

nara roesler

**art basel
miami beach**

december 1–3, 2022
booth b11

miami beach convention center
1901 convention center drive
miami beach, usa

elian almeida
jonathas de andrade
alexandre arrechea
brígida baltar
daniel buren
cristina canale
carlito carvalhosa
marco a. castillo
marcos chaves
antonio dias
bruno dunley
andré griffo
jr
isaac julien
maria klabin
lucia koch
karin lambrecht
jaime lauriano
julio le parc

artur lescher
heinz mack
marco maggi
manoela medeiros
fábio miguez
raul mourão
vik muniz
tomie ohtake
abraham palatnik
rodolpho parigi
josé patrício
berna reale
daniel senise
marcelo silveira
sérgio sister
amelia toledo
xavier veilhan
angelo venosa

rodolpho parigi



In *La Danse* (2018), Parigi revisits the famous work of the same name by painter Henri Matisse, a composition marked by exuberant and luminous chromaticism, combined with a sense of rhythm. Here, the artist follows similar compositional characteristics, using his own visual repertoire. Parigi creates a hazy background, ranging from

gray to purple, with floating shapes that range from volumetric, body-like, almost organic, to simple traces. With different colors and textures, they follow a circular rhythm, and appear to exist in continuous movement. This work embodies the focus of Parigi's research: interested in major themes and works from the History of Art, he

constantly revisits them in the light of his own vocabulary, using exuberant, luminous forms with an organic and fluid aspect, while achieving a strongly synthetic and artificial aspect.

Rodolpho Parigi
La Danse, 2018
oil paint on canvas
290 x 500 cm
114.2 x 196.9 in



rodolpho parigi

b. 1977, são paulo, brazil, where he lives and works

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

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

selected solo exhibitions

- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions

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

selected collections

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

marcelo silveira



Marcelo Silveira
Aérea II, 2009/2010
cajacatinga wood and leather
unique
176 x 312 x 60 cm
69.3 x 122.8 x 23.6 in



marcelo silveira

b. 1962, gravatá, brazil

lives and works in recife, brazil

Marcelo Silveira's 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.

selected solo exhibitions

- *Hotel Solidão*, Nara Roesler, New York, Brazil (2022)
- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Com texto*, obras por Marcelo Silveira, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

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

selected collections

- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

amelia toledo





Amelia Toledo
Fresta, 2014
rose quartz inside wall niche
60 x 40 x 32 cm
23.6 x 15.7 x 12.6 in





Amelia Toledo
Collage, 1958
dyed rice paper and silk paper
impregnated with beeswax
unique
45,5 x 42,5 cm
17.9 x 16.7 in





Amelia Toledo
Collage, 1958–59
silk paper and
dyed rice paper
unique
33,5 x 50,5 cm
13.2 x 19.9 in



Amelia Toledo
Collage, 1958–59
silk paper and
dyed rice paper
unique
38 x 28 cm
15 x 11 in

amelia toledo

b. 1926, são paulo, brazil

d. 2017, cotia, brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo's diverse practice in terms of media, reveals the artist's investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist's production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

selected solo exhibitions

- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, United States (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

selected group exhibitions

- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, United States (2017); Brooklyn Museum, New York, United States (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
- 29th São Paulo Biennial, Brazil (2010)
- *Brasília MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

brígida baltar



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





Brígida Baltar
Os hematomas da planta, 2016
embroidery on fabric
73,5 x 77,5 x 7,5 cm
28.9 x 30.5 x 3 in



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

brígida baltar

b. 1959, rio de janeiro, brazil

d. 2022, rio de janeiro, brazil

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

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

Brígida Baltar’s recent work revisited her older series, as she uses the previously collected brick dust to draw images of Rio de Janeiro, creating pieces that intertwine her past and present works and that do not function as mere representations. Baltar also reflected upon her own biography, producing embroideries related to her body, more specifically her skin.

selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

angelo venosa



Angelo Venosa
Untitled, 2019 / 2022
wood, fabric, resin and fiber glass
edition of 3 + 2 AP
180 x 100 x 99 cm
70.9 x 39.4 x 39 in



