

The image shows a minimalist art installation on a white wall. Three large, red, three-dimensional geometric shapes are mounted. On the left, a large L-shaped block. In the center, a large, irregular polygonal block. On the right, a smaller L-shaped block. The bottom right corner shows the top of another similar block. The shapes are made of a solid red material, possibly wood or metal, and cast soft shadows on the wall.

nara roesler

**cross-cuts**

nara roesler | new york  
january 12 – february 13, 2021

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Nara Roesler is pleased to present *Cross-cuts*, an exhibition unfolding in five different installations to inaugurate the gallery's new location in New York's Chelsea neighborhood, on view January 12 through February 13, 2021. The show was envisioned as a means to focus on the richness and variety of the Roesler portfolio by highlighting seven significant artists: Antonio Dias, Paul Ramirez Jonas, Berna Reale, Cristina Canale, Karin Lambrecht, Maria Klabin, Milton Machado, Artur Lescher, and Tomie Ohtake.

'*Cross-cuts* proposes chapters focusing on a specific body of work by an individual artist or a conversation between two or three artists. We believe in an open-minded observation of art capable of discovering, through meaningful juxtapositions, in a comparative and analogical way, new meanings that could amplify their aesthetic and political resonance,' states Luis Pérez-Oramas, Senior Curatorial Director.

Each of the exhibition's installations address outstanding issues that concern contemporary art in both Brazil and the United States.

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chapter 1      **antonio dias**  
january 12–16

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chapter 2      **berna reale and  
paul ramirez jonas**  
january 19–23

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chapter 3      **cristina canale,  
karin lambrecht  
and maria klabin**  
january 26–30

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chapter 4      **artur lescher  
and milton machado**  
february 2–6

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chapter 5      **tomie ohtake**  
february 9–13

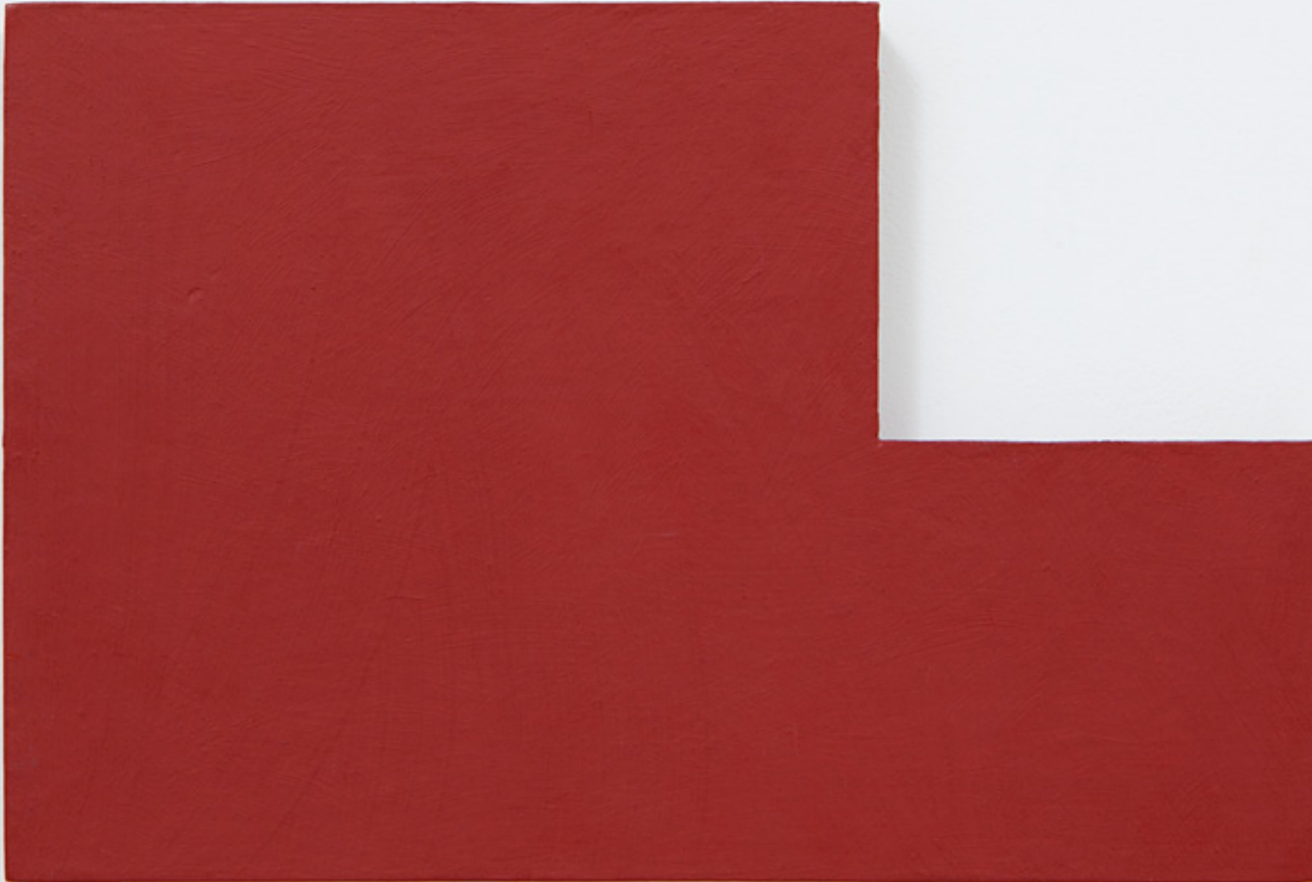
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chapter 1

