



nara roesler

electric dreams

curated by
raphael fonseca

ana cláudia almeida
victor arruda
thiago barbalho
lia menna barreto
cristina canale
j. cunha
virgílio neto
renato pera
kauam pereira
maya weishof

nara roesler rio de janeiro
may 29 – august 14, 2021

Nara Roesler Rio de Janeiro is proud to present the exhibition *Electric Dreams*, curated by Raphael Fonseca. The presentation includes works by ten artists of different generations and from different regions of Brazil, whose works converge in their engagement with sensorial stimulation, physicality and the human body, while also evoking the oneiric realm.

Electric Dreams is derived from two intricately related sources. On one hand, it refers to a fiction film of the same title directed by Steve Barron and released in 1984 that narrates the rivalry between an architect and his computer, both passionately taken by the upstairs neighbor. *Electric Dreams* also refers to the music created specifically for the film titled *Together in Electric Dreams*, composed by Giorgio Moroder and Philip Oakey, best known for being the lead singer of the band The Human League.

How can a machine experience love, pleasure and sex, without a human body? This dilemma, embedded in the cinematographic plot of the film, and complemented by the music, invites the audience to remember that life, and one's capacity to dream are gifts in one's existence. The dream is a space of seemingly impossible encounters, a place where one undergoes sensorial experiences shaped by desire, and free of the limitations imposed by matter.

The exhibition engages with this idea in showcasing an array of different artistic practices, all of which are able to evoke different sensations. Each artist in the presentation has their own strategy in the strive to achieve such effects, notably including the use of vibrant colors, the dissolution of forms, image repetition, seriality, or incessant variations within a same theme. In this sense, the works take on the potential of embodying the artists' dreams, carrying traces of individuality that simultaneously invite the public to join in, to dream together.

Electric Dreams encourages us to reflect on the importance of imagination and reverie, in times where the uncertainty of isolation seems to forbid us from projecting the future, while also reducing our physical stimuli to the repetition of an everyday routine, transforming the body into something of a machine. In this sense, dreaming becomes an escape from reality, a form of resisting the cruelty of the quotidian, and of generating new encounters.

ana cláudia almeida

born in 1993, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

Ana Almeida's practice engages with layers of color and matter that overlap and interpenetrate. Whether in painting or drawing, the shuffling of layers creates rich textures and chromatic effects, while also establishing a deep, complex intertwinement of temporalities in spatial relationships. In this sense, one can say that Almeida creates surfaces imbued with narratives, spaces that tell their own story about becoming an image. Going beyond a direct relationship with the landscape and its tradition, her work proposes organicity of forms, creating atmospheres and surfaces that evoke the natural world. Almeida's work is also characterized by a certain liquid quality that transpires through the stains, layered transparencies, and the ink's dense roughness. Together, these elements evoke a sense of movement, capturing the dynamism of currents through the traces of the artist's flowing gestures as it deposited the pigment on the support.



Ana Cláudia Almeida
Untitled, 2021
oil, sand, PVA, acrylic resin
and pigment on canvas
140 x 180 cm
70.9 x 55.1 in



Ana Cláudia Almeida
Untitled, 2020
oil paint and oil pastel on canvas
100 x 80 cm
39.4 x 31.5 in

victor arruda

born in 1947, Cuiabá, Brazil

lives and works in Rio de Janeiro, Brazil

Victor Arruda, painter and draftsman, describes himself as a 'Molotov cocktail'. This statement is echoed in his practice, through the mixture of multiple references, from Magritte to On Kawara, or from Paul Klee to Basquiat and Roy Lichtenstein. His work is characterized by graphic figures and vibrant colors, guided by themes of violence and eroticism. Firstly, he addresses violence by using scenes of everyday life derived from the media, revealing and denouncing the power relations that shape Brazilian society, such as racism, hypocrisy, homophobia, and money idolization. Arruda also alludes to violence by representing forms of psychological suffering, including loneliness and anguish, revealing the artist's interest in psychoanalysis. Secondly, eroticism emerges through the representation of bodies that collide and intertwine, often in homoerotic form.



Victor Arruda
Duas famílias, 2020
acrylic paint on canvas
180 x 125 cm
70.9 x 49.2 in





Victor Arruda
No espelho, 2019
acrylic paint on canvas
140 x 190 cm
55.1 x 74.8 in

thiago barbalho

born in 1984, Natal, Brazil

lives and works in São Paulo, Brazil

Through his drawing, writer and visual artist Thiago Barbalho, discovered a form of expression that allowed him to overcome a crisis undergone with words. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, watercolor, oil pastel, and marker on paper), his compositions offer intricately intertwine universes, where shapes and colors interweave and shuffle to create narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air. The apparent chaos of his images arises from the slowness of his gestures, refusing to capitulate to the formal logic of rationality. In fact, his work is characterized by a variety of fragments, of references varying from pop culture to art history, upheaving categories, and the relationship between figure and background.



