



nara roesler

**sweet spontaneous earth**

nara roesler curatorial nucleus

**nara roesler | são paulo**

february 27th – april 30th, 2021



*Sweet Spontaneous Earth*, named after E.E. Cummings' poem, presents 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.

On one hand, certain artists have reflected upon the human habit of recording nature—Alberto Baraya and Cassio Vasconcellos for example, produce exercises on the historical trajectory of encounters with nature and how these may have matured in contemporary civilization. Others, such as Amelia Toledo extract parts of the Earth's anatomy, creating quite literal encounters with its beauty; Isaac Julien considers and disrupts the notions of beauty and preciousness in nature, established by humans; while Laura Vinci abruptly forces an encounter between the viewer and the unyielding, daunting and even violent essence of nature.

*Sweet Spontaneous Earth* ultimately offers a reflection on how humans have reacted to what Cummings called the earth's rhythmic love, rhythmic in its existence, in its affection, in its strength, and in its fragility.

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## 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.



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Brígida Baltar

*Em uma árvore, em uma tarde*, 2001

photograph

edition of 3

100 x 70 cm

10.6 x 15.4 in





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



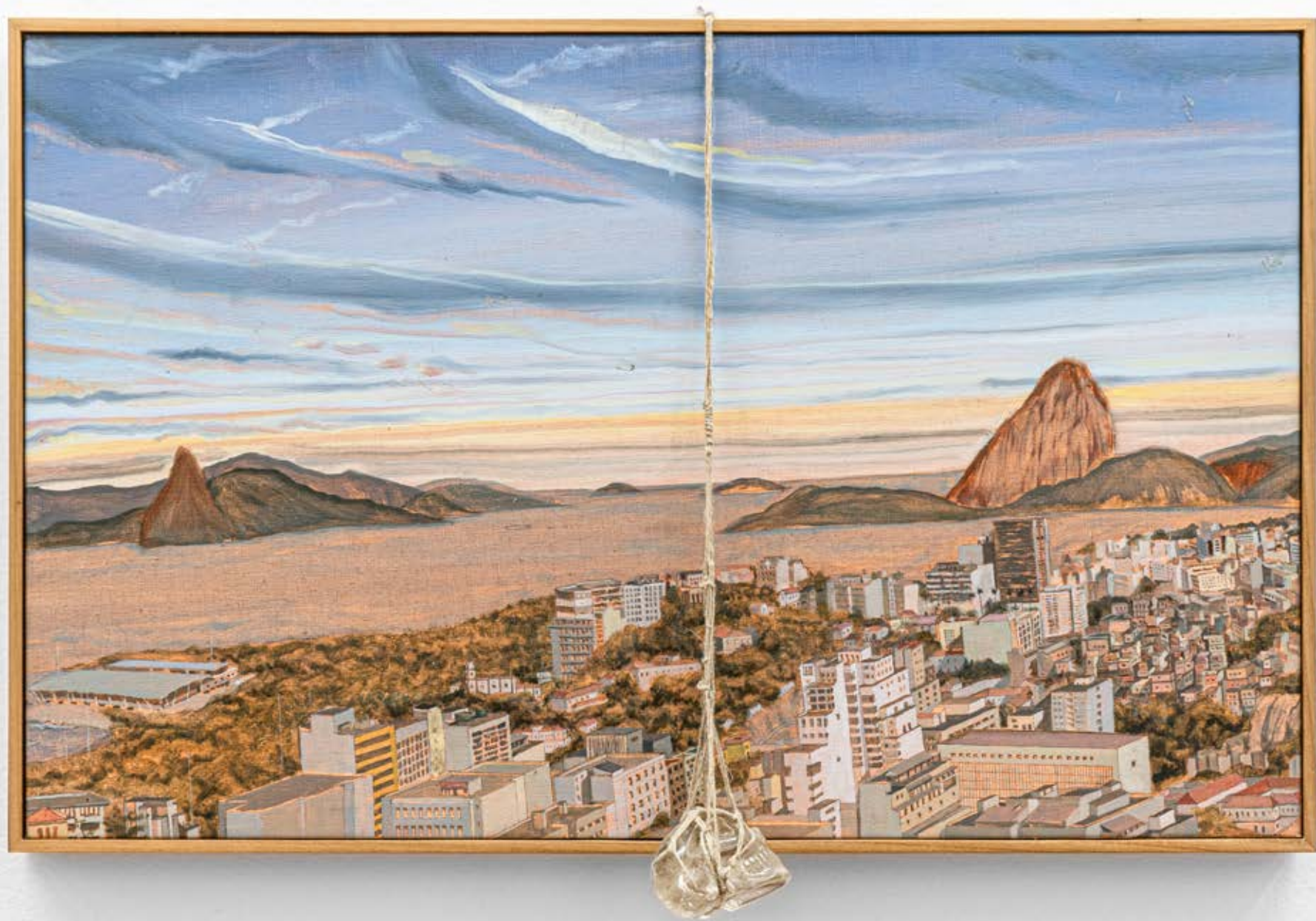
## alberto baraya

This body of work by Alberto Baraya is 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.

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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 x 1.8 in





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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



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Alberto Baraya  
*Rio de Janeiro desde Parque*  
*F. O. Niemeyer, Niterói, 2018*  
oil paint on canvas  
3 pieces of 30 x 40 x 4,5 cm (each)  
3 pieces of 11.8 x 19.7 x 1.8 in (each)





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Alberto Baraya  
*Caracol gigante africano sobre palo brasil*  
(*Achatina fulica* sobre *Caesalpinia echinata*), 2018  
oil paint on linen  
55,5 x 70,7 x 4,5 cm  
21.9 x 27.8 x 1.8 in









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Alberto Baraya  
*Estudios comparados de paisaje – Audio Pinturas*  
*Improvisaciones en el mirador de los Urubus,*  
*Trio para chelo, kayagum y pinturas, 2015*  
oil paint on canvas and mp3 player  
30 x 23 x 2 cm  
11.8 x 9.1 x 0.8 in





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Alberto Baraya  
*Águia-pescadora en playa vermelha,*  
*en Pan de Azucar, Rio de Janeiro, 2018*  
oil paint on canvas  
60 x 80 x 4,5 cm  
23.6 x 31.5 x 1.8 in





