

nara roesler

the fold in the horizon

roesler curatorial project

curated by marcos chaves

brígida baltar, ricardo basbaum,
ricardo becker, enrica bernardelli,
carlos bevilacqua, roberto cabot,
rodrigo cardoso, marcos chaves,
andré costa, josé damasceno,
fernanda gomes, tatiana grinberg,
carla guagliardi, joão modé,
raul mourão, ernesto neto,
marcia thompson

nara roesler new york

opening june 24

exhibition jun 24 – aug 13, 2022



the fold in the horizon

marcos chaves

All curation arises from a desire to assemble and select. The guiding thread of this exhibition begins with the fact that the artists gathered hereby shared the same horizon. All were born or raised in Rio de Janeiro, all beach goers—a stage for ideas, for dialogue and leisure—of the late 1980s and 1990s, who today continue to meet on these sands.

When we first met, us, young artists, shared a certain distance from the rising return to painting and figuration characteristic of artistic productions of the early 1980s in Rio de Janeiro and São Paulo. Our scene developed within the institutional circuit, an environment where experimentation and critical thinking converged away from the art market, which remained restricted and incipient at the time.

Various of the artists participated in the Macunaíma Project, which was linked to Funarte, in the exhibition *Escultura carioca*, held at the Paço Imperial. They were also included in a series of solo exhibitions at the Espaço Cultural Municipal Sérgio Porto, to mention a few of the shows that defined their initial insertion in institutional spaces.

Many of the works presented in the exhibition—some of which were first shown in the aforementioned places—, are rarely found on the internet, which may seem unthinkable for

younger artists who have become accustomed to overexposure on (social) networks from an early age. It is worth remembering, that the artists of *The Fold in the Horizon*, experienced both the transition from analog to digital in early adulthood and the turn of the century, shortly thereafter.

The choice of works comes, above all, from the affective memory that I carry as a participant and witness of this *zeitgeist*. These works for me and, I believe for the group gathered hereby also, inspired us at the time and continue to do so today. Bringing them together in this exhibition, evokes new meanings for a once shared horizon, in addition to presenting the early productions of these *carioca*¹ artists.

There is, however, a sensitive line gripped and re-elaborated by the hands of many, which becomes rapidly visible. It is not by coincidence that the works in this show emerge from a materiality that engages with the line as a gesture of expansion, an expansion of horizons, singular and multiple, embracing what is yet to come.

Thus, we are before outstretched horizons where affection forms the fold line; and it is the fold that unites us.

text written in collaboration with Yan Braz
special thanks to Lucia Koch

cover Marcos Chaves, *Fantasma # 02*, 1989/2022 [detail]

¹ Brazilian term used to refer to individuals from Rio de Janeiro



Enrica Bernardelli, Lígia Canongia, Rodrigo Cardoso,
 Marcos Chaves, Fernando Cocchiarale, José Damasceno,
 Mônica Grandchamp, Maria Juçá, Lacerda (waiter),
 Ivens Machado, Viviane Matesco, Raul Mourão, Ernesto Neto
 and Marcia Thompson
 Rio de Janeiro, 1994
 photos: André Costa

brígida baltar



In the mid 1990s, Brígida Baltar found within her own home, the theme and materials for a series of works that would continue to develop throughout the following decades. The artist's home served not only as a symbol to explore the ideas of home, housing, protection and intimacy, but also as the very materials used in her works.

In this process, Baltar investigated the process of disappearance, or dematerialization, challenging the idea of 'home' as fixed, stable and localized. By extracting dust from the walls, the house was suddenly able to travel and was used as a means to build other objects, as in *Sem título* (1994/2022), in which the artist joined two excavated bricks with a glass bottle. As a fragile object is used to unite the heavy bricks, a visual tension is created, in which the fragility of the bottle seems to be threatened. In *Torre* (1996), in turn, the artist uses the bricks that form the building in which she lives to build another shelter, closer to the dimensions of her body.

Brígida Baltar
Untitled, 1994
brick and glass
22 × 27 × 8 cm
8.7 × 10.6 × 3.1 in



Baltar's practice is informed by the ideas of shelter, corporality and affection. The photographic set *Sem título* (1993) presents four close-up photographs of the artist's body. On it, we see the traces of the artist's menstrual blood and its natural pathways across the skin. Once again, the artist addresses the relationship between body and shelter, highlighting the body's own temporality.

Brígida Baltar
Untitled, 1993
action photographic record
edition of 3 + 2 AP
4 pieces of 12,5 × 8,4 cm (each)
4 pieces of 4.9 × 3.3 in (each)

Cacos da decepção (2018) comes from the artist's recent practice in which she has developed a series of enameled ceramic objects whose shapes resemble those of shells. According to Brígida Baltar, this interest comes from her childhood memories, in which she roamed the sands of Copacabana in search of perfect shells. However, when faced with a larger number of shell fragments, Baltar began to understand the potency of incompleteness within the natural world. According to the artist herself, 'It was from the fragments—shards of disappointment—that I discovered natural forms and learned about the power of incompleteness'.



Brígida Baltar
Cacos da decepção, 2018 [detail]
glazed ceramic
56 pieces of variable dimensions







Brígida Baltar
Torre, 1996
 action photographic record
 edition of 3 + 2 AP
 9 pieces of 28 × 19 cm (each)
 9 pieces of 11 × 7.5 in (each)

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.

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*, Cavaleriças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

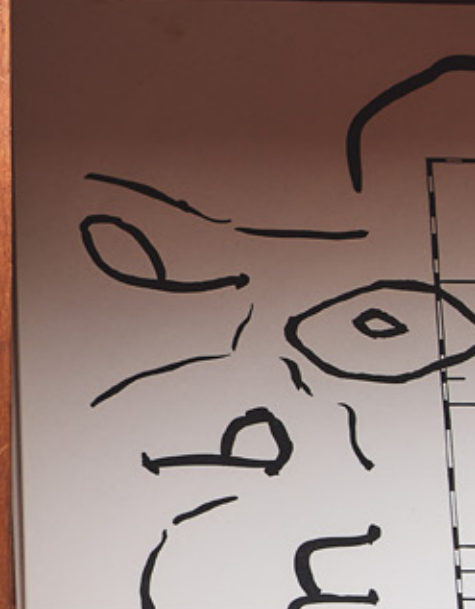
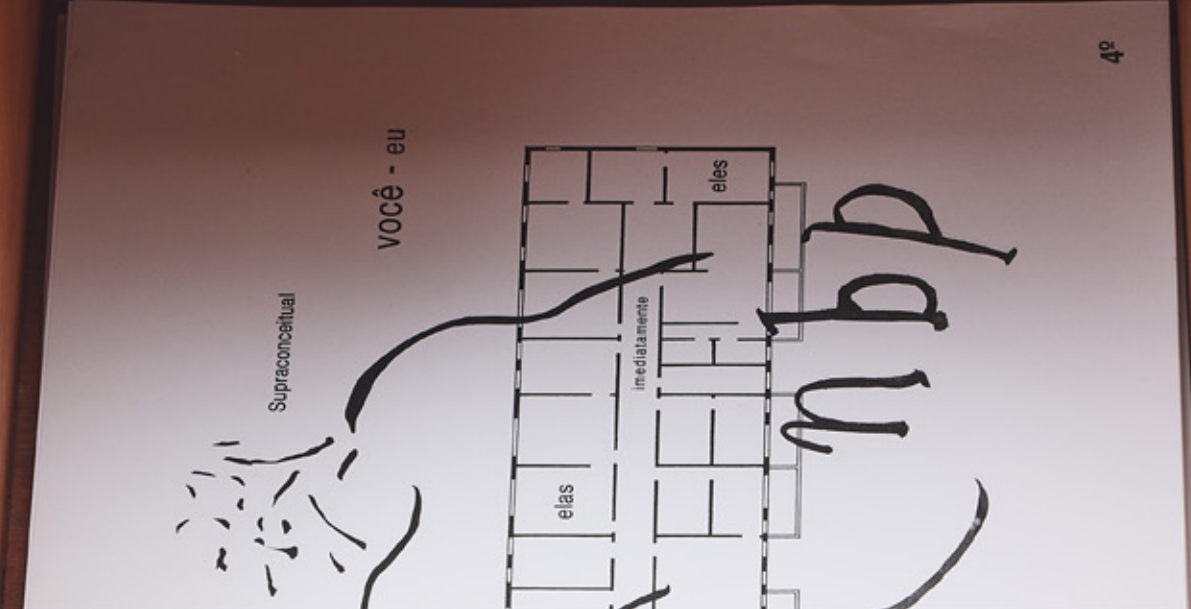
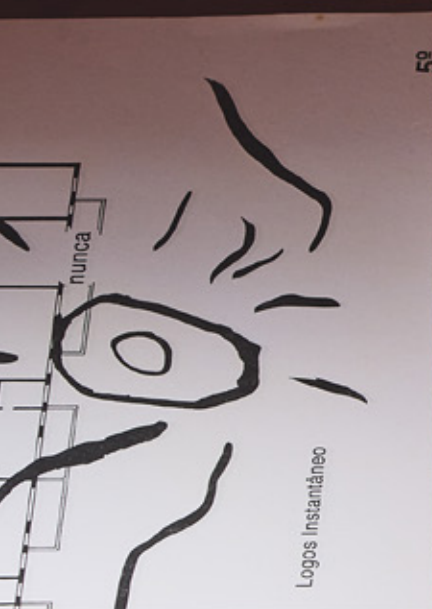
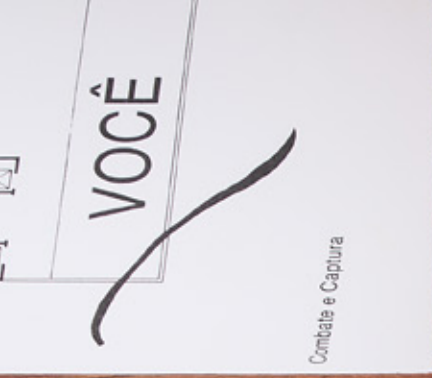
selected group exhibitions

- 12th Bienal del Mercosur, Porto Alegre, 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, São 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

ricardo basbaum



NBP: Identidade/Arquitetura (1996) is part of the project *Novas Bases para a Personalidade / New Bases for Personality* (NBP), which Ricardo Basbaum has been developing since the 1990s. Often presented in the form of diagrams, which combined with objects or installations, ask the viewer to actively participate in the work. For Basbaum: 'the three letters [NBP] organize three core ideas, which are, first, around the notion of transformation'. Under the impact of the work of Hélio Oiticica and Lygia Clark, in the 80s, he thought it was important to consider that the relationship with the work of art would lead to a transformation. What transformation would that be? 'At that moment, I thought the transformation would be indicated by *Novas Bases para a Personalidade*. This sign involves the idea of transformation in contact with the work. But as the sign should also have the idea of the 'new', I would have to think about how this would happen in a contemporary work, because it was no longer modern art.'

Ricardo Basbaum
NBP – Identidade/Arquitetura, 1996
wood and printed diagrams
78 × 94,5 × 31 cm
30.7 × 37.2 × 12.2 in





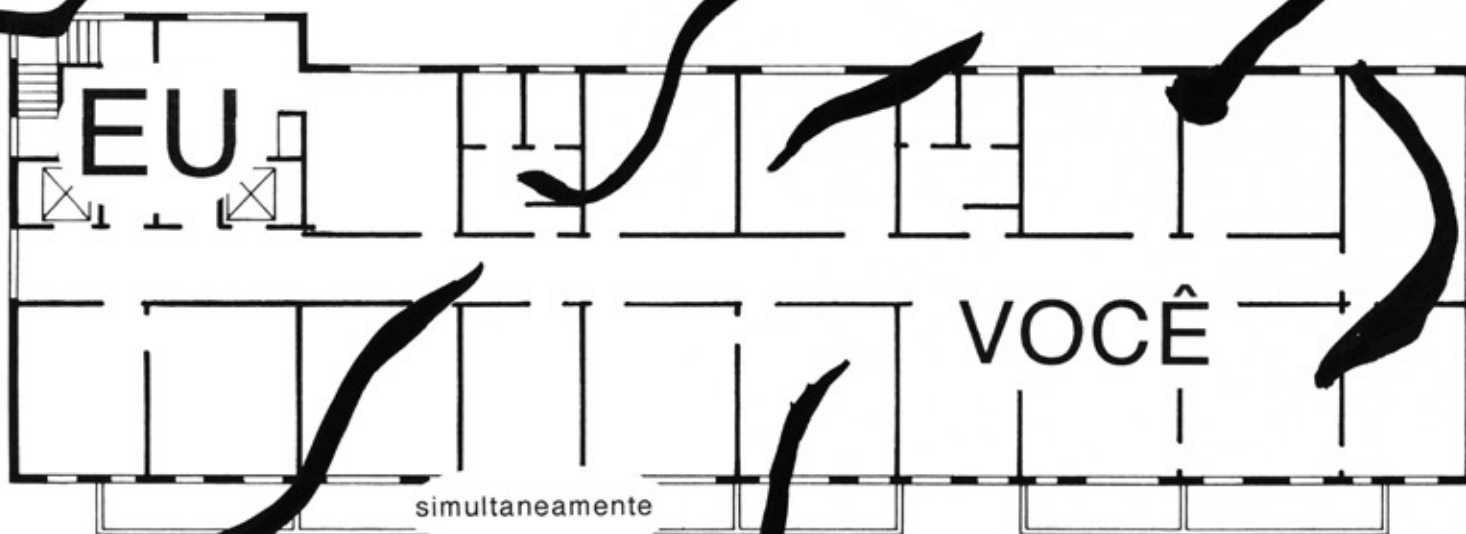
NBP: Identidade/Arquitetura was presented at the Fluminense Federal University (UFF). On that occasion, the artist intervened with the entrance to the university, duplicating the objects that were there, such as the counter, the sign with information about the floors and departments, as well as the lockers. However, Basbaum creates small noises in this apparent mimicry, inviting us to reflect on the confrontation between the territory of power of the individual and that of institutions.