Thiago Barbalho
Peito de pombo, 2021
colored pencils, graphite, ballpoint pen,
permanent marker, acrylic, oil
and spray on paper
101 x 116 cm
39.8 x 45.7 in







Thiago Barbalho
Atrás do que vi (Yarinacocha, Amazônia peruana), 2021
 colored pencils, graphite, ballpoint pen,
 permanent marker, acrylic, oil
 and spray on paper
 13 pieces of 21 x 14,8 cm
 13 pieces of 8.3 x 5.8 in

Thiago Barbalho
Atrás do que vi (Yarinacocha, Amazônia peruana), 2021
colored pencils, graphite, ballpoint pen,
permanent marker, acrylic, oil
and spray on paper
21 x 14,8 cm
8.3 x 5.8 in





Thiago Barbalho
Atrás do que vi (Yarinacocha, Amazônia peruana), 2021
colored pencils, graphite, ballpoint pen,
permanent marker, acrylic, oil
and spray on paper
21 x 14,8 cm
8.3 x 5.8 in

lia menna barreto

born in 1959, Rio de Janeiro, Brazil
lives and works in Eldorado do Sul, Brazil

Lia Menna Barreto's production is anchored in an interest for unconventional materials within the sculptural tradition. In the early 1980s, the artist focused on using foam, creating forms that oscillated between the solid and the supple. According to the critic and curator Fernando Cocchiarella, these characteristics place Menna Barreto in tune with the interests of the artistic generation of the 1980s, whose experimentations embraced material and gesture as traces of the artist's creative presence, moving away from the

formal and conceptual rigor that guided the production of previous movements. During this period, Menna Barreto started to incorporate toys made of different materials like plastic, rubber, plush, etc. in her work. These elements became one of her production's distinctive features, and came to be interpreted by critics as a poetic aimed at subverting the universe of children. These works disassociate the sense of playfulness from the idyllic, instead often flirting with the grotesque.

