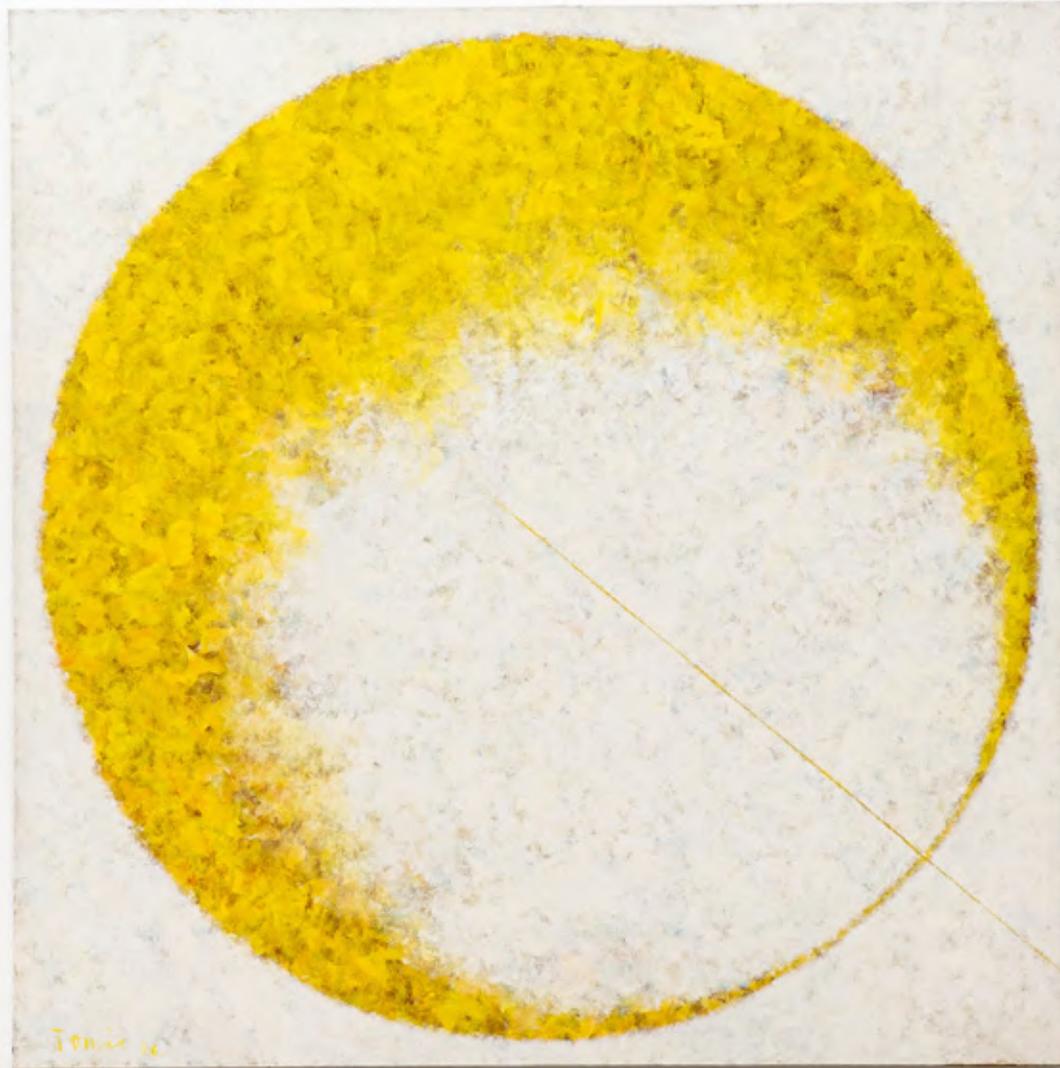
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- 56th Venice Biennale, Italy (2015)
- 24th Bienal de São Paulo, Brazil (1998)

selected collections

- The Metropolitan Museum of Art, New York, USA
- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- The Menil Collection, Houston, USA
- Los Angeles County Museum, Los Angeles, USA
- New Museum, New York, USA
- The Art Institute of Chicago, Chicago, USA