Ricardo Basbaum
NBP – Identidade/Arquitetura, 1996
 original installation at
 Fluminense Federal University (UFF),
 Rio de Janeiro, Brazil

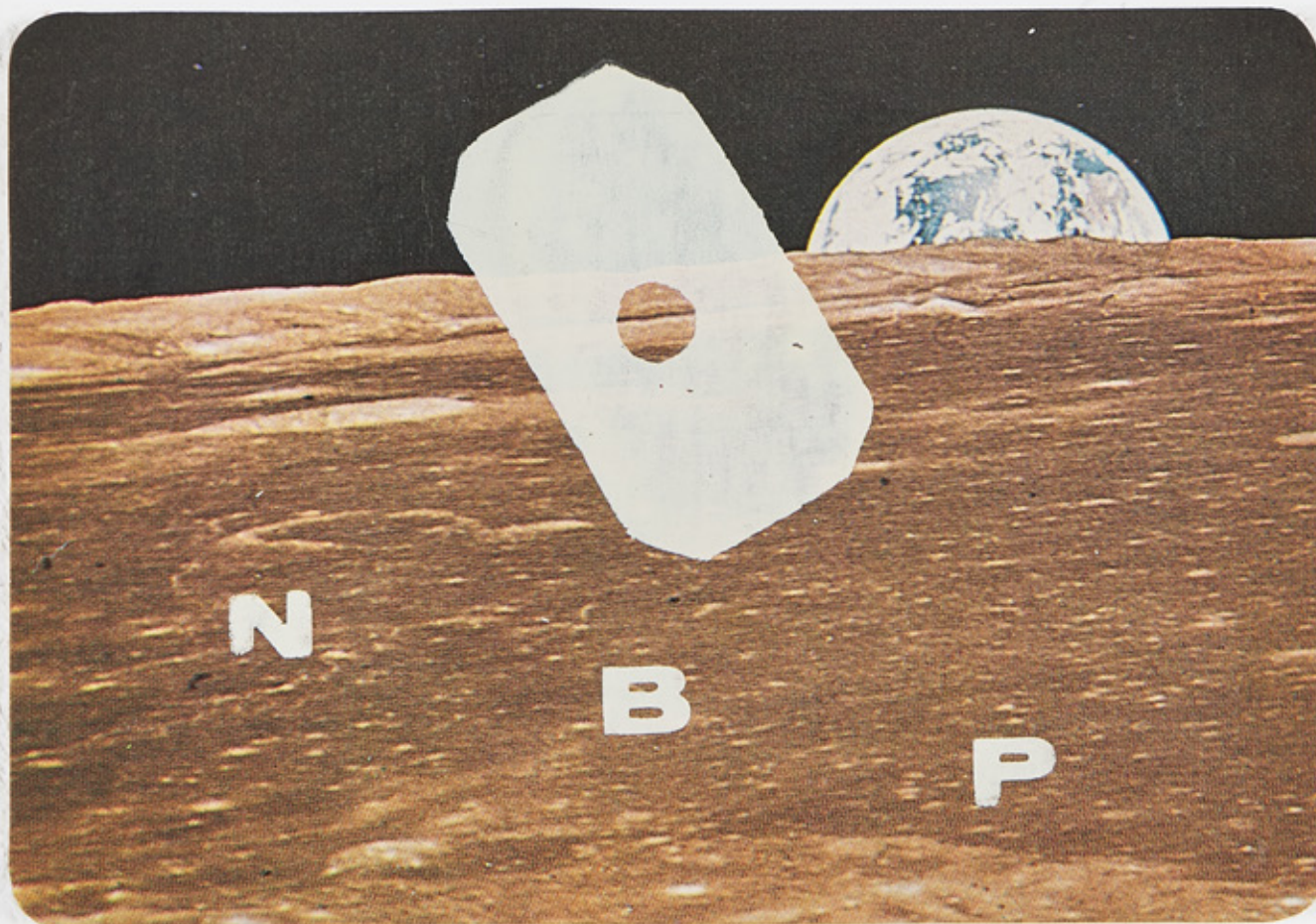
LÁ

Súbitas Mudanças



Hibridização = Incorporação + Interação

aqui



NBP (1992), points to another strategy present in Basbaum's work: appropriation. This gesture, in turn, is always complemented by an intervention by the artist. In this case, on the image, he places the initials that form the acronym of the project, as well as an image, whose form, in turn, is also materialized in various diagrams and even in performance objects that the artist sends to several people to use in the way they want, according to their own needs and creativity.

Ricardo Basbaum
NBP, 1992
serigraphy on paper
6,7 × 9,6 cm | 2.6 × 3.8 in

Olho (1985) points to the use of this method at an earlier time, when the artist interfered with images of eyes on postcards and advertisements. These images, now enriched with the same organs that allow us to see, return the look we cast on them, asking us about the nature and mechanisms present in the observation.



Ricardo Basbaum
Olho, 1985
synthetic enamel on postcard
15 × 10,6 cm | 5.9 × 4.2 in

ricardo basbaum

Artist, writer and teacher, Ricardo Basbaum (São Paulo, 1961) investigates art as an intermediary device and a platform for the articulation between sensory experience, sociability and language. Born in São Paulo, Basbaum moved to Rio de Janeiro in 1977, where he studied biological sciences between 1979 and 1982 at the Federal University of Rio de Janeiro (UFRJ). In 1981 he formed the *Dupla Especializada*, in partnership with Alexandre Dacosta. Two years later, he created, alongside Dacosta and Barrão, the Grupo Seis Mãos. Between 1999 and 2003, he coordinated the Agora-Agência de Organismos Artísticos. Currently, Basbaum is a professor at the Fluminense Federal University (UFF).

In 1989, Basbaum started the project *NBP - Novas Bases para a Personalidade* (New Foundations for Personality), whose objective was to establish a direct connection with the viewer. In the opinion of art critic Guy Brett, the artist's work reveals the influence of the works of Lygia Clark, Lygia Pape and Hélio Oiticica, as it involves concepts of sociability, community, isolation or social disintegration. In Basbaum's own words: 'Since 1989, I have been developing the *NBP – Novas Bases para a Personalidade* project, using objects, drawings, texts, installations, diagrams, etc. : the aim is to establish a direct connection with the viewer, transforming them into a vehicle and supporter of the game of art, since their presence activates the machinery of the work, putting it into operation.'

selected solo exhibitions

- *Subhidroinfraentre*, Galeria Jaqueline Martins, São Paulo, Brazil (2021)
- *The Production of the Artist as a Collective Conversation*, Audain Gallery, Vancouver, Canada (2014)
- *Re-projecting (London)*, The Showroom, London, UK (2013)
- *Sistema-cinema (CCSP)*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2009)
- *NBP x eu-você*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2000)

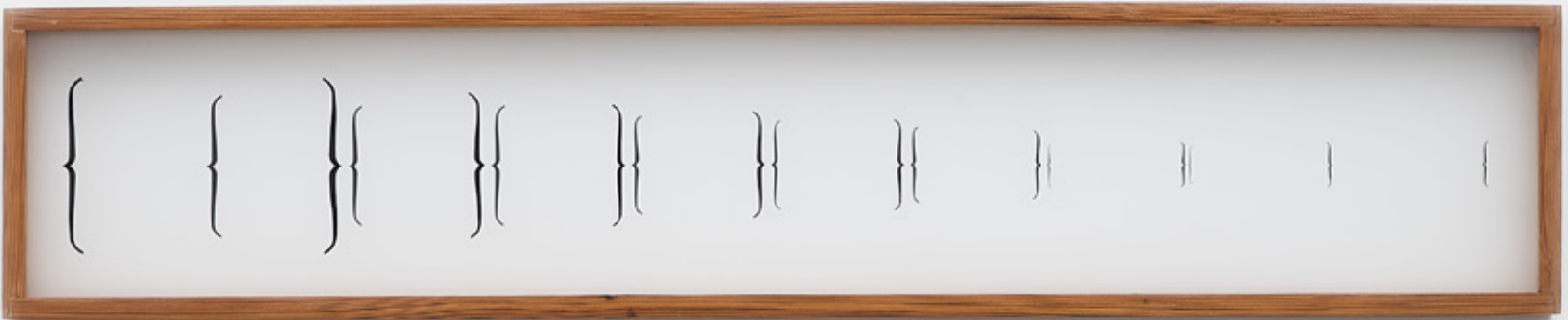
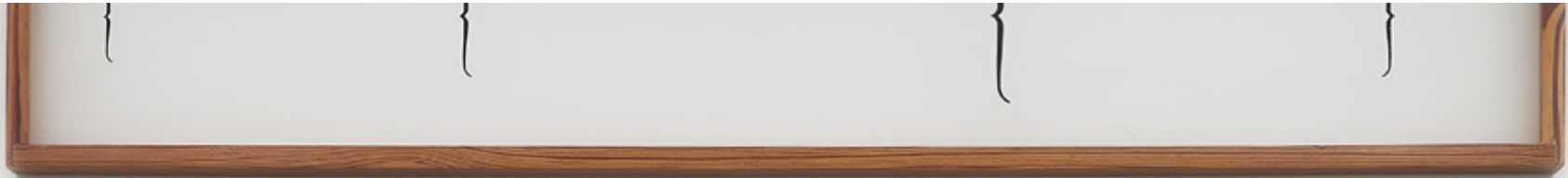
selected group exhibitions

- *We are here – I am You*, Museum of Contemporary Art (MCA), Chicago, USA (2017)
- 35th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)
- 20th Sidney Biennial, Australia (2016)
- 30th São Paulo Biennial, Brazil (2012)
- 7th Shanghai Biennial, China (2008)
- Documenta 12, Kassel, Germany (2007)

selected institutional collections

- Tate, London, UK
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, 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

ricardo becker



Becker's work foregrounds perception. In this sense, optical operations such as reflection, diffraction, and refraction are fundamental elements in his work, which often employs glass as a raw material. The spectators usually observe themselves as they look at the work, with their bodies reflected on the surface, incorporated into the work as an image. In addition, a variety of structures are turned into lenses, filters, and frames altering the spatial perception of their environment. The two works presented hereby, which belong to the series *Entre algum Lugar Nenhum Aqui* (Between somewhere nowhere here), are examples of this research that seems to question how much we are constituted by the very act of seeing and how we construct ourselves as a reflection of it.

Ricardo Becker
Entre algum lugar nenhum, 1998/2022
frosted glass and sticker
edition of 5
7 pieces of 20 × 102 cm | 7.9 × 40.2 in (each)



Ricardo Becker
Entre Algum Lugar Nenhum, 2008
Bardiglio Chileno stone
unique
6 × 53 × 30,5 cm
2.4 × 20.9 × 12 in





ricardo becker

Magnifying glasses, mirrors, videos, mathematical keys, metals, ice, and doors are some of the elements that Ricardo Becker (Rio de Janeiro, 1961) uses in his works. The artist articulates them in various ways, mixing languages in the search for the unusual, weaving a network of meanings, strangeness, and paradoxes capable of revealing questions about our situation in the contemporary world and our identity. His works are like labyrinths that allow multiple entrances and exits; they are like keys to mathematical operations that reject premises, with magnifying glasses and mirrors that confuse perception.

Ricardo Becker studied Advertising and quickly began to work for several agencies in Rio de Janeiro and Lisbon, where he lived and worked for six years (from 1993 to 1998) as an art director. In 1981, he undertook studies in drawing and painting with artist Maria Tereza Vieira, where he stayed for two years. He then studied drawing and painting at Museum of Modern Art of Rio de Janeiro (MAM Rio).

selected solo exhibitions

- *Espelho seu e os outros*, Galeria Bianca Boeckel, São Paulo, Brazil (2019)
- *Projeto Belvedere*, Galeria Novembro, Rio de Janeiro, Brazil (2005)
- *Entre algum lugar nenhum*, Escritório de Arte Regina Pinho de Almeida, São Paulo, Brazil (2004)
- *Você não está aqui*, Galeria Laura Marsiaj, Rio de Janeiro, Brazil (2001)
- *Entre algum lugar nenhum*, Paço Imperial, Rio de Janeiro, Brazil (2000)
- *Isto não é aquilo*, Galeria Sérgio Porto, Rio de Janeiro, Brazil (1992)

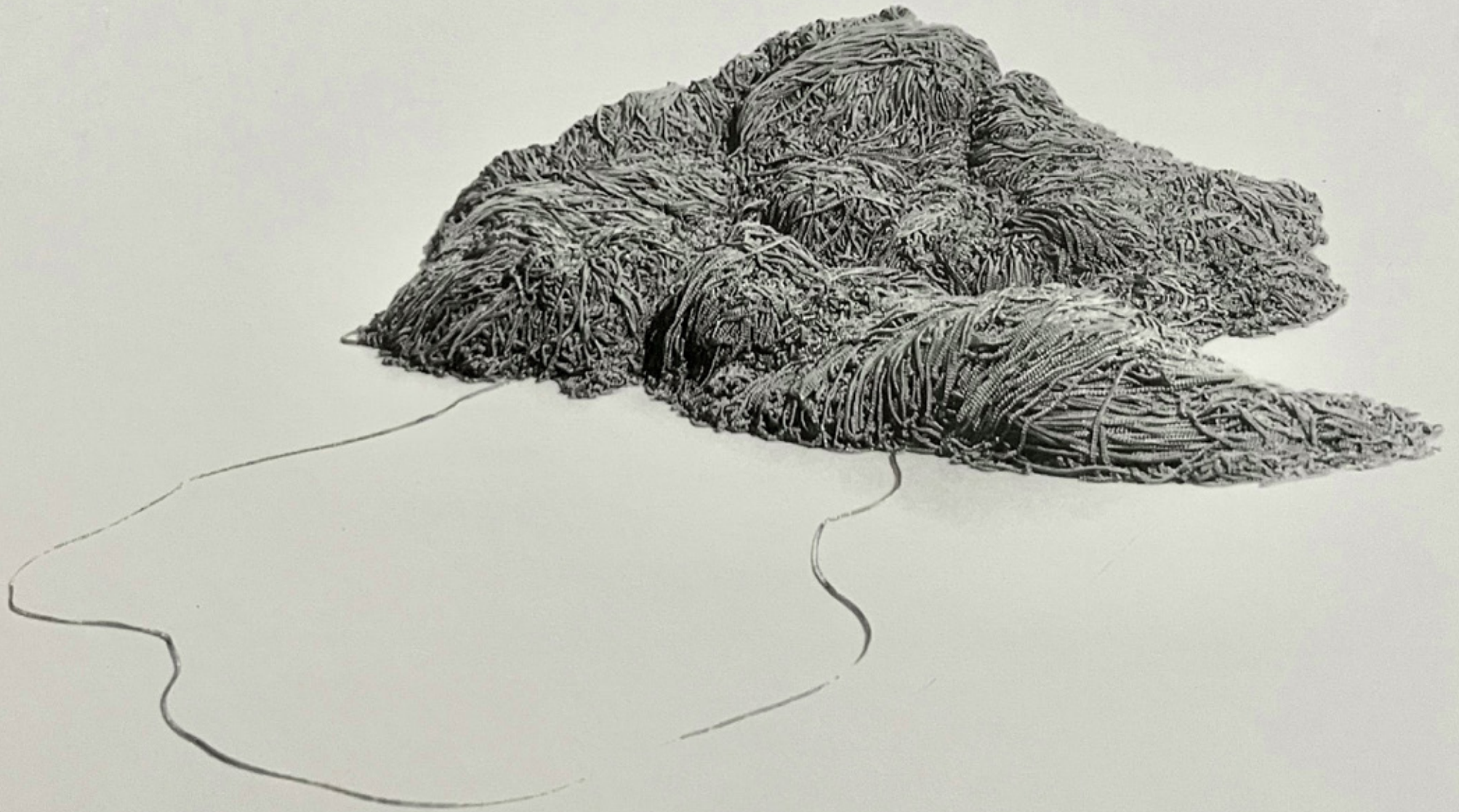
selected group exhibitions

- *Arquivo geral*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2006)
- *Caminhos contemporâneos*, Paço Imperial, Rio de Janeiro, Brazil (2003)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)
- *Sete x Ar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (1991)

selected institutional collections

- Fundação Nacional de Arte (Funarte), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil

enrica bernardelli





Enrica Bernardelli
Corrente con Luisa, 1996
black and white photography
70 × 80 cm
27.6 × 31.5 in

'Perforating the film is a way of inserting the "present" into the work while establishing the possibility of seeing oneself through the object. By perforating the film, Enrica allows another substance to invade the film.

