



nara roesler

# art basel miami beach 2021

december 2–4, 2021

booth b9

**miami beach convention center**

1901 convention center drive

miami beach, usa

On the occasion of Art Basel Miami Beach, Nara Roesler is pleased to present a selection of recent works by artists from its program. The booth will showcase the artists' echoing yet different approaches to understanding the limits of abstraction, figuration, and dimensionality, offering a formal and procedural conversation between works, and across artists of different generations in the Americas and in Europe. A concise selection of sculptures will serve as a reflection on these formal investigations' extension into space. The presentation will aim to explore how artists have consistently grappled to come to terms with certain pillars of artistic processes and canons, seeking to transcend and challenge their often categorical nature.

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Julio Le Parc  
*Ondes 157 Variation 1*, 2011 [detail]



elian almeida







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Elian Almeida  
*Anastácia (Vogue)*, 2021  
acrylic paint on canvas  
100 x 107 cm  
39.4 x 42.1 in



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## elian almeida

b. 1994, Rio de Janeiro, Brazil, where he lives and works

Elian Almeida's practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art. His body of work addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past—imagens, narratives, characters—as a means of contributing to the process of empowerment and dissemination of afro-brazilian historiography.

On one hand, Almeida's research engages with the biographies of black personalities whose importance has been erased through history, striving to restore the notability that they deserve. On the other hand, the artist also addresses the violent ways in which police approach racialized bodies, exploring matters of privilege within Brazilian culture and society, while also denouncing the myth of racial democracy. In his series *Vogue*, Almeida appropriates the visual identity and aesthetics of the famous fashion magazine, integrating them into the composition of his portraits of black individuals. With this, the artist demonstrates the ways in which his different lines of work have come to converge as a means of encouraging the public to question the ways in which these subjects have been represented and circulated within Brazilian visual culture.

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## selected solo exhibitions

- *Antes - agora - o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021)

## selected group exhibitions

- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Amanhã há de ser outro dia / Demains sera um autre jour*, Studio Iván Argote e Espacio Temporal, Paris, France (2020)
- *Esqueleto – 70 anos de UERJ*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Arte naïf – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

carlito carvalhosa





Carlito Carvalhosa's sculpture *Já estava assim quando eu cheguei*, is modeled after Rio de Janeiro's Sugarloaf mountain, which the artist placed upside down, and cut in half. According to Paulo Herkenhoff, "the work harks back to a [...] primordial time [...] when it asserts that the rock—a monumental geological accident—"was there when I got here" and had no name, only form. The artist does not establish any dichotomy between the disparate times of "arrival" and "being there before". Rather the work addresses the constitutive moment of the sentient subject. This difference between the ego and the world (that was "already" there) is consciousness itself." The work is not anchored in one moment, nor in the experience of one person, but rather captures the idea of consciously encountering the monumental world that we live in, and perhaps most importantly, reflects upon the way in which his own artistic work may derive from, or be conditioned by, what was 'already there' versus by his own self.



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Carlito Carvalhosa  
*Was already like this when I arrived*, 2015  
wood, resin and marble  
edition of 6  
102 x 110 x 136 cm  
40.2 x 43.3 x 53.5 in





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Carlito Carvalhosa  
*Untitled (P03)*, 2013  
acrylic, mirror and glass  
160 x 90 cm  
63 x 35.4 in



Carlito Carvalhosa's *Lentes* [*Lenses*] are a series of optical objects developed between 2008 and 2011, which capture the fundamental questions embedded in the artist's practice in relation to the bidimensional versus the tridimensional, the visible versus the invisible, the material versus the immaterial. In these works, Carvalhosa creates compositions by juxtaposing different lenses, or refracting optical devices, making rays converge or distance themselves depending on the objects' varying forms and curves. In using these objects within his investigation, Carvalhosa showcases the importance of visual phenomena in his work, relating back to his iconic paintings on mirrors, his translucent textile installations, and interventions using lamps and glasses. In a sense, *Lentes* is an alternative expression of his characteristic artistic research, functioning as a token of his strive to make the public question itself about visual mechanisms and how a work transforms and incorporates into the space it occupies.

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Carlito Carvalhosa  
*Lens 09 bis*, 2011  
optical lenses  
ø 50 cm  
ø 19.7 in









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## carlito carvalhosa

b. 1961, São Paulo, Brazil

d. 2021, São Paulo, Brazil

Carlito Carvalhosa's work predominantly involves painting and sculpture. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his colleagues, he produced large paintings with an emphasis on pictorial gesture, an approach that was characteristic of the neo expressionist production. In the late 1980s, with the group having disintegrated, Carvalhosa began to experiment with encaustics and to make pictures using wax, either pure or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and malleable-like pieces with materials such as the so-called “lost waxes”. During this period, he also experimented with porcelain sculptures.

Carvalhosa has ascribed deep eloquence to the materiality of the media that he employed, seeking to transcend formal aspects in order to explore matters of time and space. In his practice, one encounters a tension between form and materiality through a disjunction of the visible and the tactile—what we see is not what we touch, and what we touch is not what we see. At the beginning of the 2000s, he created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho “put our presence inside them”. Beyond Carvalhosa's recurrent techniques and materials, the artist has also frequently experimented with objects like tissues and lamps in his creation of installations.

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## selected solo exhibitions

- *I Want to Be Like You*, Nara Roesler, New York, USA (2019)
- *Sala de espera*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)
- *Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)
- *Corredor*, Projeto Parede, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)

## selected group exhibitions

- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Art Museum, Phoenix, USA (2017)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- 10th Curitiba International Biennial, Brazil (2015)
- *Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)
- 30th and 18th São Paulo Biennial, Brazil (2013 and 1985)
- 3rd Mercosul Biennial, Brazil (2001)

## selected institutional collections

- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

# tomie ohtake



At the beginning of the 1960s, Ohtake began to focus her work on the idea of color fields. She began creating studies in small-format using paper ripped from Brazilian and Japanese magazines, producing collages through which she tested her compositions and defined color fields before painting the canvas itself. In 1970, Tomie Ohtake continued making collages but changed from using ripped paper to cutting it with scissors. This move allowed for her to create paintings with sharper contours, according to curator Paulo Miyada, 'the process became Ohtake's way of dealing with the instantaneity of gesture and infusing the entire painting process with both chance and control.' She also expanded her color palette, turning to richer and more vibrant tones, while working on establishing a direct relationship between the texture of the final painting and that of the initial collage. Her work resulted in a form of abstraction that did not conform to the definitions of informal abstraction or of tachisme, where gesture and the trace of the artist's process of making became a stylistic trait inserting itself into a form of organic abstraction.



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Tomie Ohtake  
*Untitled*, 1978  
acrylic paint on canvas  
124,8 x 134,8 x 3,3 cm  
49.1 x 53.1 x 1.3 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.

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**cover** Tomie Ohtake: *Visible Persistence*,  
Nara Roesler New York, USA, 2021  
Photo: Jenny Gorman

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## 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
- Metropolitan Museum of Art (MET), New York, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Mori Art Museum, Tokyo, Japan
- Gilberto Chateaubriand Collection in the Museum of Modern Art, Rio de Janeiro, Brazil
- M+, Hong Kong, China
- Pinacoteca do Estado de São Paulo, Brazil

vik muniz





Vik Muniz  
*Surfaces: Woman in a Chemise  
in an Armchair, after Pablo Picasso, 2021*  
archival inkjet print  
152,4 x 101,6 cm  
60 x 40 in



Vik Muniz's *Surfaces: Woman in a Chemise in an Armchair, after Pablo Picasso* is part of the artist's most recent body of work, through which the artist explores and re-elaborates paintings by seminal Art Historical figures including Pablo Picasso, Diego Rivera, Georges Braque, and Juan Gris. *Surfaces* is a series created through a defined series of steps that begin with Muniz painting a composition, either producing an original or recreating a famous work, which he subsequently photographs, cuts out, and re-assembles, often repeating the process more than once. With this, Muniz creates a multi-layered work that combines photographs of his first painting, of its first reconstruction, and actual collage. The result occupies a space between the three forms of artistic production—photography, painting, collage—not fully akin to either, making every work a token of one's perceptual limits that invites the viewer to attempt to decipher what parts are 'real' versus 'illusory'. In the words of 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.'







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## vik muniz

b. 1961, São Paulo, Brazil

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

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 the 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.