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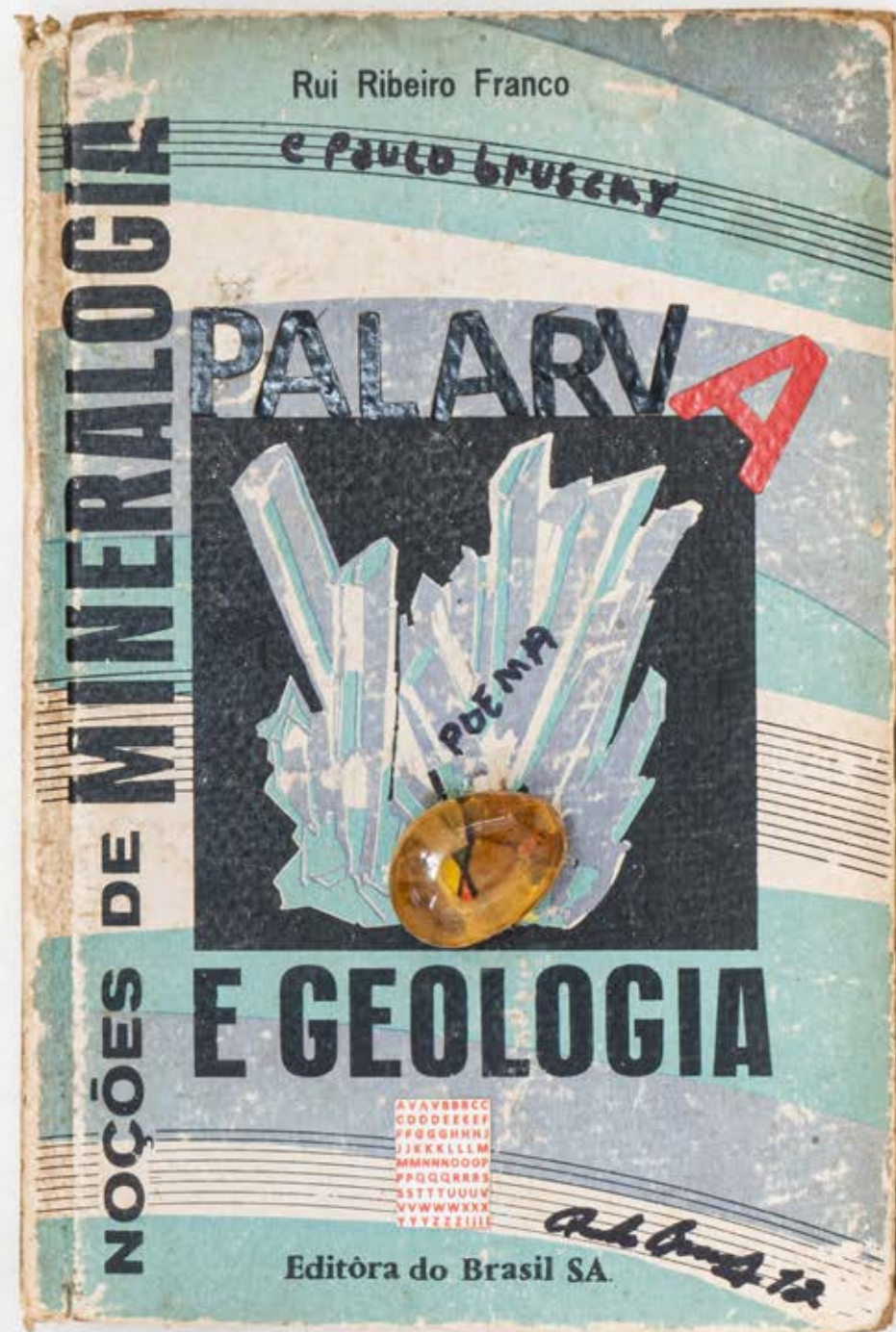
Alberto Baraya  
*El Rio*, 2005  
video, color  
edition of 4  
2'



## 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. His relationship to language is present not only in his conceptual work but also in his poems and visual poetry. Despite formal aesthetics not being the artist's main preoccupation, he has been able to effectively reinvent the every day, converting it into symbolical language. The book and collages presented hereby, are yet another example of his versatile and potent poetic gaze, which unites and transforms banal fragments from the everyday entwining language with elements found in and extracted from nature.

Paulo Bruscky  
*Palavra – Notions of mineralogy  
and geology*, 2012  
mixed interferences on book cover  
and stone  
unique  
21,5 x 14,5 cm  
8,5 x 5,7 in







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Paulo Bruscky  
*Poesia Concreta Cataloguing*, 2010  
mixed interferences on book cover  
15 x 11 cm  
5.9 x 4.3 in



## MINERALE

1-2 **Schwefel**. S. Orthorhombisch. Oft in schönen Kristallen von bipyramidaler Ausbildung (S. 13/32); in körnigen und dichten Massen, auch erdig und als Anflug. H 1,5-2. G 2,1. Schwefelgelb bis gelbbraun. Spröde (Kristalle zerpringen leicht schon in der warmen Hand). Als Abscheidungen an Vulkanen und heissen Quellen. Grössere Lagerstätten sind meist sedimentär und durch Reduktion aus Sulfaten (Gips, Anhydrit) entstanden. [1 Sizilien; 2 Bex, Wallis.]