In addition to the images recorded in the emulsion, everything that invades the perforation becomes part of the work. In other words, the void created by the perforation is not just a simple image subtraction, but an operation that adds new elements arising to the retina through the leaked space.

The present light is not only used to project the images; it now becomes the film's body and time. Thus, the work is not only in another space, but it is also part of this other space and its variants.'

—Enrica Bernardelli

Enrica Bernardelli
Imagem aberta (Clássicos series), 2003
black and white photography with circular cut
100 × 75 cm
39.4 × 29.5 in





Enrica Bernardelli
Corrente, 1991
1000 m of metal
variable dimensions

enrica bernadelli

Enrica Bernadelli (Brescia, Italy, 1959) lives and works in Rio de Janeiro. She began her artistic career as a filmmaker and made several short films between 1979 and 1986, becoming interested in issues related to image and immateriality. At that moment, she started experimenting with image supports, perforating her own films. From 1986 onwards, she began to dedicate herself to the sculptural field, engaging with ideas surrounding technical images: reproducibility, light, issues of projection and mirroring, and the spectrum of shadows.

‘The central question [of Bernardelli’s work],’ writes curator and critic Ligia Canongia, ‘lies in the idea of trans-temporality, which passes equally through the spaces, inverting the natural order of things and dissolving directional and linear limits of perception. Enrica Bernardelli’s oeuvre transits on the border between the visible and the invisible, questioning the object itself as a fixed and physically determined entity, preferring, rather, to place it in a state of continuous metamorphosis. This malleable or permutable state of things, of spaces and of time foreshadows a transformation of reality into a furtive substance, adrift of conventional inscriptions and common sense. Transform, transfigure and invert are the verbs of this artwork. In it, space is a passage, the things are transitive and changeable, and the degrees of time alternate perspectives and retrospectives, in an infinitely evolving spiral.’

selected solo exhibitions

- *Concerto de palpebras*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2011)
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2001)

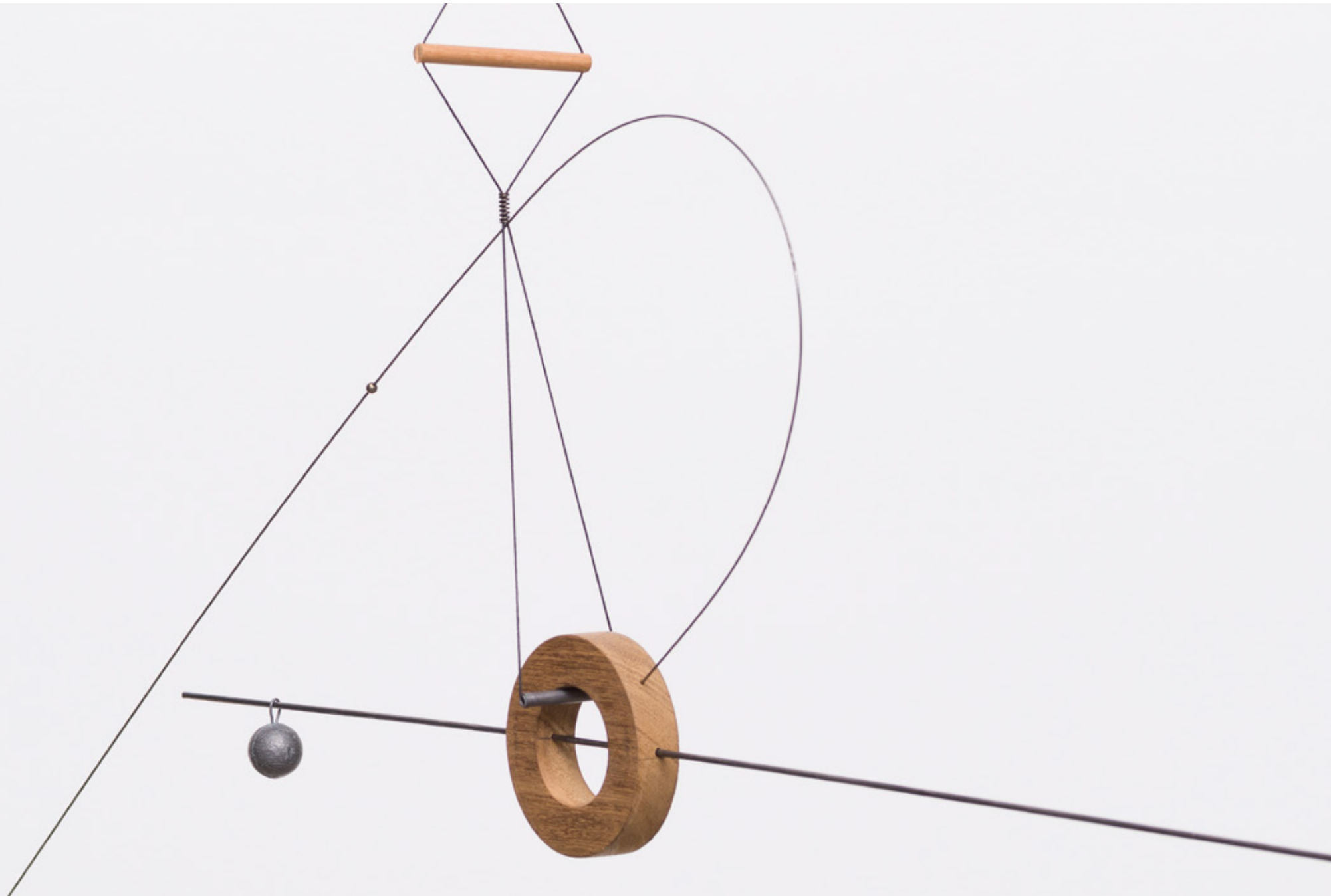
selected group exhibitions

- 3ª and 5ª Mercosul Biennial, Brazil (2001 e 2005)
- *O Moderno e o Contemporâneo na Arte Brasileira: Coleção Gilberto Chateaubriand* - MAM/RJ, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1998)
- *26º Panorama da Arte Brasileira*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (1999)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)

selected institutional collections

- Patrícia Phelps de Cisneros Collection, New York, USA
- Coleção Giberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Fondation Cartier pour l’Art Contemporain, Paris, France
- Coleção Mariano Marcondes Ferraz, Rio de Janeiro, Brazil

carlos bevilacqua



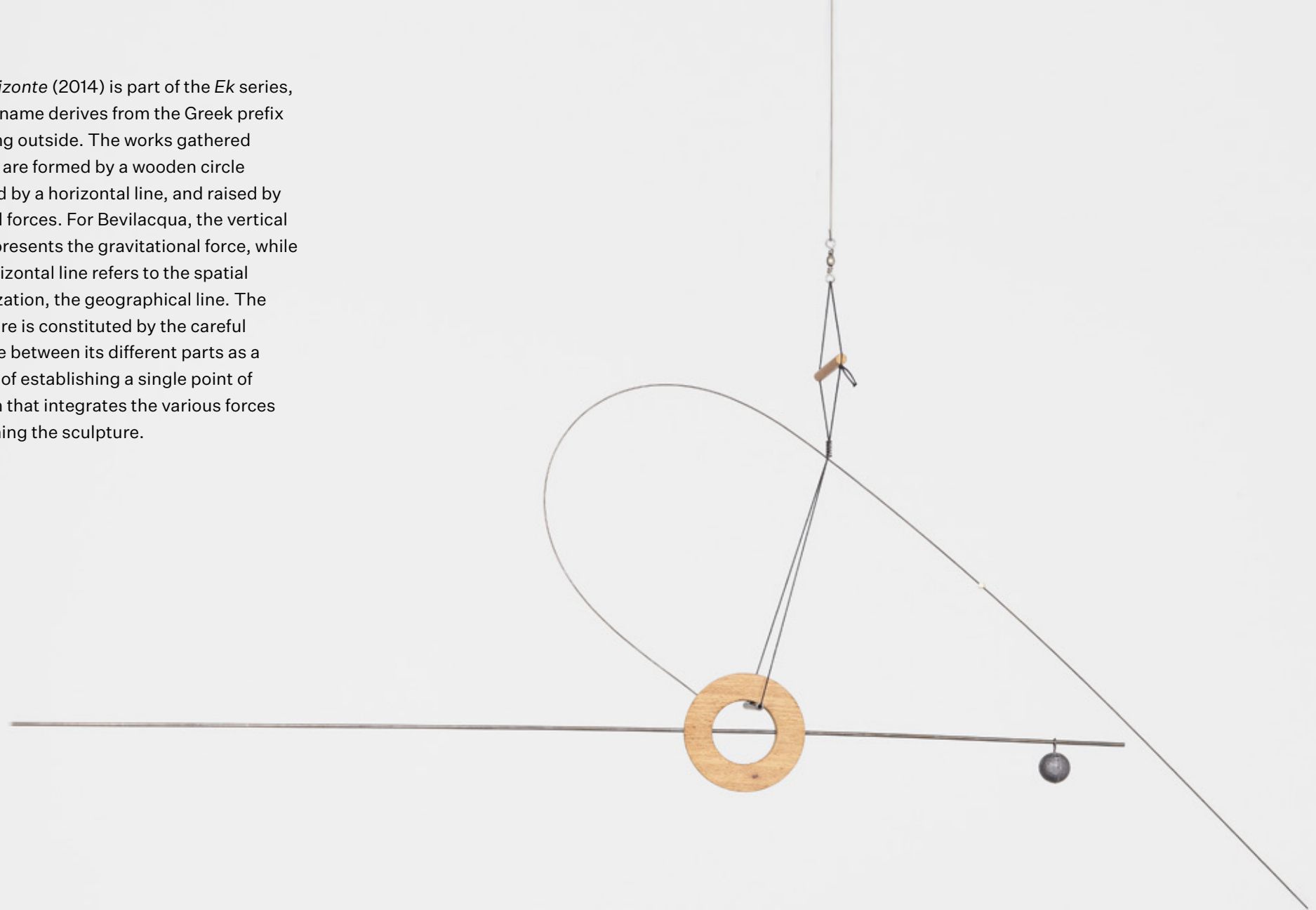


Carlos Bevilacqua
Junta universal, 1987
carbon steel and steel cable
edition of 3
26 × 7,5 × 7,5 cm
10.2 × 3 × 3 in

Carlos Bevilacqua's work is constituted by the tension between ideas of containment, expansion, weight, and stability. By employing materials such as wood and steel in synthetic configurations, such as the line, the point, the circle and the sphere, the artist reveals his appeal to the most fundamental elements of visibility as a strategy to amplify the

tensions present in the stability of form. *Junta Universal [Universal joint]* (1987) is created through two curved carbon steel rods placed at the center, with a steel wire joining them without letting them touch, forming a square. The object arises from the constant negotiation between the containing thread and the expanding rods.

Ek-horizonte (2014) is part of the *Ek* series, whose name derives from the Greek prefix meaning outside. The works gathered hereby are formed by a wooden circle crossed by a horizontal line, and raised by vertical forces. For Bevilacqua, the vertical line represents the gravitational force, while the horizontal line refers to the spatial organization, the geographical line. The structure is constituted by the careful balance between its different parts as a means of establishing a single point of tension that integrates the various forces sustaining the sculpture.



Carlos Bevilacqua
Ek-horizonte, 2014
wood, steel, lead and cotton
unique
42 × 108 × 9 cm
16.5 × 42.5 × 3.5 in

carlos bevilacqua

The practice of Carlos Bevilacqua (Rio de Janeiro, 1965) is characterized by the use of sculpture and installation, which he occasionally converges. Using different materials, he seeks to achieve stability in the coexistence of the parts, tensioned in space like forces of a field that sometimes repel each other, sometimes attract.