tomie ohtake





Tomie Ohtake's *Untitled*, is part of a body of work produced in the 1990s and often referred to as *Cosmic Paintings*. The works are characterized by their formal evocation of clouds, vapors, nebulas, stellar masses, galaxies, celestial bodies, or the formation of the universe, as listed by critic and curator Frederico Morais. He notably goes on to describe the artist's brush stroke as vibratile, or 'more touch than extension annuls or even destroys the precision of the curved line, ending up in forms that are dispersed and enveloped by gaseous, foggy, cloudy matter. Not by chance, the artist substitutes the bodily opaqueness of oil by acrylic, which favors transparencies and glazing.' Ultimately, *Untitled* demonstrates an attempt to move away from structure, and allow for more porous, undomesticated, and dispersed compositions that dialogue with the spontaneity of natural and cosmic occurrences.

Tomie Ohtake
Untitled, 1996
oil paint on canvas
200 x 200 cm | 78.7 x 78.7 in

An abstract painting featuring a large, curved, yellow shape that resembles a thick brushstroke or a textured band. The shape starts at the top left and curves downwards and to the right, ending at the bottom right. The background is a light, off-white color with subtle, mottled textures and faint blue and brown speckles. The overall style is expressive and painterly.

Tomie 96.



tomie ohtake

b. 1913 in Kyoto, Japan

d. 2015 in São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913 and moved to Brazil in 1936. Her career as an artist began at the age of 37 when she became a member of the Seibi group, which brought together artists of Japanese descent. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself in abstract explorations. In this phase, she performed a series of paintings which became known as blind paintings, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed by her participation in the São Paulo Biennial in 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, she undertook large-scale sculptural projects and public works in São Paulo and neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

[learn more about the artist](#)

selected solo exhibitions

- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013); Fundação Iberê Camargo, Porto Alegre, Brazil (2012); Instituto Tomie Ohtake, São Paulo, Brazil (2011)
- *Retrospectiva*, Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil Paço das Artes, São Paulo, Brazil (2000)
- *Tomie Ohtake*, Americas Society, New York, USA (1995)
- *Retrospectiva*, Hara Museum of Contemporary Art, Tokyo, Japan (1988)
- *Tomie Ohtake: Retrospectiva, 30 anos de trabalho*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1983)

selected group exhibitions

- *Oito décadas de abstração informal – Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho*, Instituto Casa Roberto Marinho, Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- *30x Bienal*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Panorama dos Panoramas*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)
- *Banzaí Brasil*, Banco Santander, São Paulo, Brazil (2008)
- *Mostra do Redescobrimento*, Fundação Bienal de São Paulo, São Paulo, Brazil (2000)

selected collections

- Tate Modern, London, UK
- Dallas Museum of Art, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Gilberto Chateaubriand Collection in the Museum of Modern Art, Rio de Janeiro, Brazil
- M+, Hong Kong, China
- Pinacoteca do Estado de São Paulo, Brazil

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. In line with this, Silveira's investigation also engages with the use and purpose of materials or objects, which he suggests is defined by a common, socially determined repertoire and can be uprooted by recreating familiar shapes using unexpected materials. Notably, *Pele XVI* offers a repurposing of wood pieces into a biomorphic sculpture—the traditional functionality of the medium and its past uses, thus comes to be replaced by a nearly figurative allusion to the malleability, smoothness, and bloom of organic, perhaps even living elements.



Marcelo Silveira
Pele XVI, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
145 x 140 x 55 cm
57.1 x 55.1 x 21.7 in



marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

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.

