



nara roesler

# the armory show

september 9–11, 2022  
booth 201

javits center  
429 11<sup>th</sup> avenue, new york



abraham palatnik  
andré griffo  
angelo venosa  
artur lescher  
bruno dunley  
cristina canale  
daniel buren  
daniel senise  
elian almeida  
fabio miguez  
heinz mack  
isaac julien  
josé patrício  
jonathas de andrade  
julio le parc  
lucia koch  
manoela medeiros  
marcelo silveira  
marco a. castillo  
maria klabin  
raul mourão  
rodolpho parigi  
thiago barbalho  
tomie ohtake  
vik muniz

# jonathas de andrade







The project is a collaboration between artist Jonathas de Andrade and the Teatro das Heroínas de Tejucupapo group. For 30 years, the group has staged the historical episode of the battle of Tejucupapo, in which a group of Dutch soldiers were defeated by the women of the village of Tejucupapo, in Pernambuco. Among their weapons were household objects and traps like boiling water with pepper. De Andrade creates an extensive inventory that documents the personal objects of four houses: the heroines' theater, and the houses of Dona Luzia, Dona Elza and Dona Severina. Each object is followed by a text focusing on everyday actions linked to the object, and how the day-to-day struggle—symbolic and material—is present in the history of these objects. The work intertwines past and present, inviting us to reflect on the violence of colonial structures, and their echoes in contemporary times.

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Jonathas de Andrade  
*The daily battle of Tejucupapo -  
The Heroins Theater Association, 2022*  
61 images printed on raw falconboard,  
various dimensions and vinyl sticker  
text on the wall  
edition of 3 + 2 AP  
variable dimensions



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## jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence—which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

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### selected solo exhibitions

- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, Netherlands (2022)
- *Jonathas de Andrade: One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex (2017), Mexico City, Mexico
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

### selected group exhibitions

- 13<sup>th</sup> and 10<sup>th</sup> Sharjah Biennial, United Arab Emirates (2017 and 2011)
- 32<sup>th</sup> and 29<sup>th</sup> São Paulo Biennial, Brazil (2016 and 2010)
- *The Ungovernables*, New Museum Triennial, New York, USA (2012)
- 12<sup>th</sup> Lyon Biennial, France (2013)
- 32<sup>th</sup> Panorama da Arte Brasileira, São Paulo, Brazil (2011)
- *Casa carioca*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2020)
- *Under the Same Sun: Art from Latin America Today*, Solomon R. Guggenheim Museum, New York, USA (2014)
- *À Nordeste*, Sesc 24 de Maio, São Paulo, Brazil (2019)
- *Os primeiros dez anos*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

### selected institutional collections

- Centre Georges Pompidou, Paris, France
- Museo del Barrio, New York, USA
- Museu Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom



elian almeida





Furthering his research on decolonialism, and the experience of the black body in contemporary Brazilian society, Almeida's *Vogue* series portrays forgotten personalities within compositions that appropriate symbols of the iconic fashion magazine. With this, the artist claims the visibility that *Vogue* has traditionally awarded to those portrayed, and offers it to subjects who have historically been concealed, and consistently set aside. The work seeks to contribute to a process of historical reparation within a system of resistance, bringing individuals erased by official narratives to the forefront. In the words of curator Luis Pérez Oramas, 'Elían Almeida's work - and notably the *Vogue* series, [...]—emphasizes the return of that which has been not only forgotten, but also concealed, through individual portraits: a painting that turns on what has been turned off, portrays what has been veiled.'

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Elían Almeida  
*Elza Soares e Alaide Costa*  
(*Vogue Brasil*), 2022  
acrylic paint and oil pastel on canvas  
147 x 134 cm  
57.9 x 52.8 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)

## selected institutional collections

- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



isaac julien







*To see ourselves as others see us (Lessons of the Hour)* is part of the project *Lessons of the Hour*, a poetic meditation on the life and times of Frederick Douglass, a visionary African American writer, abolitionist and a freed slave, who was also the most photographed man of the 19th century. The ten-screen film installation and photographs proposes a contemplative journey into Douglass' zeitgeist and its relationship to our times. The film includes excerpts of Douglass' most arresting speeches, such as 'Lessons of the Hour,' 'What to the Slave Is the 4th of July?' and 'Lecture on Pictures', and allusions to his private and public milieus, by depicting his interactions with other cultural icons of the time. Through extensive use of Frederick Douglas' words Julien gives expression to the zeitgeist of Douglass' era, his legacy, and ways in which his story may be viewed today.

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Isaac Julien

*To see ourselves as others see us (Lessons of the Hour)*, 2019  
photograph on gloss inkjet paper  
mounted on aluminum  
edition of 6 + 1 AP  
160 x 213,3 cm | 63 x 84 in



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## isaac julien

b. 1960, London, United Kingdom, where he lives and works

Isaac Julien is one of the most important and influential British visual artists in the fields of installation and film. His work combines several disciplines, including cinema, photography, dance, music, theatre, painting and sculpture, which are captured in his audio-visual installations, documentaries and photographic pieces. The plurality of his work is not only present in the process of making, but also in the way in which it is exhibited, which includes several screens, with Julien being a pioneer in multiple-screen film installations.

The artist's works often emerge from in-depth investigations of historical personalities, including Langston Hughes, Frantz Fanon and Lina Bo Bardi, in a process that often aims to review history's official versions. Although films are the main form of his artistic production, photography also plays a fundamental role in Julien's oeuvre. In his photographs, he reinvents and redefines the aesthetics of his audio-visual production using techniques such as collage and digital photomontage.

His film *Young Soul Rebels* (1991) was awarded the Semaine de la Critique prize in the Cannes Film Festival. *Frantz Fanon: Black Skin, White Mask* (1996), which the artist co-directed with Mark Nash, received the Pratt and Whitney Canada Grand Prize. Julien was also awarded the McDermott Prize from MIT and The Golden Gate Persistence of Vision Prize (2014) during the San Francisco Film Festival. In 2015, Isaac Julien obtained the Kaino Prize for artistic excellence.

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### selected solo exhibitions

- *Lessons of the Hour*, Metro Pictures; Memorial Art Gallery (MAG), New York, USA (2019)
- *Western Union: Small Boats*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2018)
- *To the End of the World*, Galerie Forsblom, Stockholm, Sweden (2018)
- *Ten Thousand Waves*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2016)

### selected group exhibitions

- 57<sup>th</sup> Venice Biennale, Italy (2017)
- *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool; Birmingham Museum and Art Gallery, Birmingham, United Kingdom (2017)
- *The Shadow Never Lies*, Minsheng Museum, Shanghai, China (2016)
- Paris Triennial, France (2012)
- 7<sup>th</sup> Gwangju Biennial, South Korea (2008)

### selected institutional collections

- Art Institute of Chicago, Chicago, USA
- Centre Georges Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, USA



maria klabin



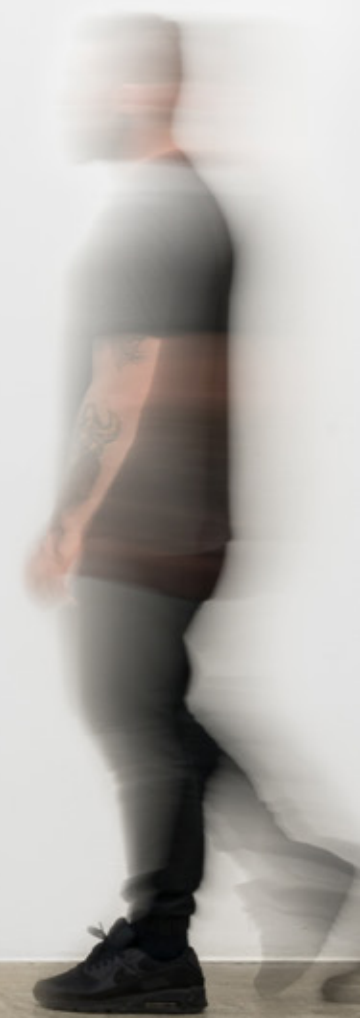


Painter Maria Klabin has a figurative repertoire that involves scenes and situations with an emphasis on landscape, permeated by elements of daily life that are seen and experienced exhaustively. According to the artist: 'My immediate environment permeates my work, be it the landscape around where I live, the people around me, the objects or pieces of architecture around my house. It has to be something that I have thoroughly examined until I feel its objective nature begins to merge into my subjectivity. When a potential subject reaches that point, I feel like painting it.'



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Maria Klabin  
*Costela de Adão*, 2022  
oil paint on linen  
200 x 140 cm  
78.7 x 55.1 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, The Netherlands (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



lucia koch







Lucia Koch began developing *Fundos* in 2001, exploring the architectural characteristics of everyday objects, by photographing interiors of cardboard boxes used to package food, and drinks, amongst others. Each image has the same name as the product photographed: Tetra Pak, Tagliatelle, Cream Cracker, etc. The operation used in the title, then, is tautological and evokes the concrete reality of the product in opposition to the illusory effects brought by the perspective established by the photographic angle. An uncanny feeling arises when we face those familiar objects that present themselves under new perspectives, disturbing our perception. In the photographs, we face the emptiness left by the product, which is no longer there and which, in some way, previously gave purpose to that packaging. Koch's aesthetic operation, then, consists of transforming the ordinary into extraordinary images.

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Lucia Koch  
*Moongate, da série*  
*Amstras de Arquitetura*, 2009  
print on cotton paper  
edition of 10 + 1 AP  
76 x 54 cm | 29.9 x 21.3 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, Morocco (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, The Hague, The Netherlands (2016)
- 11<sup>th</sup> and 13<sup>th</sup> 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

**cristina canale**





Recently, Canale's painting has intertwined both, the fluidity of her early work and the minimalism or lucidity of her later pieces. With a unique use of color, her representations portray a fluid, almost liquid-like universe. Her iconography is featureless and somewhat non-hierarchical, and yet, the few recognizable elements that emerge in her compositions, between fields of color, anchor the work into our reality.



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Cristina Canale  
*Quimera*, 2022  
oil paint on linen  
110 x 100 cm | 43.3 x 39.4 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



artur lescher







*Sputnik* is a 7.9 inch wooden sphere suspended by three thin golden metal rods, emulating a pendulum, its movement and lightness. The encounter between these materials reveals an ambiguity concerning the density of the piece, due to its appearance of lightness that contradicts its materiality, and its combined transparency and solidity.