The pillars of his production lie in the different temporalities of the gaze, whether dynamic or slow, as well as in the idea of the void.

selected solo exhibitions

- *Reminiscências*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2019)
- Simon Preston Gallery, New York, USA (2010)
- *Não toque*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2000)
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (1992)
- Projeto Macunaíma, Funarte, Rio de Janeiro, Brazil (1988)

selected group exhibitions

- *Arte em campo*, Estádio do Pacaembu, São Paulo, Brazil (2020)
- *Lugares do delírio*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2017)
- *Desejo da forma*, Akademie der Künste, Berlin, Germany (2010)
- *Passaporte contemporâneo*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2003)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)

selected institutional collections

- Funarte, Rio de Janeiro, Brazil
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- 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

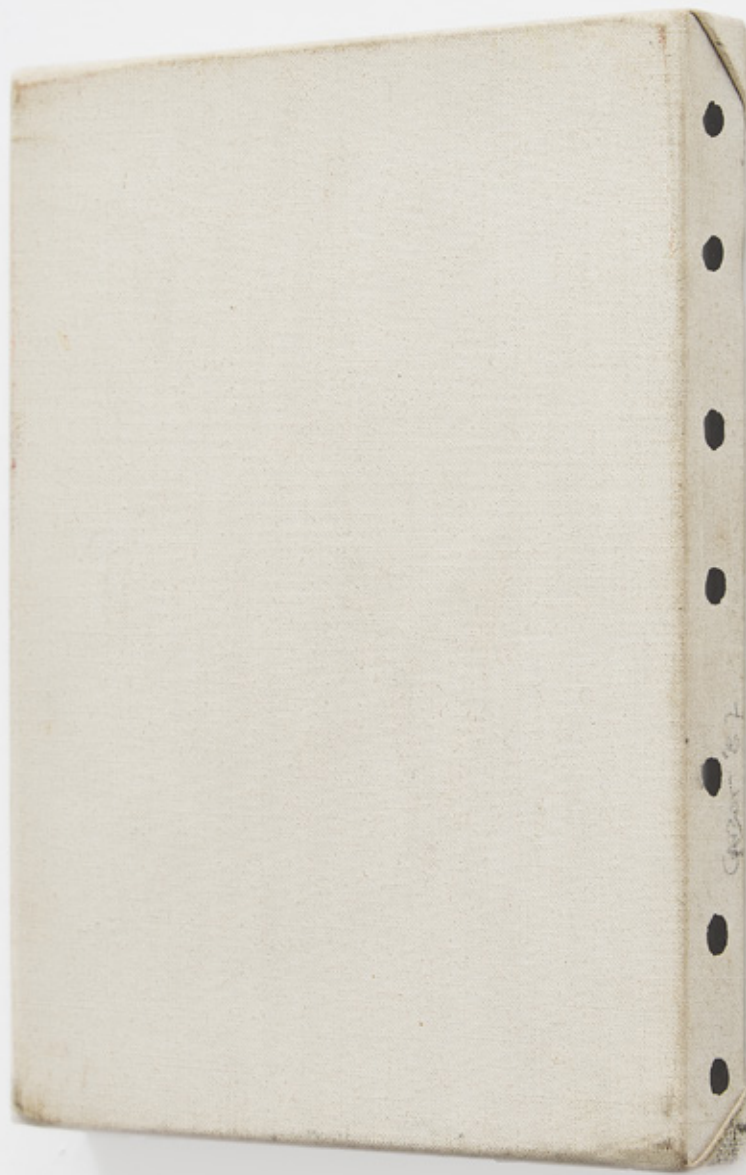
roberto cabot





Roberto Cabot is known for his engagement with new technologies, becoming one of the pioneers in the use of technology in painting. His approach to the visual field is also oriented towards experimentation. The result of this is *Zorro* and *Illusion*, from 1987. Both are based on the same procedure: they are canvases covered with white oil paint. The artist executes the same gestures in both paintings: cutting a slit on the surface. The distinction, however, is in the materiality. In *Zorro*, Cabot lacerates the canvas, opening slits that converge the fictional hero's mark using Argentine painter Lucio Fontana's technique. In *Illusion*, the artist cuts the oil paint, leaving an almost imperceptible incision on the dense layer of paint.

Roberto Cabot
Zorro, 1987
oil paint on torn canvas
17,5 × 12,5 cm
6.9 × 4.9 in



Roberto Cabot
Illusion, 1987
oil paint on canvas
17,5 × 12,5 cm | 6.9 × 4.9 in

roberto cabot

Roberto Cabot (Rio de Janeiro, 1963) is a painter, sculptor, and composer. He began his studies in 1981 at the Faculty of Architecture and Urbanism at UFRJ, Rio de Janeiro, though he grew up between New York, Paris, Rio de Janeiro, and Argentina. In 1982 he moved to Paris and continued his studies at the N° 9 School of Architecture and at the Superior School of Fine Arts. Despite his training in painting, Cabot usually combines media such as video, objects, installations, sculptures, and projects that can make use of cutting-edge technologies, making him one of the pioneers in using Internet-generated possibilities for new artistic propositions.

For years, Roberto Cabot has created works of art that represent the Aleph, an object described in a short story by the Argentine writer Jorge Luis Borges as the concentration, or synthesis, of all events in their temporal and spatial dimensions at a single, intersecting point. According to the artist, his paintings are 'equations' that focus on the singular, the incidental, as a transforming and, therefore, creative element, which exists between the minute and the unpredictability of movement, the organicity of the human hand, and the rigor of digital technology. 'Cabot's current painting sets points of intersection between the mechanical universe, its controllable devices, and the emotional world, with all its impulses, creating a transversal space that participates ambiguously in mathematics and chaos,' summarizes Ligia Canongia.

selected solo exhibitions

- *Em busca do Aleph*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2011)
- *The Identity Complex*, Galerie Brigitte Schenk, Cologne, Germany (2011)
- *Aleph III*, Centro Cultural Banco do Nordeste, Sousa, Brazil (2010)
- Lurix Arte Contemporânea, Rio de Janeiro, Brazil (2006)
- *Museu, praia, reflexo*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2006)

selected group exhibitions

- *Horizontes - As paisagens nas Coleções do Museu de Arte Moderna do Rio de Janeiro*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Carnaval*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2006)
- 25th São Paulo Biennial, Brazil (2002)

selected institutional collections

- Centro Atlántico de Arte Moderna (CAAM), Las Palmas de Gran Canaria, Spain
- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Hoffmann Collection, Berlin, Germany
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

rodrigo cardoso





Rodrigo Cardoso
Gêmeas, 1988
fabric, wood, lamp
and electric elements
edition of 5 + 3 AP
180 × 160 × 4 cm
70.9 × 63 × 1.6 in

Gêmeas [Twins] (1988) is a structure composed of two white t-shirts joined by the hem through a seam housing inside a fluorescent lamp, also white, whose intensity is modulated and softened by the fabric. The work can be read as an abstract landscape, a reference, once again, to the city curves and its

horizons, imagining the topography of Rio de Janeiro as bodies that come together, with their bends and threads, in order to draw what can be read as a vision of the city with its various physical and symbolic tensions.



Pães de Açúcar [Sugar Loaves] (1991) is an installation made of multiple lead casts. The work was presented for the first time in the group exhibition *7 × Ar* (organized by Ligia Canongia at MAM Rio, in 1991). The show occupied the museum's main hall and brought together young artists from the same Generation, including Carla Guagliardi, Ernesto Neto, Fernanda Gomes, Marcos Chaves, Ricardo Becker, and Valeska Soares. The edition of forty was exhibited throughout the museum, which is located in front of the original Sugarloaf Mountain, establishing a dialogue between the iconic landscape and the sculptures, the miniature and the monumental, the natural and the artificial. In 2013, Rodrigo Cardoso made a second edition of the work, keeping the same dimensions, but running an edition of thirty in aluminum. This exhibition presents the original piece's mold, with its time marks and wear, somewhat showcasing a link between the analog and the digital.

Rodrigo Cardoso
Pães de Açúcar, 1991/2013
cast aluminum
edition of 30
10 × 41 × 23 cm
3.9 × 16.1 × 9.1 in

Rodrigo Cardoso
Pães de Açúcar – mold,
1991
cardboard and plaster
10 x 41 x 23 cm
3.9 x 16.1 x 9.1 in



rodrigo cardoso

Rodrigo Cardoso (Rio de Janeiro, 1960) grew up between Canada, Spain, Uruguay, and Venezuela. He studied at the Escola de Artes Visuais do Parque Lage (EAV Parque Lage) and graduated with a degree in Architecture and Urbanism from the University of Brasília (UnB) and Universidade Santa Úrsula, in Rio de Janeiro. He worked with architect Zanine Caldas, with whom he developed much of his artistic interests. He continued his studies in the 1990s receiving a Masters in Fine Arts (MFA in New Forms) from the Pratt Institute (Brooklyn, New York), where he lived and worked for ten years.

Since the 1980s, he has been working on constructing installations, objects, and sculptures based on the appropriation of everyday elements and structures, such as lamps, t-shirts, and the landscape surrounding him. Over the years, Rodrigo Cardoso has developed a vision and perception that proposes new attunements and intangible universes—a language that was already firmly established in his work in the exhibition *Portais* (Portals), held at Paço Imperial, in 2000. In writing about this presentation, critic Luiz Camillo Osório said: ‘The installation—an artificial micro-paradise, with bushes, metals, stones, and water—does not want to prove anything, nor does it defend an esoteric thesis. On the contrary, as difficult as its relationship with the museum space is, the work functions by itself, with sufficient aesthetic strength. Beyond that, however, he invites us to visit another nature, imaginatively.’

selected solo exhibitions

- Centro Cultural Sérgio Porto, Rio de Janeiro, Brazil (2003)
- Paço Imperial, Rio de Janeiro, Brazil (2000)
- Centro Cultural São Paulo (CCSP), São Paulo, Brazil (1992)
- Galeria 110 Arte Contemporânea, Rio de Janeiro, Brazil (1991)
- Projeto Macunaíma, Funarte, Rio de Janeiro, Brazil (1989)

selected group exhibitions

- *Do volume e do espaço: Modos de fazer*, Casa de Cultura do Parque, São Paulo, Brazil (2019)
- *Nômada*, Espaço OASIS, Rio de Janeiro, Brazil (2019)
- *Estranha*, Galeria Durex, Rio de Janeiro, Brazil (2008)
- *Mostra Rio Arte Contemporânea*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2002)
- *Internal External*, Foster Goldstrom Gallery, New York, USA (1995)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)
- *Artists in the Marketplace Program exhibition*, The Bronx Museum of the Arts, New York, USA (1993)
- *7 x Ar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (1991)
- *Abc da arte contemporânea*, Galeria 110 Arte Contemporânea, Rio de Janeiro, Brazil (1990)

marcos chaves



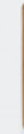


Fantasma # 02, by Marcos Chaves, is a raw linen canvas, stretched over a chassis, with two small horizontal cuts in its center. With a nylon thread, Chaves ties these slits together, bringing them together, deforming them and creating creases in the fabric by introducing this new point of tension. The work is part of an experimental set that the artist has developed, since the late 1980s, with nylon, a material usually used due to its ability to camouflage itself in the environment, becoming invisible from a distance. Chaves, however, uses the material to make it evident in the composition, revealing its constructive possibilities. *Fantasma # 02* is also part of the series of works that Chaves has been carrying out since 1985, driven by the desire to deconstruct painting, a language that predominated among the artists of his generation.

Marcos Chaves
Fantasma # 02, 1989/2022
linen canvas and nylon thread
90 × 125 cm | 35.4 × 49.2 in

According to the curator and poet Adolfo Montejo Navas: 'If there is a demand in Marcos Chaves', in its own dispersion and hybridism, it is the one that forces a greater visual attention, that is, that forces us to lower the volume of aesthetic monumentality, precisely at a time when visual maximalisms are not only an emblematic part of the spectacularized society, but also of the requirements of a certain political scene that needs the image, especially the architectural one, to deceive citizens on the basis of other visual games.' An example is *115 × 9 cm / 115 × 9 mm* (1987) which, as the title reveals, is about a relationship to scale. Chaves has two wooden sticks side by side, the first is the standard size of a popsicle stick (*115 × 9 mm*), while the second is its enlargement, as if we were observing it very closely. Although the second object corresponds to ten times the dimensions of the smallest, it still does not become monumental.

Marcos Chaves
115 × 9 cm / 115 × 9 mm, 1987
wood
115 × 9 cm | 11,5 × 0,9 cm
45.3 × 3.5 in | 4.5 × 0.4 in





Chaves nurtures a curiosity for everyday objects and structures. In this sense, the artist often appropriates precarious structures, transitory solutions to everyday problems. We can understand *Handles* (1990) within the world of the artist's interests. For Navas, 'Marcos Chaves' objects escape excellence, from the manufacture of elitist origins [...], and are inscribed—appropriation is always a back and forth path—close and everyday on the horizon, in unsuspected alliances with the world. In fact, everyday life appears as a counterpoint to avoid stiff speeches disconnected from life.' Chaves explains the intimate relationship between everyday life and art, or, as Navas summarizes: 'in all the artist's operations, the pulse of life is present as a connection close to the ground, a ground wire that is also the horizon'

Marcos Chaves
Handles, 1990
craft paper and plastic
edition of 5 + 2 AP
165 × 15 × 10 cm
65 × 5.9 × 3.9 in

marcos chaves

Despite having begun his career in the mid-1980s, amidst a generation focused on painting, Marcos Chaves' (Rio de Janeiro, 1961) production is characterized by the use of diverse mediums including photography, installation, video, texts and sound. His use of various media does not obstruct the coherence of his production, and dialogues with his profoundly critical work, allowing for open-ended interpretations all while maintaining an underlying tone of humour and irony.