[learn more about the artist](#)

selected solo exhibitions

- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Compacto mundo das coisas*, Galeria Nara Roesler, São Paulo, Brazil (2019)
- *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

- 5th Mercosur Biennial, Brazil (2005)
- 4th Biennial of Valencia, Spain (2007)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *Apropriações, variações e neopalimpsestos*, Fundação Vera Chaves Barcellos (FVCB), Viamão, Brazil (2018)
- *Contraponto – Coleção Sérgio Carvalho*, Museu Nacional da República, Brasília, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)

selected collections

- 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

amelia toledo



Amelia Toledo's series of sculptures titled *Impulso* is part of the artist's quintessential engagement with rocks, through which she investigated the colors, brightness, transparency, and shape of the Earth's flesh. According to the artist, 'working with large blocks of stone involves and surprises me. I learned that stones benefit the environment. I live with them in my daily life and share this experience through creation. From the gem to the boulder, I do only the minimum to highlight the stone's qualities and guide the work towards adapting it to space.' The stones are merely polished to reveal their internal makeup, the long rifts pressed against each other creating lines that unveil their ancient origins and refract the light that shines on and into them. Ultimately, Toledo extracts parts from the interior of the earth and places them into chosen environments, establishing an intertwinement between time and space, where Toledo and her work seek territories of synergy for them to flourish as they come to interact with both the natural elements and the viewers that surround it.



Amelia Toledo
Impulso, 2017
rose quartz on concrete column
144 x 38 x 30 cm
56.7 x 15 x 11.8 in





amelia toledo

b. são paulo, brazil, 1926

d. cotia, brazil, 2017

Amelia Toledo began studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her contact with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, which entwines diverse artistic languages such as sculpture, painting and print making. According to curator Marcus Lontra, 'the wealth of Amelia's work comes close to that of silence: to understand her production, it is first necessary to understand that the half empty part of a glass is as important as its full counterpart. We are only able to communicate because of the existence of emptiness, silence, the breath between two words, between two sentences. Amélia Toledo invests in and investigates that space, that moment, that passage.'

Starting in the 1970s, the artist's production abandoned its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, which served as sources of inspiration, and on which she also performed punctual interventions. Quickly, the landscape took on a fundamental role in her practice as she began to incorporate it in her works; notably, her steel sculptures play with the environment creating optical illusions through reflection. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest for investigating color and its behavior.

[learn more about the artist](#)

selected solo exhibitions

- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Entre, a obra está aberta*, Museu de Arte de Santa Catarina (MASC), Florianópolis, Brazil (2006)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake, São Paulo, Brazil (2004)

selected group exhibitions

- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Bienal do Mercosul, Porto Alegre, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1^a à 30^a edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamão, Brazil (2011)
- *Brasiliana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil