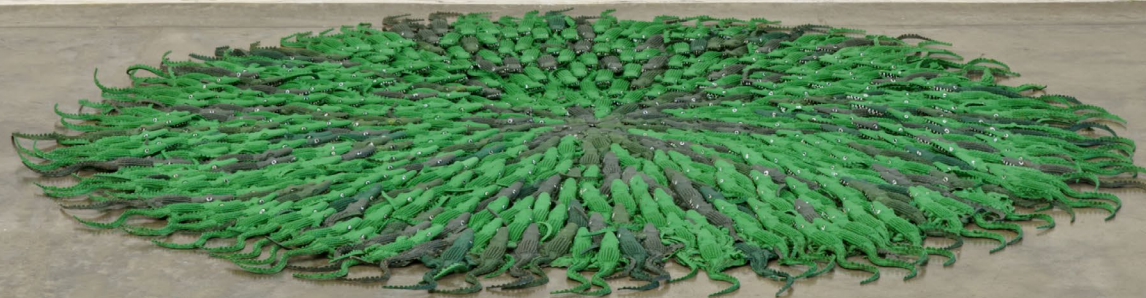


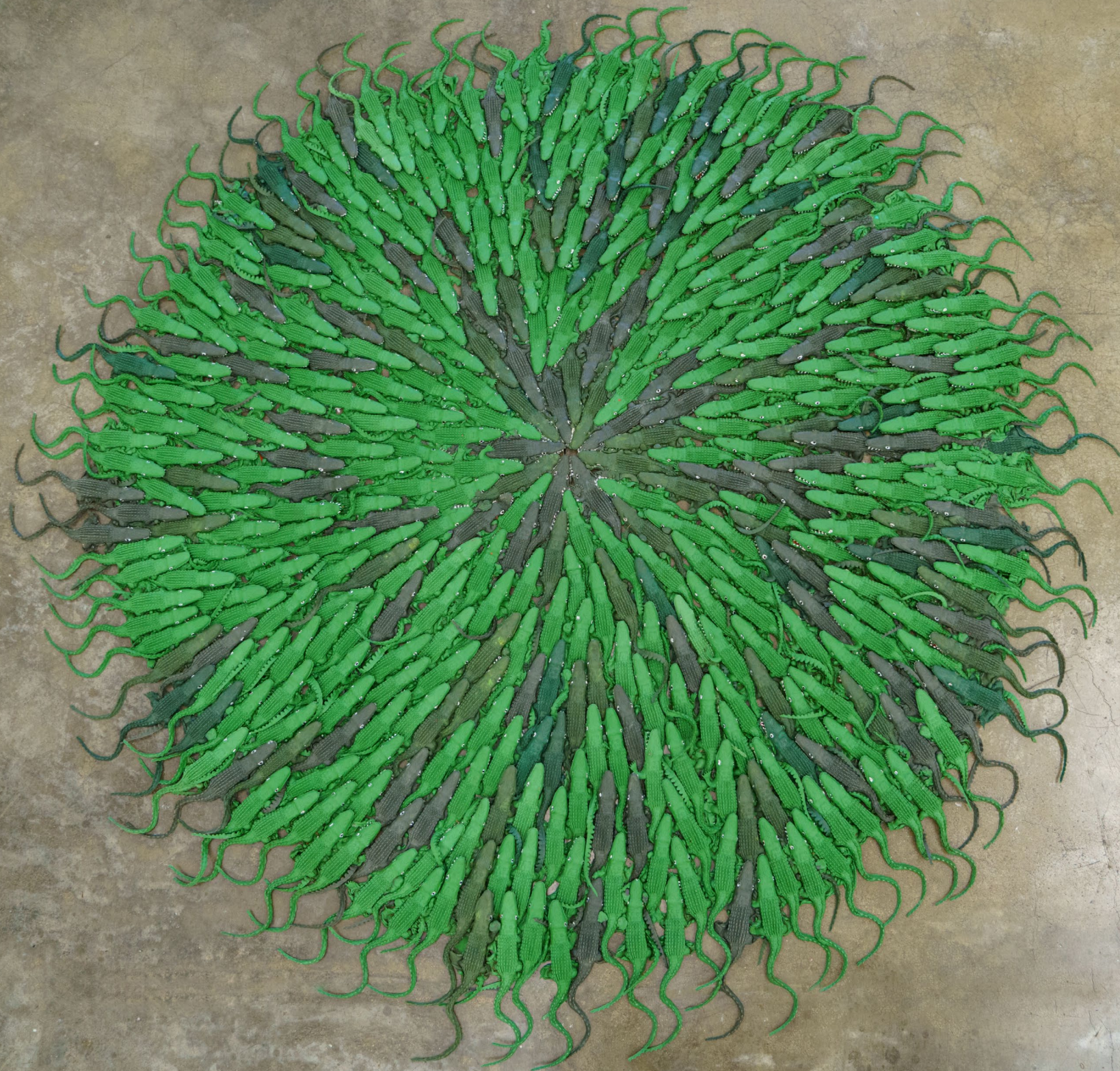
Lia Menna Barreto
Pintura de Taiwan, 2003
rubber objects
150 x 312 cm
59.1 x 122.8 in