Angelo Venosa
Untitled, 2022
bronze
edition of 12 + 2 AP
49 x 56 x 19 cm
19.3 x 22 x 7.5 in



angelo venosa

b. 1954, são paulo, brazil

d. 2022, rio de janeiro, brazil

At the beginning of the 1970s, Angelo Venosa started attending Escola Brasil, an experimental space for the study of art. In 1974, he moved to Rio de Janeiro, where he enrolled at Escola Superior de Desenho Industrial (ESDI). In the 1980s, Venosa attended open courses at the Escola de Artes Visuais do Parque Lage, where the so-called 'Geração 80' began and developed in. While his generation was known for a return to painting, the artist dedicated his practice to sculpture. His work often evokes organic structures, which he builds using wood covered with textiles, resin, glass fiber or bones, beeswax and teeth.

In the words of critic Lorenzo Mammi: 'An even better commentary on these works may be a passage from *The Magic Mountain*, by Thomas Mann: 'What was life, really? It was... a fever of matter... It was not matter, it was not spirit. It was something between the two, a phenomenon borne by matter, like the rainbow above a waterfall, like a flame. But although it was not material, it was sensual to the point of lust and revulsion.'

'The technical precision of analysis and the artisanal pleasure of construction, always present in Venosa's work, contribute to construct not an object, but a body, with all the echoes of alienation and danger that that term can have. The fly ends up incorporating the machine, or vice versa; in the end, however, life remains as a dull noise, both irreducible and disturbing.'

selected solo exhibitions

- *Clareira Project*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2021), São Paulo, Brazil (2021)
- *Catilina*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Penumbra*, Memorial Vale, Belo Horizonte, Brasil; Museu Vale, Vila Velha, Brazil (2018)
- *Angelo Venosa: Panorama*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife (2014); Palácio das Artes, Belo Horizonte, (2014); Pinacoteca do Estado de São Paulo, São Paulo (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 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 21st Century*, Sommerset House, London, United Kingdom (2012)
- *MAM 60*, Oca, São Paulo, Brazil (2008)
- 5th Mercosul Biennial, Brazil (2005)
- 45th Venice Biennial, Italy (1993)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, 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

antonio dias





Antonio Dias
The Illustration of Art
/ The Body, 1994
acrylic paint on canvas and wood
90 x 60 cm / 30 x 20 cm
35.4 x 23.6 in / 11.8 x 7.9 in

antonio dias

b. 1944, campina grande, brazil

d. 2018, rio de janeiro, brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

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

selected solo exhibitions

- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2021)
- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, United States (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected group exhibitions

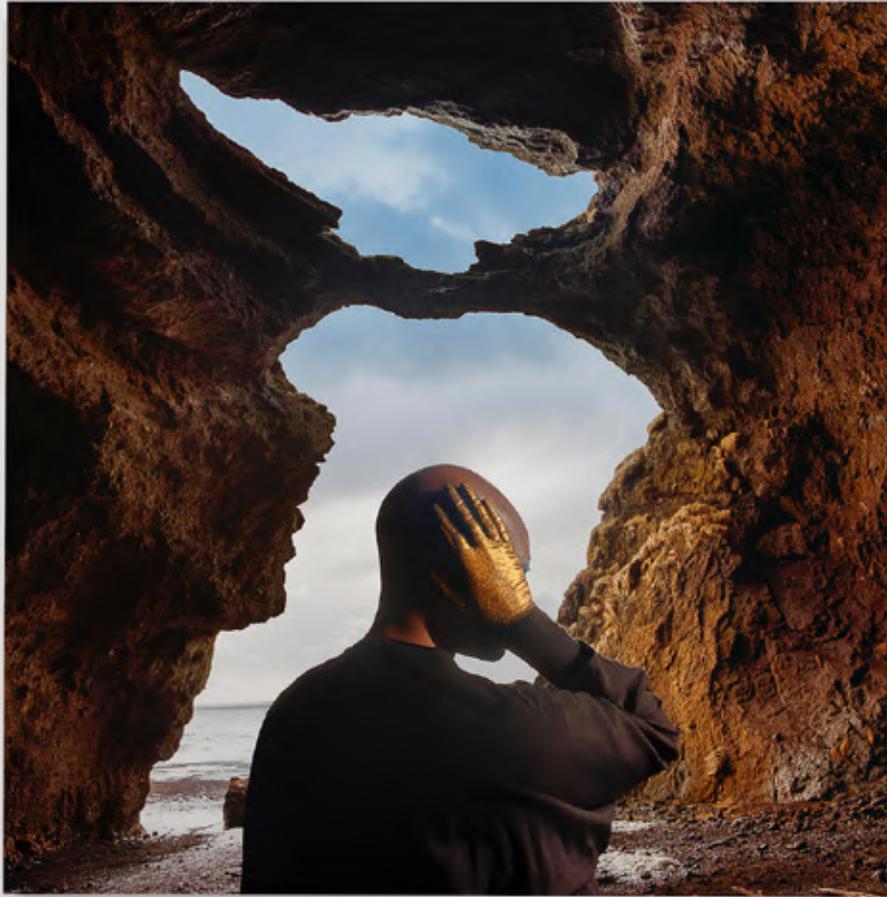
- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston (2019); Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio (2018), United States
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 33th São Paulo Biennial,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