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### 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)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

### selected group exhibitions

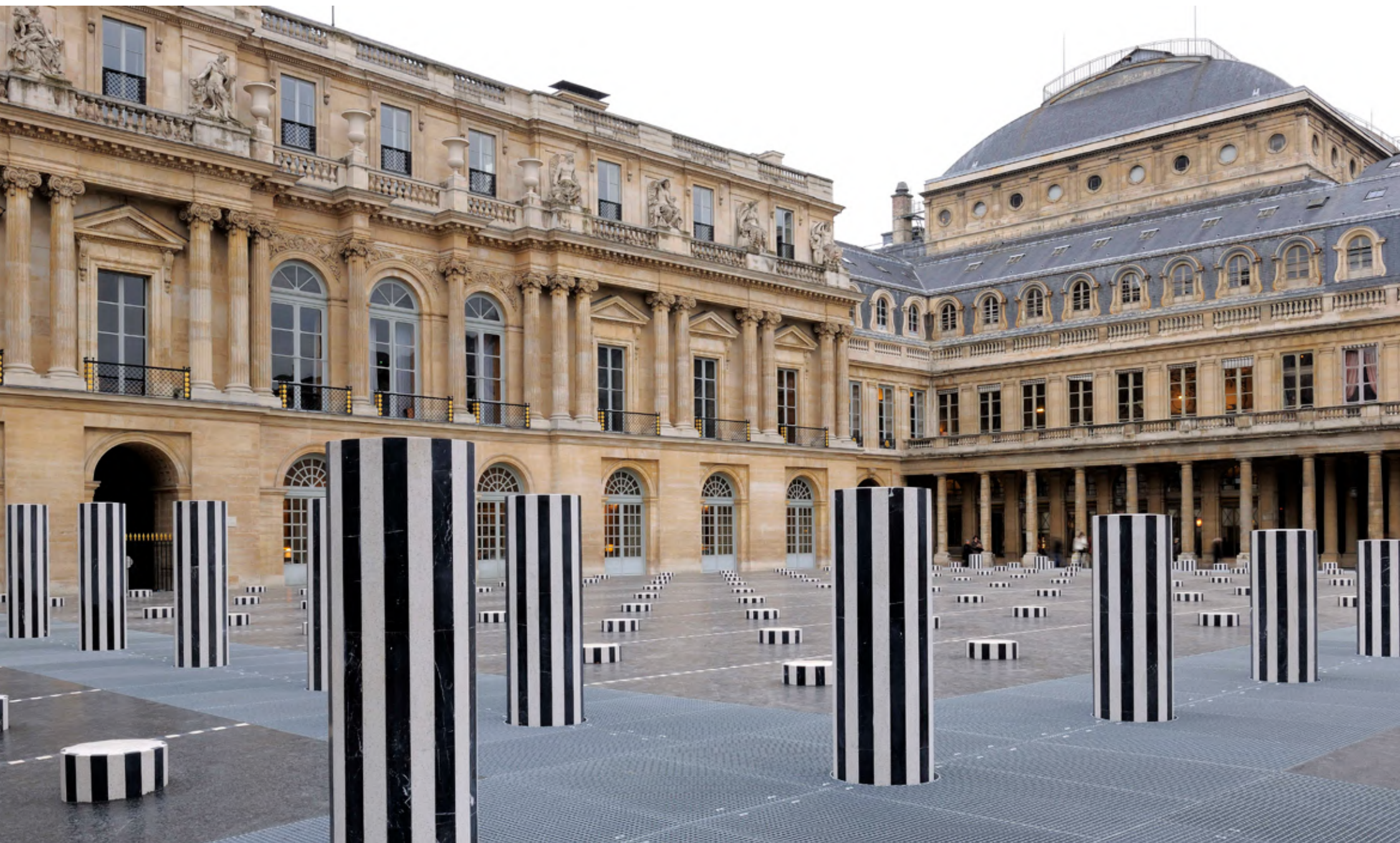
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey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

### selected institutional collections

- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museum of Contemporary Art, Tokyo, Japan
- The Tate Gallery, London, United Kingdom
- The Whitney Museum of American Art, New York, USA



daniel buren



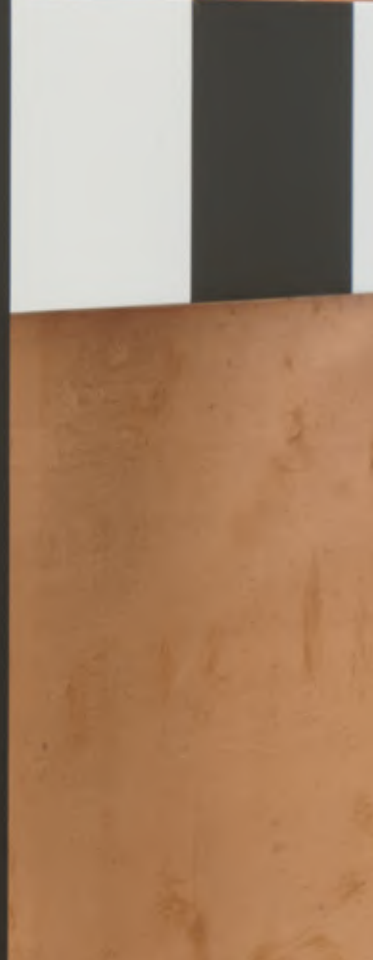




Daniel Buren's *New grids: baixo-relevo - DBNR n° 9* embodies the artist's characteristic engagement with space, and architecture, as well as his iconic alternations of white or black stripes, capturing the pillars of the artist's long-standing career. On the one hand, the use of stripes evokes one of Buren's oldest visual techniques, originally created with the intention of achieving the absolutely neutral. This process first started in 1965, as he began to explore stripes as a means of excluding any type of human emotion or artistic gesture, pasting his 'Affichages Sauvages' onto advertisement banners throughout the city of Paris. On the other hand, in being pasted directly onto the wall, the work also presents the artist's pioneering use of color, reflection, light and architecture, directly interacting with the changes in luminosity of the space—the work generates reflections and shadows that engage, alter and highlight its environment. With this, *New grids: baixo-relevo - DBNR n° 9* reveals that one's interaction with and understanding of an object does not merely depend on one's independent vision, but that a myriad of other elements, including light, shadow and color determine perception.

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Daniel Buren  
photo souvenir:  
*New grids: low relief - DBNR n° 9*, 2021  
copper, black vinyl adhesive, mdf  
and white acrylic paint  
217,5 x 408,9 cm  
85.6 x 161 in





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## daniel buren

b. 1938, Boulogne-billancourt, France, where he lives and works

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks using awning canvases commonly found in France, setting up hundreds of striped posters around Paris, and quickly drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of 'in situ' in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Indeed, early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. As a result, he centered his production on three-dimensional works that functioned as modulations of space, rather than as objects. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally 'install it in space' in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one's space inviting the viewer to engage with the work by making use of their entire body.

Buren challenges conventional notions of where art can be seen or experienced, and how it can be understood. Recently, his investigations have evolved into using light as a means of producing macro-scale color effects, and mirrors to alter space through image refraction. His work has been widely exhibited internationally, notably participating in iconic presentations such as over a dozen editions of the Venice Biennale, for which he was awarded 'Best Pavilion', receiving the Golden Lion.

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## selected solo exhibitions

- *Daniel Buren. De cualquier manera, trabajos 'in situ'*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (2016)
- *Daniel Buren. Comme un jeu d'enfant, travaux in situ*, Musée d'Art moderne et contemporain, Strasbourg, France (2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n'existait pas*, Le Centre Pompidou, Paris, France (2002)

## selected group exhibitions

- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1), Highlights for a Future*, Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, Palais d'Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 5, 6 and 7, Kassel, Germany (1982)

## selected institutional collections

- The Art Institute of Chicago (AIC), Chicago, USA
- Donnaregina Contemporary Art Museum - Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- The National Gallery of Modern Art, Roma, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, United Kingdom

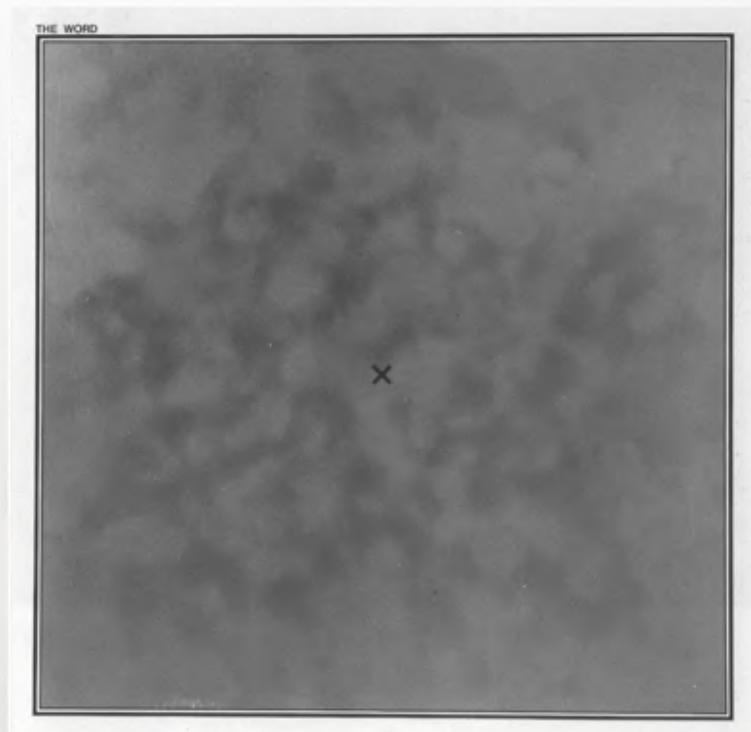
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cover Photo-souvenir:  
*Les Deux Plateaux*, permanent sculpture in situ,  
cour d'honneur du Palais Royal, Paris, France 1985–1986

# antonio dias



Antonio Dias  
*The word (X)*, 1971  
acrylic paint on canvas  
120 x 120 cm  
47.2 x 47.2 in



Antonio Dias is a paramount figure in Brazilian Contemporary Art, whose career embraced, with distinguished singularity, the repertoire of late modern art - from film to installations, from pop to conceptual art and post-minimalist painting—, in an oeuvre that departed from the notion that art is a system, and bridged ideas and bodies, painting and history, art and life. In 1968, while living in Europe, Antonio Dias moved to Milan where he met and began to frequent the leaders of Arte Povera. In the following years, influenced by the current artistic movements in Europe, Dias turned to a more austere and abstract production. In his own words, 'The things I experienced in the sixties were very important. I came to Europe and, for the next five years, I had no contacts with Brazil. I was moving in a completely different cultural and social environment. Two years in France, then Italy. There was no longer the revolutionary, chaotic situation that prevailed in Brazil, where the struggle against the military dictatorship dominated everything. In Italy, I discovered a much more complex attitude to art. I discovered a rivalry between different styles, political systems, philosophies. We often had endless discussions—we wanted to change the world, and spread our ideas. That was just the way people thought in those days". *The Word [x]* (1971), which is part of his series *The Illustration of Art*, embodies his new geometrical investigations embedded in minimalist and conceptual aesthetics, revealing a newfound interest in formal vocabulary as a way of reflecting on the means and processes of the artistic system and their relations with the socio-political aspects of a broader cultural context.