**antonio dias**

january 12–16

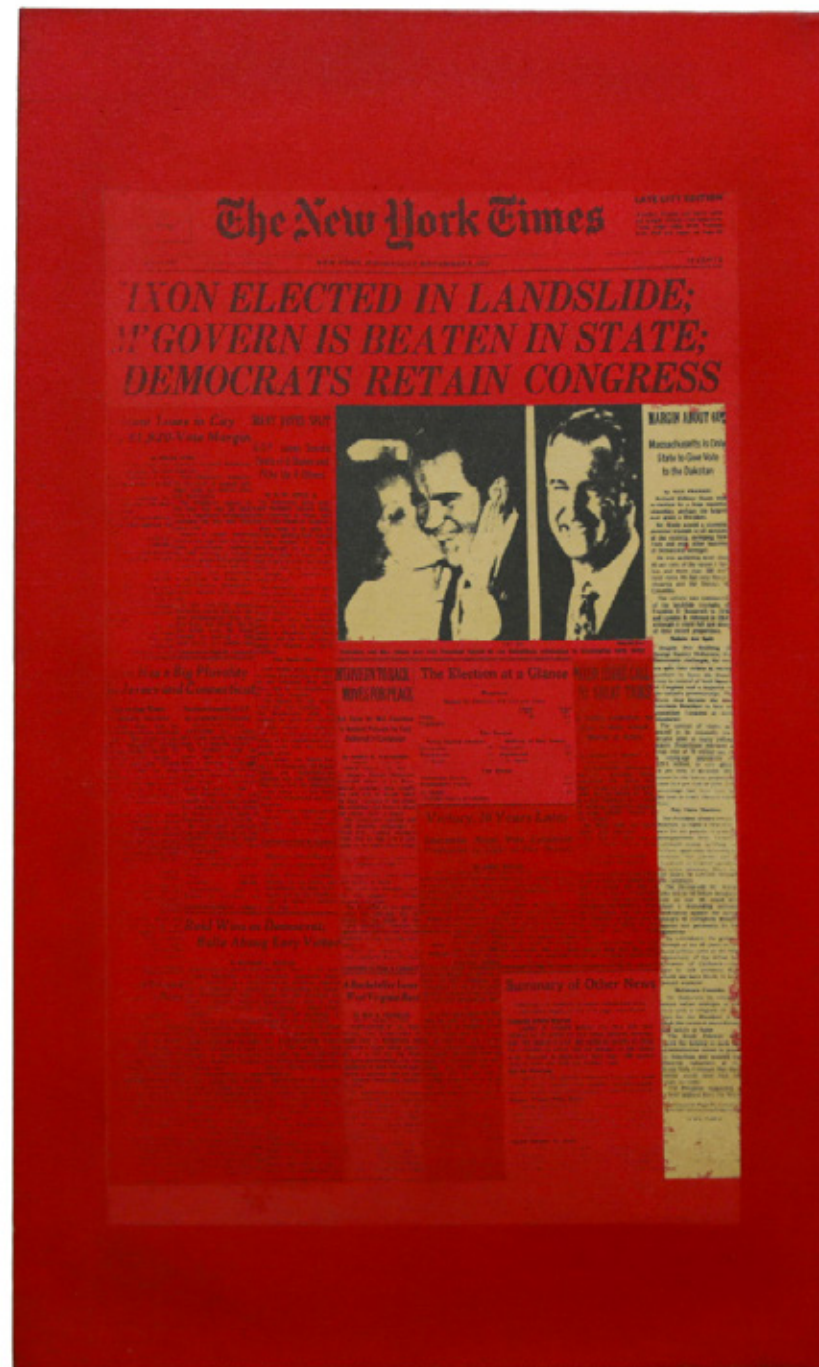


**Antonio Dias** is among the most celebrated and relevant Brazilian artists of the 20<sup>th</sup> century. A paramount figure whose career embraced, with distinguished singularity, the entire repertoire of late modern art— from film to installations, from pop to conceptual art and post-formalist painting. Between 1971 and 1978 Dias notably produced one of his landmark series of works, known as *The Illustration of Art*.

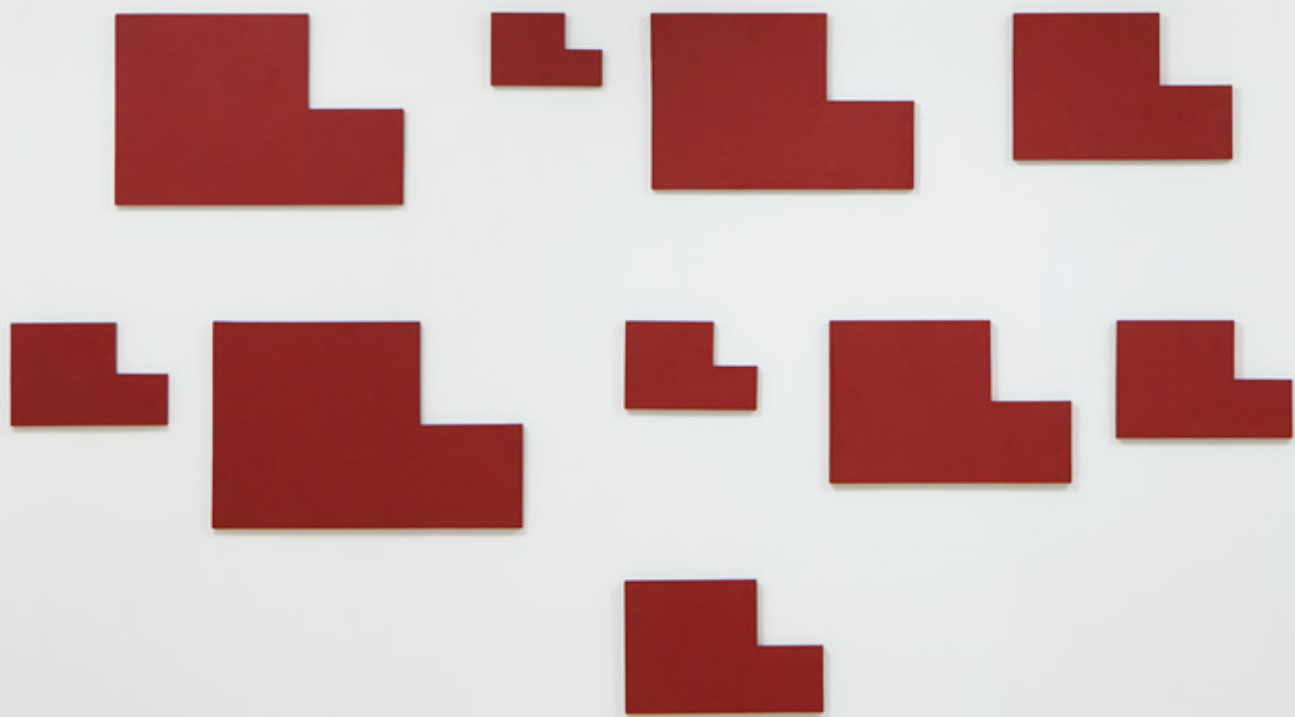
Taking as a point of departure the fact that Art is a system (a linguistic-semantic system, but also a system of circulation and exchange) Dias conceived the emblematic shape of a rectangle with a missing angle as a leitmotiv for this series. This shape, which he revisited ceaselessly until the end of his career, could exist as a flag, as a painting, as an inscription on the ground, as a drawing, etc. It intends to convey the idea that art is a field, a conceptual field, whose status is never fully accomplished, always short of completeness, time and again fragmented, imminent.