selected collections

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

isaac julien





Isaac Julien
*Echo (Stones Against
Diamonds)*, 2015
premier photograph
edition of 6 + AP
160 x 160 cm
63 x 63 in



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.

selected solo exhibitions

- *Lessons of the Hour*, Metro Pictures; Memorial Art Gallery (MAG), New York, United States (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

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

selected collections

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

andré griffo



André Griffo
Farm management instructions 7, 2022
oil and acrylic paint on canvas
177 x 223 cm | 69,7 x 87,8 in



andré griffo

b. 1979, barra mansa, brazil

works and lives in 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.

selected solo exhibitions

- *Voarei com as asas que os urubus me deram*, Nara Roesler, São Paulo, Brazil (2022)
- *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 collections

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

tomie ohtake



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



Tomie Ohtake
Untitled, 1965
oil paint on canvas
54 x 73 cm | 21.3 x 28.7 in



tomie ohtake

b. 1913, kyoto, japan

d. 2015, 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, 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.

selected solo exhibitions

Tomie Ohtake: cor e corpo, Caixa Cultural, Brasília, Brazil (2018)

Tomie Ohtake: nas pontas dos dedos, Nara Roesler, São Paulo, Brazil (2017)

Tomie Ohtake 100–101, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)

Pinturas Cegas, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

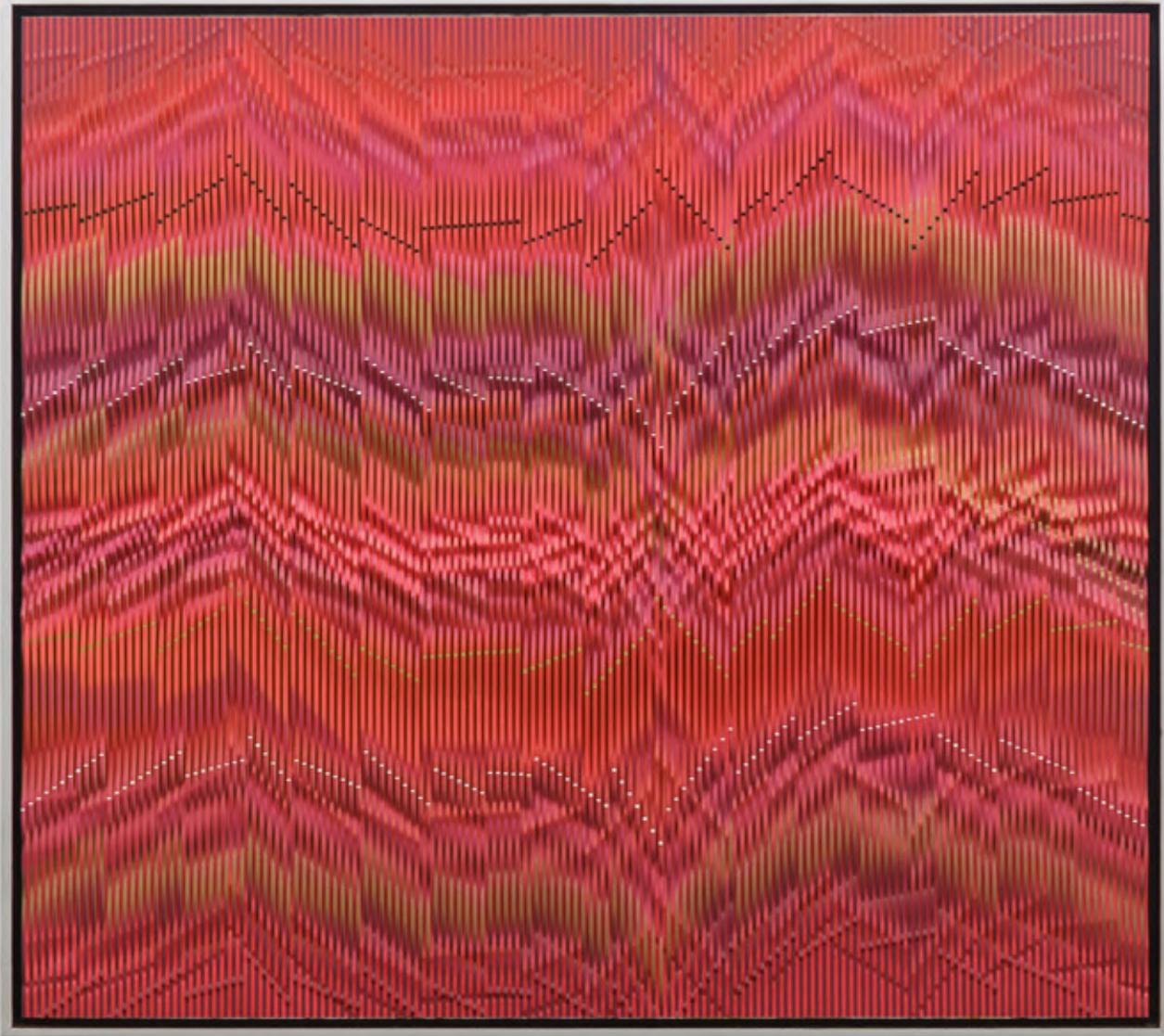
- Contemporâneo, sempre – Coleção Santander Brasil, Farol Santander, São Paulo, Brazil (2019)
- *Surface Work*, Victoria Miro, London, United Kingdom (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
- *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington DC, United States (2013)

selected collections

- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, United States
- M+, Hong Kong
- Metropolitan Museum of Art (MET), New York, United States
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, United Kingdom

abraham palatnik





Abraham Palatnik
Untitled, 2019
alkyd paint on acrylic
79 x 90 cm | 31.1 x 35.4 in



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.

selected solo exhibitions

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, United States (2022)