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Artur Lescher  
*Sputnik*, 2021  
wood and brass  
edition of 5 + 2 AP  
Ø 22 cm | Ø 8.7 in  
variable heights



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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)

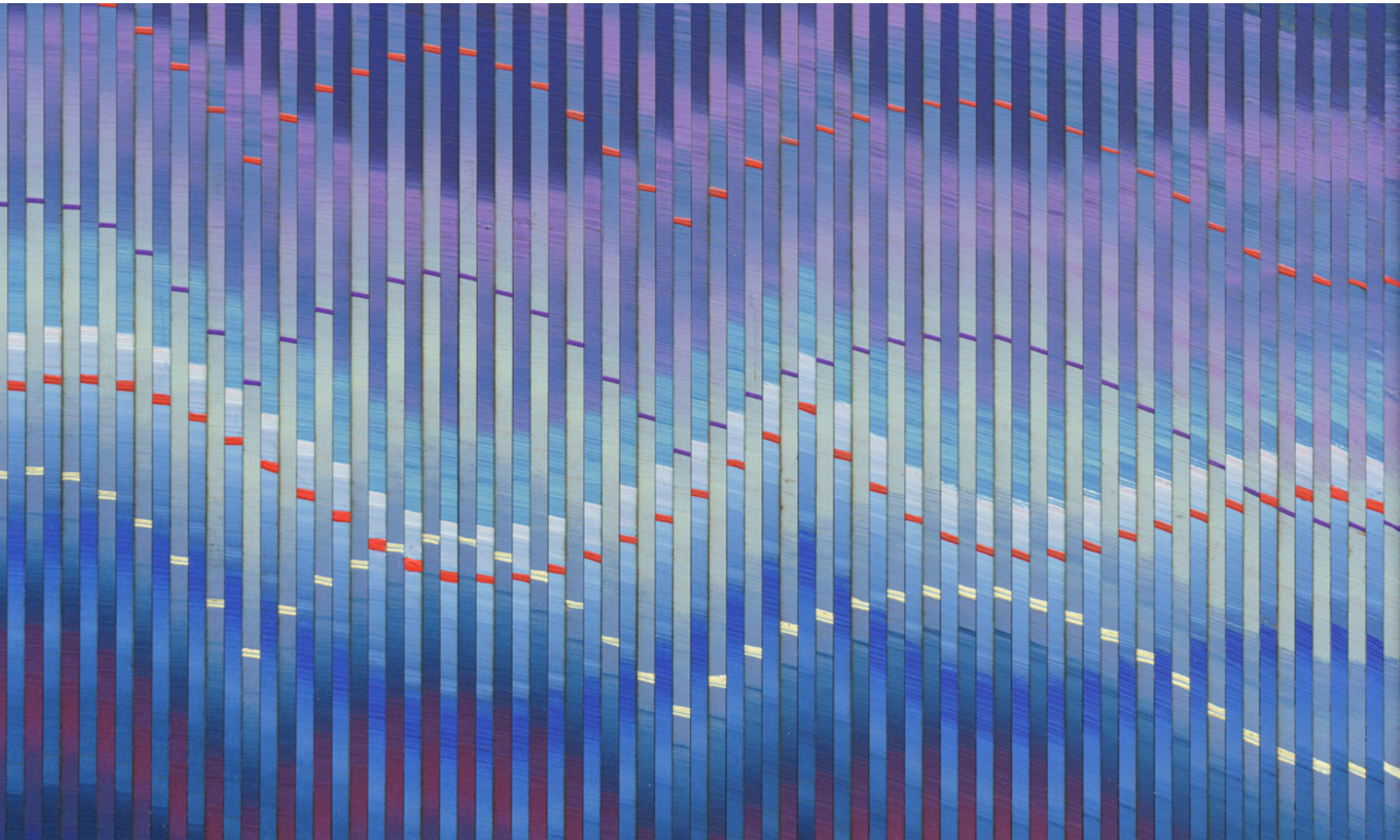
### selected group exhibitions

- *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

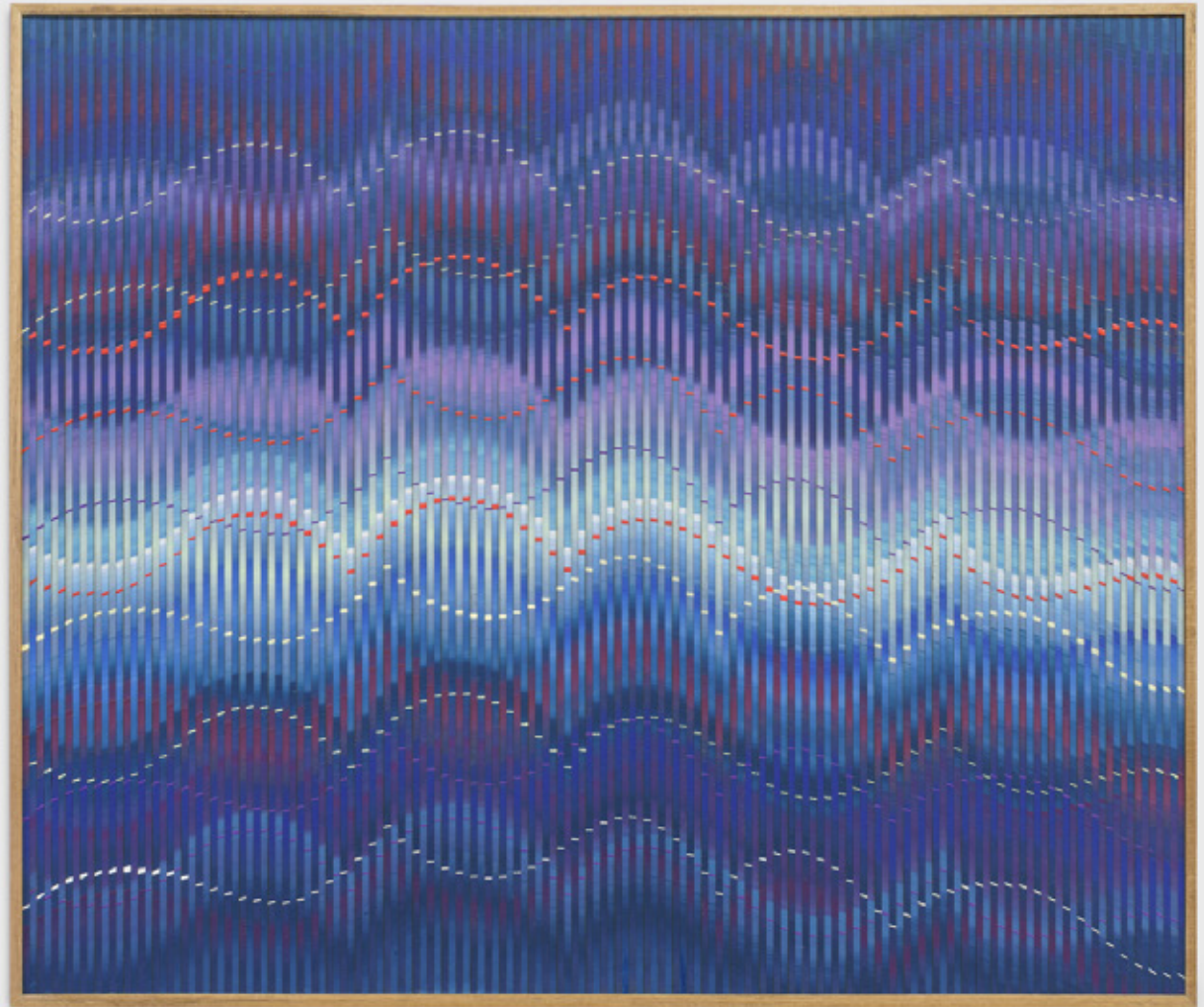
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

abraham palatnik





The *W* series represents Palatnik's last artistic investigation, which he began developing in 2004. The process of making consists of producing two paintings, which he subsequently cuts and reassembles by intercepting strips from both pieces and intercalating them to build a third work, which emerges as the sum of the first two pieces. Finally, he vertically shifts each strip, accentuating the composition's dynamism—while the contrasting colors create a sense of vibration, the vertical lines trace back to their making.



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Abraham Palatnik  
*W-687*, 2015  
acrylic paint on wood  
70 x 80 cm | 27.6 x 31.5 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

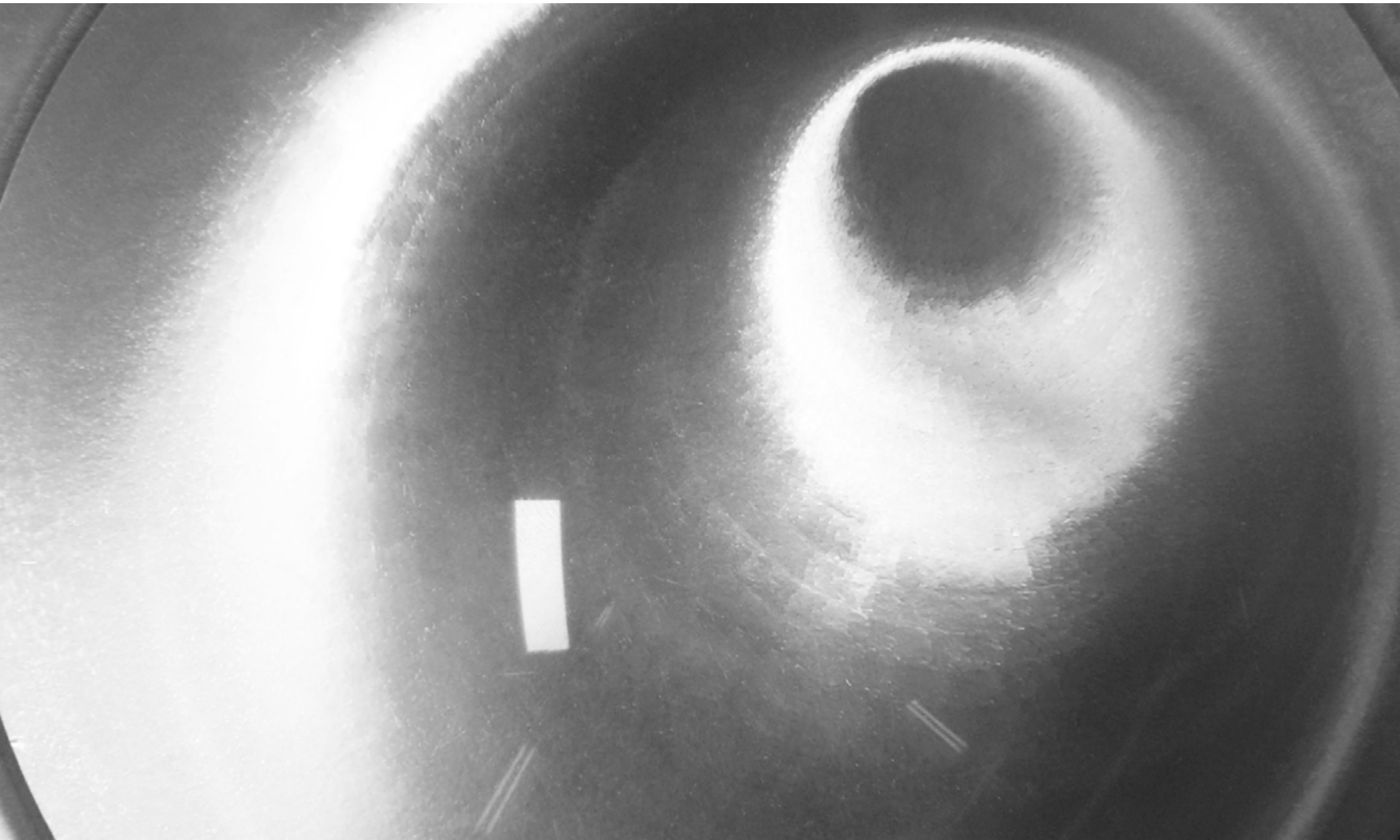
- *Sur moderno: Journeys of Abstraction — The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary 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)