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*Nixon Surrounded*, 1972  
acrylic and silkscreen on canvas  
75 x 45 cm | 29.5 x 17.7 in







THE ILLUSTRATION OF ART  
ART & SOCIETY  
MODEL  
ALL REDUCTION  
AND ENLARGEMENT  
IS A MATTER  
OF ACCOMMODATION

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Antonio Dias  
*The Illustration of Art/  
Art & Society/ Model*, 1975  
iron oxide and vinyl on wood  
200 x 496 cm | 78.7 x 195.3 in

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## antonio dias

b. 1944 in Campina Grande, Paraíba, Brazil

lived and worked between Milan, Italy, and Rio de Janeiro, Brazil

d. 2018 in Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, assemblages, installations, and videos. Even though the artist refused to be attached to any artistic movement of his time, his work is often considered a benchmark in Brazilian Pop Art and Neo Figurativism. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

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

see artist page

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## selected exhibitions

- **solo** *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2020)
- **group** *Dahka Art Summit, Samdani Art Foundation, Dhaka, Bangladesh (2020)*
- **group** *Pop América, 1965–1975*, McNay Art Museum, San Antonio, USA (2018); Mary & Leigh Block Museum at Northwestern University, Evanston, USA (2019); Nasher Museum of Art at Duke University, Durham, USA (2019)
- **group** *33ª Bienal de São Paulo, Fundação Bienal de São Paulo, Brazil (2018)*
- **solo** *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil (2018)
- **solo** *Una collezione*, Fondazione Marconi (2017), Milan, Italy
- **group** *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)
- **group** *The EY Exhibition: The World Goes Pop*, Tate Modern, London, UK (2015)
- **solo** *Antonio Dias - Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)
- **solo** *Antonio Dias. Anywhere is my Land*, Daros Museum, Zürich, Switzerland (2009); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2010)

## selected collections

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



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chapter 2

**berna reale and  
paul ramirez jonas**

january 19–23



**Paul Ramirez-Jonas** and **Berna Reale** are contemporary artists interested in the notion of public space: its practice, its image, its politics, its aesthetics. Both artists have addressed this subject through performance and participative works where the public is invited to take part. The juxtaposition of two different bodies of work, *Palomo* by Berna Reale, and the series *Ventriloquists* by Paul Ramirez-Jonas, embrace diverse perspectives around the common concept of the monument. In this installation of *Cross-Cuts*, the two most common forms of sculptural monumentality in the Western world are therefore twisted with acerbic wit through ironic and sarcastic criticism.

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*Ventriloquist III*, 2013  
cork, pushpins, notes contributed  
by the public  
edition of 2 + AP  
177 x 46 x 46 cm | 69.7 x 18.1 x 18.1 in







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*Palomo # 05*, 2013  
mineral pigment on Premium Luster  
photographic paper  
edition of 5 + 2 AP  
100 x 150 cm | 39.4 x 59.1 in

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## berna reale

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

Berna Reale is mostly known for her performance-based work, which she has been developing since the 1990s. Reale uses her own body as the central aesthetic element of her images and performances, through which she aims to denounce social problems and injustices. Her work critically engages with the theme of violence, exploring its symbolic and physical representations, and the inevitable shadow of censorship, as a means of revealing the importance of image-making when it comes to maintaining freedom of thought.