3-4 **Diamant**. C. Kubische Kristalle. Oft mit gerundeten Kanten und Flächen; auch in einzelnen Körnern und dichten Massen. Härtestes Mineral (H 10). G 3,5. Farblos klar, auch leicht gefärbt; auch trübe, grau bis schwarz. Verbrennt im Sauerstoffgebläse zu  $\text{CO}_2$ . Edelstein! Primär als Gemengteil von olivinreichen Eruptivgesteinen (Kimberlit), die in vulkanischen Explosionschloten aus grosser Tiefe aufgedrungen sind. Sekundär in Sanden und Schottern (sog. Seifen). [3 Modell des Cullinan, des grössten Diamanten der Welt, gefunden 1905 bei Pretoria, Südafrika; 4 Modell des Brillantschliffs.]

5-6 **Graphit**. C. Hexagonal. Meist in blättrigen bis schuppigen Aggregaten oder erdigen Massen. Metallglänzend, schwarz und sehr weich (H 1), auf Papier schwarz abfärbend. G 2,2. Strich schwarz. In Gesteinen, die durch Metamorphose kohligter Sedimente entstanden sind (Graphitgneise und -schiefer, siehe S. 61/7); untergeordnet auch in Eruptivgesteinen. [5 Ceylon; 6 Alp Pedriolo, Tirol.]

7-10 **Gediegen Gold**. Au. Kubisch. Kristalle selten. Meist in blechförmigen bis drahtartigen Gebilden oder in einzelnen Körnern, Blättchen und Schüppchen; auch in grösseren Klumpen auf sekundärer Lagerstätte. Weich (H 2,5-3), geschmeidig und hämmerbar. Hohes spezifisches Gewicht (G 19-19). Goldgelb, mit gelbem Strich. Primär besonders auf Erzgängen (Goldquarzgänge), die an Eruptivgesteine gebunden sind, oder in vulkanischen Gesteinen eingesprengt. Durch Verwitterung in Schottern und Sanden («Seifen») angereichert; bisweilen in feiner Verteilung auch in Sandsteinen und Konglomeraten (Nagelfluh des Napfgebietes, Schweiz; Witwatersrand-Konglomerate, Südafrika). [7 mit Calcit, Calanda Graubünden; 8 mit Quarz, Kalifornien; 9 Brad, Siebenbürgen; 10 Waschgold, aus Sanden des Napfgebietes, bei Trubschachen.]

11-12 **Gediegen Silber**. Ag. Kubisch. Bisweilen in gut ausgebildeten Kristallen; meist in drahtförmigen, gebogenen bis verschlungenen Aggregaten von silberweisser, gelblicher oder bräunlicher Farbe. H 2,5-3. G 9,5-12. In den oberen Zonen vieler Silbererzlagerstätten; meist sekundär aus sulfidischen Silbererzen hervorgegangen. [Mexiko.]

13 **Gediegen Kupfer**. Cu. Kubisch. Ähnlich wie Gold in blech-, draht-, moosförmigen und ästigen Gebilden. H 2,5-3. G 8,5-9. Kupferrot, oft matt und braun angelaufen. In der Oxydationszone von sulfidischen Kupfererzen. [Sibirien.]

14-16 Die **Rotgültigerze** sind wichtige Silbererze. Sie kristallisieren trigonal in stark glänzenden Kristallen von roter Farbe, kommen aber auch derb, eingesprengt und als Anflug vor. H 2-2,5. G 5,6-5,8. **Pyrrargyrit** (dunkles Rotgültigerz)  $\text{Ag}_2\text{SbS}_3$ , dunkelrot bis eisenschwarz, mit kirschrotem Strich. [14-15 Mexiko.]; **Proustit** (lichtes Rotgültigerz)  $\text{Ag}_3\text{AsS}_3$ , scharlach- bis zinnoberrot, Strich ebenso (heller als bei Pyrrargyrit). [16 Chile.]