Chaves often appropriates unexceptional elements of everyday life, puts them in the limelight and highlights the extraordinary that may inhabit the commonplace. His production engages with a longstanding tradition of artists who have studied the relationships between image and written language, notably by titling his works ambiguously or funnily, using twofold meanings between objects and their names, finally instigating further reflection from the viewer. His works channel insightful and witty observations from everyday life, capturing the irony, eccentricity and absurdity that often lies in details we might be missing.

selected solo exhibitions

- *Marcos Chaves: As imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Paisagens Não Vistas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)
- *Eu só vendo a vista*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil (2017)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)
- *Logradouro*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2004)
- *Projeto Macunaíma*, Funarte, Rio de Janeiro, Brazil (1989)

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)
- *Inside the Collection – Approaching Thirty Years of the Centro Pecci (1988-2018)*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Pequim, China (2017)
- 17th Cerveira Biennial, Portugal (2013)
- 54th Venice Biennial, Italy (2011)
- Manifesta 7, Bolzano, Italy (2007)
- *All About Laughter – Humour in Contemporary Art*, Mori Art Museum, Tokyo (2006)
- 4th Mercosul Biennial, Porto Alegre, Brazil (2005)
- 25th São Paulo Biennial, Brazil (2002)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)

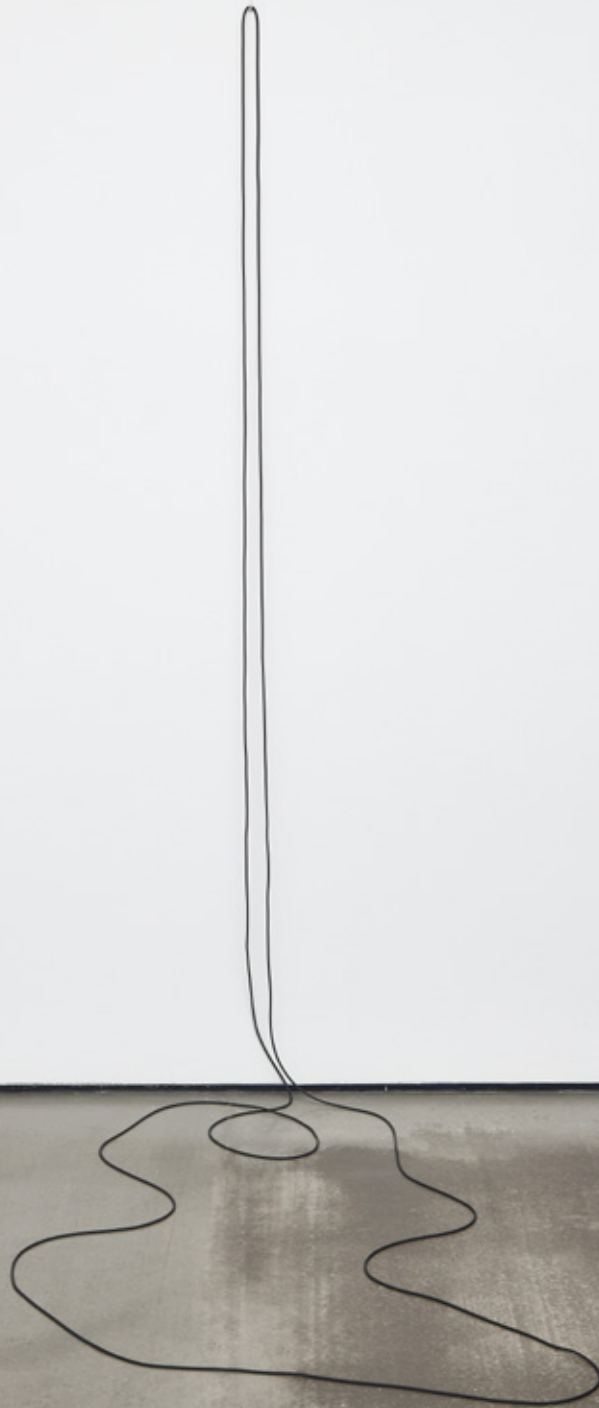
selected institutional collections

- Centro de Arte de Caja de Burgos (CAB), Burgos, Spain
- Ella Fontanals-Cisneros Collection, Miami, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museo Pecci, Milan, Italy
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

andré costa



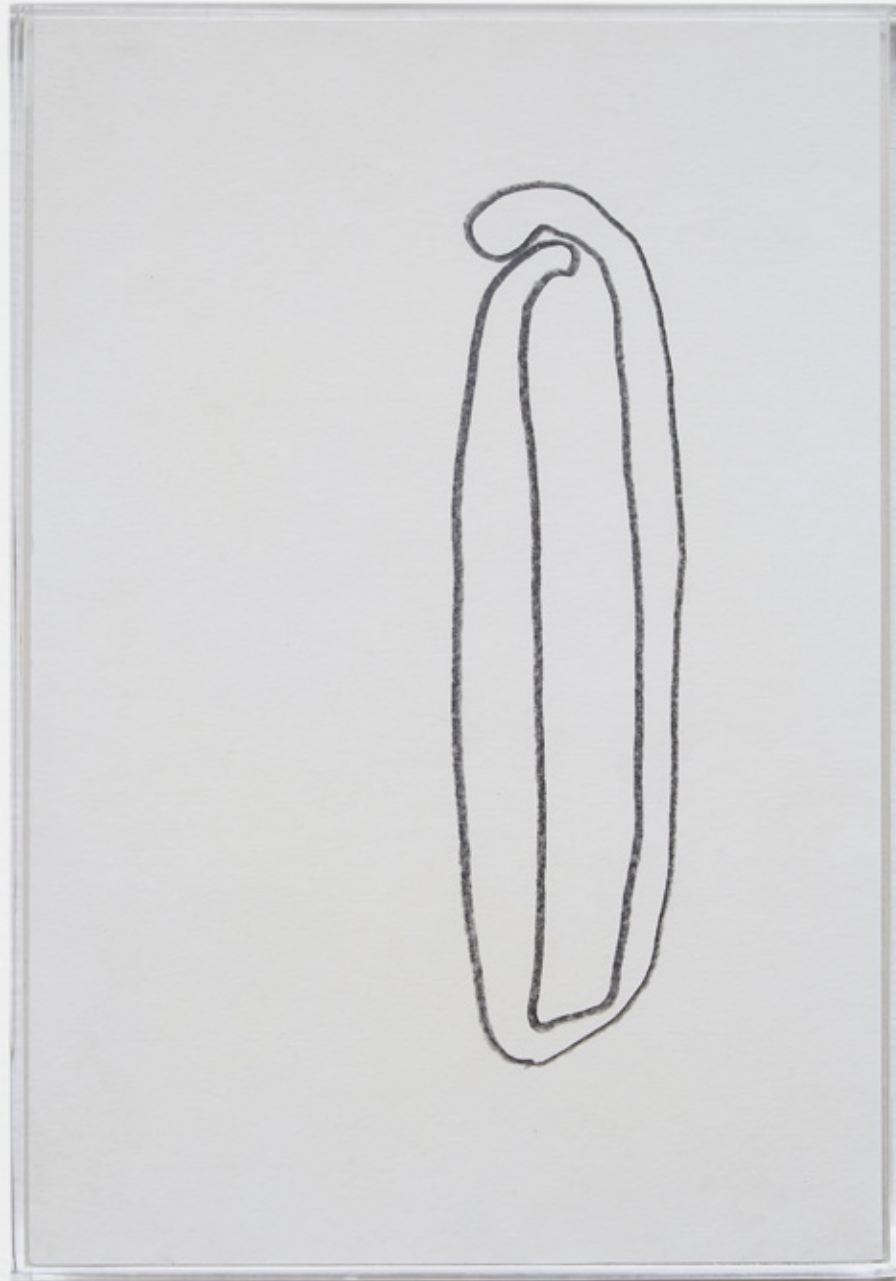
André Costa
Untitled, 1994/2022
7 m of rubber wire
edition of 5 + 1 AP
variable dimensions



The works presented hereby are part of a series of investigations conducted by André Costa during the 1990s, which consisted of converging drawing and sculpture to create spatial drawings and three-dimensional objects with different materials.

The sculpture is formed by a rubber thread joined at its ends to build a continuous line that organically extends across the floor when fixed to the wall with a nail. Taking the Neoconcrete traditions of public engagement, and chance as starting points, these come to shape the work into a variety of different, transitory, and unique designs.

This work consists of a set of small-scale drawings made of graphite, which resulted from Costa's daily drawing practice in the 1990s.





André Costa
Untitled, 1997
 graphite on paper
 25 × 17,5 cm
 9.8 × 6.9 in



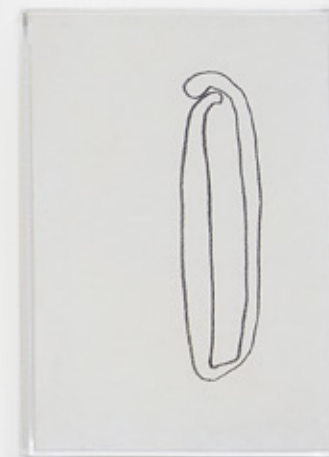
André Costa
Untitled, 1997
 graphite on paper
 25 × 17,5 cm
 9.8 × 6.9 in



André Costa
Untitled, 1997
 graphite on paper
 25 × 17,5 cm
 9.8 × 6.9 in



André Costa
Untitled, 1997
 graphite on paper
 25 × 17,5 cm
 9.8 × 6.9 in



André Costa
Untitled, 1997
 graphite on paper
 25 × 17,5 cm
 9.8 × 6.9 in



andré costa

André Costa (Rio de Janeiro, 1962) began his artistic career in the 1980s, working with painting alongside the so-called Geração 80 [Generation 80s]. His production, however, is not restricted to painting, including numerous experimentations with drawing and sculpture.

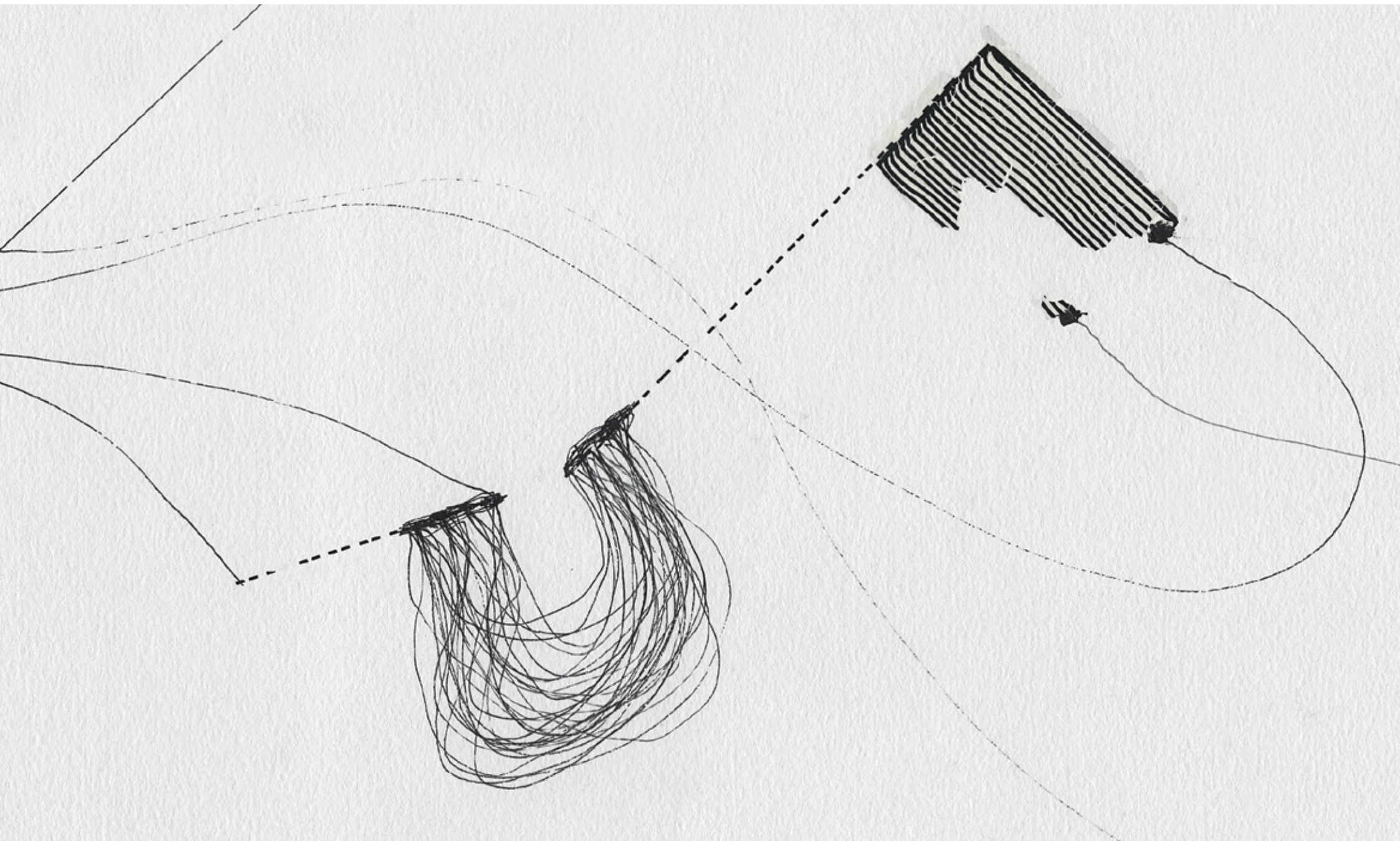
selected solo exhibitions

- Paço Imperial, Rio de Janeiro, Brazil (1999)
- Museu da República, Rio de Janeiro, Brazil (1997)
- Centro Cultural Sérgio Porto, Rio de Janeiro, Brazil (1993)
- Centro Empresarial Rio, Rio de Janeiro, Brazil (1987)

selected group exhibitions

- Galeria Mul.Ti.Plo Espaço Arte, Rio de Janeiro, Brazil (2010)
- *Amigos do Calouste*, Centro Calouste Gulbenkian, Rio de Janeiro, Brazil (1996)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)
- Coleção Centro Cultural Candido Mendes, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (1991)
- *Geração 80*, Escola de Artes Visuais do Parque Lage (EAV - Parque Lage), Rio de Janeiro, Brazil (1984)
- *Pintura, pintura!*, Fundação Casa de Rui Barbosa, Rio de Janeiro, Brazil (1983)

jósé damasceno



'Dialectics is the motor that drives the artist's work. There is no margin for rest where a peculiar type of kineticism presupposes—like a frozen cinema—not movement, but a complex of contingencies in the interrelation of contraries. Nor does it involve the establishment of binary interplays, between order and disorder, familiarity and the absurd; rather, the aim is to place the perception before a perpetual motion machine of oscillations driven by a rigorous economy of construction and high-voltage ideas that are resistant to both clairvoyance and meaninglessness. In the context of recent Brazilian art, Damasceno can perhaps be considered in connection with artists ranging from Franz Weissmann (1911–2005) and Sergio Camargo (1930–1990) to Waltercio Caldas (1946), Cildo Meireles (1948) and Tunga (1952), at least as an attempt at opening up a historical perspective, of tracing lines of continuity and branching, for an experience of art as a device of sensorial paradoxes involving off-limit regions of knowledge. Because there is no name that can be given to what goes on in Damasceno's works, whether the facts have the solidity of stone or lie at the threshold of the formless. Mystery is mystery; all that's left is to meditate about it, yesterday, today and tomorrow'

—José Augusto Ribeiro, curator



José Damasceno
Untitled, 1997
letterset and ballpoint pen
on paper
32 × 44 cm
12.6 × 17.3 in

José Damasceno
Capacho de crédito, 2006
120 doormats
210 × 38 × 60 cm
82.7 × 15 × 23.6 in



josé damasceno

José Damasceno (Rio de Janeiro, 1968) uses a wide variety of materials, techniques, and means to investigate the limits of sculpture. Since the 1990s, he has been working with sculpture and drawing, in a practice that avoids categorization through a convergence of languages. Damasceno's poetics starts from the displacement, repetition, accumulation, and subtraction of materials and objects in the construction of works that evoke a sense of oddity by modifying the spaces in which they are inserted. The artist enhances and transforms these spaces by presenting unlikely objects and events, addressing issues related to surface and depth, solidity and gravity, to produce sensations and physical experiences. With this in mind, Damasceno often produces his works *in situ*.