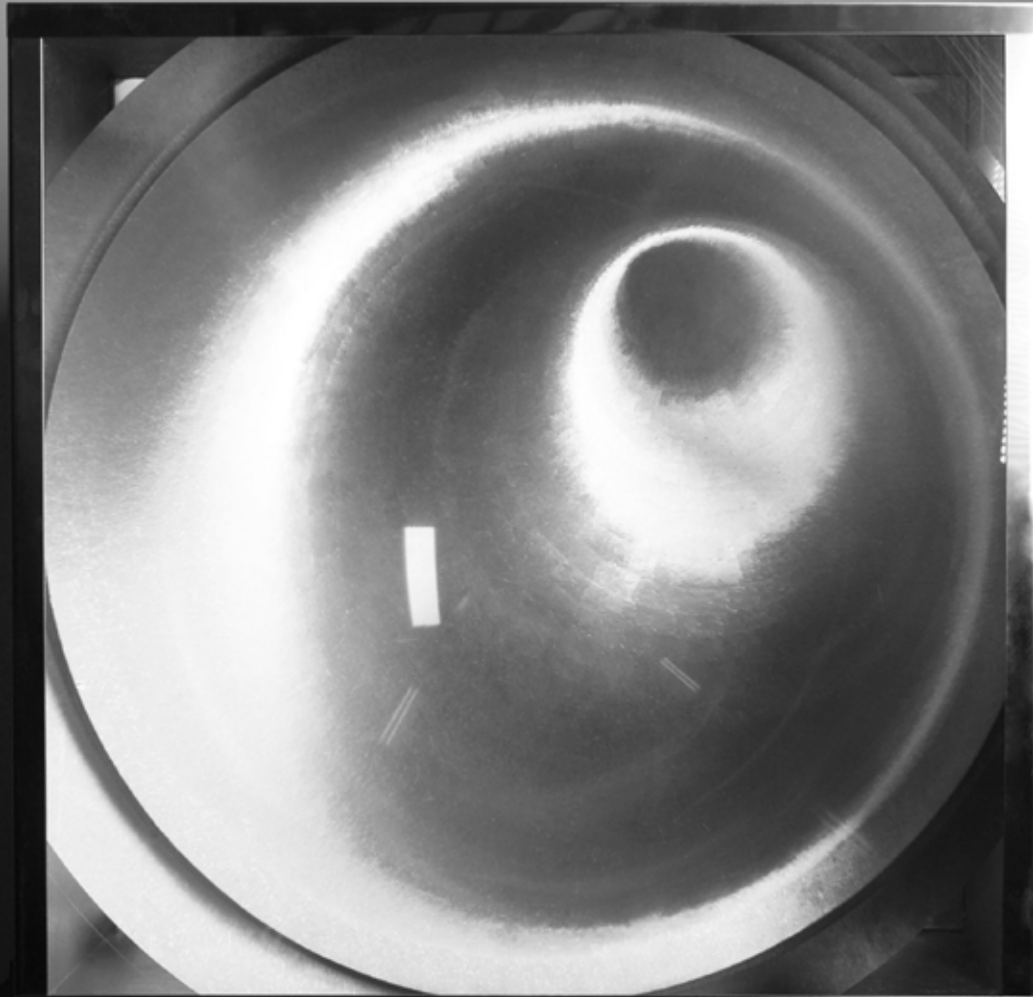
## selected institutional collections

- 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





In 1959, Mack produced his first kinetic works to make use of motorized movement, which he often described as Light Dynamos, Emanations of Light, or Rotors. The works are made using textured plates that are attached to a back wall and placed on the inside of a box, and which can be made to rotate with a small motor. The box is closed on its front side with corrugated glass, and thus, once set in motion, the rotating disks create light refractions that shimmer and transform through almost imperceptible movement, occasionally amplified by built-in artificial light. From this experimental core, emerged an immense variety of objects that engaged with light, movement, and color.

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Heinz Mack  
*Silver Sun*, 2004  
metal, glass, stainless steel,  
wood and motor  
53,5 x 53,5 x 20,5 cm  
21.1 x 21.1 x 8.1 in  
rear drive: 9 cm | 3.5 in



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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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## 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 Deutscherherrenhaus, 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, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow, 1950's–60's*, The Solomon R. Guggenheim Museum, New York, USA (2015)
- 35<sup>th</sup> Venice Biennale, Venice, Italy (1970)

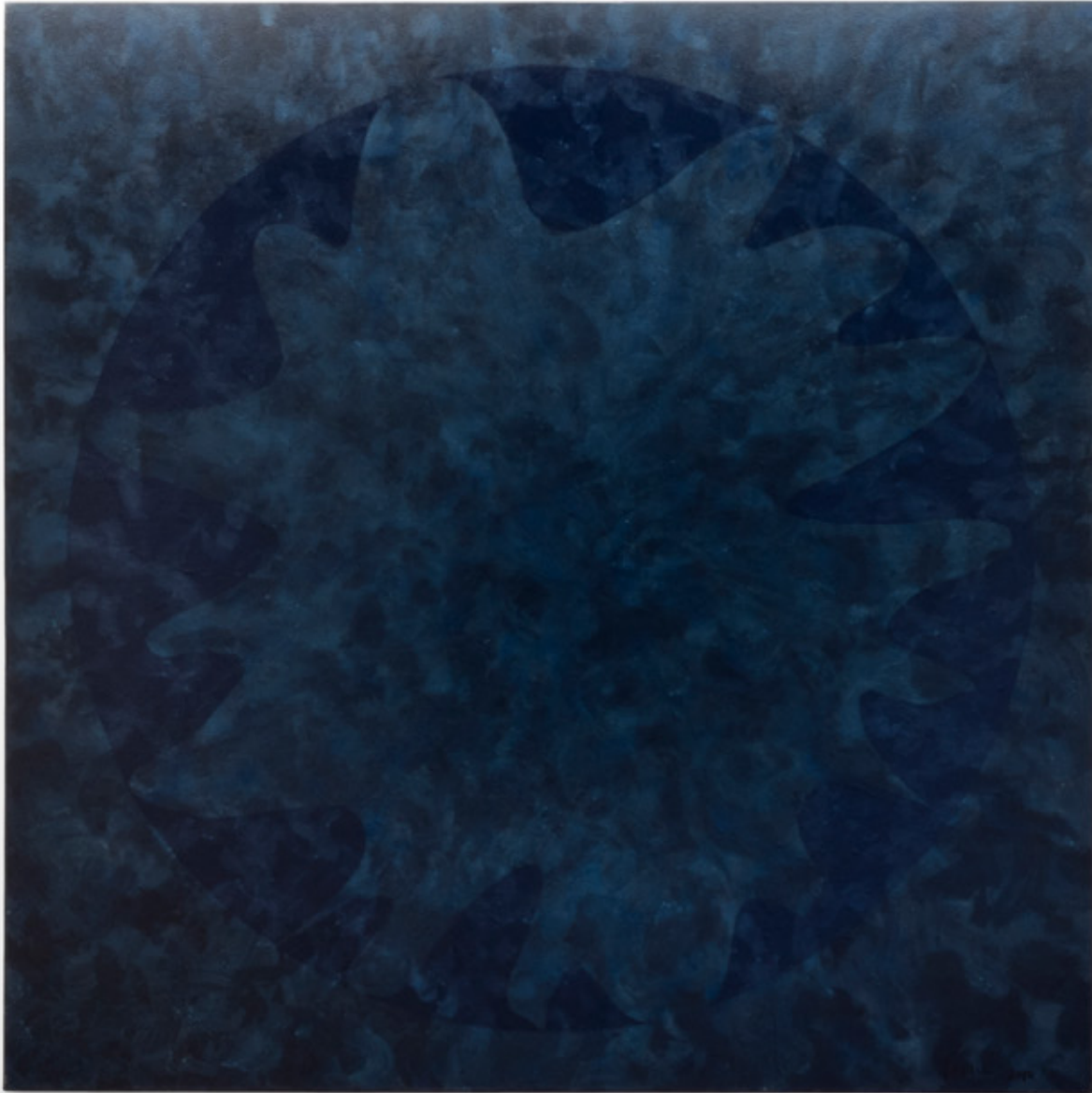
## selected institutional collections

- 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

**tomie ohtake**







According to critic and curator Frederico Morais, this body of work can be understood as a metaphor for ‘gas: clouds, vapors, nebulas, stellar masses, galaxies, celestial bodies, the Milky Way, the formation of the universe,’ which is reinforced by a recurrent use of circles, rings, ellipses, parabolic spirals. In turning to acrylic paint instead of oil, the artist achieves a play on transparency and glaze, also contributing to the overall cosmic effect. The use of blue and its neighboring hues points towards the artist’s interest in monochromes, which she began exploring in the following years forming her last body of work.

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Tomie Ohtake  
*Untitled*, 2010  
acrylic paint on canvas  
175 x 175 cm | 68.9 x 68.9 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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## 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)

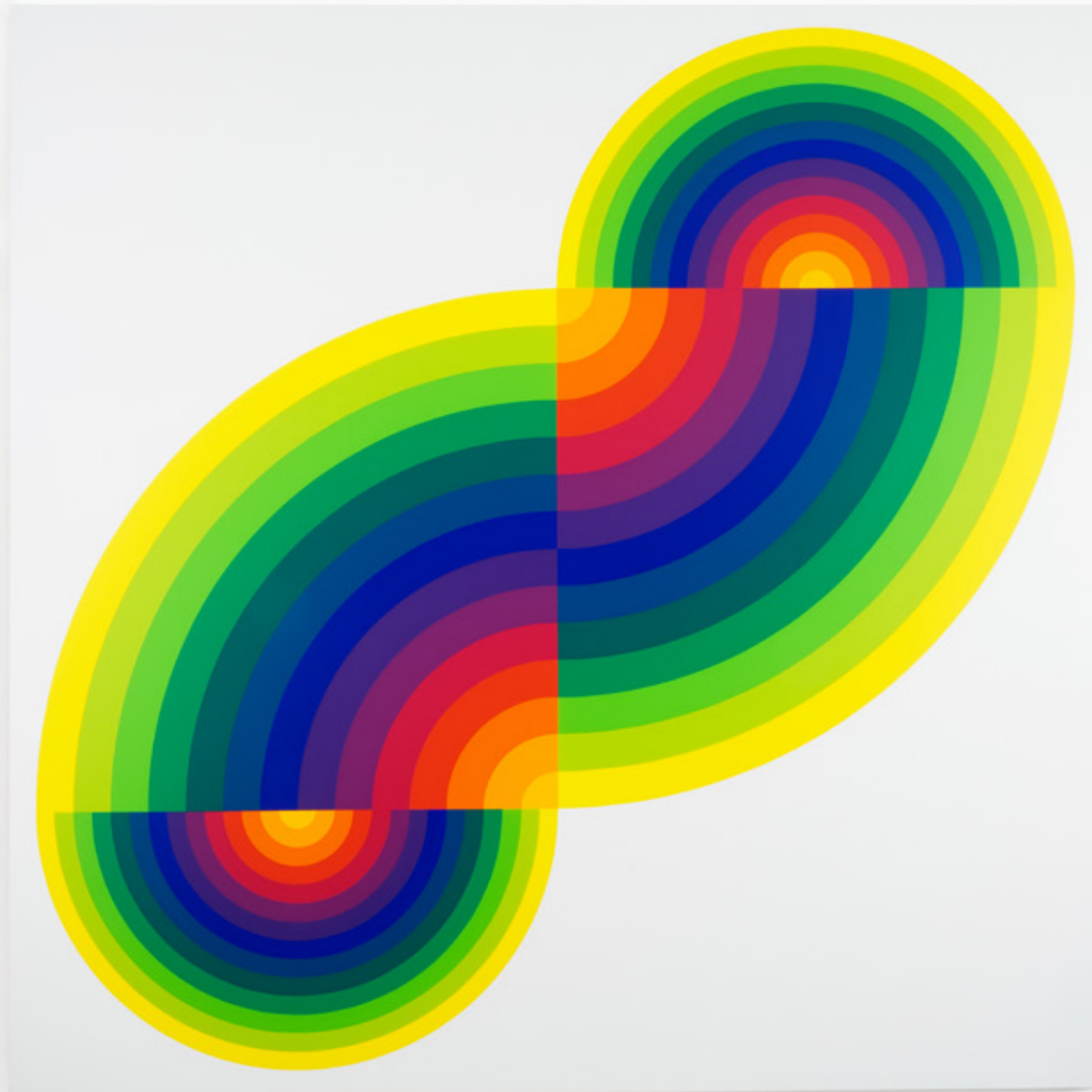
## selected collections

- 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



**julio le parc**





Julio Le Parc's work reveals the artist's interest for the phenomena that shape our visual perception. With this in mind, *Fractionné double* serie 14E n° 1 (2020) juxtaposes shapes and colors on the canvas so as to elicit movement and rhythms that provoke engaging vibrations, turning the process of observation into an active, rather than a passive act. In the artist's own words, 'My work invites viewers to feel free to interact, with their own personality, their own vision and their own feelings, not imposed by me. The ideal spectator is the freest, most open, least conditioned. The most important thing for me is that brief moment of interconnection.'