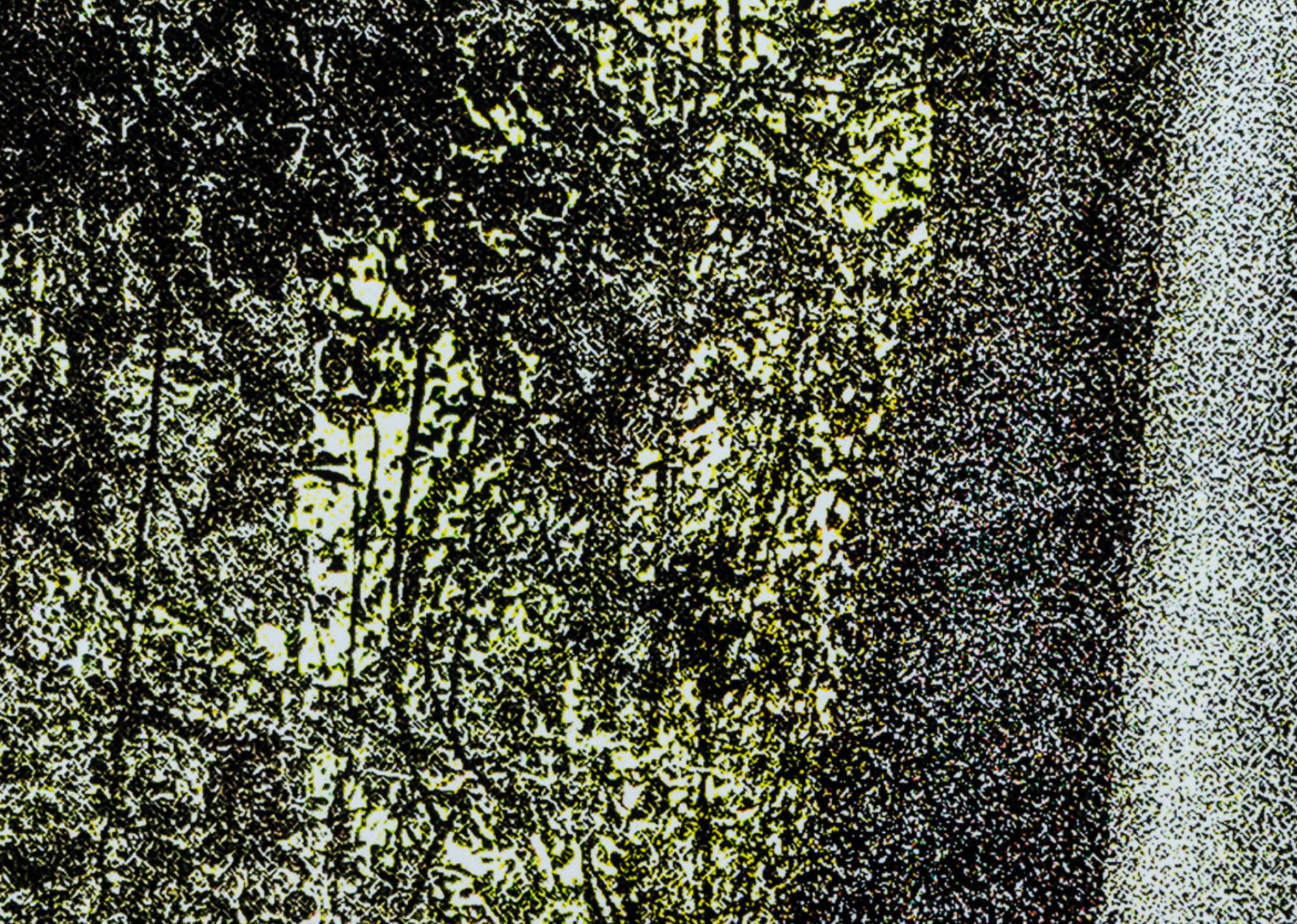
cássio vasconcellos

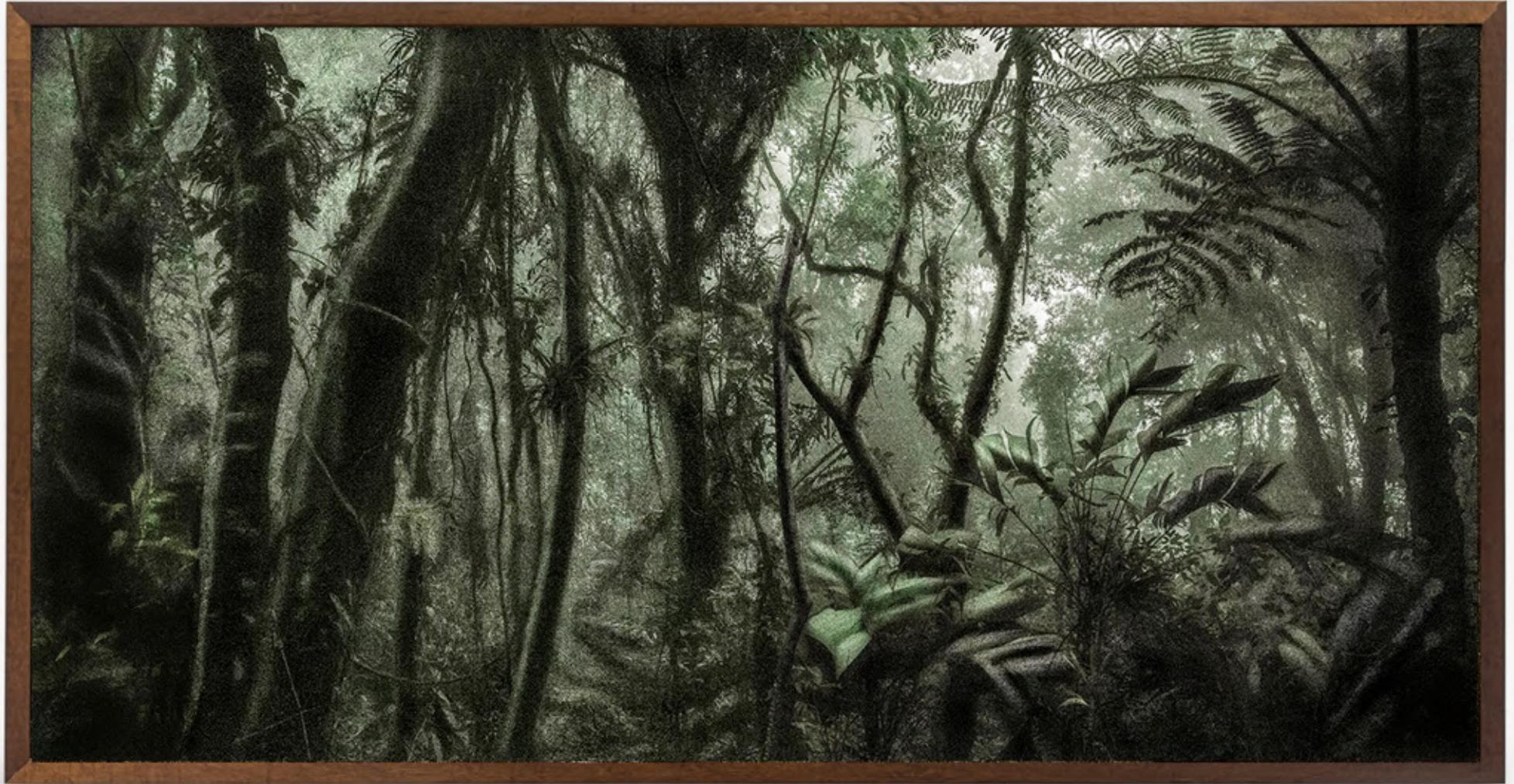


Viagem Pitoresca pelo Brasil is a series inspired by European imagery from the early 19th century that resulted from a surge and systematization of expeditions from Europe to Brazil for artists and scientists to explore, record, and map the country's flora and fauna. In this series, Cássio Vasconcellos established a dialogue with this historical occurrence by re-enacting the travelers' work and going deep into Brazilian forests, especially into the Mata Atlântica. As he advanced through the south-east of the country, Vasconcellos photographed the different sceneries, always altering the sensibility and exposition of his camera. The images were subsequently edited digitally to convey the same sense of density and mystery captured in the records of the time. As such, *Viagem Pitoresca pelo Brasil* establishes a relationship between contemporary technology and historical aesthetics, while conveying the intimidating, daunting, and yet enchanting nature of the Brazilian landscape.

Cássio Vasconcellos
A Picturesque Voyage Through Brazil
#76, 2016
inkjet print on cotton paper
edition of 5 + 2 AP
150 x 100 cm | 59.1 x 39.4 in







Cássio Vasconcellos
A Picturesque Voyage Through Brazil
#80, 2016
inkjet print on cotton paper
edition of 5 + 2 AP
75 x 150 cm | 29.5 x 59.1 in





cássio vasconcellos

b. 1965, São Paulo, Brazil, where he lives and works

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 *Noturnos 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* [A Picturesque Voyage Through Brazil] (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.

[learn more about the artist](#)

selected solo exhibitions

- *Collectives*, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Picturesque Voyage through Brazil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Coletivos*, Today Art Museum (TAM), Beijing (2013); Art + Shanghai Gallery, Shanghai, China (2013)

selected group exhibitions

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

selected collections

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

nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

ny@nararoesler.art