According to Vitoria Daniela Buosso (historian, critic, and contemporary art and new media curator): "Damasceno builds a scenic world, which transits between the virtual and the real by operating between questions referring to form and space. The suspension between substance and action occurs in an attempt to displace gravity, defying an entire system of representation. The intangible place it takes us to, making us contemplate the work through the glass, transforms the scene into a ghostly and surreal place, into a metaphor that builds meaning from a critical reference to illusionism and art as a form of spectacle."

selected solo exhibitions

- *Moto-contínuo*, Pinacoteca do Estado de São Paulo, Brazil (2021)
- *Plano de observação*, Santander Cultural, Porto Alegre, Brazil (2015)
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2011)
- *Coordenadas y apariciones*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2008)
- *Cinemagma*, Museu Ferroviário do Espírito Santo, Vitória, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil; Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil; Espaço Cultural Contemporâneo Venâncio, Brasília, Brazil (2001)

selected group exhibitions

- *Em polvorosa - Um panorama das coleções do MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- Permission to be Global/Prácticas Globales: Latin American Art from the Ella Fontanals – Cisneros Collection, Museum of Fine Arts Boston, Boston, USA (2014); Cisneros Fontanals Art Foundation, Miami, USA (2013)
- 30x Biennial, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- 15th Sydney Biennial, Austrália (2006)
- 51th Venice Biennial, Italy (2005)
- 4th Mercosul Biennial, Brazil (2003)
- 25th São Paulo Biennial, São Paulo (2002)
- Escultura carioca, Paço Imperial, Rio de Janeiro, Brazil (1994)

selected institutional collections

- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Latinoamerica, Zurich, Switzerland
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu d'Art Contemporani de Barcelona, Barcelona, Spain
- Museum of Modern Art (MoMA), New York, USA

fernanda gomes





“Whether simple or thorough, the methods used in the making of this work, are always precise. Nothing more and nothing less. In particular they involve manual gestures of tying, scraping, gluing, stacking, nailing, and positioning or suspending a piece in space at a specific point. A combination of scarcity and conciseness, of care and fragility, which tell us much about the production. The choice of whites as the colours of the work—yes, in the plural—also merges into this definition of a circumspect, discrete quality, of a work that, from the beginning, is composed of pieces small in size, volume and thickness, sometimes also transparent, and often positioned outside the field of observation usually established by museums and art galleries.”

—José Augusto Ribeiro, curator

Fernanda Gomes
Untitled, undated
smoked cigarette papers,
wire and nail
133 × 4 × 2 cm
52.4 × 1.6 × 0.8 in

fernanda gomes

Artist Fernanda Gomes (Rio de Janeiro, 1960) has been developing her work since the 1980s, creating works in the form of objects and sculptures that appropriate remains and fragments of everyday objects, such as bottles, threads, cigarette papers, wires, stones, papers, pieces of wood, coins, etc. articulating fragile and transitory structures that focus on the properties of their materials, and on the specificities of their affective meanings. The insignificant, the imperceptible, and the precarious are recurring elements in her production, which aims to extend the life of discarded artifacts by awarding them new purposes.

According to critic Paulo Venancio Filho, “Each exhibition by Fernanda Gomes has the effect of giving back to even—or mainly—the most fragile and precarious of materials a possible connection with the sphere of daily affection in its increasingly disjointed, volatile (not to say hackneyed) state. It gives the chance to experience new, significant coexistences with things in the current state of impermanence and to give slow, considered attention to our surroundings.” Fernanda Gomes’ works and exhibitions demand silent attention, allowing the viewer to perceive her structures’ delicate nature and how her works focus our attention on light. Indeed, as natural light interacts with the work, it modifies it, taking on a main role in her poetics, as it changes throughout the day. One can also note a predominant presence of white in the artist’s work, as a color that emphasizes luminosity and establishes a dialogue with the monochrome tradition in the History of Western Art.

selected solo exhibitions

- Projeto Macunaíma, Funarte, Rio de Janeiro, Brazil (1988)
- Espaço Cultural Municipal Sérgio Porto, Rio de Janeiro, Brazil (1993)
- Matadero, Madrid, Spain (2008)
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2011)
- Centre International de l’Art et du Paysage, Vassivière, France (2013)
- Museo Jumex, Mexico City, Mexico (2018)
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2019)
- Secession, Vienna, Austria (2019)

selected group exhibitions

- 22 and 30 São Paulo Biennial, Brazil (1994 e 2014)
- 21, 28 and 35 Panorama de Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (1990, 2003 e 2017)
- 50th Venice Biennial, Italy (2003)
- *Loose Threads*, Serpentine Gallery, London, United Kingdom (1998)
- 11th Sydney Biennial, Australia (1998)
- 4th and 13th Istanbul Biennial, Turkey (1995 e 2013)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)

selected institutional collections

- Art Institute of Chicago, Chicago, USA
- Centre Georges Pompidou, Paris, France
- Fundación Jumex, Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu Serralves, Porto, Portugal
- Tate Modern, London, England
- Museum of Modern Art (MoMA), New York, USA
- Museu Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

tatiana grinberg



Tatiana Grinberg
Revirada, 1999/2022
print on cotton paper,
plexiglass face mounted
edition of 5 + 2 AP
100 × 70 × 3,4 cm
39.4 × 27.6 × 1.3 in



'Tatiana Grinberg's pieces are exhibited not only to be regarded. We find in them a broader sensorial openness; they explore touch and listening, they offer themselves to contact, suggest emptiness, they take mystery and subtleness as poetical elements. In a hyper-excited and spectacular world, exercising subtleness is a form of resistance.

The first impression is always visual. From it shifts are made: tactile, auditory, gustatory. Providing the creation of new sensations which inscribe themselves in and refer to a corporal memory, in a play of correlations produced by what was already sensed and by that which we imagine to be feeling.'

—**Luis Camillo Osório**, art critic and curator



Tatiana Grinberg
Receptáculos, 1997
glass vials and L hooks
edition of 5 + 2 AP
Ø 2 × 4,3 cm | Ø 0.8 × 1.7 in (each vial)
1,2 × 3,5 cm | 0.5 × 1.4 in (each L hook)

tatiana grinberg

The artist and researcher Tatiana Grinberg (Rio de Janeiro, 1967) has been developing works including drawings, objects, and interventions designed in collaboration with professionals from different fields since the 1990s. The central issue in Tatiana Grinberg's works is the relationship between bodies and spaces. Her works occur as open processes and experiments constituted from situations of recognition and estrangement in the encounter between bodies, objects, and the environment, to enhance or suppress the sensitive, shuffling temporalities in cases of spatial tension.

In the artist Ricardo Basbaum's words, "The gaze, (re)potentiated by objects, returns to the very body that produced it, melting, dematerializing, dissolving it. Ideas of transformation have had a strong appeal in contemporary culture. The idea of an 'other' indicates the path to be followed outside of the individual's own—apparently tedious—limits. Modulations, undulations, transformations, passages, displacements, metamorphoses: time is irreversible, chaotic processes are creative, and instability and chance both animate and transcend the cult of the immediate present."

selected solo exhibitions

- *Placebo*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2011)
- *Peles*, Laura Marsiaj Arte Contemporânea, Rio de Janeiro, Brazil (2005)
- *Tatiana Grinberg*, Espaço AGORA/Capacete, Rio de Janeiro, Brazil (2000)
- *Tatiana Grinberg*, Künstlerhaus Bethanien, Berlin, Germany (1999)
- *Continentes*, Centro de Artes Calouste Gulbenkian, Rio de Janeiro, Brazil (1996)

selected group exhibitions

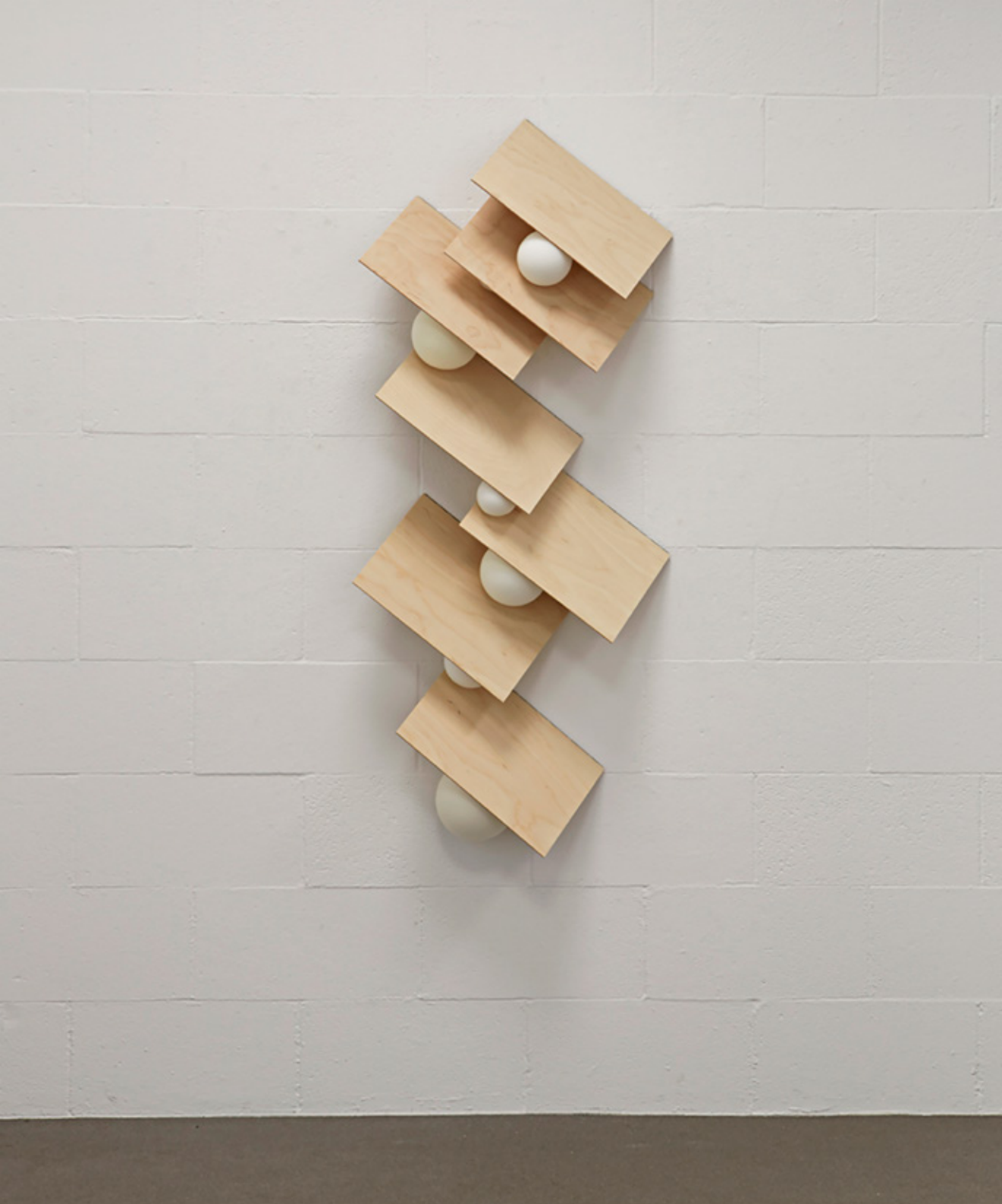
- *O corpo na arte contemporânea Brasileira*, no Instituto Itaú Cultural, São Paulo, Brazil (2005)
- *The Thread Unraveled: Contemporary Brazilian Art*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina (2002); Museo del Barrio, New York, USA (2001)
- *27th Panorama de Arte Brasileira*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2001); Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2002);
- *La belle jardinière*, Künstlerhaus Schloss Wiepersdorf, Wiepersdorf, Germany (1998)
- *Escultura plural*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (1997)
- *Lines from Brazil*, Whitechapel Art Gallery, Londres, Brazil (1997)

selected institutional collections

- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Instituto Brasil Estados Unidos (Ibeu), Rio de Janeiro, Brazil
- Museu de Arte de Brasília (MAB), Brasília, Brazil

carla guagliardi





Carla Guagliardi
Partitura (Score) # IV, (vertical), 2013
7 pieces of wood, hinges, screws,
7 foam balls with different diameters
approx. 72.8 × 30.3 × 13.8 in

‘This work posits a conversation about the ambivalence that occurs as the copper tube—a movable axis passing through the glass sphere center, which contains half of water—is also what gives balance to the piece, while being simultaneously corroded by water. It is this ambiguous and vulnerable state that I am interested in talking about’

—Carla Guagliardi



Carla Guagliardi
Untitled (20), 1993
glass, copper, distilled
water and time
edition of 6
33,5 × 164 × 33,5 cm
13.2 × 64.6 × 13.2 in

carla guagliardi

The raw delicacy of Carla Guagliardi's poetics (Rio de Janeiro, 1956) strives for the convergence between immobility and mobility, the temporal and the timeless, weight and lightness. Following her graduation from the Escola de Artes Visuais do Parque Lage, Guagliardi, along with other artists of her generation, including Ricardo Basbaum, Rosângela Rennó and Valeska Soares, founded the study group Visorama. The collective organized seminars, exhibitions, and publications to promote public debates on contemporary art from 1990 to 1995. She has been living in Berlin, Germany, for over twenty years.