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Paulo Bruscky  
*Letter from the rain*, 2016  
rain water on paper  
18 x 13 cm  
7.1 x 5.1 in





Paulo Bruscky  
Gravuseno Chuvado, 1973/2016  
rain water on paper  
38 x 20 cm  
15 x 7.9 in





## 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."

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Cristina Canale  
*Fall*, 1990  
mixed media on canvas  
250 x 115 cm  
98.4 x 45.3 in







## 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. *A árvore que caminha* functions within this aspect of the artist's practice—the video captures individuals walking under the aerial roots of a large tree in Campo de Santana, Rio de Janeiro. With his characteristic observational—often described as flaneur-like humor—Chaves records the occasional passerby who reaches up towards the tree's limbs, touching them, almost high-fiving the roots, capturing an instant of unconscious complicity and momentaneous unison between both.

*Cristais 1* is part of another body of work by Marco Chaves that has also 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.



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Marcos Chaves  
*A árvore que caminha*, 2008  
[still]  
digital video  
edition of 5 + 2 AP  
1'17"





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Marcos Chaves  
*Cristais 1*, 2016  
digital print on silk  
edition of 5 + 2 AP  
190 x 230 cm  
74.8 x 90.6 in



## cao guimarães

Cao Guimaraes *Filme em anexo* (2015) was commissioned on the occasion of the 34th Panorama of Brazilian Art, at Museu de Arte Moderna de São Paulo (MAM-SP), curated by Aracy Amaral and Paulo Miyada. With the exhibition focusing on the overlap between utilitarian and non-utilitarian manifestations of art specifically in the context of ancient productions, Cao Guimaraes engaged with a contemporary form of *sambaquis*—huge piles, or rather hills, of mollusk valves, put together by ancient inhabitants of the southern Brazilian coast. Indeed, he encountered under an overpass in the city of Florianópolis, an area occupied by workers whose activity consisted of separating mollusks from their valves, collaterally creating a contemporary form of *sambaqui*. The film thus consists of current images of landscapes that closely resemble the work and productions of ancient civilizations, presenting contemporary parallels of *sambaquieiros*, and thus establishing continuity between present and past existences. In Paulo Miyada's words, 'the present offered him an extemporaneous image, an echo from an imagined past and an annunciation of what will be the ruins of today found in the future.'



## 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.

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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)