### selected exhibitions

- solo *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- group 3<sup>rd</sup> Beijing Photo Biennial, Beijing, China (2018)
- group *Video Art in Latin America, II Pacific Standard Time: LA/LA*, LAXART, Los Angeles, USA (2017)
- group *Video Art in Latin America: Selections from Brazil*, Gettry Research Institute at Rubell Museum, Miami, USA (2017)
- group Brazilian Pavilion, 56<sup>th</sup> Venice Biennale, Venice, Italy (2015)

### selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

see artist page

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## paul ramirez-jonas

b. 1965 in Pomona, USA. Lives and works in New York, USA

Paul Ramirez Jonas work, ranges from public installations and monumental sculptures, to drawings, videos and performances. The artist's practice is geared towards understanding and engaging with the possibilities of participation or exchange between artists, the work and its viewers. Ramirez Jonas' work departs from the idea of reading or reinterpreting elements of everyday life. By using objects such as newspapers, old pictures and music scores, the artist seeks to give the spectator an interactive role, whereby their actions constitute and validate the work, rather than merely contemplating it. Always encouraging collective communication of ideas and stories, his works can often be much more characterized as monuments, rather than as sculptures.

### selected exhibitions

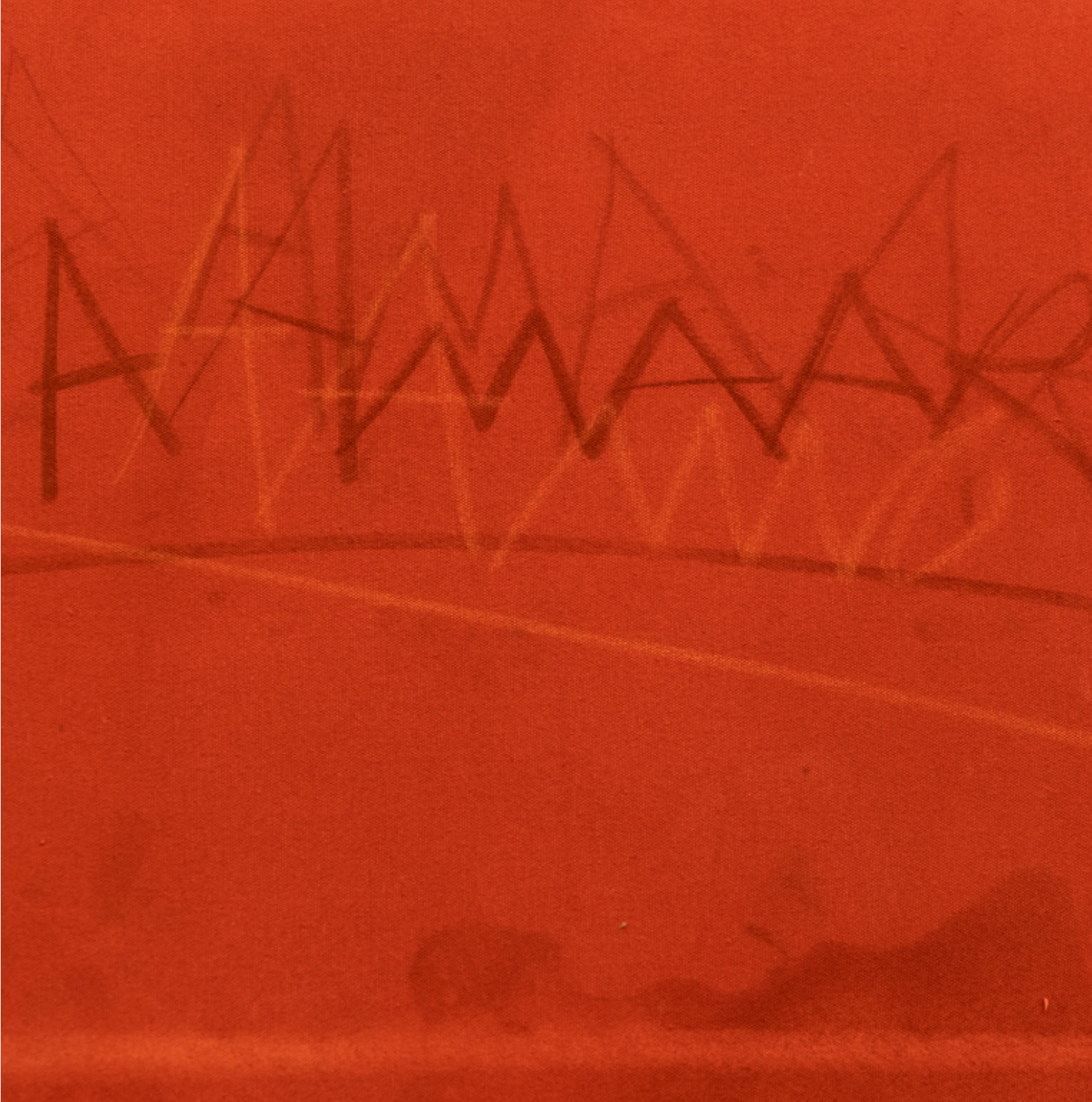
- solo *Paul Ramírez Jonas: Public Trust*, Museum of Contemporary Art (moCa), Cleveland, USA (2020)
- group *Eternal Flame*, Socrates Sculpture Park, Long Island City, USA (2020)
- solo *Half-Truths*, New Museum of Contemporary Art, New York, USA (2017)
- solo *Atlas, Plural, Monumental*, Contemporary Arts Museum Houston (CAMH), Houston, USA (2017)
- group 53<sup>rd</sup> Venice Biennial, Italy (2009)