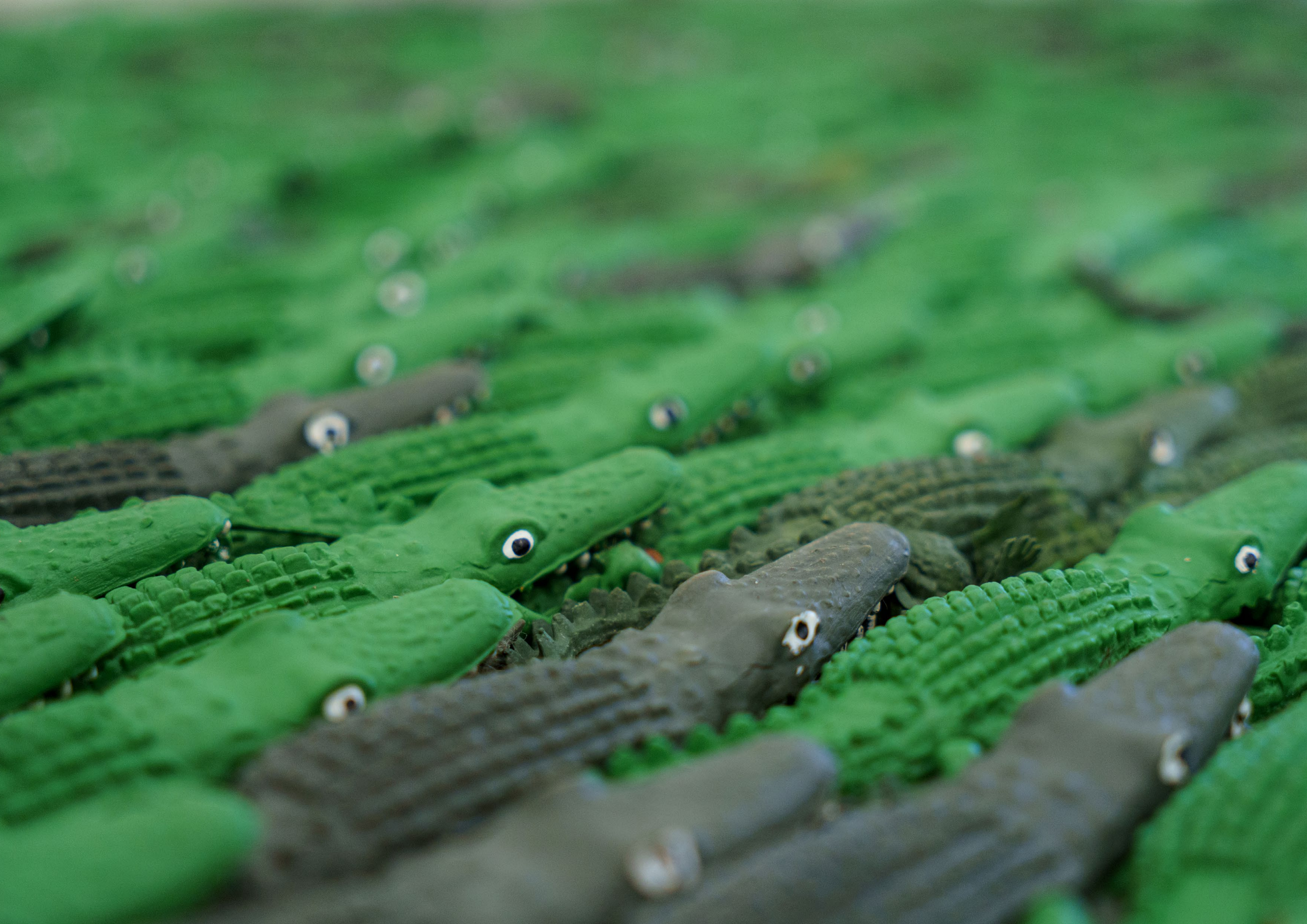




Lia Menna Barreto
Tapete de jacaré, 2003
rubber alligators
5 x Ø 200 cm
2 x Ø 78.8 in







cristina canale

born in 1961, Rio de Janeiro, Brazil
lives and works in Berlin, Germany

Cristina Canale
Lacrima Christie, 1989
oil paint on canvas
2 pieces of 180 x 150 x 4 cm
2 pieces of 70.9 x 59.1 x 1.6 in

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 in Rio de Janeiro in 1984. 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. After moving to Europe in the early 90s, 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.





j. cunha

born in 1948, Salvador, Brazil
lives and works in Salvador, Bahia

J. Cunha was born in Salvador, Bahia and is a descendant of the African Bantu and Kiriri people. His mother's side, carries the heritage of Brazil, while his father's side, carries the legacy of Armenian gypsies. His work develops from the

tension between these different identities and references, resulting in a unique artistic language notably permeated with elements, techniques, and materials derived from Brazilian popular culture and the tradition of art history. Cunha's practice is multidisciplinary, having worked as a visual artist, set designer, costume designer, and graphic designer, which included working with painting, sculptural, illustration, and printing, as well as installations, logotypes, and films. Through his

projects in the performing arts, he has earned international recognition, leading him to participate in biennials and exhibitions worldwide. In the realm of the visual arts, he has been acclaimed for his works' formal expressiveness with vibrant colors and well-defined shapes. With this, his work gained international recognition and participated in numerous solo and group exhibitions worldwide.



J. Cunha
Barroco Safado, 2012/2013
acrylic paint on canvas
140 x 300 cm
55.1 x 118.1 in



virgílio neto

born in 1986, Brasília, Brazil

lives and works in São Paulo, Brazil

Virgílio Neto's drawings can be described as elaborate labyrinthine narratives, assembling fragments of words, textures, patterns, doodles, as well as representations of body parts, instruments, and tools. Every element on the surface appears to have its place and yet, simultaneously seems to be out of place, inviting the viewer to create different connections, to construct constellations that attribute meanings to forms. There is, to some degree, an encyclopedic drive in his work, a desire to catalog things, to produce an archive, to emphasize the image's power as a tool of knowledge. However, Neto's encyclopedia of forms, techniques, and materials resists organization. Instead, his drawings reproduce the world's complexity, foregrounding hidden or non-obvious relationships between objects and shapes.



Virgílio Neto

Electric Dreams, 2021

graphite, watercolor, colored pencils

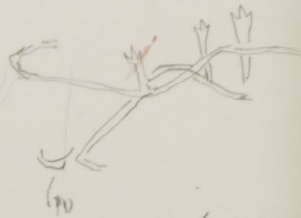
and pastel on paper

16 pieces of 40 x 50 cm

16 pieces of 15.7 x 19.7 in

GUIOMAR NOVAES
NICK CAVE
CARLOS DRUMMOND
M. BILLIE HOLIDAY

SAM
NOVO



K.F.