In recent years Guagliardi has focused her research on sculpture, experimenting with different materials such as water, plastic, iron, latex, glass, copper, steel, cotton, clay bricks, plants, wood, etc., in order to reveal how passing time leaves a mark, a record of its passage. According to the artist: "There is a poetic language that engages with the idea of fluidity, and organicity, incorporating chance and speculation, which results in the abstraction of one's own experience with matter, which in turn exerts a reciprocal action that interferes with its own corporeality."

selected solo exhibitions

- *Dialog*, Staatliche Kunstsammlung Dresden, Residenzschloss, Grünes Gewölben, Dresden, Germany (2019)
- Projeto Parede, Galeria Gentil Carioca, Rio de Janeiro, Brazil (2017)
- *Opera II (ou Where is the time I have left in this space?)*, Die Raum, Berlin, Germany (2015)
- *Para quem voa descansar*, Museu do Açude, Rio de Janeiro, Brazil (2013)
- *Longe do equilíbrio*, Steendrukkerij Amsterdam, Netherlands (2011)
- *Luogo d'aria*, Castel dell'ovo, Nápoles, Italy (2009); Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2009); Centro Universitário Maria Antonia (CEUMA), São Paulo, Brazil (2010)
- *Nada do que não era antes*, Museu Paço Imperial, Rio de Janeiro, Brazil (2000); Künstlerhaus Bethanien, Berlin, Germany (1999)

selected group exhibitions

- *Relief – Gespräche mit der Wand – Gespräche mit dem Raum*, KunstRaum, Duisburg, Germany (2021)
- *Negativer raum (Negative Space)*, ZKM, Karlsruhe, Germany (2019)
- *Lugares do delírio*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2017)
- *Charles Gaines / Carla Guagliardi / Franka Hörnschemeyer*, Galerie Opdahl, Stavanger, Norway (2015)
- 7th Mercosul Biennial, Brazil (2009)
- *Cuerpos. Redes. Voces. Transitos: Horizontes cambiantes*, Casa de América, Madrid, Spain (1999)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)
- *7 x Ar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (1991)

selected institutional collections

- Art in General, New York, USA
- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Hoffmann Collection, Berlin, Germany
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Staatliche Kunstsammlungen, Dresden, Germany
- Verein für bildende Kunst, Graz, Austria

joão modé



João Modé's work proposes small interventions in space, often using everyday objects, as a way of reordering and re-enchanting everyday life. In his first works, in the 1990s, Modé created a series of objects endowed with eroticism, either through their phallic and convex shapes, or through the organic nature of the material, which demands to be touched. *Sem título* (1994) comes from this work. The shape of synthetic rubber, molded by gravity, resembles that of a male genital organ. This one, however, appears fragile, hanging from the metal wire that connects it to the wall.



João Modé
Untitled, 1994
wire and synthetic rubber
42 × 12 × 8,3 cm
16.5 × 4.7 × 3.3 in

João Modé
Untitled, 1996
velvet
12 × 65 × 38 cm
4.7 × 25.6 × 15 in

An element that plays a leading role in many of Modé's works is the line. It appears in different forms and materialities and is used in his objects, sculptures, installations, interventions and performances. Often, the line appears as an element that connects different places and materials, creating relationships and tension in

a space. In *Untitled* (1996) we find another application of the material. By unraveling part of a red velvet fabric, Modé creates a tangle of threads that are deposited on the part that is still weaved. We are then faced with a series of dualities: the two-dimensional and the three-dimensional, the geometric and the organic, the weft and the tangle.





Since 2013, Modé has been developing the *Construtivo [Paninho]* series, which pays tribute to the constructive tradition of Brazilian art. Using sewing and embroidery, the artist appropriates kitchen towels, sheets and handkerchiefs to build works that pay homage to the abstract geometric tradition of art, composing what the artist calls 'affective-constructivism'.

João Modé
Construtivo [Paninho], planta, 2016
sewn cotton fabric
74 × 45 cm | 29.1 × 17.7 in

7.03

20
16

joão modé

The artistic practice of João Modé (Resende, 1961) is characterized by his versatile approach to visual language, employing a diverse range of media, such as textiles, objects, installations, photographs and video. At the center of his practice are space and temporality which can be seen in the symbiotic relationship that his works often establish with their surroundings. In fact, Modé's works directly interfere with the architectural space that surrounds them, unfolding through an intertwinement with everyday objects, or, arising from direct interaction with the public.

Modé's visual language is directly linked to the legacy of Brazilian Concretism and Neo-Concretism of the 1950s and 1960s. Much like his predecessors Hélio Oiticica, Lygia Pape and Lygia Clark, Modé proposes art capable of challenging the viewer, integrating everyday life and art to call our attention to the delicate poetry of things that are forgotten or ignored in everyday life.

selected solo exhibitions

- *Galerie Peter Kilchmann*, Zurich, Switzerland (2019)
- *O passado vem de frente numa brisa*, Museu do Açude, Rio de Janeiro, Brazil (2015)
- *Land, Die Raum*, Berlin, Germany, (2014)
- *De Sertão*, Museum of Modern Art of Aloísio Magalhães (MAMAM), Recife, Brazil (2010)
- *Musica para los Animales y las Cosas*, Casa Tres Patios, Medellin, Colômbia (2007)

selected group exhibitions

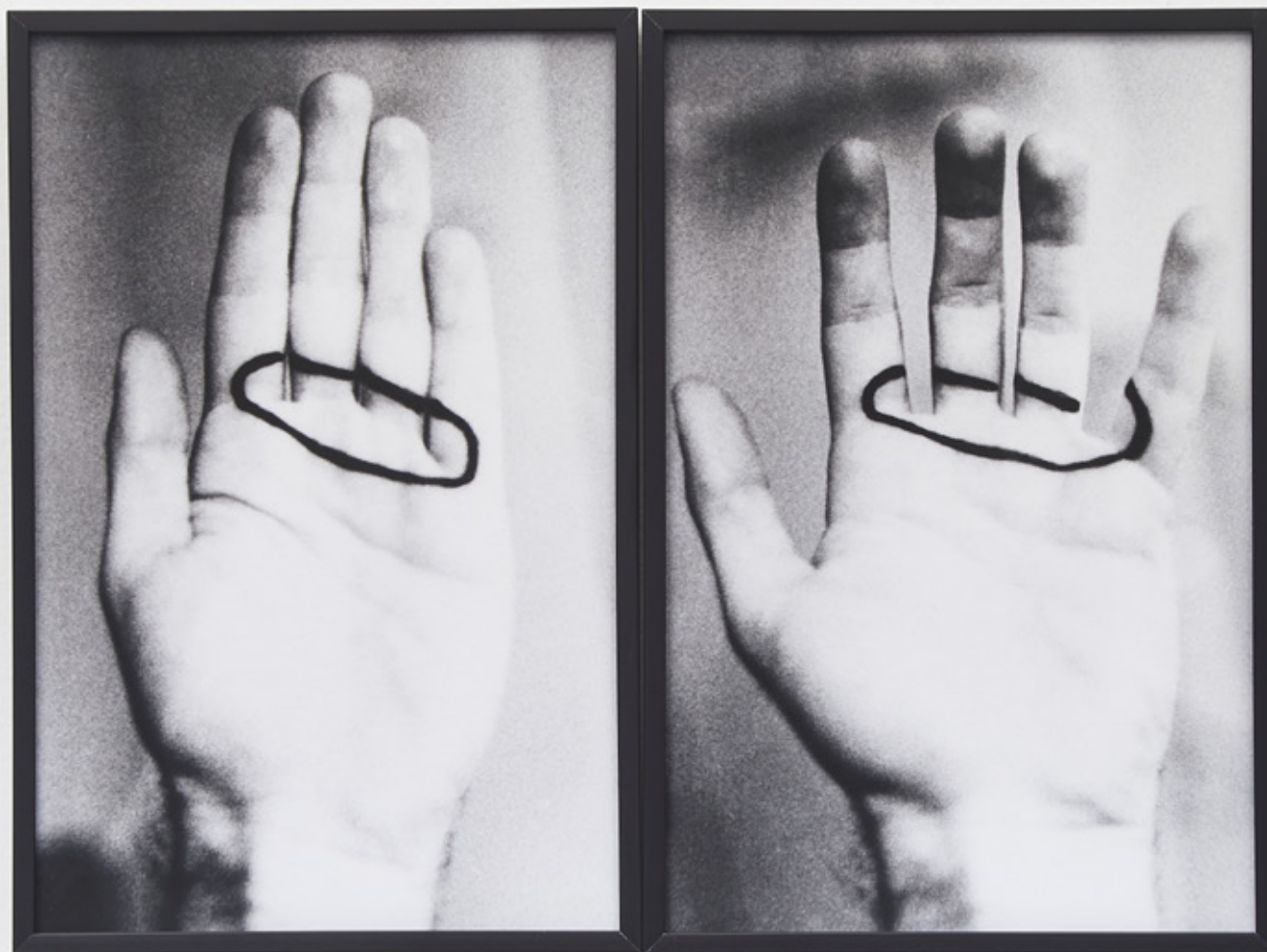
- 7th Marcantônio Vilaça Prize, Museum of Brazilian Art (MAB-FAAP), São Paulo, Brazil (2019)
- 35th Panorama of Brazilian Art, Museum of Modern Art of São Paulo (MAM-SP), São Paulo, Brazil (2017)
- Aichi Triennale, Japan (2016)
- 10th and 7th Mercosur Biennale, Brazil (2015 and 2009)
- *A cor do Brasil*, Museum of Art of Rio (MAR), Rio de Janeiro, Brazil (2016)
- 28th São Paulo Biennale, Brazil (2008)
- *Caminhos do Contemporâneo 1952/2002*, Paço Imperial, Rio de Janeiro, Brazil

selected institutional collections

- Fonds régional d'art contemporain (FRAC), Brittany, France
- Museum of Modern Art of São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art of Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

raul mourão



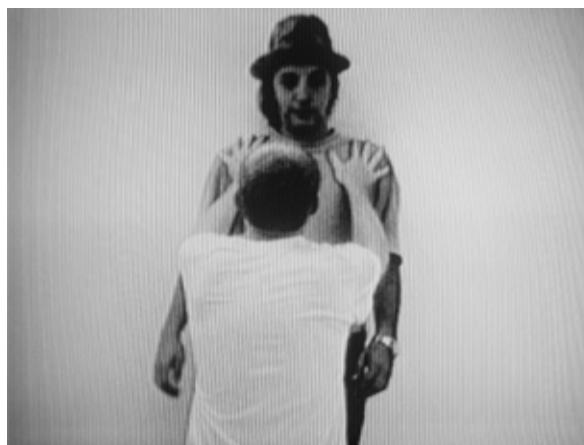


Untitled (1995) is a diptych that uses humor as an entryway to a conceptual reflection on line, gesture, the continuous, and the discontinuous. In fact, irony is characteristic of Mourão's practice. According to curator Paulo Herkenhoff, "Mourão operates with the subtraction of rules and with gentle ways of transgressing them. The artist destabilizes. Everything is an object for irony, from power to fear. Every work seems to aim to act as a device for the practice of such perversity. In his repertoire, there is a confrontation with juridical order, the law of Physics, structures of behavior, norms and mores, the aesthetical canon, the rules of the games, the fence, the network or the Cubist grid" In the photos, we can see the artist's left palm with an ellipse drawn across his hand and fingers. When the hand is flat, we see the form as a whole, and when the fingers are separated, we see its discontinuity.

Raul Mourão
Untitled, 1995
photograph
2 pieces of 29,7 × 19 cm
2 pieces of 11.7 × 7.5 in

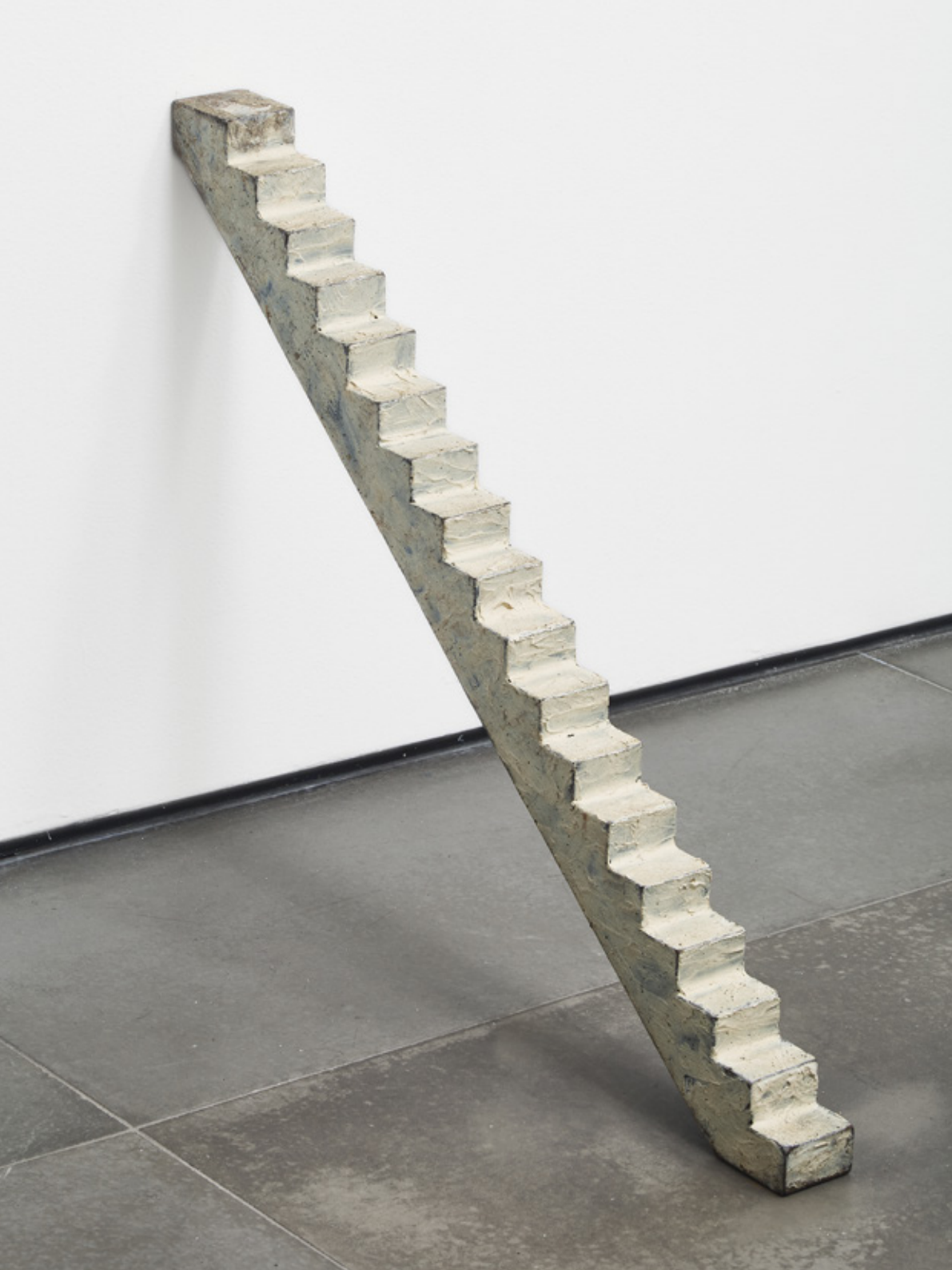
¹ *Mores*, in latin, means customs. The word originated the term 'moral' in English.