### selected collections

- Guggenheim Museum, New York, USA
- Blanton Museum, Austin, USA
- New Museum, New York, USA

see artist page





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chapter 3

**cristina canale,  
karin lambrecht  
and maria klabin**

january 26–30



**Cristina Canale, Karin Lambrecht and Maria Klabin** have accomplished outstanding careers as painters in Brazil, a country known for the historical significance of its women artists, from the founders of modern Brazilian painting, Tarsila do Amaral and Anita Malfatti, to some of the most acclaimed late-modernist artists in the world such as Lygia Clark, Mira Schendel, Amelia Toledo and Lygia Pape.

Canale, Lambrecht, and Klabin are entirely committed to the medium of painting, also addressing in their works the various artistic extensions that can be drawn from the painterly function, from the amplitude of scales and the use of mixed media, to the installative dimension of their practice. This presentation showcases one common thread among the three painters, laying in the notion of painting as a field in which the motif, amplified to the scale of the canvas, occupies the totality of the work.

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*Casa triângulo*, 2014  
mixed media on canvas  
240 x 240 cm | 94.5 x 94.5 in







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*Amar*, 2017  
pigments in acrylic medium  
and dry pastel on canvas  
200 x 270 x 4 cm  
78.7 x 106.3 x 1.6 in



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*The Nap*, 2018  
oil paint on linen  
81 x 130 x 3 cm | 31.9 x 51.2 x 1.2 in



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## cristina canale

b. 1961 in 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 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.

### selected exhibitions

- **group** *Villa era*, Mendes Wood DM, Biella, Italy (2020)
- **solo** *Cabeças/Falantes*, Galeria Nara Roesler, São Paulo, Brazil (2018)
- **group** *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- **solo** *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)

### selected collections

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

see artist page

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## karin lambrecht

b. 1957 in Porto Alegre, Brazil. Lives and works in Broadstairs, UK

Karin Lambrecht's production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visuality that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, life and the finite.

### selected exhibitions

- **group** *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- **solo** *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- **solo** *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)
- **group** 25<sup>th</sup> Bienal de São Paulo, São Paulo, Brazil (2002)

### selected collections

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

see artist page

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## maria klabin

b. 1978 in Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

### selected exhibitions

- **group** *In Waiting: Works Produced in Isolation*, Nara Roesler, São Paulo, Brazil (2020)
- **group** *Já estava assim quando eu cheguei*, Ron Mandos (2020), Amsterdam, The Netherlands
- **group** *Festival de Arte Contemporânea*, SESC VideoBrasil (2012/13)

### selected collections

- Museu de Arte Moderna, Rio de Janeiro, Brazil
- Itaú Cultural, São Paulo, Brazil

see artist page





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chapter 4

**artur lescher**

**and milton machado**

february 2–6

**Artur Lescher**, known for his impeccable pendular sculptures, addresses metaphors of the landscape through his sculptures made with straps of felt or steel, titled Rivers. As in other works by Lescher, these sculptures are potential metaphors of spatial situations, between *perpetuum mobile* and perpetual stasis.