FAMOSA

ALFRED HITCHCOCK

DORMIR



O QUE ELAS
NÃO FAZEM



Virgílio Neto
Miúdos # 05, 2018/2020
 graphite, watercolor, colored
 pencils and pastel on paper
 25 x 19 cm
 9.8 x 7.5 in



Virgílio Neto
Miúdos # 01, 2018/2020
 graphite, watercolor, colored
 pencils and pastel on paper
 25 x 19 cm
 9.8 x 7.5 in



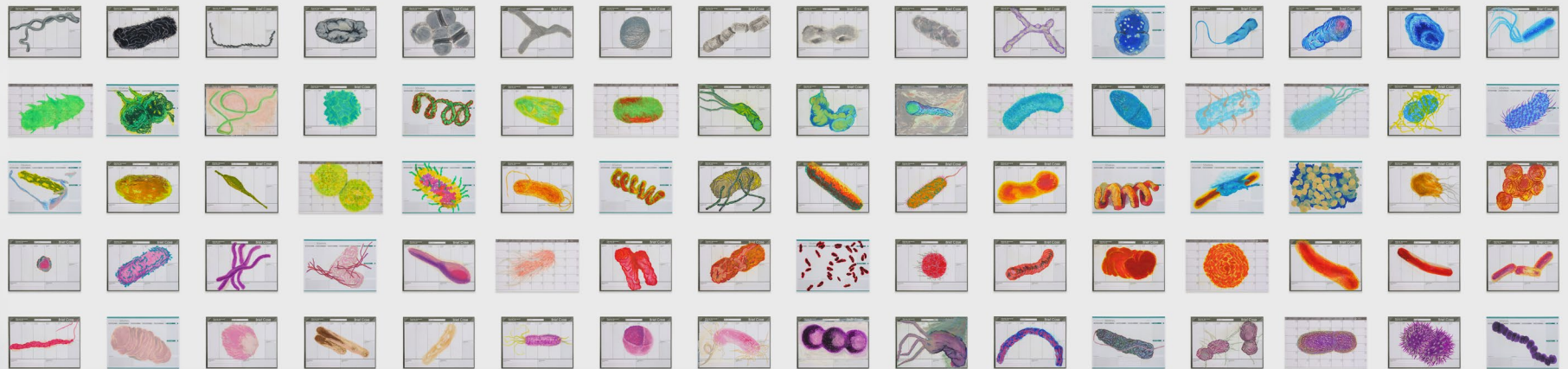
renato pera

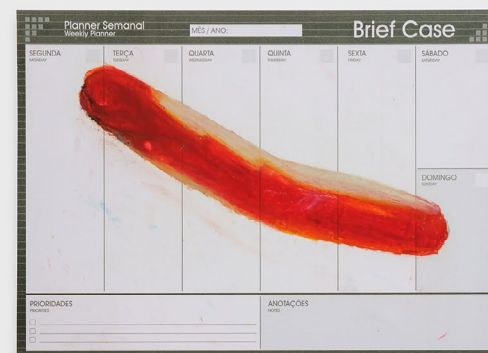
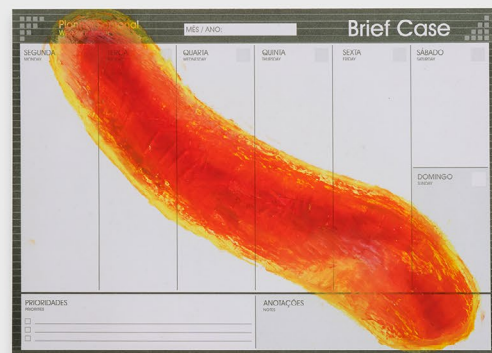
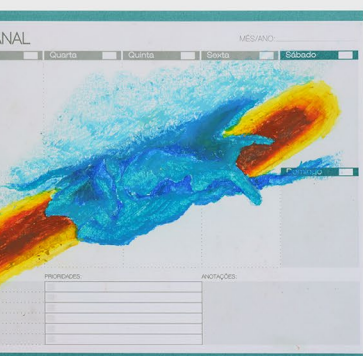
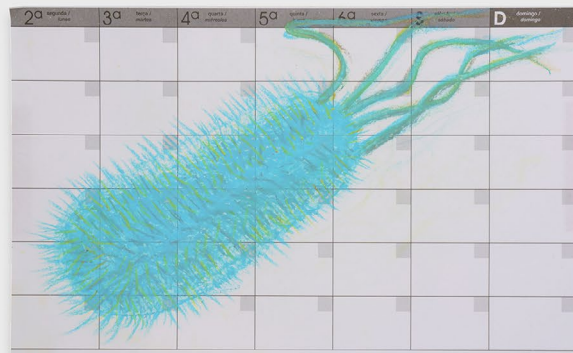
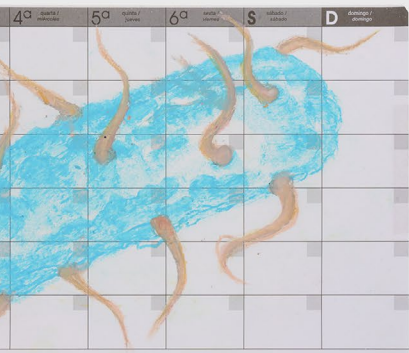
born in 1984, São Paulo, Brazil
lives and works in São Paulo, Brazil