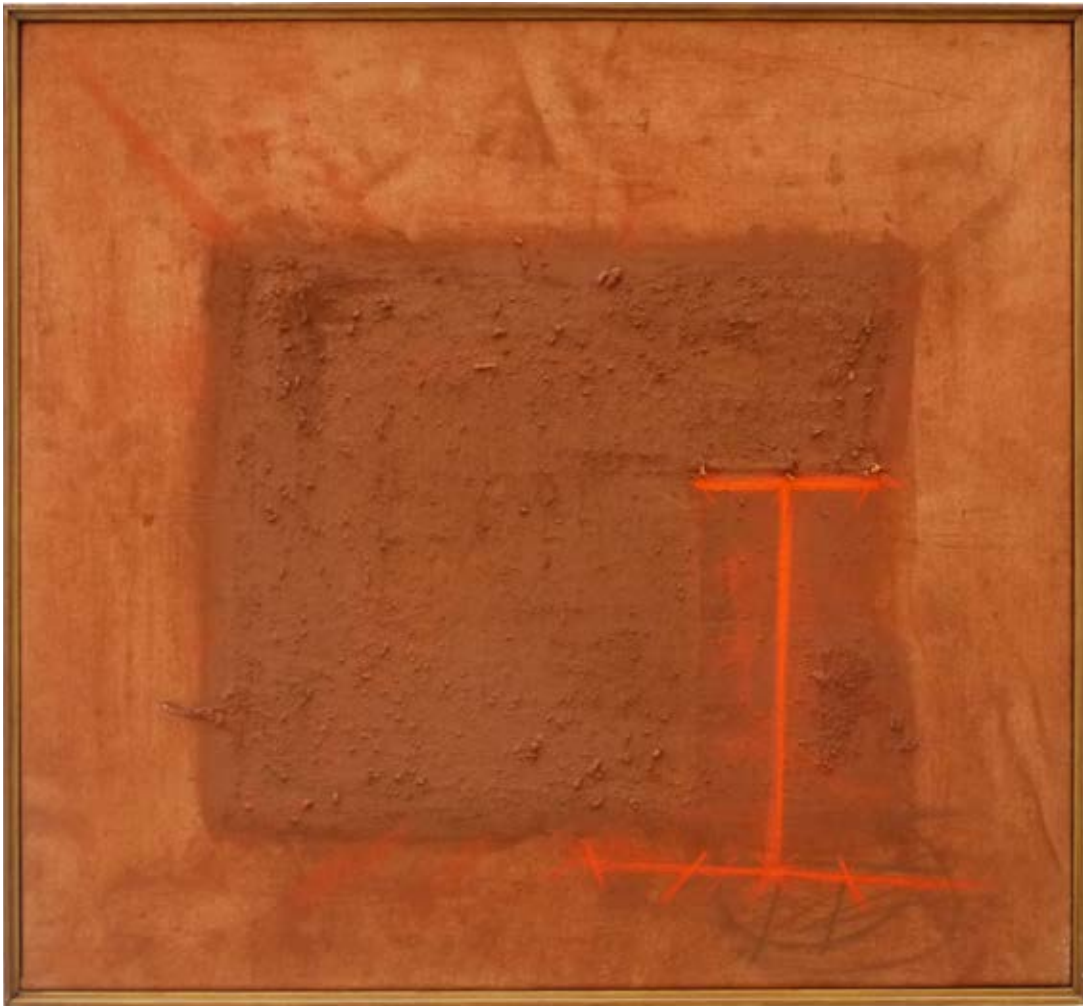






## karin lambrecht

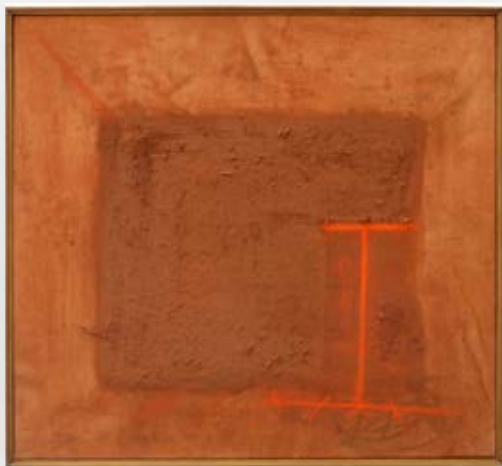
In Karin Lambrecht's most recent works, one denotes a tightening of the relationship between her painting and the natural environment. In 2010, the artist traveled to Jerusalem, where the landscape, its vastness, light, and rich hues of yellow, ochre, and sand, had an enormous impact on her imagination. While the experience gave rise to a body of work titled *Territórios de areia* (2011) characterized by ample fields of vivid and complementing colors, the artist also created a series of works, or rather experiments, on paper that engage with the grandiosity and undomesticated nature of such untamed landscapes. *Vento, montanhas enlaçados* and *Nascimento do vento*—neither drawings nor paintings but rather material and pictorial investigations—juxtapose representations of human parts extending into and intertwining with gushes of wind, seemingly foregrounding the inextricable relationship between both elements.



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







## 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, and forcing us to reassess what has been learned and taught through the medium of photography.



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





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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







## tomie ohtake

Tomie Ohtake's *Sem título*, 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, *Sem título* 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.

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Tomie Ohtake  
*Untitled*, 1996  
oil paint on canvas  
200 x 200 cm  
78.7 x 78.7 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. 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, *De natureza viva* 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.