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*Rio Léthê # 08*, 2018  
cumarú wood and felt  
259 x 113 x 17 cm  
102 x 44.5 x 6.7 in



**Milton Machado's** work has time-and-again addressed both architecture and the urban landscape in the post-industrial context. With an acute sense of irony, Machado has ceaselessly pushed structural functionality to most radical, poetic, and absurd situations.

*Stack*, an impressive sculpture made of steel drawers stacked one on top of the other, also known as *Heavy Metal*, was first proposed by the artist as a pretext for musical improvisation, afterward becoming the 'paradigmatic totem of his work' in the words of critic Paulo Venancio Filho.

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*Pilha*, 2009  
stacked steel chest of drawers  
unique  
340 x 40 x 228 cm  
133.9 x 15.7 x 89.8 in

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## artur lescher

b. 1962 in São Paulo, Brazil, where he lives and works

Artur Lescher (Brazil, 1962) stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

### selected exhibitions

- **solo** *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- **group** *Paisagens Construídas*, Museu Oscar Niemeyer, Curitiba, Brazil (2018)
- **group** *Alignments*, IK LAB, Tulum, Mexico (2018)
- **solo** *Porticus*, Palais d'Iéna, Paris, France (2017)

### selected collections

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

see artist page

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## milton machado

b. 1947 in Rio de Janeiro, Brazil, where he lives and works

Milton Machado (Brazil, 1947) began his career as an artist during the Brazilian military dictatorship, when he made drawings based on his background in architecture, creating pieces that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all looking at a pivotal theme which explores tensions generated by artworks which challenge and uproot factuality.

### selected exhibitions

- **group** *In Memoriam*, at Caixa Cultural Rio de Janeiro (2017)
- **group** *Em polvorosa*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2016)
- **solo** *Cabeça*, at Centro Cultural Banco do Brasil (CCBB-BH) (2015)

### selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio)
- Rio de Janeiro, Brazil; Museo de Arte de Lima, Peru
- Daros Foundation, Zurich, Switzerland

see artist page





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chapter 5

**tomie ohtake**

february 9–13

**Tomie Ohtake** was 101 years old when she produced the purest, most pristine and essential version of her sculptural work, shown here for the first time in North America. An unavoidable figure in Brazilian late-modern art, Ohtake achieved, at the blossoming of her last age, an ultimate three-dimensional calligraphy in space with her late sculptures: floating, joyful lines featuring their playful doodles in the exhibition space.

The fluidity of color fields and lines are leitmotifs of her work as well as essential elements of her late production, both painterly and sculptural, as shown here. Lines that surge from the density of absolute color, dancing and shaping wavy visual fields were ultimately materialized by Ohtake in her last body of work, as free sculptural lines in space: a poetic, lasting message written in the air.

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*Untitled, 1987*  
acrylic paint on canvas  
150 x 150 cm | 59.1 x 59.1 in



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*Untitled*, 2013  
tubular carbon steel painted  
with automotive paint  
2018 x 40 cm | 85.8 x 15.7 in

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## 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.

see artist page

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## selected exhibitions

- **group** *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)
- **group** *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- **solo** *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)
- **group** *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington, USA (2013)
- **group** *30x Bienal*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- **group** *Panorama dos Panoramas*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)
- **group** *Banzai Brasil*, Banco Santander, São Paulo, Brazil (2008)
- **solo** *Retrospectiva*, Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil Paço das Artes, São Paulo, Brazil (2000)
- **group** *Mostra do Redescobrimento*, Fundação Bienal de São Paulo, São Paulo, Brazil (2000)
- **solo** *Tomie Ohtake*, Americas Society, New York, USA (1995)
- **solo** *Retrospectiva*, Hara Museum of Contemporary Art, Tokyo, Japan (1988)
- **solo** *Tomie Ohtake: Retrospectiva, 30 anos de trabalho*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1983)

## 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



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