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## antonio dias

b. 1944, Campina Grande, Brazil

d. 2018, Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representatives. 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 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. 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, cross, rectangle, phallus—, an underlying correlation with the artist's earlier production.

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## selected solo exhibitions

- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, USA (2019)
- *Antonio Dias: O ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

## selected group exhibitions

- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston (2019); Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio (2018), USA
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 33th Bienal de São Paulo, Fundação Bienal de São Paulo, São Paulo, Brazil (2018)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

## selected institutional 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



cristina canale







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Cristina Canale  
*Nostalgia*, 2020  
oil paint on cotton  
170 x 200 cm  
66.9 x 78.7 in



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## **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 with that of German Neo-expressionism. Loaded with visual elements and thick paint, her early paintings have a material or textural characteristic that is 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, which she extracts from advertising photography. Her paintings result in elaborate compositions that intertwine the figurative and the abstract, often blurring one with the other. 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 "the image and established genres of painting in a subjective manner following the belief in a singular experience."

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## **selected solo exhibitions**

- *Cabeças/Falantes*, 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**

- *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)
- *MACS Fora de Casa – Poéticas do feminino*, Sesc Sorocaba, Sorocaba, 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 institutional 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
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

**daniel senise**







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Daniel Senise  
*Untitled (Musée du Louvre)*, 2021  
monotype of wall on fabric  
and acrylic medium on aluminum  
200 x 150 cm  
78.7 x 59.1 in



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Daniel Senise  
*Eckhout*, 2021  
collage of book pages on aluminum  
110 x 110 cm  
43.3 x 43.3 in





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## **daniel senise**

b. 1955, Rio de Janeiro, Brazil, where he lives and works

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

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

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## **selected solo exhibitions**

- *Daniel Senise: Todos os santos*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2019)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)

## **selected group exhibitions**

- *Anozero'19*, 3rd Bienal de Coimbra, Portugal (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Os muitos e o um: Arte contemporânea brasileira*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2016)
- *Las Américas Latinas — Las fatigas del querer*, Spazio Oberdan, Milan, Italy (2009)
- 44th Venice Biennale, Italy (1990)

## **selected institutional collections**

- Stedelijk Museum Amsterdam, Amsterdam, Netherlands
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand, 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, the works presented hereby offer a repurposing of wood pieces into 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  
*Pele XVIII*, 2009/2021  
cajacatinga wood, beeswax and metallic pin  
193 x 115 x 46 cm  
76 x 45.3 x 18.1 in





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Marcelo Silveira  
*Pele XX*, 2009/2021  
cajacatinga wood, beeswax and metallic pin  
130 x 127 x 35 cm  
51.2 x 50 x 13.8 in

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## 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 addresses 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.

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## selected solo exhibitions

- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil
- *Compacto mundo das coisas*, 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

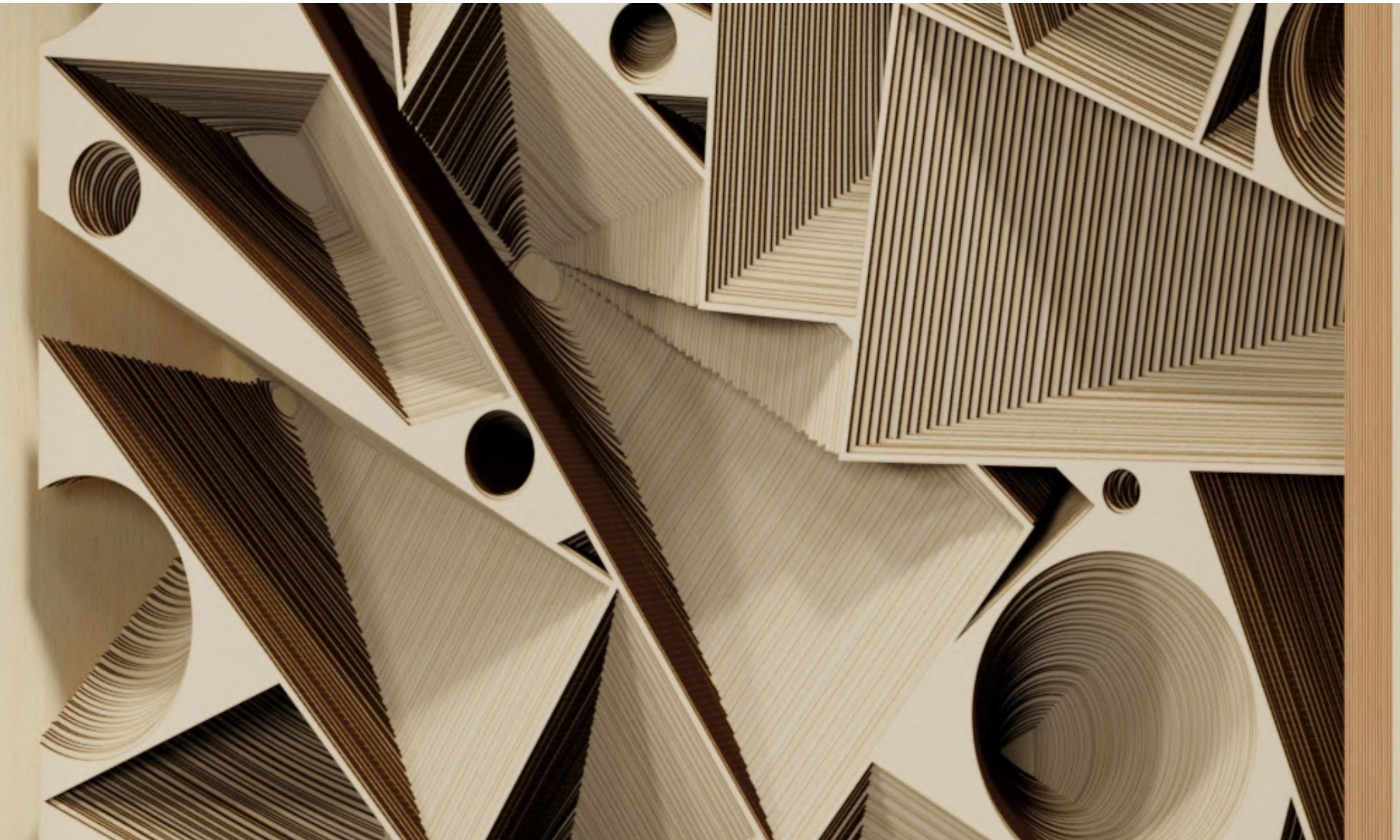
- 35th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Bienal do Mercosul, Porto Alegre, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29th Bienal de São Paulo, São Paulo, Brazil (2010)
- 4th Valencia Biennial, Spain (2007)

## selected institutional 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



**marco a. castillo**





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Marco A. Castillo  
*Three dimensional poster with  
19 circles and 11 whole triangles, 2021*  
cardboard  
140 x 100 cm  
55.1 x 39.4 in





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Marco A. Castillo  
*Three dimensional poster with  
32 circles and 18 whole triangles, 2021*  
cardboard  
140 x 100 cm  
55.1 x 39.4 in

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## marco a. castillo

b. 1971, Havana, Cuba

lives and works between Havana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from modernism and soviet designs, which he intertwines with cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

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## selected solo exhibitions

- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Mexico (2015)
- *Los Carpinteros*, Parasol Unit Foundation for Contemporary Art, London, United Kingdom (2015)
- *Los Carpinteros*, Faena Art Center, Buenos Aires, Argentina (2012)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)
- *Los Carpinteros*, San Francisco Art Institute, San Francisco, USA (2001)