According to Raul Mourão, 'Humour is present in the video *7 artists*. When I hang the artists in a gallery there is a cruel joke present with the colleagues, it's an exchange: the artist in the place of the work.' The artists presented in the video are Barrão, Ricardo Basbaum, Carlos Bevilacqua, Marcos Chaves, Eduardo Coimbra, André Costa, and Marcia Thompson.



Raul Mourão
7 artists, 1995
video HD 720p
edition of 5 + 3 AP
1"





Brancusi was first exhibited in 1996, on the occasion of a group show at the Calouste Gulbenkian Arts Center. The work resembles a ladder, referencing—as the title indicates—Romanian Constantin Brancusi, known for his formal synthesis in his sculptures and his refinement in the treatment of materials. Mourão's work seems to establish a dialogue with Brancusi's vocabulary, especially with his infinite columns, paying homage to the artist, as well as suggesting an amusing comment, as he subverts the columns' verticality and covers the sculpture with dermatological ointment in contrast with Brancusi's iconic glossy finish.

Raul Mourão
Brancusi, 1998
galvanized steel and
Hipoglós ointment
57 × 6 × 63 cm
22.4 × 2.4 × 24.8 in

raul mourão

Working across various media such as installation, sculpture, photography, video, drawing, and performance, Raul Mourão (Rio de Janeiro, 1967) is part of a generation that marked Rio's artistic scene in the 1990s. Commenting on subjects such as everyday life, politics, or social constructs, frequently permeated by a critical sense of humor, 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.

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, Canadá (2014)
- 3rd Mercosul Biennial, Brazil (2001)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)

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

ernesto neto



'PanoPedra: the nature of relationships
and the boat sailing

A cloth, a stone, a gesture
The cloth upon the earth
the stone upon the cloth
a boat sailing
A linen, a line,
gravity, movement, friction,
a conversation, a relationship, the nature of relationships,
a cloth, a stone, a gesture
PanoPedra (ClothStone), Pedra Tecido (StoneFabric)
Line, linen, granite, stone
A conversation, a cloth, a stone, a gesture
The transformation, the time
Art happens
everywhere all the time
The boat sailing
The boat sailing
The art sailing.'

—Ernesto Neto



Ernesto Neto
*PanoPedra e a natureza
das relações*, 1987/2022
cotton linen and stone
10 × 155 × 182 cm
3.9 × 61 × 71.7 in

ernesto neto

Ernesto Neto's production functions at the intersection between sculpture and installation. In the 1980s, he studied sculpture at the Escola de Artes Visuais do Parque Lage (EAV Parque Lage) and at the Museum of Modern Art in Rio de Janeiro (MAM Rio). His initial production is marked by simple processes of construction employing materials that relate to the work's surrounding environment, sometimes incorporating it into the work itself. The artist often engages with notions of weight and lightness. In fact, this is one of the artist's leading strategies, whereby he appeals to gravity as a fundamental element for the composition of his works. At the end of the 1980s, Neto gradually abandoned rigid materials in search of more flexible and everyday materials, such as polyamide socks, which became characteristic of his work.

In the second half of the 1990s, Ernesto Neto began to make sculptures in which he used fine, translucent mesh tubes filled with spices of different colors and scents: saffron, annatto, cumin, ground black pepper, or clover powder. In some works, heaps of spices are laid out on the floor while the ends of the fabric tubes are tied to the ceiling, creating a sense of verticality and spatial interaction with the exhibition space. His sculptures present allusions to the human body, either through his use of tissue that resembles the epidermis—as well as the organicity of its forms—and envelops the body. Thus, there is an intertwinement between the contemplative and affective gesture, requiring the public to overcome the merely visual experience, and instead, use all the senses.

selected solo exhibitions

- *SurForceOceanLife*, Museum of Fine Arts Houston (MFAH), Houston, USA (2021)
- *Sopro*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2019)
- *The Body that Carries Me*, Guggenheim Bilbao, Bilbao, Spain (2014)
- *Dengo*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2010)
- *Navedenga*, Museum of Modern Art (MoMA), New York, USA (2010)
- Museum of Contemporary Art (MoCA), Los Angeles, USA (2003)
- Projeto Macunaíma, Funarte, Rio de Janeiro, Brazil (1988)

selected group exhibitions

- *Passado / Futuro / Presente: Arte contemporânea brasileira no acervo do Museu de Arte Moderna de São Paulo*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Museum of Art, Phoenix, USA (2017)
- 57th, 50th e 49th Venice Biennial, Italy (2017, 2003 e 2001)
- 14th Lyon Biennial, France (2017)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- 10th and 5th Mercosul Biennial, Brazil (2015 e 2005)
- 11th Sharjah Biennial, Arab Emirates (2013)
- 11th and 8th Havana Biennial, Cuba (2012 e 2003)
- 12th Instambul Biennial, Turkey (2011)
- 29th São Paulo Biennial, Brazil (2010)

selected institutional collections

- Centre Georges Pompidou, Paris, France
- Daros Latin America, Zurich, Switzerland
- Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA

marcia thompson



Marcia Thompson
Untitled, 2017
paper pad, silver leaf and nail
8 pieces of 30 × 21 cm | 11.8 × 8.3 in



‘Marcia Thompson’s notebooks are simple sheets of notebooks with subtle interventions by the artist. She uses ordinary pieces of paper and then subverts the lines’ geometry, filling in the gaps with other lines or erasing and blurring them—playing with the established order and claiming our attention to discrete work details. They are also displayed in a ludic way as if exploring the geometry of chance. Thompson makes use of the holes at the top of the page, where the notebook

spiral usually goes through, rearranging the way in which each page is held, and thus, changing the way in which we see the lines, creating a new layout for the page in space, on the wall, and in our lives. What if the horizon line is no longer where we are used to seeing it?

She leaves her trace by filling or erasing spaces between printed notebook lines. Her work is like a whisper—you have to listen to it very carefully.

In a world saturated with images, her small pieces of paper nailed to the wall offer us a chance to be; they are little philosophical observations reminding us of our status as creatures capable of creating beauty, and that art is precious even when it is made only with small details.’

—**Paula Terra Neale**, art historian and curator



Marcia Thompson
Untitled, 2011
paper pad, gold leaf and nail
16 pieces of 14,8 × 10,5 cm
16 pieces of 5.8 × 4.1 in

Marcia Thompson
Untitled, 2017
Khadi Mitsumata washi
paper and gold leaf
variable dimensions



marcia thompson

Marcia Thompson (Rio de Janeiro, 1968) developed her work between minimalism and expanded painting. Her artworks are produced from the accumulation of vast amounts of paint, transforming them into three-dimensional works that react to space and temperature. Thompson aims to establish a zero degree of painting in which color takes shape through experimentation with materialities and supports, constituting infinite possibilities of expression and form through masses of paint, which capture the artist's successive actions on the canvas.

Despite being part of the so-called Generation 80, her work does not demonstrate the pictorial exuberance characteristic of those years. On the contrary, it is rather related to the ideas of Concretism and Neo-Concretism, based on theories of color developed by Helio Oiticica, such as color-perception and color-experience. Thompson currently lives and works in London.

selected solo exhibitions

- Galeria Mercedes Viegas, Rio de Janeiro, Brazil (2022)
- *B.L.O.C.O.S.*, Janaína Torres Galeria, São Paulo, Brazil (2017)
- *Overlap*, Aarhus Kunstbygning, Aarhus, Denmark (2002)
- Lund Art Gallery, Lund, Sweden (1997)
- Galeria Casa Triângulo, São Paulo, Brazil (1993)

selected group exhibitions

- *Show for No One*, Blaze Image Gallery, London, England (2021)
- *Weiter so*, Kunstraum Potsdam, Potsdam, Germany (2017)
- *Sur Face*, Lund Konsthall, Lund, Sweden (2001)
- *Suspended Instants*, Art in General e Sculpture Centre, New York, USA (1997)
- *Escultura carioca*, Paço Imperial, Rio de Janeiro, Brazil (1994)
- Projeto Macunaíma, Funarte, Rio de Janeiro, Brazil (1994)

selected institutional collections

- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Patrícia Phelps de Cisneros Collection, New York, USA
- Essex Collection of Art from Latin America (ESCALA), Essex, England
- Museu Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain

brígida baltar

ricardo basbaum

ricardo becker

enrica bernardelli

carlos bevilacqua

roberto cabot

rodrigo cardoso

marcos chaves

andré costa

josé damasceno

fernanda gomes

tatiana grinberg

carla quagliardi

joão modé

raul mourão

ernesto neto

marcia thompson

EAV Parque Lage, 1980s

Beginning in 1975, under the direction of artist Rubens Gerchman, Parque Lage's Visual Arts School (EAV Parque Lage) became one of the most prestigious and active centers for art education in Rio de Janeiro. Located in a historical 19th century building surrounded by nature, the School had an open curriculum, since each student could choose any course to follow. Until today, most of the teachers are prominent artists and art professionals, as critics and curators. [Brígida Balta](#), [Ricardo Basbaum](#), [Rodrigo Cardoso](#), [Marcos Chaves](#), [Tatiana Grinberg](#), [Carla Guagliardi](#), [Raul Mourão](#), [Ernesto Neto](#), and [Marcia Thompson](#) notably attended the school in the 1980s.

Visorama, 1988–1994

Visorama was initially created by Marcus André, **Brígida Baltar**, **Ricardo Basbaum**, **Rodrigo Cardoso**, Eduardo Coimbra, **Carla Guagliardi**, **João Modé**, Márcia Ramos, Rosângela Rennó and Valeska Soares as a study group, later expanding as an initiative to promote reflections on contemporary art through exhibitions, publications and symposia.

XI Salão Nacional de Artes Plásticas, 1989

During this time, the works were organized around two themes: materiality and representation, showcasing works by [Ricardo Becker](#), [Carlos Bevilacqua](#), [Fernanda Gomes](#), [Ernesto Neto](#), among others.

7 x Ar, MAM-Rio, 1990

Ricardo Becker, Rodrigo Cardoso, Marcos Chaves, Fernanda Gomes, Carla Guagliardi, Ernesto Neto, and Valeska Soares, notably presented works in 7 x Ar, at the Museum of Modern Art in Rio de Janeiro (MAM Rio), curated by Lúgia Canongia.

Item Magazine, 1995

Item magazine was edited by **Ricardo Basbaum**, Eduardo Coimbra, and **Raul Mourão**, and ran through 6 publications. On the back cover of the first issue, the artists stated: ‘*Item* brings together art and thought. *Item* is open to all subjects and collaborators from all areas, prioritizing confrontation and exchange between disciplines. *Item* aims to build a space for intervention, serving as a support and promoting a platform for cultural debates. Each issue of *Item* was organized around one theme, emphasizing original approaches to the subject as a means of declaring the space as a necessary one. *Item* features ideas and images. The central pages always bring an original work.’

***Escultura Plural* [Plural Sculpture], 1996–97**

Marcos Chaves, Tatiana Grinberg, Carla Guagliardi, and Ernesto Neto participated in this group exhibition curated by Lgia Canongia. The exhibition was held at the Museum of Modern Art of Bahia (MAM-BA), in Salvador, in 1996, and traveled to the Museum of Modern Art in Rio de Janeiro in the following year.

The *Fold in the Horizon* brings together the works of a select group of artists who have and continue to play a fundamental role in the landscape of contemporary Brazilian art, with careers that began together in Rio de Janeiro in the 1990s.

The exhibition is the first curatorial exercise to showcase the dialogue between the key figures of a generation.

The following timeline delineates important moments in the artists' trajectory together, and traces shared experiences that became pivotal to the history of Brazilian contemporary art.

Santa Úrsula (USU), 1980s

Lygia Pape (1927–2004), Tunga (1952–2016) and Milton Machado (1947–) were professors at University Santa Úrsula during the 1980s. Carlos Devillacqua, Rodrigo Cardoso, Marcos Chaves, José Damasceno, João Modé, and Raul Mourão notably studied at the institution at the time.

Sérgio Porto Gallery, 1983

In 1983, the Secretary of Culture of Rio de Janeiro inaugurated the Sergio Porto Gallery, a public cultural space created to host contemporary art exhibitions. In 1989, it underwent its first renovation, becoming a reference for the visual arts and other artistic forms of expression. From 1990 until 1993, under the direction of Curator Everardo Miranda, the gallery promoted several artists who later consolidated their careers throughout the 1990s, including Brígida Baltar, Ricardo Basbaum, Ricardo Becker, Enrica Bernardelli, Carlos Belavacqua, Rodrigo Cardoso, Marcos Chaves, André Costa, José Damasceno, Fernanda Gomes, Tatiana Grinberg, Carla Guagliardi, João Modé, and Ernesto Neto. The video *7 artists*, by Raul Mourão was filmed there.

Macunaíma Project – 11th Edition, 1988

The Macunaíma Project, which was promoted by Funarte, aimed to map out emerging contemporary artistic production. Funarte, or the National Foundation for the Arts, created in 1975, is a Government Office responsible for the development of public policies to promote arts in Brazil. The project included an annual group exhibition of select artists, and was subsequently followed by respective solo shows. The 11th edition included the participation of artists **Carlos Belilacqua**, **Marcos Chaves**, **Fernanda Gomes**, and **Carla Guagliardi**.

Escultura Carioca [Sculpture from Rio], 1994

Paço Imperial hosted *Escultura carioca*, a group exhibition curated by Lígia Canongia and Fernando Cocchiareale, with works by Ricardo Becker, Enrica Bernardelli, Carlos Bevilacqua, Rodrigo Cardoso, Marcos Chaves, André Costa, Fernanda Gomes, Carla Guagliardi, Raul Mourão, and Ernesto Neto, among others.

O Carioca Magazine, 1995

In 1995, the first edition of *O Carioca* magazine was launched. The publication was created by poet Chacal, and ran five volumes between 1995 and 1998, under the direction of Waly Salomão and artists [Marcos Chaves](#) and [Raul Mourão](#). Focused on Rio de Janeiro's cultural scene, the magazine brought together popular Brazilian music, visual arts, photography, and literature, including the participation of several artists. All of the featured works were especially created by the artists for the magazine.

nara roesler

são paulo

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

rio de janeiro

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

new york

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

nararoesler.art

info@nararoesler.art