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Julio Le Parc  
*Fractionné double*  
*deux serie 14E n° 1*, 2020  
acrylic paint on canvas  
200 x 200 cm | 78.7 x 78.7 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

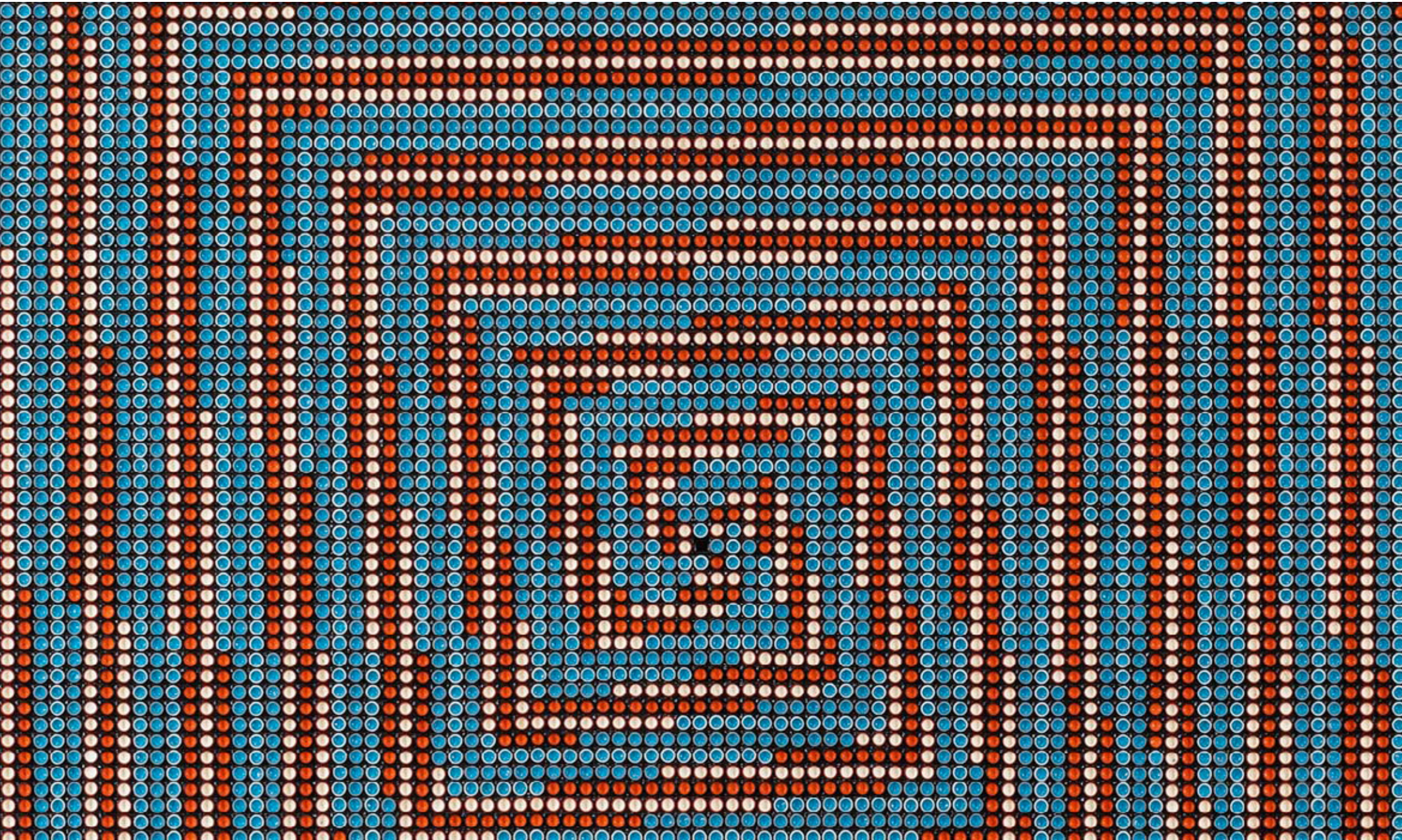
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (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

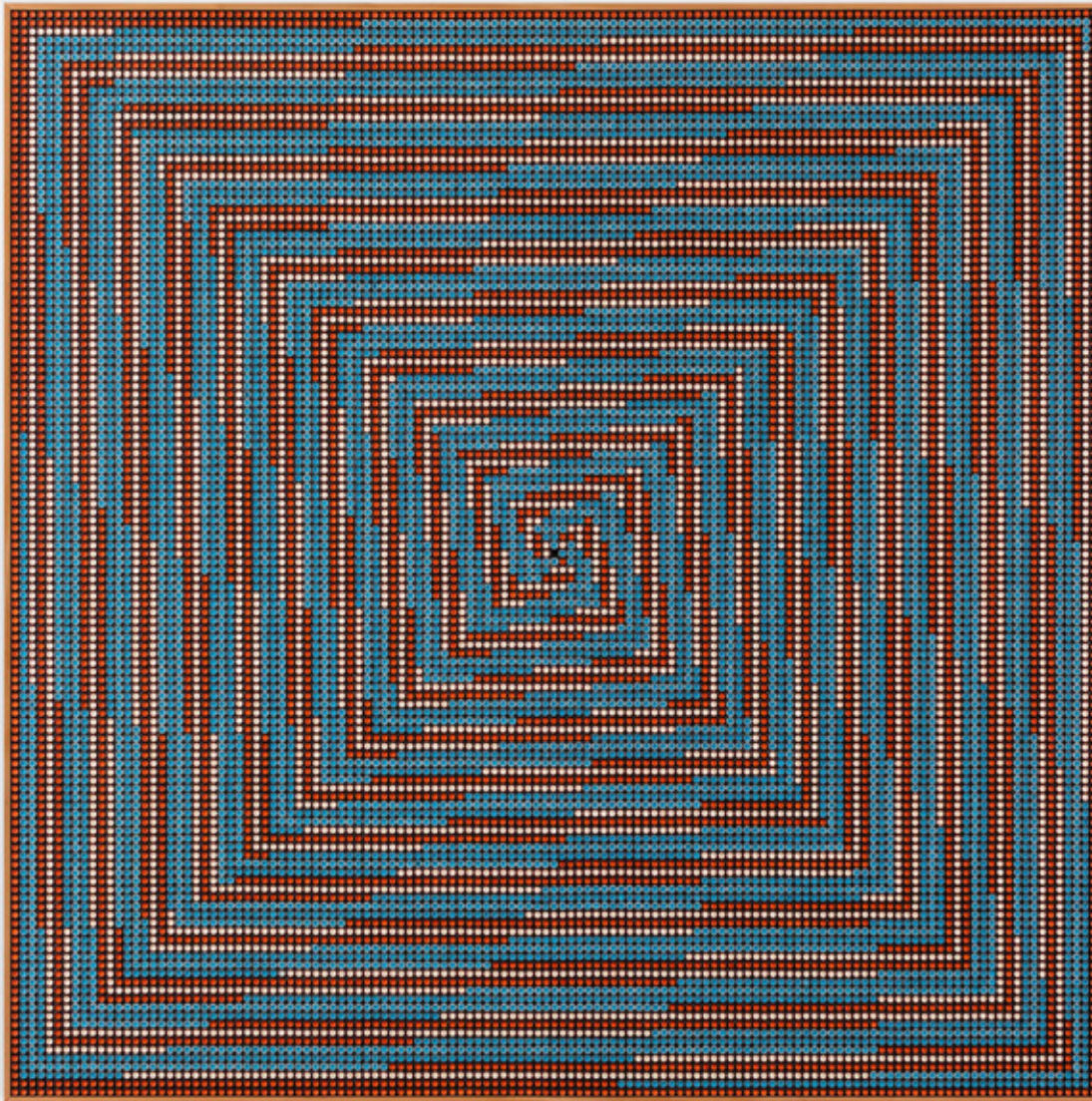
- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- The Museum of Modern Art (MoMA), New York, USA



josé patrício







The puzzle is not only a metaphor for José Patrício's artistic process, which is based on the articulation of different objects and materials that are put together to form an image, but is also the material used to build many of his compositions. Using puzzle pieces, Patrício creates formal and chromatic patterns in compositions full of rhythm and movement. 'José Patrício's insistence on the repetition of the creative process is a struggle against the painful limit of time available for each human being to create. In this sense, it is possible to understand his work as an exercise in matters of time. Every object that leaves the artist's studio not only carries the time of the craftsmanship involved in its creation, but above all, also holds a key to understanding temporality,' asserts curator Paula Braga.