## selected group exhibitions

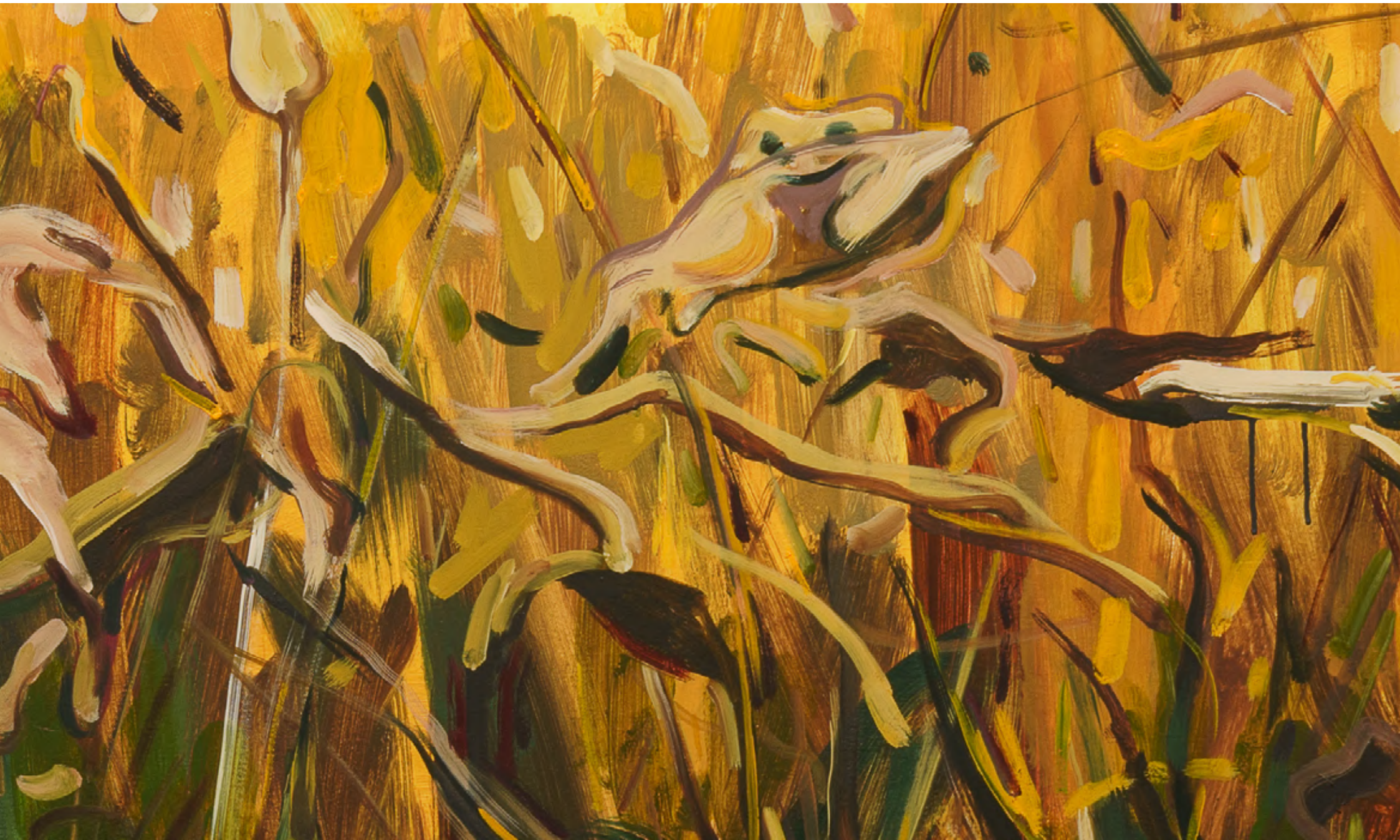
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis, EUA; Museum of Fine Arts, Houston, USA (2017)
- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
- *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
- Havana Biennial, Havana, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13th Sharjah Biennial, Lebanon (2017)
- 25th Bienal de São Paulo, São Paulo, Brazil (2002)

## selected institutional collections

- Centre Georges Pompidou, Paris, France
- Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA



maria klabin







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Maria Klabin  
*Pantanal # 07, 2021*  
oil paint on linen  
115,3 x 190,7 x 3,5 cm  
45.4 x 75.1 x 1.4 in



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## maria klabin

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

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. 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. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. 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.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

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## selected solo exhibitions

- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

## selected group exhibitions

- *In Waiting: Works Produced in Isolation*, Nara Roesler, São Paulo, Brazil (2020)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, Holland (2020)
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
- *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

## selected institutional collections

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

rodolpho parigi







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Rodolpho Parigi  
*Audrey*, 2021  
oil paint on canvas  
150 x 150 cm  
59.1 x 59.1 in

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## rodolpho parigi

b. 1977, São Paulo, Brazil, where he lives and works

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi notably summarizes his process with the statement, "there is something alchemical here." Indeed, the artist operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, the high tech present on the works' thematic meets oil painting's centenary virtuosity; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

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### selected solo exhibitions

- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

### selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituanie (2017)
- *LOL Levels of Life 1- 2*, Artspace, Auckland, New Zeland (2014)
- *Works on Paper*, Rabbitthole Space, New York, USA (2011)

### selected institutional collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Alvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



artur lescher





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Artur Lescher  
*Frank # 02*, 2019  
brass and multifilament lines  
edition of 5 + 2 AP  
Pendulum: 110 x 12 x 12 cm | 43.3 x 4.7 x 4.7 in  
Installation: variable dimensions









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## artur lescher

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

Artur Lescher 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.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or “the restlessness,” as the critic and curator Agnaldo Farias remarked in relation to “his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.” This contradiction opens space for myth and imagination, essential elements for the construction process.

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### selected solo exhibitions

- *Artur Lescher: Suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

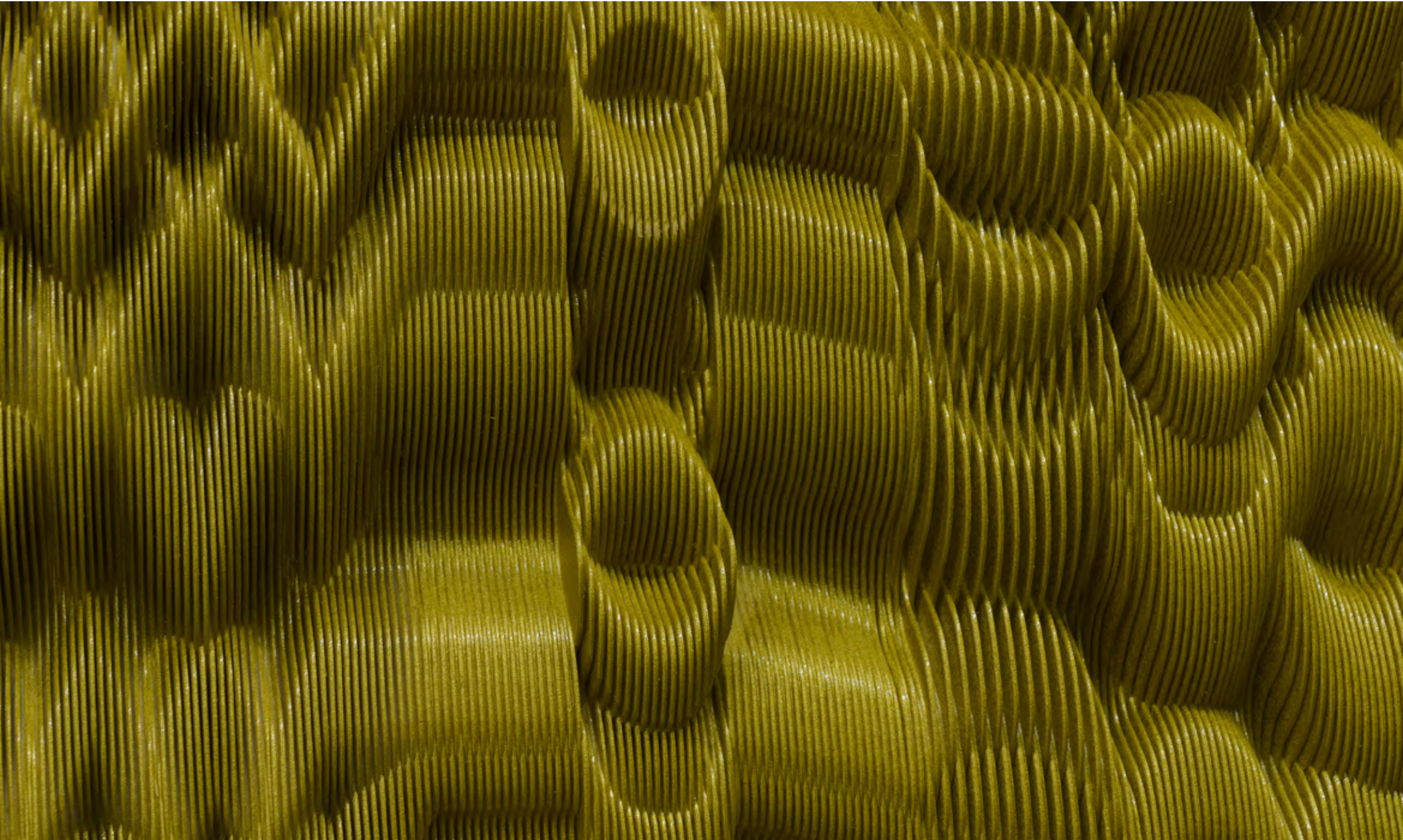
### selected group exhibitions

- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

### selected institutional collections

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

**abraham palatnik**







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Abraham Palatnik  
*Progressive relief*, 2017  
duplex paperboard and wood  
65 x 60 cm  
25.6 x 23.6 in

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## abraham palatnik

b. 1928, Natal, Brazil

d. 2020, Rio de Janeiro, Brazil

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

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

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## selected solo exhibitions

- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

## selected group exhibitions

- *Sur moderno: Journeys of Abstraction — The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950 - 1980*, Metropolitan Museum of Art, New York, USA (2018);
- *Kinesthesia: Latin American Kinetic Art 1954-1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

## selected institutional collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany



# heinz mack





Heinz Mack  
*Silver Fan*, 1966/2014  
stainless steel  
210 x 210 x 29,5 cm  
82.7 x 82.7 x 11.6 in

Heinz Mack's oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art. In 1959, Mack began producing his first kinetic works to make use of motorized movement, which he coined *Light Dynamos*, *Emanations of Light*, or *Rotors*. Mack pursued this investigation for many years, notably creating *Silver Fan* in 1966. This work is characterized by a series of surfaces placed at different angles creating raised and depressed volumes, of different depths and heights—with this, as natural light hits the surface it reflects it at varying intensities, with brightness and shadows changing depending on the location, angular positioning, or time of day. The metal panels thus reflect light at different rhythms, creating a form of kinetic art that combines light and movement not only through motorization, but also through the motor-less manipulation of light.





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## heinz mack

b. 1931, Lollar, Germany

lives and works between Mönchengladbach, Germany and Ibiza, Spain

Throughout his career, Heinz Mack (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957-1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack notably wrote, "The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events."