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Marcelo Silveira  
*De natureza viva*, 2005 / 2006  
blade curved on cajacatinga wood  
35 x 246 x 96 cm, 54 x 126 x 75 cm  
and 62 x 120 x 145 cm  
13.8 x 96.9 x 37.8 in,  
21.3 x 49.6 x 29.5 in and  
24.4 x 47.2 x 57.1 in









## amelia toledo

Amelia Toledo's series of sculptures titled *Impulso* are 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.



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Amelia Toledo  
*Impulso*, 2017  
fuchsite on concrete column  
132 x 44 x 25 cm  
52 x 17.3 x 9.8 in









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Amelia Toledo  
*Impulso*  
orange calcite on concrete column  
128 x 28 x 26 cm  
50.4 x 11.4 x 10.2 in



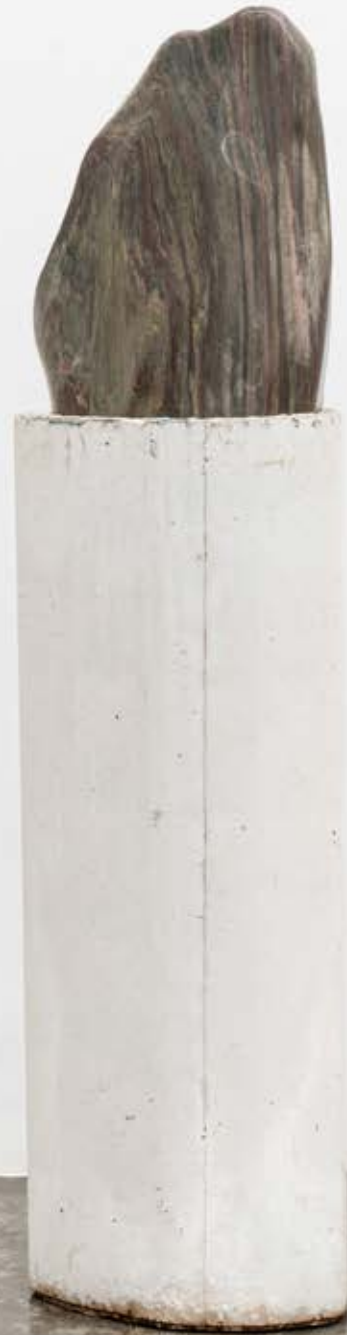




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Amelia Toledo  
*Impulso*, 2017  
fuchsite on concrete column  
144 x 38 x 30 cm  
56.7 x 15 x 11.8 in





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Amelia Toledo  
*Impulso*  
zoisite on concrete column  
141 x 38 x 26 cm  
55.5 x 15 x 10.2 in





## 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.



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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









## **laura vinci**

Laura Vinci's *Branco* is a video that presents close-up images of a waterfall from different perspectives and distances. The image is in fact a compilation of details of waterfalls that foreground the entire process of water breaking, being pulled downward hitting the ground with such strength that it bounces off, and spreads into thousands of drops, and into a mist that results from the power of the movement. With this, the film captures several of the artist's recurring and intertwining research 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—the waterfall offers a microcosm of the artist's investigations, with its ever-changing states and positions, an ephemeral existence that seems to serve as a physical image for the otherwise intangible idea of passing time.





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Laura Vinci  
*Quem não cuida de si que é  
terra erra*, 2021  
borosilicate glass, garnet  
stone and gold-plated brass  
edition of 5  
Ø 34 cm  
Ø 13.4 in





Handwritten text on a white background, appearing as a reflection or bleed-through. The text is written in a cursive script and includes the words "dinner" and "67".



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nara roesler

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**são paulo**

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

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**rio de janeiro**

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

---

**new york**

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

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[nararoesler.art](http://nararoesler.art)

[ny@nararoesler.art](mailto:ny@nararoesler.art)