Renato Pera
80 desenhos (bactérias) series, 2019
oily pastel on paper
80 pieces of 20 x 28 cm
80 pieces of 7.9 x 11 in

Renato Pera's research employs an array of techniques, including drawing, painting, photography, and video, as well as three dimensional media in the form of installation projects. Space is one of the structuring elements of his practice due to his interest in the urban space, and the domestic space, particularly that considered to be too familiar. This interest seems to derive above all, from the threshold separating the public and private, social, and intimate, architecture

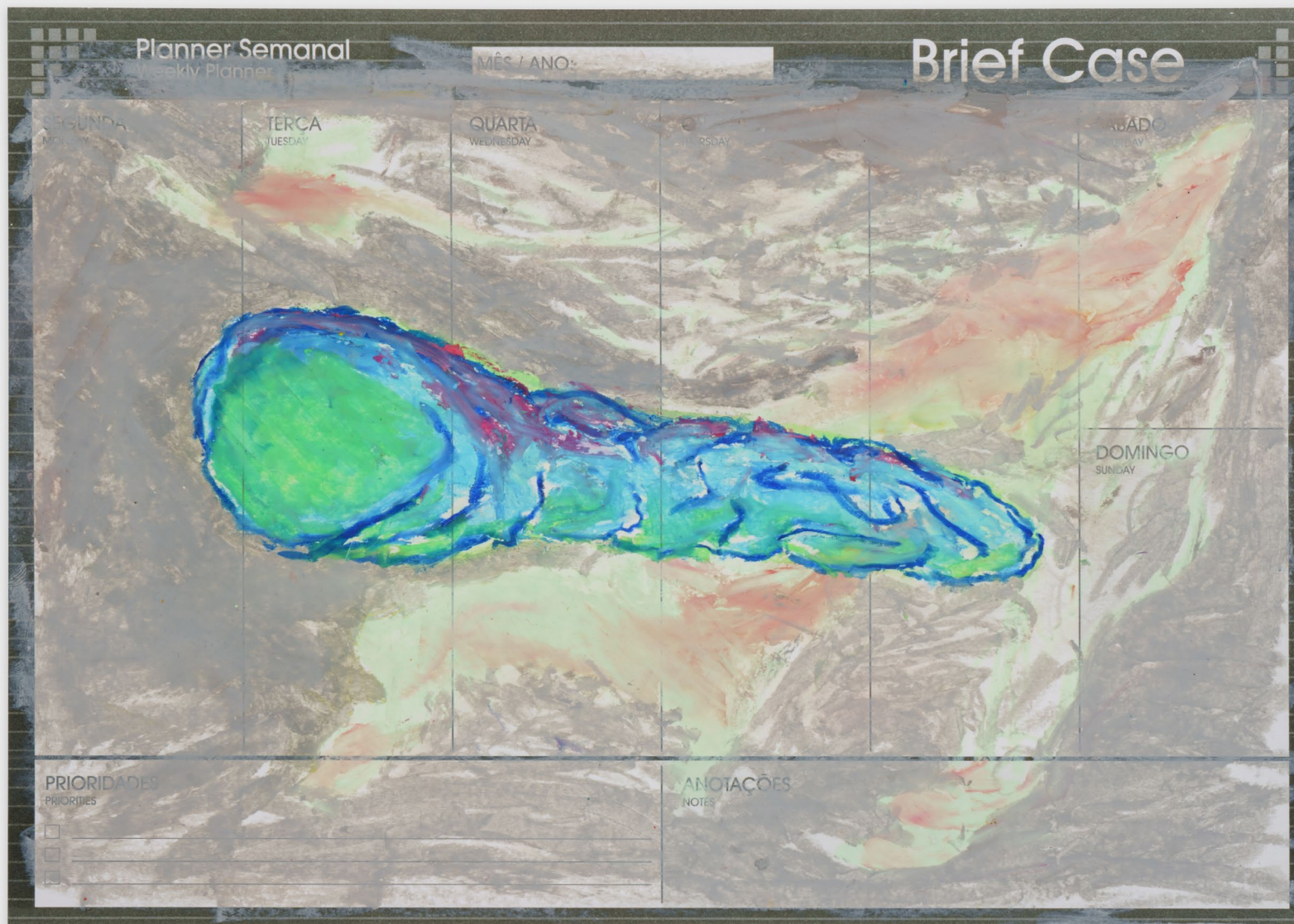
and design. In addition, Pera's production permeates the relationship between the visible and the invisible, either by considerably enlarging what is almost imperceptible to the naked eye or by displacing and transforming what is so common that it goes unnoticed; or, perhaps, by bringing our attention to what we often avert our eyes from, for being dirty or grotesque.