Heinz Mack's oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

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cover Heinz Mack,  
Kunst Palast, Düsseldorf, Germany, 2021

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## selected solo exhibitions

- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time. Painting and Sculpture, 1994–2016*, Palais SchönbornBatthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)

## selected group exhibitions

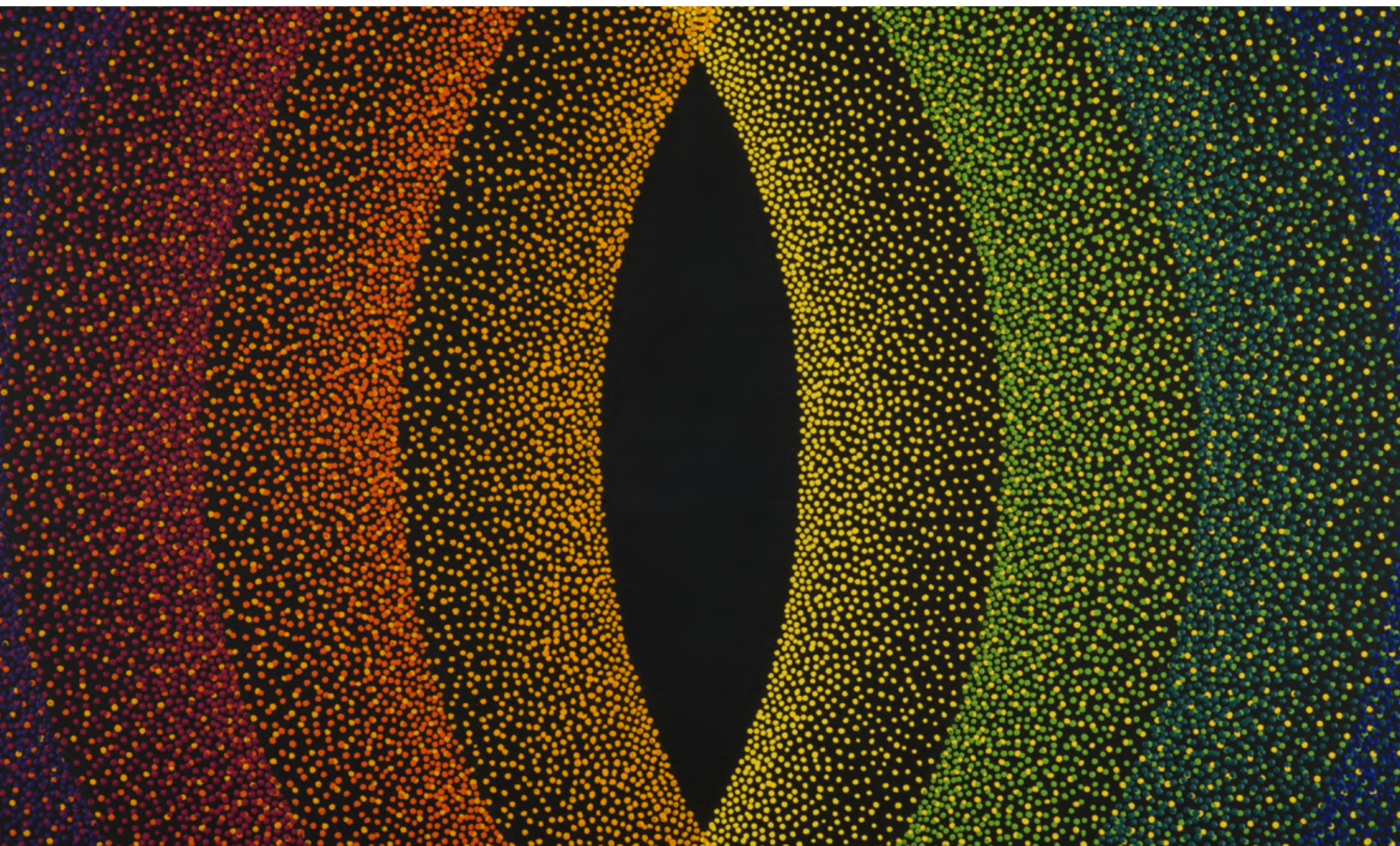
- *AThe Sky as Studio – Yves Klein and his contemporaries*, Centre Pompidou, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, The Georgem Economou Collection, Athens, Greece(2016)
- *Facing the Future. Art in Europe, 1945–68*, Palais des Beaux Arts, Brussels, Belgium (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, Holland (2015)
- *ZERO: Countdown to Tomorrow, 1950's–60's*, The Solomon R. Guggenheim Museum, New York, USA (2015)
- 35th Venice Biennale, Venice, Italy (1970)

## selected institutional collections

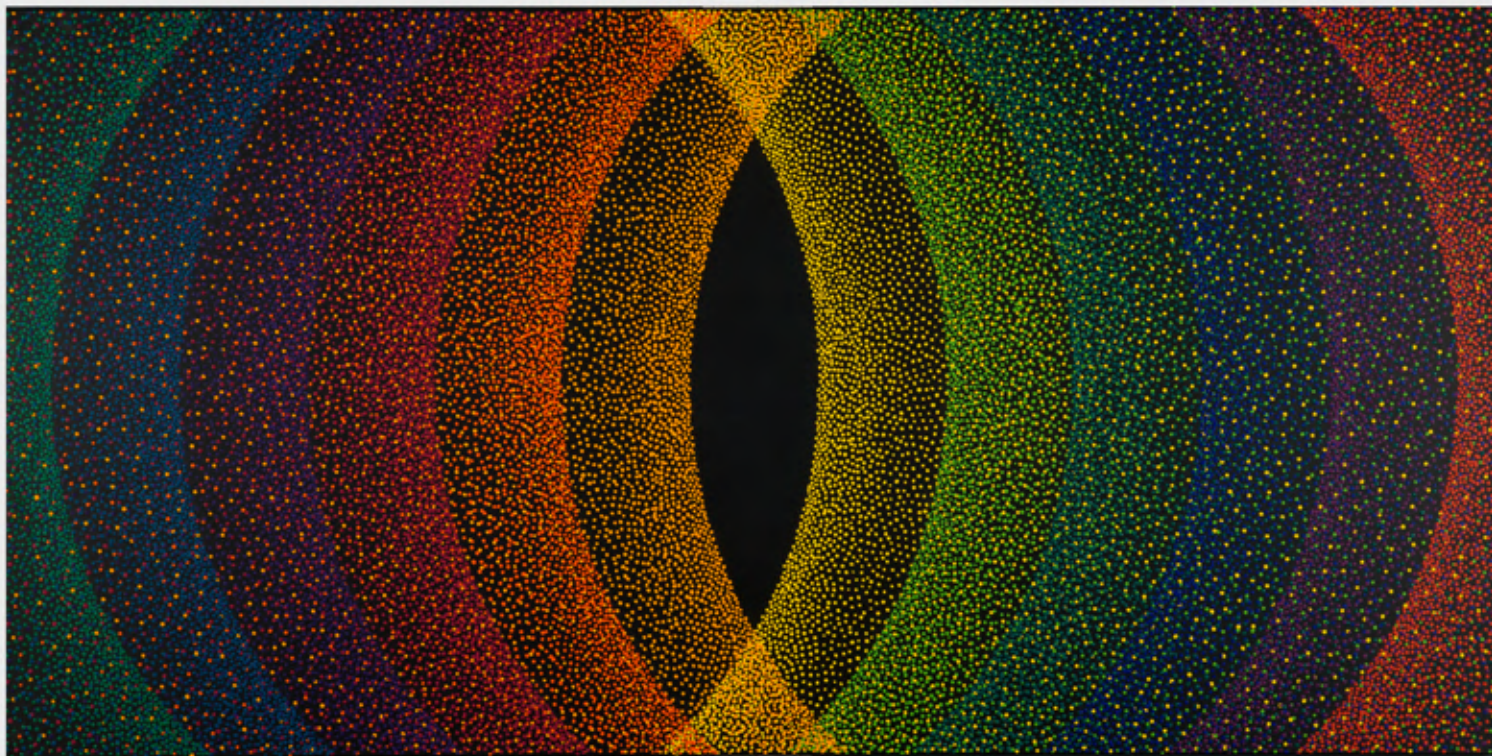
- Albright-Knox Art Gallery, Buffalo, USA
- Centre Georges Pompidou, Paris, France
- Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate, London, United Kingdom



julio le parc







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Julio Le Parc  
*Alchimie 486*, 2021  
acrylic paint on canvas  
100 x 200 cm  
39.4 x 78.7 in





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Julio Le Parc  
*Ondes 157 Variation 1*, 2021  
acrylic paint on canvas  
195 x 114 cm  
76.8 x 44.9 in



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Julio Le Parc  
*Modulation 1119*, 2003  
acrylic paint on canvas  
100 x 100 cm  
39.4 x 39.4 in



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## julio le parc

b. 1928, Mendoza, Argentina

lives and works in Cachan, France

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

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

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## selected solo exhibitions

- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, The Metropolitan Museum of Art (The Met Breuer), New York, USA (2018)
- *Julio Le Parc: da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

## selected group exhibitions

- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954-1969, II Pacific Standard Time: LA/LA (II PST: LA/LA)*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