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José Patrício  
*Recipientes*, 2022  
synthetic enamel on plastic  
puzzle pieces on wood  
183,5 x 183,5 x 4 cm  
72.2 x 72.2 x 1.6 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)
- 8<sup>th</sup> Bienal de Havana, Cuba (2003)
- 22<sup>nd</sup> Bienal de São Paulo, Brazil (1994)

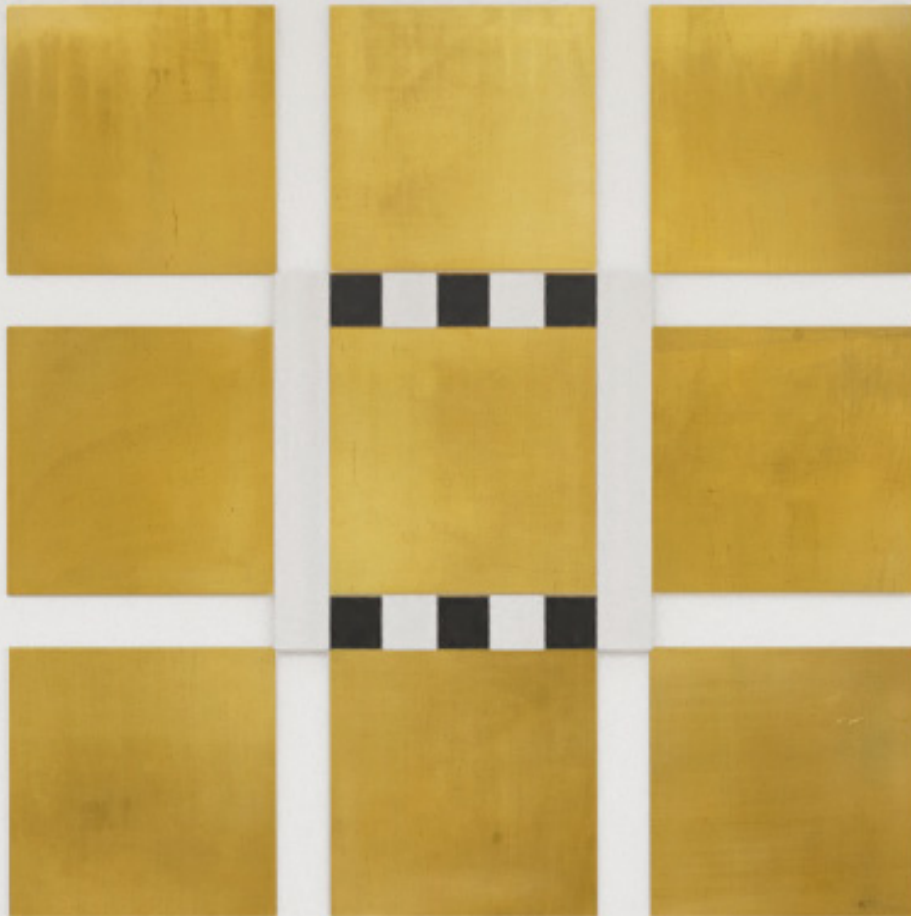
## selected institutional collections

- 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



daniel buren





Daniel Buren's *New grids: low relief* 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. The use of stripes evokes one of Buren's oldest visual techniques, originally created with the intention of achieving the absolutely neutral. 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: low relief* 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  
*New grids: low relief* - DBNR, 2021  
brass, black vinyl adhesive, mdf  
and white acrylic paint  
unique  
147,9 x 147,9 cm  
58.2 x 58.2 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), Ghent, 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)

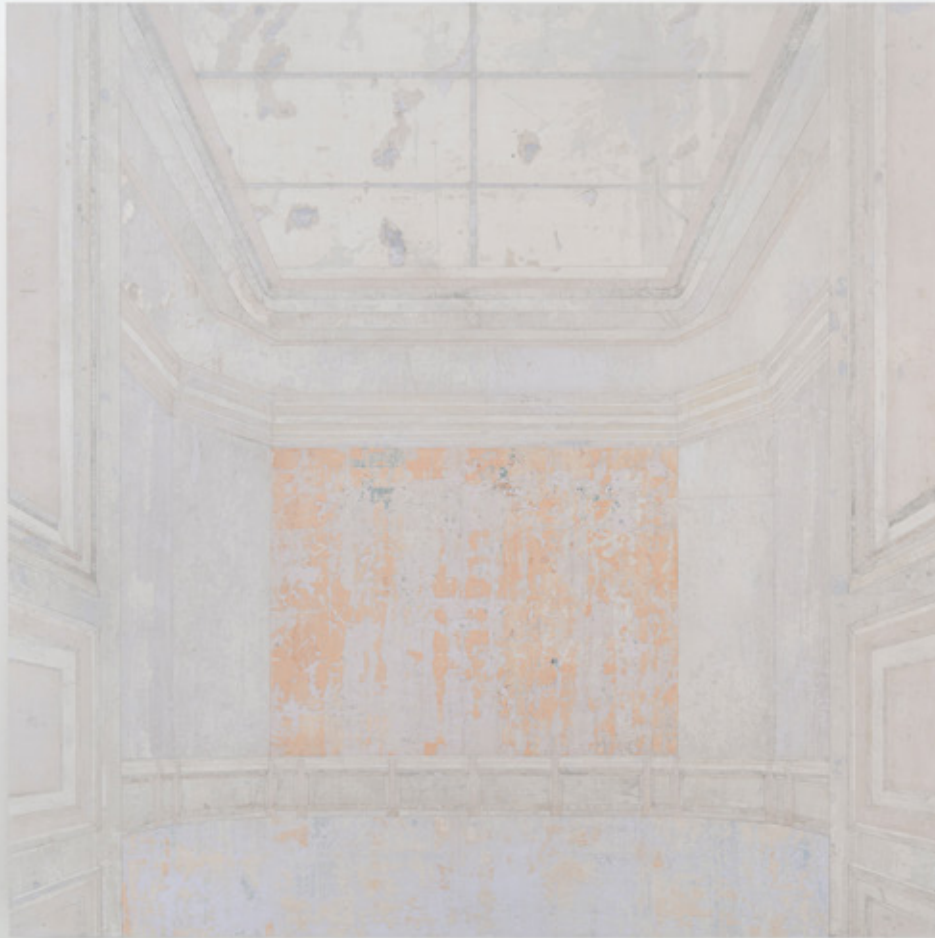
## **selected institutional collections**

- 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, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, United Kingdom

**daniel senise**







Senise approaches the memory of architectural space through what he terms 'monotopia de piso' [floor monotype]. He applies glue and pigment to linen and presses it against the floor then rips the textiles off the surfaces in an attempt to take with him the place's past. The glue tears off the traces of past occurrences—the dirt, the dust and stains—making these residues Senise's own form of 'paint'. Once he accumulates and catalogs his canvases, the artist cuts and collates them, creating backgrounds and architectural structures that form his iconic spatial compositions. In this work, he uses a photograph as his background surface, juxtaposing parts of his cut textiles with a printed image and thus, according to curator Isobel Whitelegg, 'establishing a connection to destruction and creation as two reciprocal impulses propelling the momentum of art over time.'

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Daniel Senise  
*Untitled*, 2021  
monotype of wall on fabric  
and acrylic medium on aluminum  
150 x 150 cm  
59.1 x 59.1 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*, 3<sup>rd</sup> 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)
- 44<sup>th</sup> Venice Biennale, Italy (1990)

**selected institutional collections**

- Stedelijk Museum Amsterdam, Amsterdam, The 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



andré griffo





André Griffo understands space as a place where different temporalities can overlap, evoking the elements that create our reality. In this sense, the realism of Griffo's painting is countered by fictional details, giving the image an uncanny atmosphere. With this, the artist presents reflections that relate to memory and social tensions in Brazil. Structured by religious and artistic signs, the narratives result from iconographic juxtapositions transfigured into imaginary sceneries that reveal—among details, tiny texts and wide pictorial surfaces—a set of information on the historical character of the conflicts that define the identity of post-colonial Brazil.



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André Griffo  
*Farm management instructions 6, 2022*  
acrylic and oil on canvas  
177 x 223 cm | 69.7 x 87.8 in



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## andré griffo

b. 1979, Barra Mansa, Brazil

works and lives Rio de Janeiro, Brazil

André Griffo's practice focuses on painting and its historical relationships with architectural representation. Rather than engaging in grand activist discourses, Griffo invites the viewer to pay attention to the minute details of his images, which depict the many violences that have given shape to the narratives relating to the history of Brazil and its ruins. In this sense, his canvases are complex visual archives in which the most diverse elements coexist, forming relationships that reframe and deepen the criticisms they present. Griffo's work deals with the critique of power structures, particularly the falsehoods they create to maintain control over individuals. Among these, the artist discusses the lingering effects of the economy of slavery on the historical formation of Brazil and the various mechanisms commonly used by religious institutions to subjugate their followers.

Griffo uses his background in architecture to create spaces where references to both historical and contemporary settings coexist. These spaces, usually deserted, are inhabited by traces, symbols, and signs, that highlight the permanence and influence of the past in current sociocultural issues. His production intertwines the factual and the fictional, exploring connections between the History of Art and Architecture and social issues, both Brazilian and international. By overlapping different temporalities and their complex realities, Griffo's work denounces constitutive elements of society, and testifies to the immutability of things.

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### selected solo exhibitions

- *Voarei com as asas que os urubus me deram*, Nara Roesler, São Paulo, Brazil (2019)
- *A quem devo pagar minha indulgência?*, Galeria Athena, Rio de Janeiro, Brazil (2019)
- *Objetos sobre arquitetura gasta*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2017)
- *Intervenções pendentes em estruturas mistas*, Palácio das Artes, Belo Horizonte, Brazil (2015)
- *Predileção pela alegoria*, Galeria Athena, Rio de Janeiro, Brazil (2015)

### selected group exhibitions

- *Sobre os ombros de gigantes*, Nara Roesler, São Paulo, Brazil (2021)
- 21st Bienal de Arte Contemporânea SESC Vídeo Brasil, São Paulo, Brazil (2019)
- *Intervenções*, Museu da República, Rio de Janeiro, Brazil (2016)
- *Ao amor do público*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2015)
- *Aparições*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- *Instabilidade estável*, Paço das Artes, São Paulo, Brazil (2013)

### selected institutional collections

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

angelo venosa





Angelo Venosa's recent sculptures embody and further elaborate the main characteristics of the artist's practice, entwining elements from his early works, such as form, material, and process, with contemporary research and concerns. *Untitled* is made of materials such as wood, fabric, and fiberglass through which Venosa elaborates forms that highlight the tension between the organic and the abstract.

The work evokes the shape of fossils, fragments of, or entire bodies of unknown beings, inviting us to reflect on different temporalities—the past, the present, and the future—, as well as on survival and death. As has been characteristic throughout Venosa's practice, the sculptures' materiality elicit both a sense of familiarity and of strangeness.

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Angelo Venosa  
*untitled*, 2022  
wood, fabric, resin and fiber glass  
edition of 3 + 2 AP  
100 x 173 x 83 cm  
39.4 x 68.1 x 32.7 in



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## angelo venosa

b. 1954, São Paulo, Brazil

lives and works in Rio de Janeiro, Brazil

Angelo Venosa was one of the founders of the Ateliê da Lapa, along with Daniel Senise, Luiz Pizarro and João Magalhães, with whom he worked between 1984 and 1990. During this time, the artist produced his first tri-dimensional pieces, moving away from painting, which he had worked with during his time as a student at the Escola de Artes Visuais do Parque Lage. With this change in trajectory that occurred early in his career, Venosa became known as one of the few exceptions of the Brazilian 'Generation 80' as he worked exclusively with sculpture rather than painting. As part of a group of artists that rebelled against the tradition of formalism in Brazil, Venosa's practice is characterized by mixing materials, genres, and historical movements, resulting in figures and shapes that evoke anatomical structures, such as vertebrae and bones of both imaginary and real beings.

In his work, the relationship between shapes and materials is fundamental. The materials he tends to make use of, which include marble, wax, metal, glass, acrylic and animal teeth, play into the modeling and perception of the resulting pieces. Often, his works display an intertwinement of lines and volumes that suggest an encounter between sculpture and drawing. The fact that his pieces evoke, but do not represent reality—with organic materials and inorganic shapes—causes a certain peculiarity leaving the viewer with a sense of ambiguous temporality that suggests both ancestral references and a dystopian future at once.