Renato Pera
Untitled, from 80 desenhos
(bactérias) series, 2019
oily pastel on paper
20 x 28 cm
7.9 x 11 in



Renato Pera
 Untitled, from 80 desenhos
 (bactérias) series, 2019
 oily pastel on paper
 20 x 28 cm
 7.9 x 11 in

kauam pereira

born in 1990, Alagoinhas, Brazil

lives and works in Aracaju, Brazil

Kauam Pereira's work is characterized by a meticulous gathering of references derived from experiences rooted in the popular Brazilian northeastern tales, the visual universe of shirt prints and textures, stickers, posters, and in the Afro-Brazilian religious cosmology and Afro-indigenous culture. In his work, these allusions are placed in contrast with the Western art aesthetic tradition, in a strive to decolonize his heritage, questioning its premises in order to expand the possibilities of artistic representation and, consequently, representation as a whole. His drawings focus on characters and their actions, showcasing figures of characters with human or anthropomorphic traits in ambiguous scenes, ranging from erotic affection to violence. By removing all context from his drawings, the artist encourages us to ponder on the dualities and subtleties present in his characters' gestures and interactions.

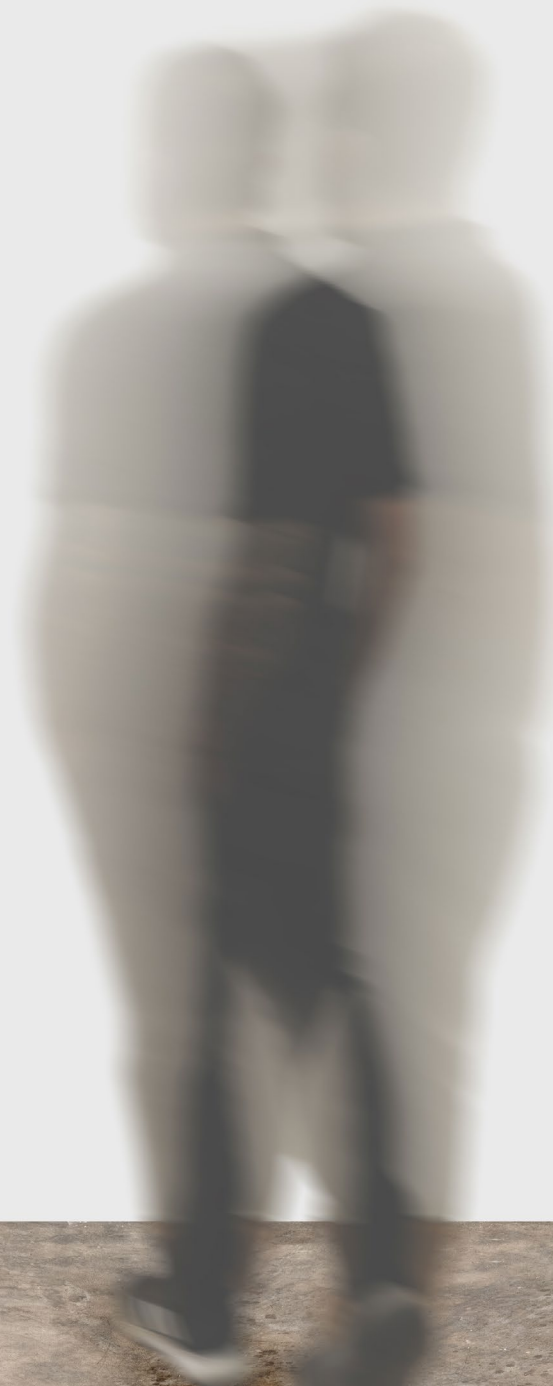
Kauam Pereira
Untitled, 2021
acrylic paint on cotton fabric
112 x 121 cm
44.1 x 47.6 in