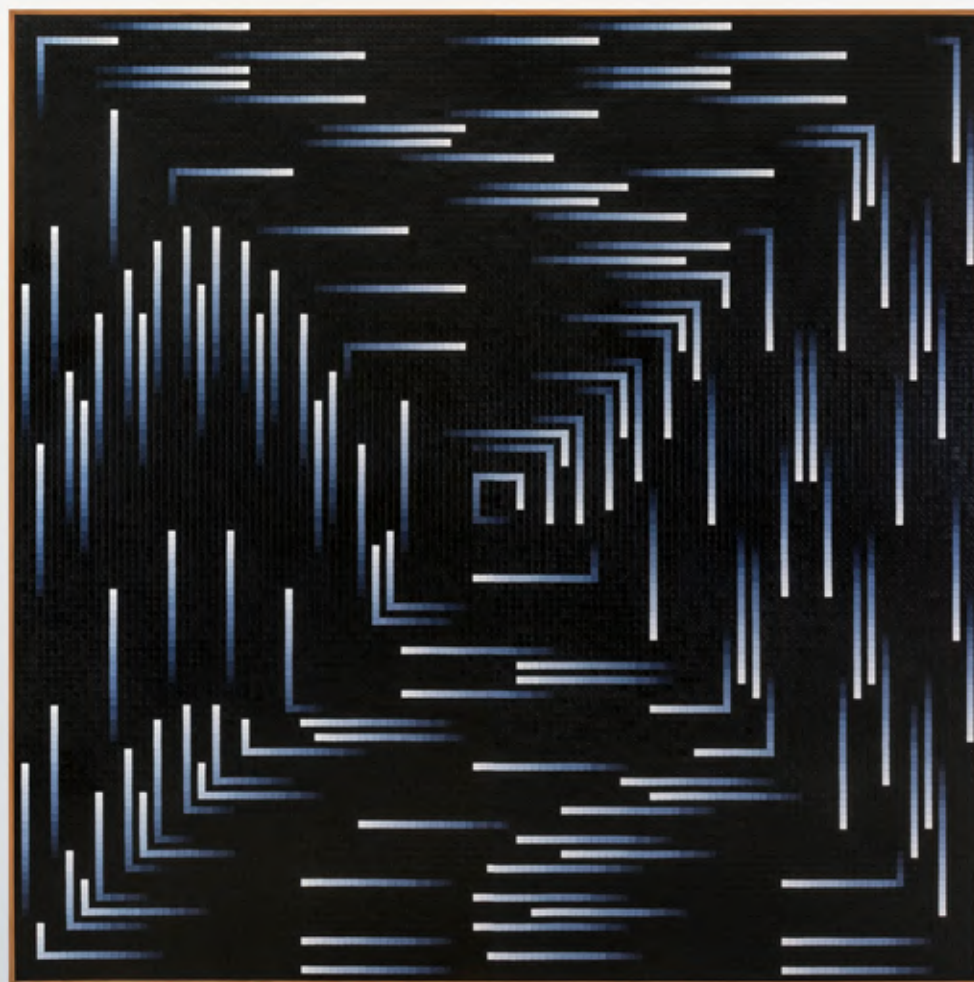
## selected institutional collections

- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- The Museum of Modern Art (MoMA), New York, USA

jósé patrício







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José Patrício  
*Trajetórias sobre preto -  
version 2*, 2003  
plastic puzzle pieces on wood  
190 x 190 cm  
74.8 x 74.8 in

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## josé patrício

b. 1960, Recife, Brazil, where he lives and works

José Patrício's work blurs the boundaries between installation and painting. His practice stems from the arrangement of everyday-use objects, such as dominoes, dice, buttons, and nails, to create patterns and images, either in a geometric or organic manner, but always enigmatically familiar. Starting out his career in 1999 when he created an installation at the São Francisco Convent in João Pessoa, Patrício uses dominoes as a key element to several of his works. When viewed from afar, the patterns we see in his artworks assume an almost painterly tonality with an overall appearance that contrasts with the graphical nature of each individual domino

Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us "on a different level than the issues set forth by the progress of science and technique in artwork. As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same."

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### selected solo exhibitions

- *José Patrício: Algorithm in 'Object Recognition'*, Pearl Lam Galleries Hong Kong H'Queens, Hong Kong (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte; Museu Nacional de Brasília (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

### selected group exhibitions

- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Géométries américaines, du Mexique à la Terre de Feu*, Fondation Cartier pour l'art contemporain, Paris, France (2018)
- *Asas e Raízes*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- 8th Bienal de Havana, Cuba (2003)
- 22nd Bienal de São Paulo, Brazil (1994)

### selected institutional collections

- Fondation Cartier pour L'art contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil



**karin lambrecht**







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Karin Lambrecht  
Vazios, 2008  
pigments in acrylic medium on canvas  
136 x 255 cm  
53.5 x 100.4 in



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## karin lambrecht

b. 1957, Porto Alegre, Brazil

lives and works in Broadstairs, United Kingdom

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.

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 chassis, sow up the fabric, and use charred patches. As part of the so-called “Geração 80”, Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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### selected solo exhibitions

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

### selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015).
- 25th Bienal de São Paulo, São Paulo, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th Bienal de Habana, Havana, Cuba (1992)
- 19th Bienal de São Paulo, São Paulo, Brazil (1987)