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### selected solo exhibitions

- *Catilina*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Penumbra*, Memorial Vale, Belo Horizonte, Brasil; Museu Vale, Vila Velha, Brazil (2018)
- *Marimbondo*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2016)
- *Angelo Venosa: Panorama*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil; Palácio das Artes (2014), Belo Horizonte, Brazil (2014); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2013); Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)

### selected group exhibitions

- *Em polvorosa – Um panorama das coleções do MAM Rio*, Museu de Arte de Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *30 x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *From the Margin to the Edge: Brazilian Art and Design in the 21<sup>st</sup> Century*, Sommerset House, London, United Kingdom (2012)
- *MAM 60*, Oca, São Paulo, Brazil (2008)
- 5<sup>th</sup> Bienal do Mercosul, Porto Alegre, Brazil (2005)

### selected institutional collections

- Colección Patricia Phelps de Cisneros (CPPC), Caracas, Venezuela
- Instituto Itaú Cultural, São Paulo, Brazil
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



**manoela medeiros**







The pictorial quality of Medeiros's ruins, also present in *Ruínas Paisagem*, poses questions regarding the contemporary status of painting, its constant process of demise and resurgence, and its capacity to transform meanings by contextual changes. These multiple possible meanings are like the different layers of matter in her paintings. To produce the works in this series, Medeiros applies several layers of paint in different colors on the canvas, and then scraped the paint off, revealing the successive layers and letting them coexist on a single surface.

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Manoela Medeiros  
*Ruínas paisagem*, 2022  
painting and excavation on canvas  
120 x 150 x 4 cm  
47.2 x 59.1 x 1.6 in



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## manoela medeiros

b. 1991, Rio de Janeiro, Brazil

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

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, Marseille, 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)

**fabio miguez**







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Fabio Miguez  
*Untitled (Fra)*, 2022  
oil paint and wax on linen  
30,2 x 31,2 x 3 cm  
11.9 x 12.3 x 1.2 in



Around 2010, Fabio Miguez began creating the series *Shortcuts*, which can be described as small format paintings inspired by fragments of iconic paintings in Art History by artists such as Piero della Francesca, Sassetta, Giotto, and others. ‘*Shortcuts* allow you to join works together to form sentences. Depending on the proximity, they can even take on another meaning. This is the idea of the shortcut, the passage from one referential field to another that takes place in the creation of these sets, possibly suggesting new meanings’, reveals the artist. In the *Volpi* series, Miguez performs an inversion of scale and enlarges details of works by the Italian-Brazilian painter. Due to both their physicality and their dimension, these paintings seem to bring Volpi’s ‘façades’ to scale, transforming the canvases into walls.

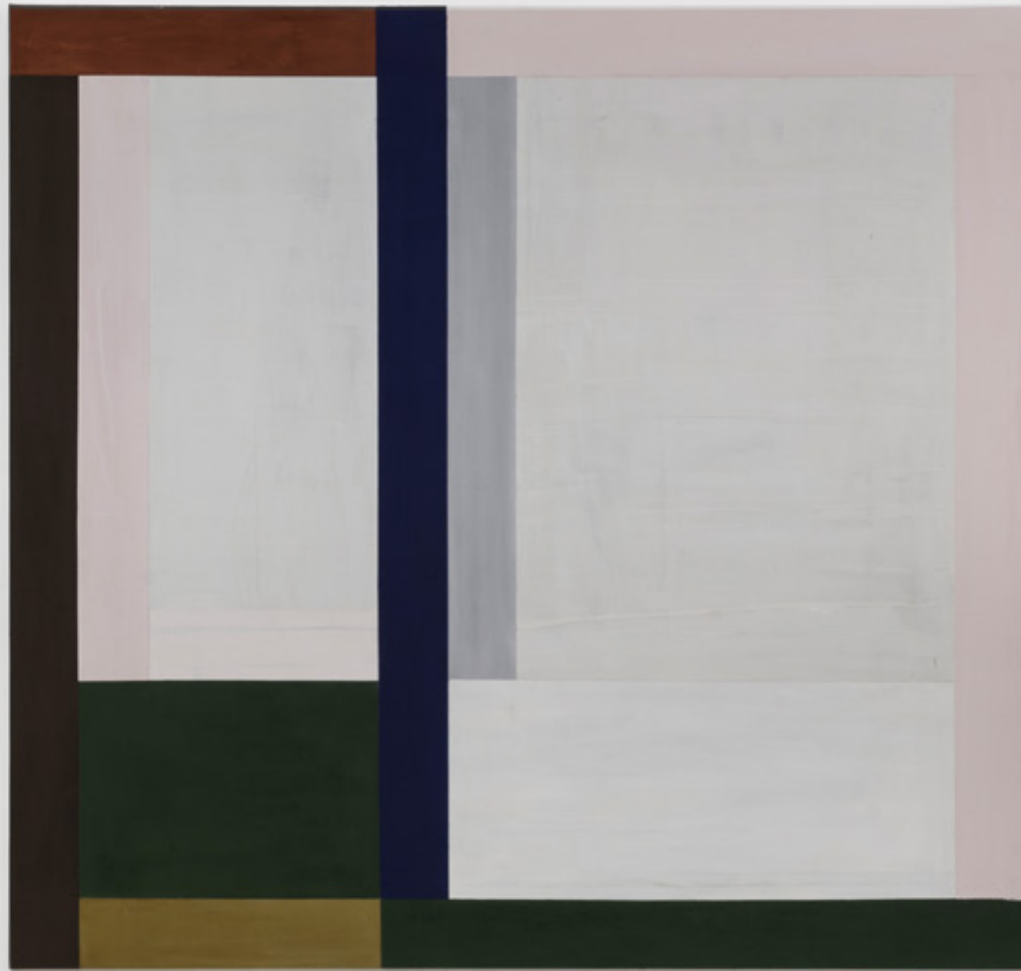
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Fabio Miguez  
*Untitled (Giotto)*, 2021  
oil paint and wax on linen  
30,3 x 30,4 x 2,5 cm  
11.9 x 12 x 1 in









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Fabio Miguez  
*Untitled, Volpi series, 2020*  
oil paint and wax on linen  
180,4 x 190,2 x 4,2 cm  
71 x 74.9 x 1.7 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)
- 5<sup>th</sup> Bienal do Mercosul, Porto Alegre, Brazil (2005)
- 2<sup>nd</sup> Bienal de La Habana, Cuba (1986)
- 20<sup>th</sup> Bienal de São Paulo, São Paulo, Brazil (1989)
- 18<sup>th</sup> 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

**marcelo silveira**





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Marcelo Silveira  
*Molengas # 06*, 2016/2021  
cajacatinga wood  
unique  
3 pieces of variable dimensions

Cajacatinga is a kind of wood that can be found in the Atlantic Rainforest in Brazil. Belonging to the cedar family, its main features are its distinctive smell and its pliability, which allows for a wide range of aesthetic possibilities. Being water-resistant, it's been largely used in sugar mills, or in structures that are in constant contact with water. This wood has also been extensively logged to open land for the cultivation of sugarcane, and is now almost extinct, with mostly only roots

remaining, themselves burnt successively during seasonal fires. Marcelo Silveira collects such fragments, creating works that give the remnants new forms and purposes, engaging with the confluence of traditional methods, practices associated with craftwork, and aesthetics. *Molengas #06* is composed of three parts, each one has different sizes, whose articulated structure allows different configurations, creating different relations in the space.



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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

- 35<sup>th</sup> 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)
- 10<sup>th</sup> Bienal do Mercosul, Porto Alegre, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29<sup>th</sup> Bienal de São Paulo, São Paulo, Brazil (2010)
- 4<sup>th</sup> 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



thiago barbalho







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Thiago Barbalho  
*Meu guia*, 2022  
colored pencils, graphite,  
ballpoint pen and permanent  
marker on canvas  
40 x 30 cm | 15.7 x 11.8 in



In his recent work, Thiago Barbalho has turned to canvas, making drawings with graphite, colored pencils, and permanent markings. The abstract compositions are based on the artist's readings and reflections on how we understand the world and relate to it. Among his repertoire of influences are mythical poets, Amerindian mythologies, in addition to Western philosophy, articulated in the creation of his own original cosmology.



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Thiago Barbalho  
*Rumi e Shams*, 2022  
colored pencils, graphite,  
ballpoint pen, oil paint,  
acrylic paint and permanent  
marker on canvas  
40 x 30 cm | 15.7 x 11.8 in

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## thiago barbalho

b. 1984, Natal, Brazil,

lives and works São Roque, Brazil

The writer and visual artist Thiago Barbalho discovered in drawing an expression form that overcame a crisis he had with words. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture—, between consciousness and reality.

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### selected solo exhibitions

- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, United Kingdom (2018)

### selected group exhibitions

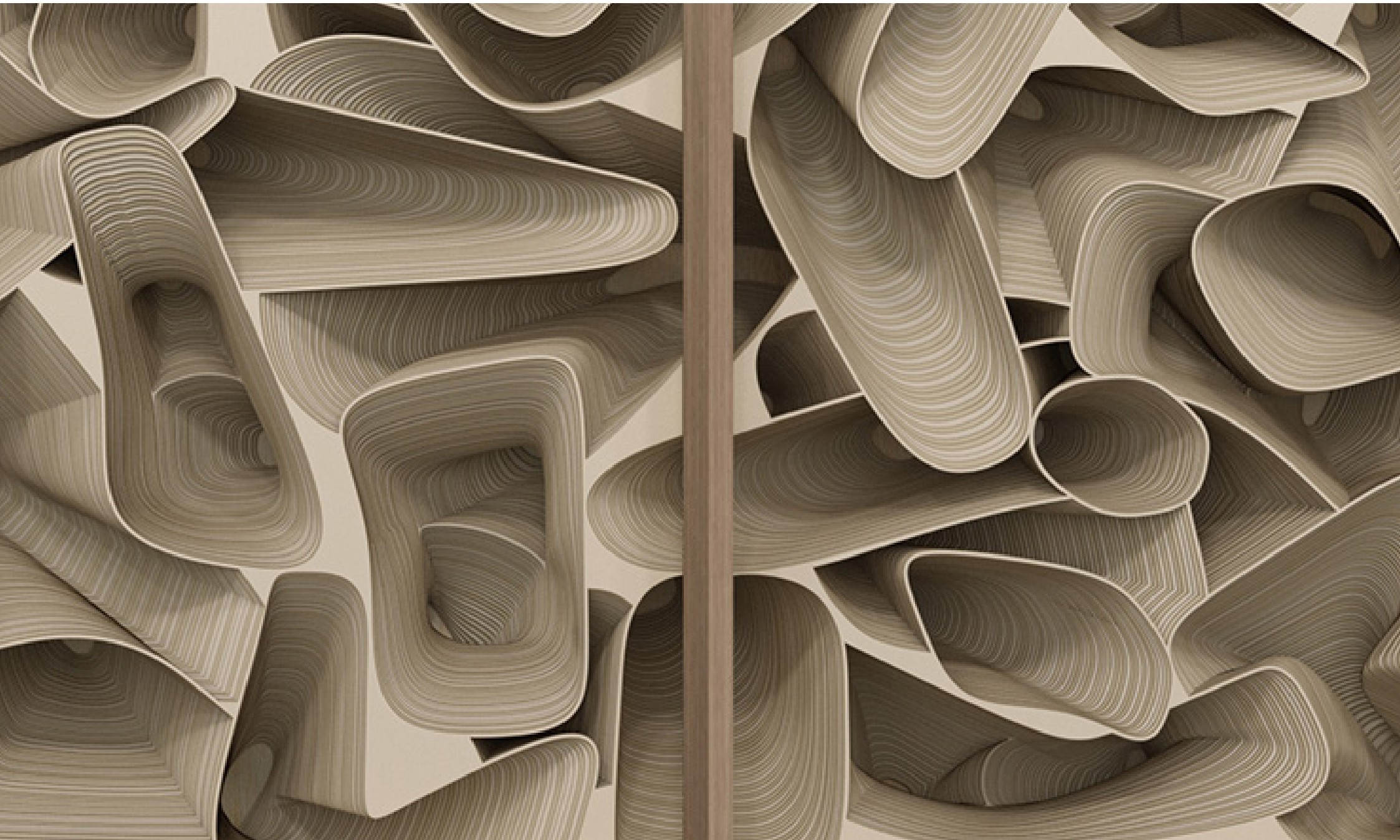
- *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *AVAF*, Casa Triângulo, São Paulo, Brazil (2018)
- *Rocambole*, Pivô, São Paulo, Brazil (2018); Kunsthalle Lissabon, Lisbon, Portugal (2019)
- *Voyage*, Galeira Bergamin & Gomide, São Paulo, Brazil (2017)
- *Shadows & Monsters*, Gasworks, London, United Kingdom (2017)

### selected institutional collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil.



**marco a. castillo**





This piece is part of a body of work, made up of cardboards that the artist carved into. Cutting through piles and into the various layers of paper, Castillo creates geometric drawings made of bas-reliefs using the physicality of the support to give the composition depth, layering, and symmetry. The pieces evoke architectural elements and capture a historic endeavor for modernist, utopian, and high-minded aesthetics through its razor-sharp lines and perfectly geometric designs, conveying his country Cuba's socio-political and cultural past.