Kauam Pereira
01 (from *Ensaio sobre
um mundo espetacular series*), 2021
graphite on paper
30 x 41,5 cm
11.8 x 16.3 in



maya weishof

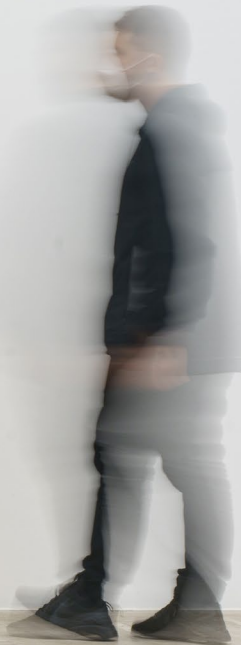
born in 1993, Curitiba, Brazil

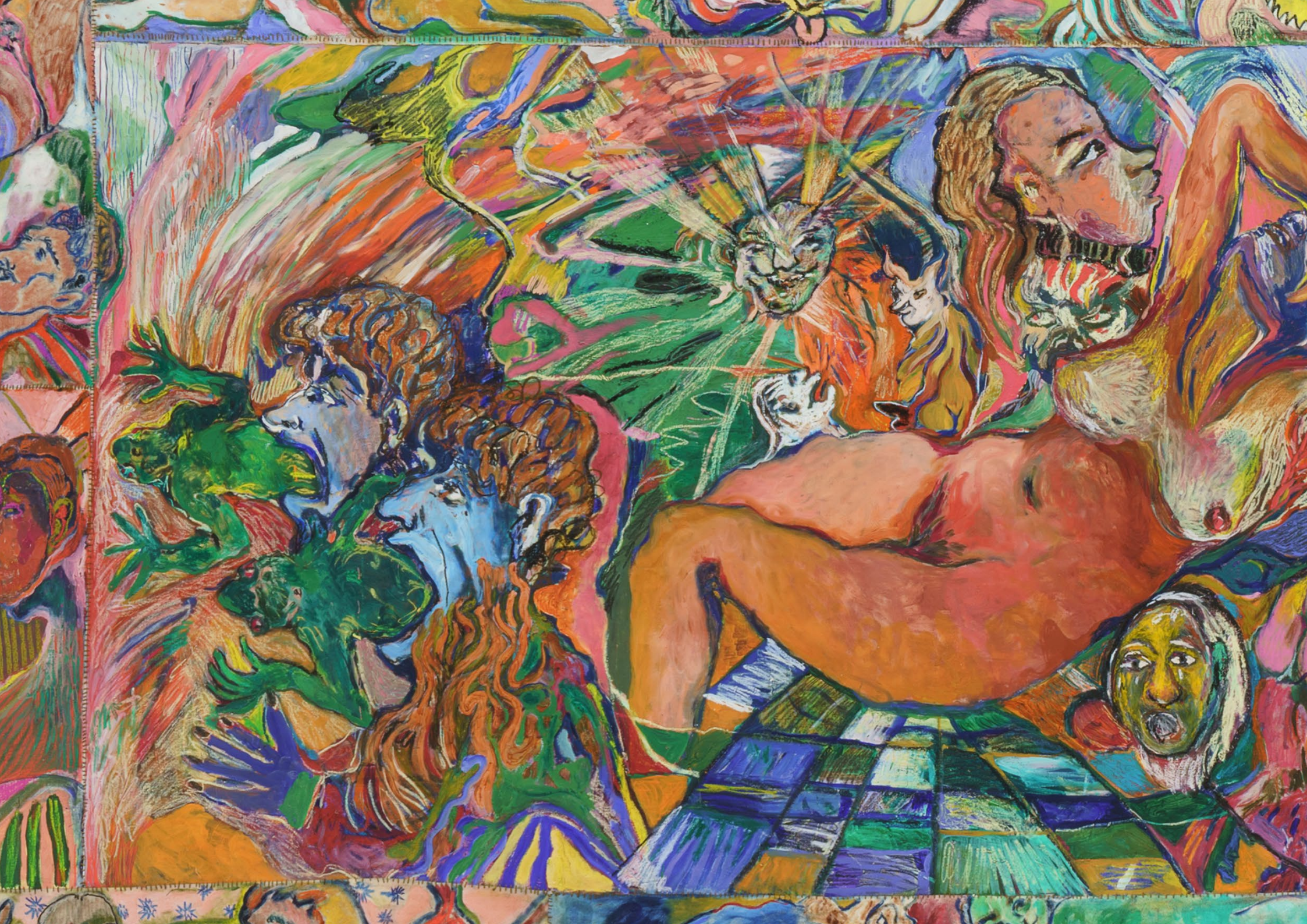
lives and works in São Paulo, Brazil

Maya Weishof
Depois daqui, 2021
oil paint, oil and dry pastel
and sewing on linen
250 x 528 cm
98.4 x 207.9 in

Maya Weishof's work results from an intricate relationship between drawing and painting, where each strengthens and amplifies the other, all while maintaining their individual autonomy. Weishof's compositions are part of the figurative tradition, resulting from shuffled memories from both, the tradition of art history and the contemporary world. The works develop from Weishof's creative act of interweaving what has

already been done with new, unseen creations. In this sense, her works are encounters: eroticism meets the comical, the grotesque entwines with the intimate, the landscape becomes a body, and vice versa. Although figurative, her works summon us to think about the abject, the unformed, regardless of their rigorous structure, through her specific formal engagements.





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