### selected institutional 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

lucia koch



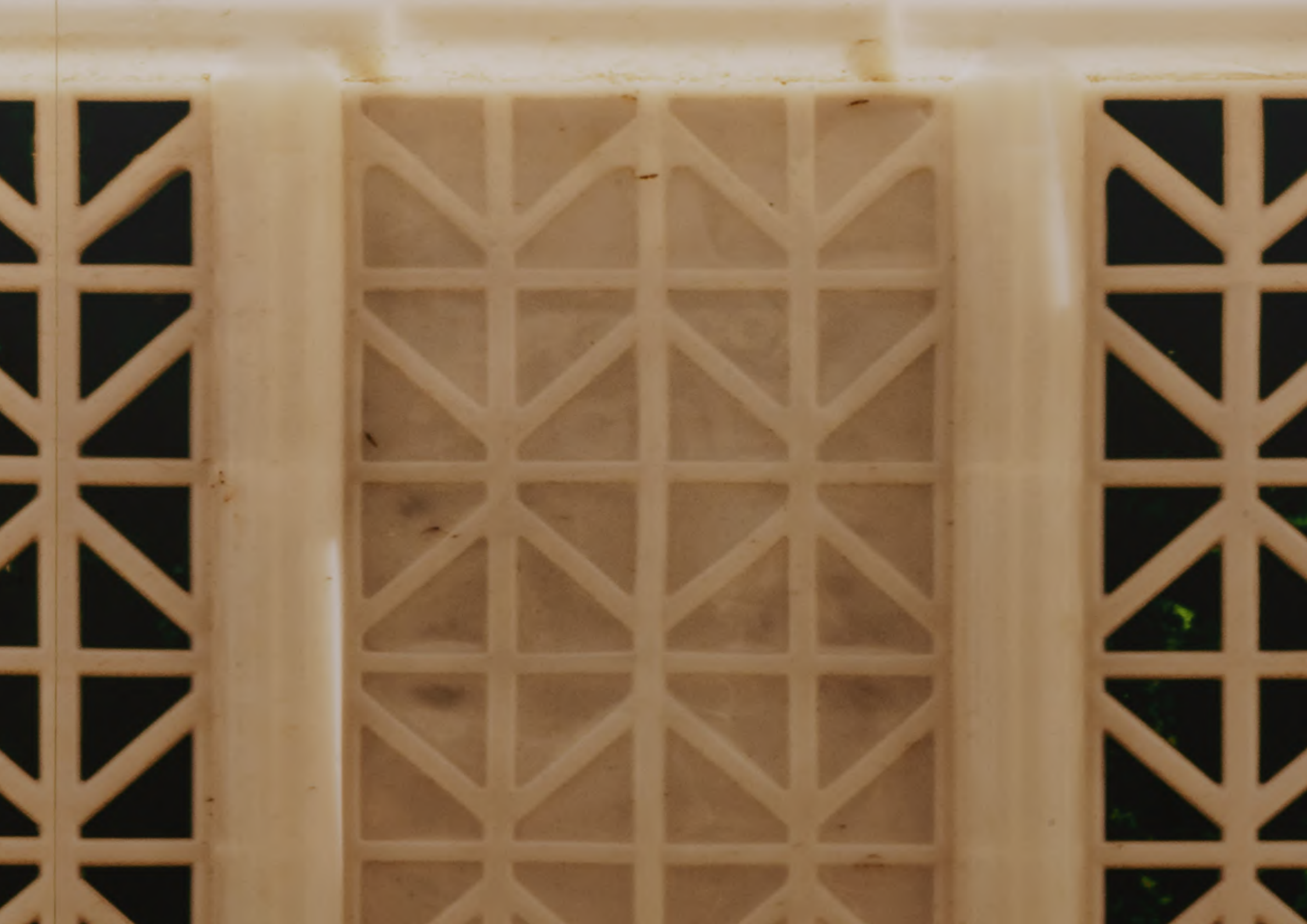




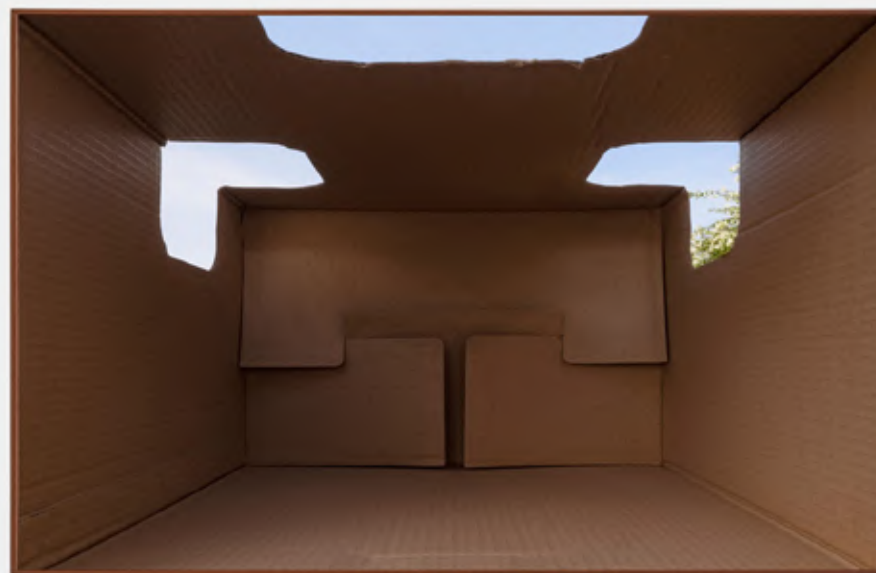
Lucia Koch's *Frutas* pertains to her iconic series titled *Fundos*, where the artist explores the architectural characteristics of everyday objects. The artist photographs the interior of boxes used to package food, drinks, or other items, subsequently transforming the image through scale and perspectival angles, which create the illusion of a place. In the words of curator Moacir dos Anjos, 'By upsetting the expected hierarchy of scales between these objects and the surfaces occupied by their images in this series, Lucia Koch momentarily disassociates the photographs from their immediate references, transforming them into something akin to views of invented places. But besides challenging our usual ways of relating with space, these photographs also depend on an outside source of light to bring to life the dark inner corners of the boxes, [they] depend on light to acquire meaning.' *Fundos* thus synthesizes the structuring methods and investigations of Koch's practice, which explores the relations between art and architecture through an engagement with banal objects, creating spaces—both virtual or real—that renew our understanding of spatiality and amplify the way in which we perceive our environment.

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Lucia Koch  
*Frutas*, 2021  
pigment print on cotton paper,  
UV matte laminate  
edition of 6 + 2 AP  
147,3 x 284,1 cm  
58 x 111.87 in







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Lucia Koch  
*Helmet\_2*, 2020  
pigment print on cotton paper (UV varnish)  
edition of 6 + 1 AP  
110 x 172 cm  
43.3 x 67.7 in

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## lucia koch

b. 1966, Porto Alegre, Brazil

lives and works in São Paulo, Brazil

Lucia Koch's works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist 'reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes'. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space.

Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

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### selected solo exhibitions

- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *La temperatura del aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogota, Colombia (2014)
- *Cromoteísmo*, Capela do Morumbi, São Paulo, Brazil (2012)
- *Correções de luz*, Centro Universitário Maria Antonia, São Paulo, Brazil (2007)

### selected group exhibitions

- 1<sup>st</sup> Bienal de Rabat, Rabat, Marroco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- *Brasil, beleza?!*, Museum Beelden Aan Zee, Hague, Netherlands (2016)
- 11th and 13th Bienal de Lyon, Lyon, France (2011 e 2015)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)

### selected institutional collections

- Musée d'Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- The J. Paul Getty Museum, Malibu, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



**brígida baltar**







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Brigida Baltar  
*Minha pele sua pele*, 2017/2019  
embroidery on fabric  
40 x 40 cm  
15.7 x 15.7 in






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Brígida Baltar  
*Minha pele sua pele*, 2017/2019  
 embroidery on fabric  
 40 x 40 cm  
 15.7 x 15.7 in




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Brígida Baltar  
*Minha pele sua pele*, 2017/2019  
 embroidery on fabric  
 40 x 40 cm  
 15.7 x 15.7 in




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Brígida Baltar  
*Minha pele sua pele*, 2017/2019  
 embroidery on fabric  
 40 x 40 cm  
 15.7 x 15.7 in




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Brígida Baltar  
*Os hematomas*, 2016  
 embroidery on fabric  
 74 x 42 cm  
 29.1 x 16.5 in




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Brígida Baltar  
*Os hematomas*, 2016  
 embroidery on fabric  
 74 x 42 cm  
 29.1 x 16.5 in



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## brígida baltar

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

The work of Brígida Baltar spans across a wide range of mediums, which includes video, performance, installation, drawing, and sculpture. According to curator Lisette Lagnado, through this practice, ‘the artist strives to return to a pre-industrial, childlike and primitive narration.’ Baltar's artistic production began in the 1990s with the so-called small poetic gestures, developed in her studio-home in Botafogo, a neighbourhood of Rio de Janeiro.

During almost ten years, the artist collected items of domestic life such as the water dripping through small cracks on her roof, or dust falling from the bricks of her walls. This act of collecting subsequently expanded into the streets, giving birth to the *Coletas series*, an attempt of capturing mist, dew and ocean breeze—an ultimately impossible or rather, intangible task.

Brigida Baltar's recent work derives from her older series, as she uses the previously collected brick dust to draw images of Rio de Janeiro, creating pieces that intertwine her past and present works and that do not function as mere representations. More recently, Baltar has been reflecting upon her own biography and producing embroideries which relate to her body, more specifically her skin.

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### selected solo exhibitions

- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *A carne do mar*, Nara Roesler, São Paulo, Brazil (2018)
- SAM Art Project, Paris, France (2012)
- *O amor do pássaro rebelde*, Cavalariças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

### selected group exhibitions

- 12th Mercosul Biennial, Brazil (2020)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *I Remember Earth*, Magasin des horizons, Centre d'arts et de Cultures, Grenoble, France (2019)
- *Neither-nor: Abstract Landscapes*, Portraits and Still Lives, Terra-Art Project, London, United Kingdom (2017)
- *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

### selected institutional collections

- Pinacoteca do Estado de São Paulo, Sao Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland (MOCA), Cleveland, USA



bruno dunley







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Bruno Dunley  
*Diagrama Noturno*, 2020/2021  
acrylic and oil on canvas  
75 x 60 cm  
29.5 x 23.6 in





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Bruno Dunley  
*Untitled*, 2017  
oil and coin on canvas  
31 x 23 x 2 cm  
12.2 x 9.1 x 0.8 in



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## bruno dunley

b. Petrópolis, Brazil, 1984

lives and works in São Paulo, Brazil

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

As stated by the artist "I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it." Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

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### selected solo exhibitions

- *The Mirror*, Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015)
- e, Centro Universitário Maria Antonia, São Paulo, Brazil (2013)
- 11bis Project Space, Paris, France (2011)

### selected group exhibitions

- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD, Park – platform for visual arts*, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900-2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

### selected institutional collections

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

**fabio miguez**





In 2010, Fabio Miguez began creating the series *Atalhos*, which can be described as small format paintings that reproduce fragments of iconic paintings in Art History by artists such as Piero della Francesca, Henri Matisse and Alfredo Volpi. This series of pictorial commentaries has recently developed into another body of work, made up of large format paintings created in homage to one of Brazil's greatest painters. In the series *Volpi*, Miguez delves into the legacy of the artist, entwining two of the country's main artistic influences of the time, that of Soviet constructivism and of Italian metaphysical painting. Miguez plays with Volpi's famous flags, using regular geometric shapes intercalated in different rhythms, with a pictorial quality that evokes the materiality of his predecessor's iconic temperas. According to curator Agnaldo Farias, 'The spatial logic, which traditionally was resolved within the very planes and depths of a painting, now expands to the mind of the viewer with irresistible attempts to see possible associations—to test the rules of the game—and imagine the steps that the painting's main elements could take were they to transcend into, or retract from space, closing into itself.'



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Fabio Miguez  
*Untitled, Volpi series, 2020*  
oil paint and wax on canvas  
190 x 180 cm  
74.8 x 70.9 in



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



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## **fabio miguez**

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

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expanded his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

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### **selected solo exhibitions**

- *Fragmentos do real (atalhos)* – Fabio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro, Brasil (2016), e São Paulo, Brazil, (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia, São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake, São Paulo, Brazil (2008)
- *Fabio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

### **selected group exhibitions**

- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, no Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *Casa 7*, Pivô, Edifício Copan, São Paulo, Brazil (2015)
- 5th Bienal do Mercosul, Porto Alegre, Brazil (2005)
- 2nd Bienal de La Habana, Cuba (1986)
- 20th Bienal de São Paulo, São Paulo, Brazil (1989)
- 18th Bienal de São Paulo, São Paulo, Brazil (1985)

### **selected institutional collections**

- Centro Cultural São Paulo (CCSP), São Paulo, Brazil
- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

**manoela medeiros**







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Manoela Medeiros  
*Ruína #18*, 2020  
painting and excavation on canvas  
123,7 x 98,2 x 4 cm  
48.7 x 38.7 x 1.6 in



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Manoela Medeiros  
*Ruína #16*, 2021  
painting and excavation on canvas  
2 pieces of 65,5 x 55 x 4,5 cm  
2 pieces of 25.8 x 21.7 x 1.8 in





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Manoela Medeiros  
*Ruína Paisagem # 5*, 2021  
painting and excavation on canvas  
92,3 x 73,3 x 3 cm  
36.3 x 28.9 x 1.2 in

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## manoela medeiros

b. 1991, Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and Paris, França

In her practice, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work. Pursuing a hybrid framework for the pictorial, Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space's walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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## selected solo exhibitions

- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
- *Falling Walls*, Double V Gallery, Marselha, France (2017)

## selected group exhibitions

- *Recycler / Surcycler*, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France (2020)
- *Reservoir, 019*, Ghent, Belgium (2020)
- *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
- *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
- *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
- *11º Abre Alas*, A Gentil Carioca, Rio de Janeiro, Brazil (2015)