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Marco A. Castillo  
*Wakamba 5*, 2022  
cardboard  
2 pieces of 140 x 100 x 23 cm  
55.1 x 39.4 x 9.1 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)

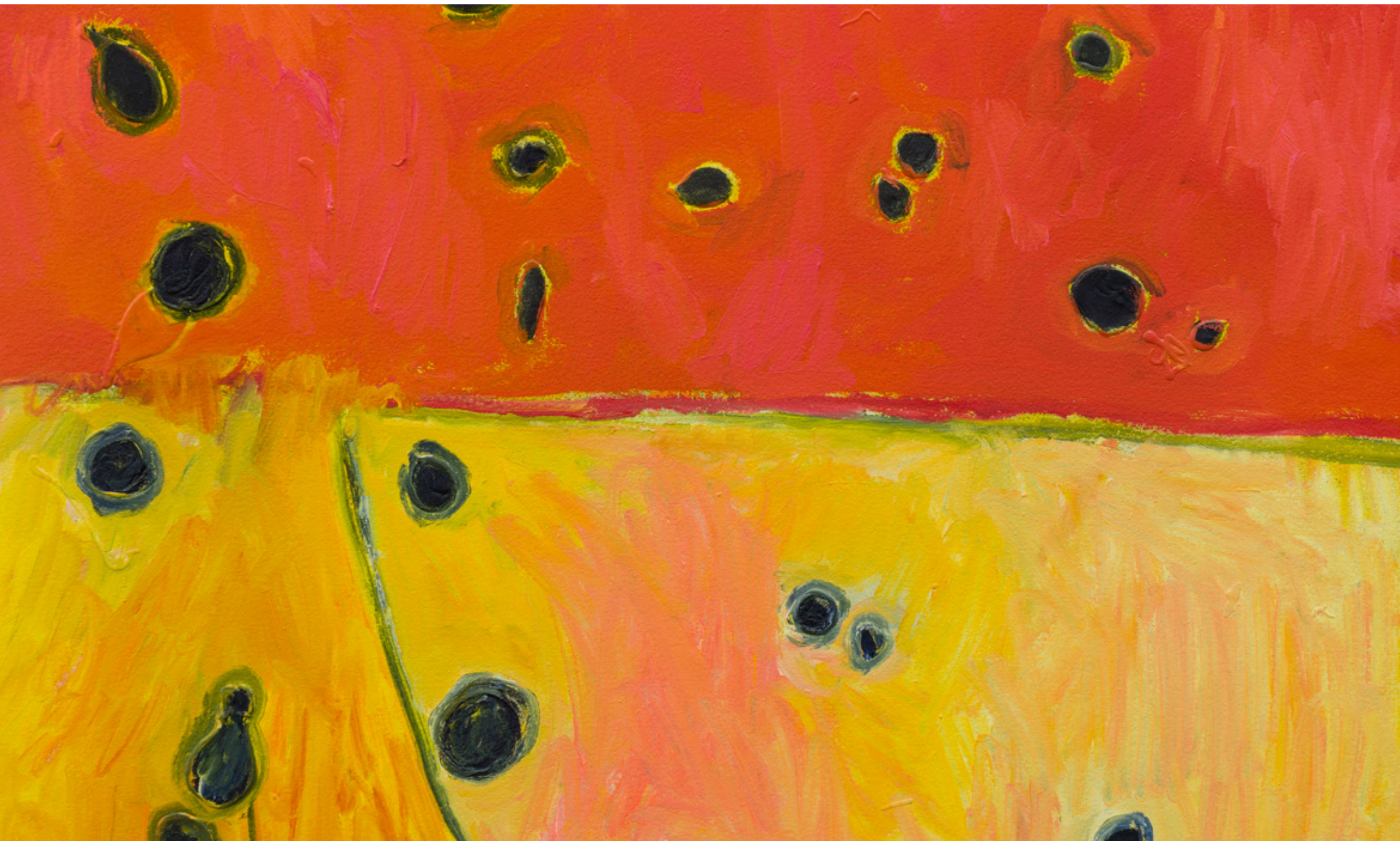
**selected group exhibitions**

- *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)
- 13<sup>th</sup> Sharjah Biennial, Lebanon (2017)
- 25<sup>th</sup> 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

**bruno dunley**





'Bruno Dunley is a painter: he is an essential protagonist amidst Brazil's young generation of painters whose work has come to prominence in the beginning of the twenty-first century. His oeuvre's complexity and richness—its variety and consistency—singularly stands out amongst this century's emerging artists. His work contains a fascinating repertoire of diagrams, wisely filtered through the thickness of pictorial images, as if the matter which makes image in the painting suspended in a limbo—in other words: un/worked—everything that the image's schematic backbone can achieve as painting.'

—Luis Pérez-Oramas



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Bruno Dunley  
*Aparecimento*, 2021/2022  
spray paint, acrylic paint  
and oil paint on canvas  
140,5 x 110,1 cm x 3,7 cm  
55.3 x 43.3 x 1.5 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



berna reale





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Berna Reale  
*Playground*, 2019  
print on cotton paper,  
plexiglass face mounted  
edition of 5 + 2 AP  
100 x 150 cm | 39.4 x 59.1 in



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## berna reale

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

Berna Reale is one of Brazil's most important contemporary artists. She is mostly known for her performance based work, which she has been developing since the 1990s. She first received public attention in 2006 at the 25<sup>th</sup> Art Salon of Pará, following her presentation of *Cerne*. The work consists of a photographic intervention carried out at the meat market located in Ver-o-Peso, a traditional center for street markets and stands bustling with tourists and local shoppers in Belém, Brazil.

Since then, the artist has been exploring and developing the idea of using her own body as the central aesthetic element of her images and performances, through which she aims to denounce social problems and injustices. Her work critically engages with the theme of violence, exploring its symbolic and physical representations, and the inevitable shadow of censorship, as a means of revealing the importance of image-making when it comes to maintaining freedom of thought. The strength of Berna Reale's imagery lies in eliciting a desire to get closer, countered by a sense of repulsion - an ambivalence reminiscent of the irony in Brazilian society's fascination for and disgust of violence. Importantly, Berna Reale's work has come to heavily depend on photography as a tool for not only registering, but also perpetuating and disseminating her actions once the performance is over.

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## selected solo exhibitions

- *While You Laugh*, Nara Roesler, New York, USA (2019)
- *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- *Deformation*, Bergkirche, Wiesbaden, Germany (2017)
- *Berna Reale – Über uns / About Us*, Kunsthau, Wiesbaden, Germany (2017)
- *Berna Reale: Singing in the Rain*, Utah Museum of Contemporary Art (UMoCA), Salt Lake City, USA (2016)
- *Vazio de nós*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