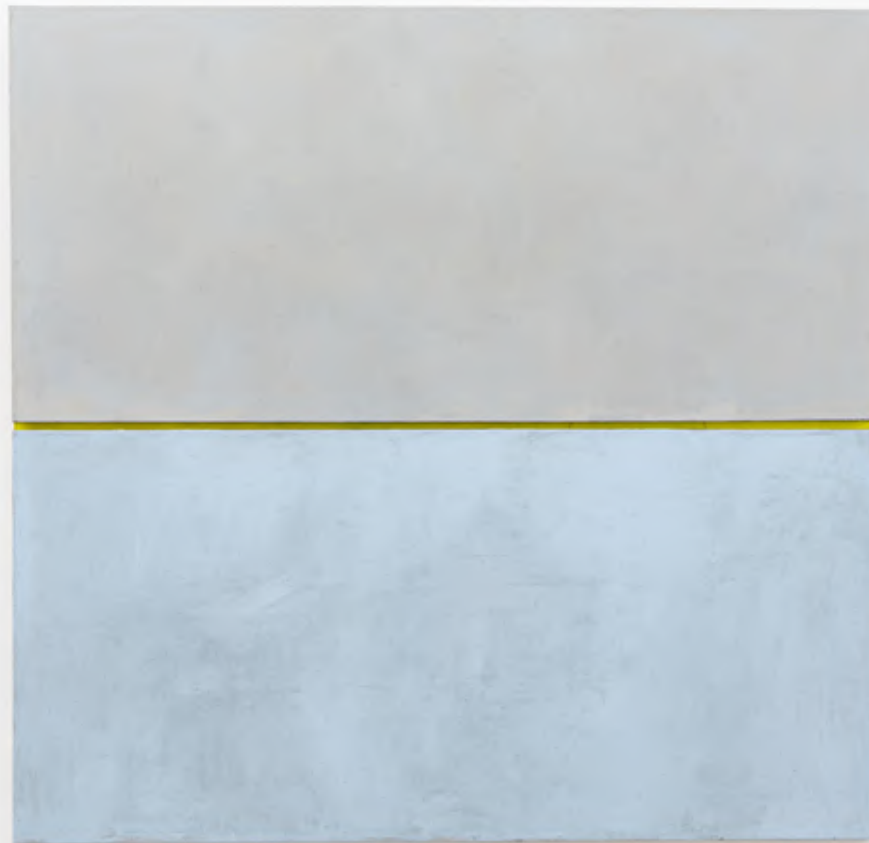
**sérgio sister**





Sérgio Sister  
*Oranges with silver and orange links*, 2020  
oil on canvas on aluminum  
190 x 233 x 5 cm  
74.8 x 91.7 x 2 in





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Sérgio Sister  
*Untitled*, 2020  
oil on canvas on aluminum  
190 x 180 cm  
74.8 x 70.9 in

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## **sérgio sister**

b. 1948, são paulo, Brazil, where he lives and works

Sérgio Sister started painting in the late 1960's, at the same time when he was working as a journalist and became engaged with political action. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What marked his production at that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs, as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they derive. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams different colors and assembles them into configurations that allow various depths, shadows, and experiences of color to emerge.

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## **selected solo exhibitions**

- *Then and Now*, Nara Roesler, New York, USA (2019)
- *Sérgio Sister: o sorriso da cor e outros engenhos*, Instituto Ling, Porto Alegre, Brazil (2019)
- *Sérgio Sister*, Kupfer Gallery, London, United Kingdom (2017)
- *Sergio Sister: Malen Mit Raum*, Schatten und Luft, Galerie Lange + Pult, Zurich, Switzerland (2016)
- *Expanded Fields*, Nympe Projekte, Berlin, Germany (2016)
- *Ordem Desunida*, Nara Roesler, São Paulo, Brazil (2015)

## **selected group exhibitions**

- *A linha como direção*, Pina Estação, São Paulo, Brazil (2019)
- *The Pencil is a Key: Art by Incarcerated Artists*, Drawing Center, New York, USA (2019)
- *Géométries Américaines, du Mexique à la Terre de Feu*, Fondation Cartier pour l'Art Contemporain, Paris, France (2018)
- *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- 25ª Bienal de São Paulo, Brazil (2002)

## **selected institutional collections**

- François Pinault Collection, Venice, Italy
- Fundación/Colección Jumex, Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



# virginia de medeiros





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Virginia de Medeiros  
*Adriana Ferreira Xavier, Guerrilheiras,*  
*from Alma de Bronze series, 2017*  
inkjet print on Hahnemühle Photo Rag 308  
edition of 5 + 2 AP  
90 x 60 x 4 cm  
35.4 x 23.6 x 1.6 in



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## virginia de medeiros

b. 1973, Feira de Santana, Brazil

lives and works in São Paulo, Brazil

Virginia de Medeiros uses investigative processes to transgress hegemonic narratives as a means of giving voice and visibility to neglected, or marginalized histories. In order to do so, Medeiros employs methodologies that are common to both art and documentary work, including displacement, participation and fabulation.

In her work, Medeiros does not seek to capture or represent the *Other* but rather depicts punctual aspects of certain individuals, in order for their condition to become axiomatic. The artist has often employed photography and video to represent and showcase identities and existences that have historically been omitted, such as that of transgenders, transsexuals, women or the homeless. Her work emerges from an intense immersive process, where she familiarises herself and co-exists with her research subject in an attempt to free herself from an ethnographic approach, annulling possible underlying layers of prejudice, and allowing instead for intimacy and organic narratives to emerge.

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### selected solo exhibitions

- *Clamor*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2019)
- 29ª Programa de exposições, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2019)
- *Studio Butterfly e outras fábulas*, Galeria Fayga Ostrower, Complexo Cultural Funarte, Brasília, Brazil (2018)
- *Jardim das Torturas*, Ateliê Aberto, Campinas, Brazil (2013)
- *Faille*, La Chambre Blanche, Montreal, Canada (2007)

### selected group exhibitions

- 11th Berlin Biennial, Germany (2020)
- *À Nordeste*, Sesc 24 de Maio, São Paulo, Brazil (2019)
- *Love and Ethnology*. The Colonial Dialectic of Sensitivity (after Hubert Fichte), Haus der Kulturen der Welt (HKW), Berlin, Germany (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- 14th Jogja Biennial, Indonesia (2017)
- 31th São Paulo Biennial, Brazil (2014)

### selected institutional collections

- Associação Cultural Videobrasil, São Paulo, Brazil
- Centro Cultural Dragão do Mar de Arte e Cultura, Fortaleza, Brazil
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

alexandre arrechea





According to Alexandre Arrechea: “In the era of post-truth, all messages confront the possibility of being distorted. Truth then has to be patiently sought. Inspired by recent events in the nation, these watercolors intend to show messages that have been partially altered and are therefore difficult to read. At first, they seem to be abstract gestures where color and shapes play an important role, then they progressively begin to reveal a reality of confrontation and struggle.”



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Alexandre Arrechea  
*Vanishing point*, 2021  
Schmincke watercolor on Arches paper  
132 x 132 cm  
52 x 52 in







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## **alexandre arrechea**

b. 1970, Trinidad, Cuba

lives and works in New York, USA

Between 1991 and 2003, Alexandre Arrechea was part of a collective of Cuban artists named Los Carpinteros, along with Marco Castillo and Dagoberto Rodríguez Sánchez. The group was best known for its play on dichotomies—the artists would depart from the idea of reproducing a common, everyday object, with perfect craftsmanship but would structure it differently, oddly and imperfectly, inevitably forcing a reformulation, or re-reading of a traditional object. After leaving the group, Arrechea began to address current political issues more directly, giving his sensibility and attention to contemporary culture the center stage.

Arrechea's work is also remarkable in its interdisciplinary and inclusive nature, often creating pieces such as large installation works in museums or commissions for public spaces that invite the viewer to participate and physically engage with the works. The artist also encourages more traditional contemplation through his sculptures or graphite and watercolour works on paper. Either way, his production is always intricately tied to the space or context it occupies, and systematically demonstrates a preoccupation for the socio-political environment in which the work is to be inserted. Arrechea's work positions itself between what is individual and collective, between the public and the private. In investigating this space, the artist addresses social norms and group behaviors, engaging with socio-economics, races and urbanism as a means of understanding both personal identities and mass experiences.

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### **selected solo exhibitions**

- *Corners*, Nara Roesler, New York, USA (2019)
- *Higienopolis*, Casado Santapau Gallery, Madrid, Spain (2018)
- *Uninhabited Order*, Fredric Snitzer Gallery, Miami, USA (2018)
- *La seducción del fragmento*, Palacio de Molina, Cartagena, Spain (2017)
- *Jerarquias Negadas*, Galeria Habana, Habana, Cuba (2016)

### **selected group exhibitions**

- *Obsesiones y acumulaciones: el gabinete del artista*, Estudio Figueroa-Vives and the Norwegian Embassy in Cuba, Habana, Cuba (2019)
- *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami (PAMM), Miami, USA (2018)
- *Construções sensíveis*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2018)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
- *Without masks: Contemporary Afro – Cuban Art*, Museo Nacional de Bellas Artes de La Habana, Habana, Cuba (2017)

### **selected institutional collections**

- Daros Collection, Zurich, Switzerland
- Museum of Contemporary Art (MOCA), Los Angeles, USA
- Museum of Modern Art (MoMA), New York, USA
- Museo del Barrio, New York, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain

**raul mourão**







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Raul Mourão  
*Garrafão Estação*, 2021  
carbon steel with synthetic resin and glass bottle  
48 x 27 x 25 cm  
18.9 x 10.6 x 9.8 in

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## raul mourão

b. 1967, Rio de Janeiro, Brazil, where he lives and works

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

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

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### selected solo exhibitions

- *Viva Rebel*, Rio de Janeiro, Brazil (2021)
- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012) *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

### selected group exhibitions

- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- *Bienal de Vancouver 2014-2016*, Canada (2014)

### selected institutional collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil



**nara roesler**

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