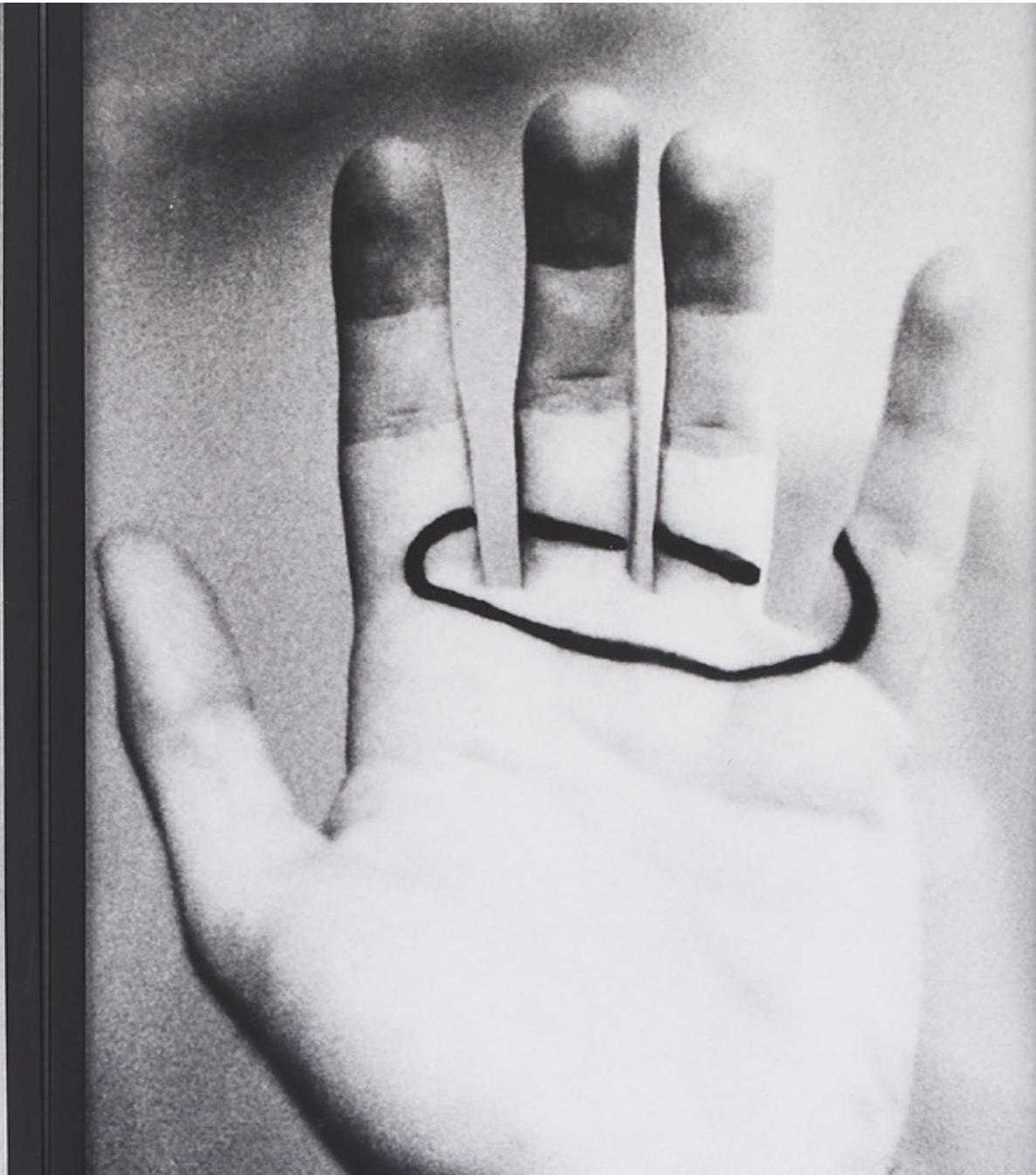
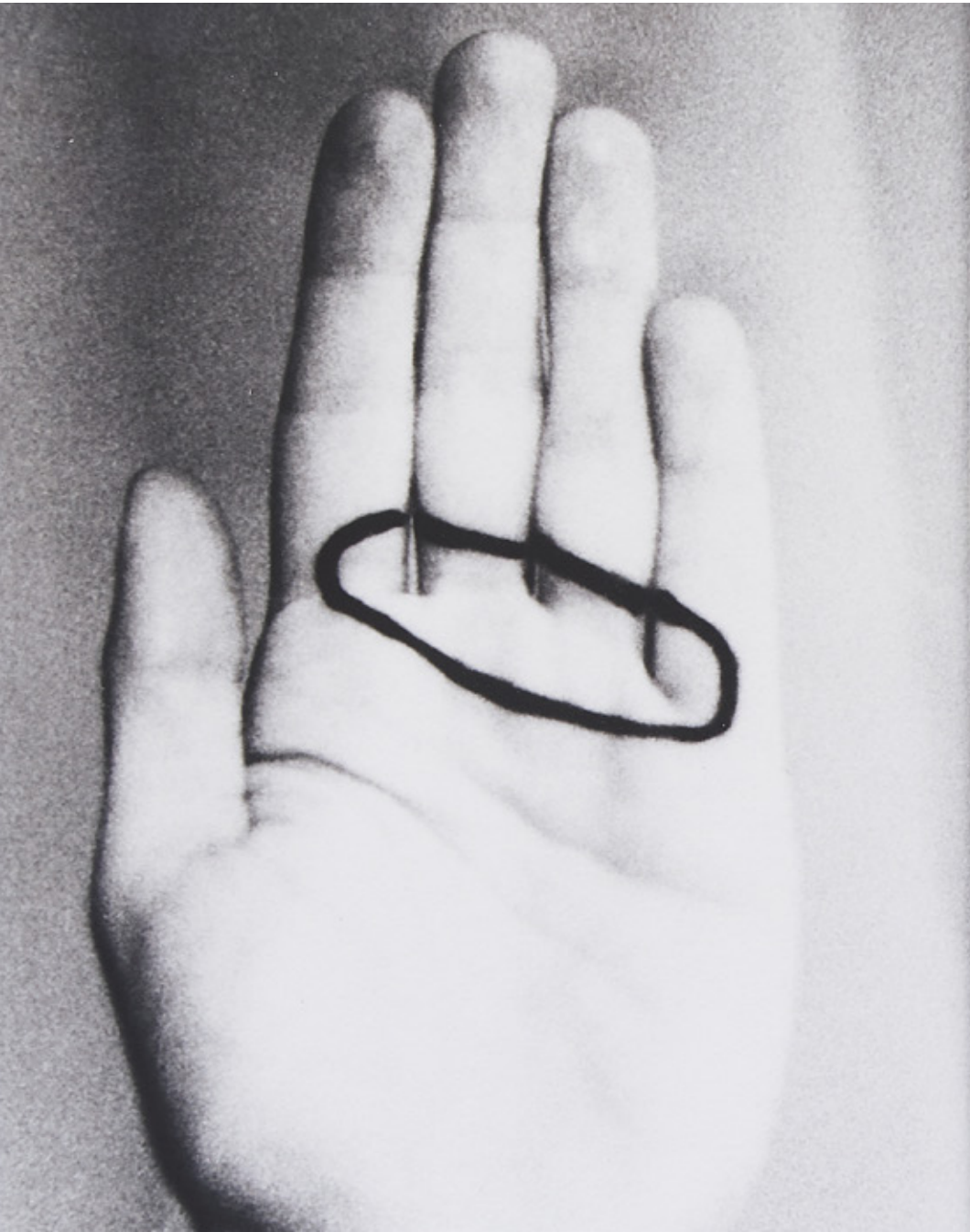
## selected group exhibitions

- 3<sup>rd</sup> Beijing Photo Biennial, China (2018)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- *Brasile. Il coltello nella carne*, Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milan, Italy (2018)
- *Video Art in Latin America, Il Pacific Standard Time: LA/LA (II PST: LA/LA)*, LAXART, Hollywood, USA (2017)
- *Artistas comprometidos? Talvez*, Fundação Calouste Gulbenkian (FCG), Lisbon, Portugal (2014)

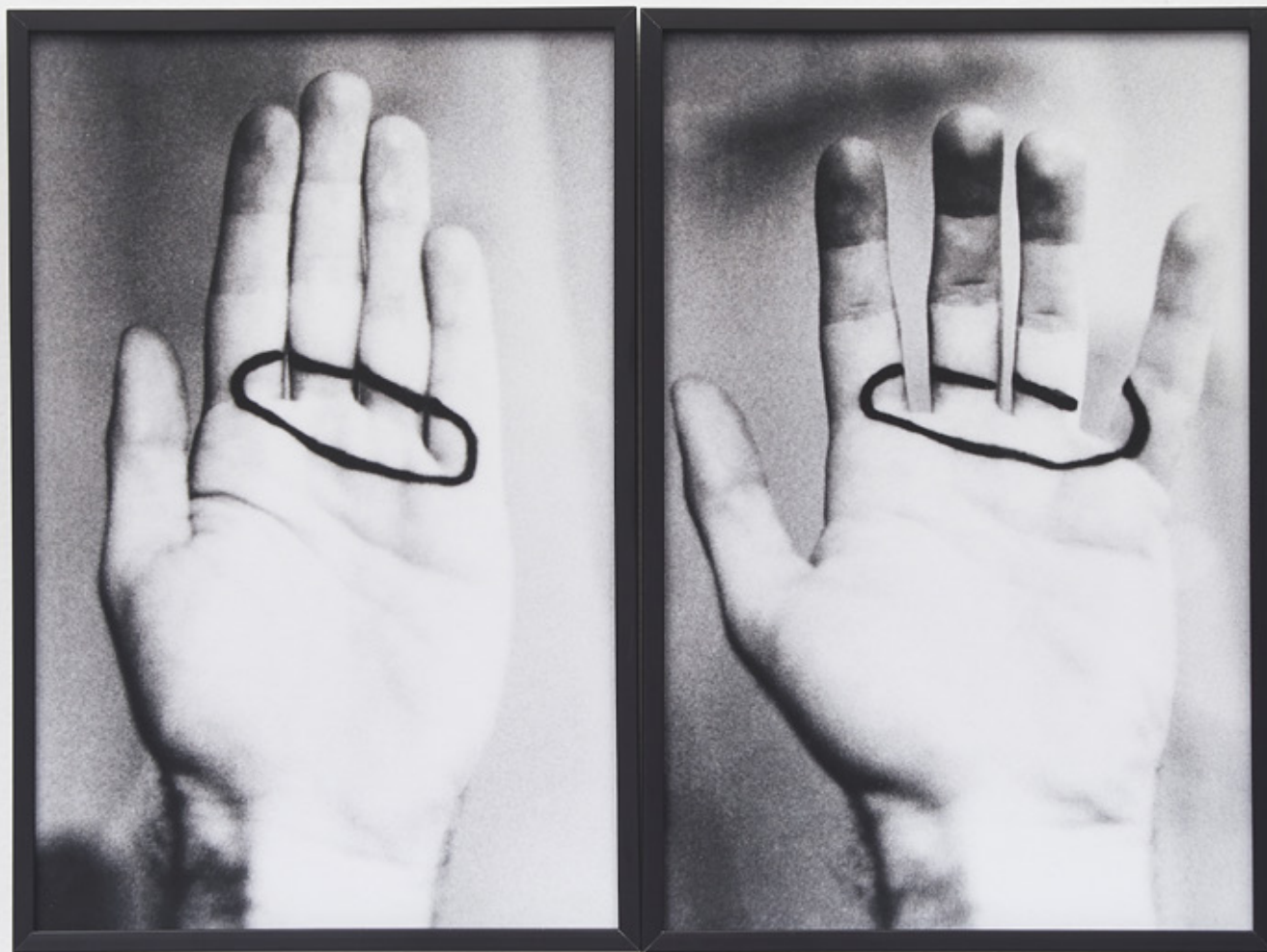
## selected institutional collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Kunsthau Wiesbaden, Wiesbaden, Germany
- 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

raul mourão







*Untitled* (1995) is a diptych that uses humor as an entryway to a conceptual reflection on the line and gesture, the continuous and 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.

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Raul Mourão  
*Untitled*, 1995  
photograph  
edition of 5 + 3 AP  
29,7 x 19 cm | 11.7 x 7.5 in each

*Swing Barra # 05* and *O Menor Carnaval do mundo # 01* were developed as a result of Mourão's interactive large-scale kinetic sculptures. The works are made of two different materials—for the base, he uses glass cups and bottles, while the upper structure is made of metal. The latter is to be activated by the public, in order to trigger its movement. Importantly, the glass objects employed by Mourão are part of Brazilian everyday life. The bottles are those used to store alcoholic beverages—wine, beer or cachaça—while the glasses are the typical ones used to serve drinks in botecos, traditional street bars found throughout Brazilian cities. The *boteco* is a token of Brazilian culture, its simplicity and accessibility allows for differences to converge—*botecos* are a point for encounter, for gathering, for exchanging ideas, for dialogue, and for dissimilarities to coexist. This series of sculptures by Raul Mourão also work to instill a greater sense of precariousness and instability, due to their size and material.



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Raul Mourão  
*Farmácia # 4*, 2022  
corten steel and glass  
unique  
10 x 12 x 6 cm  
3.9 x 4.7 x 2.4 in



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Raul Mourão  
*Farmácia # 5*, 2022  
corten steel and glass  
unique  
11 x 4 x 8 cm  
4.3 x 5.5 x 3.1 in



Raul Mourão  
*Swing Barra # 08, 2022*  
corten steel  
100 x 84 x 60 cm  
39.4 x 33.1 x 23.6 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



vik muniz







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Vik Muniz  
*Museum of Ashes: Seashell fossil,*  
*Paris Bay, 45 million years, 2019*  
archival inkjet print  
edition of 6  
76,2 x 101,6 cm | 30 x 40 in





In the evening of September 2, 2018, a fire consumed the entirety of the National Museum in Rio de Janeiro, burning nearly all of its historic and scientific collections amassed over the course of two hundred years. Muniz contacted the museum to see how he could help and learned of the extraordinary work of meta-archeology that scientists were doing to recover what was left from the devastating incident. The archeologists agreed to provide Muniz with whatever material passed through the sifters and shared the precise location where the ashes had been collected. Working from images, Muniz re-created the objects with material from their own ashes and photographed them. By fusing the form and the material of historical evidence, Muniz not only attempts to rescue the memory of such objects but also to remind us that life, as well as art, is the product of an interplay between mind and material.

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Vik Muniz  
*Museum of Ashes: Beetle*, 2019  
archival inkjet print  
edition of 6  
26,7 x 20,3 cm | 10,5 x 8 in



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Vik Muniz  
Repro: Museum of Modern Art  
(*The Red Studio*, after  
Henri Matisse), 2021  
archival inkjet print  
4 AP  
101,6 x 123,8 cm | 40 x 48.75 in



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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, The 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)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- 24<sup>th</sup> 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

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nara roesler

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