- *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, United States (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, United States (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, Sao 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, United States (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, United States (2017)

selected collections

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

artur lescher



Artur Lescher
Zu baixa # 02, 2022
brass and steel cable
edition of 5 + 2 AP
300 x Ø 40 cm
118.1 x Ø 15.7 in



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.

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, United States (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, United States (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 collections

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

bruno dunley



Bruno Dunley
Vulto, 2022
oil paint on canvas
225 x 280 cm
88.6 x 110.2 in



bruno dunley

b. 1984, petropolis, brazil,
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.

selected solo exhibitions

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

selected group exhibitions

- *Triangular: Arte deste século*, Casa Niemeyer, Brasilia, Brasil (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 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

carlito carvalhosa



Carlito Carvalhosa
Untitled (P56/17), 2017
resin on aluminum
200 x 100 cm
78.7 x 39.4 in



carlito carvalhosa

b. 1961, são paulo, brazil

d. 2021, são paulo, brazil

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

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

selected solo exhibitions

- *Matter as Image. Works from 1987 to 2021*, Nara Roesler, New York, USA (2022)
- *Sala de espera*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)
- *Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)
- *Corredor, Projeto Parede*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)

selected group exhibitions

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

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

cristina canale



Cristina Canale
Mágico, 2022
mixed media on linen
100 x 80 cm
39.4 x 31.5 in





Cristina Canale
Janela, 2022
mixed media on linen
110 x 100 cm
43.3 x 39.4 in

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.'

selected solo exhibitions

- *The Encounter*, Nara Roesler, New York, United States (2021)
- *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)

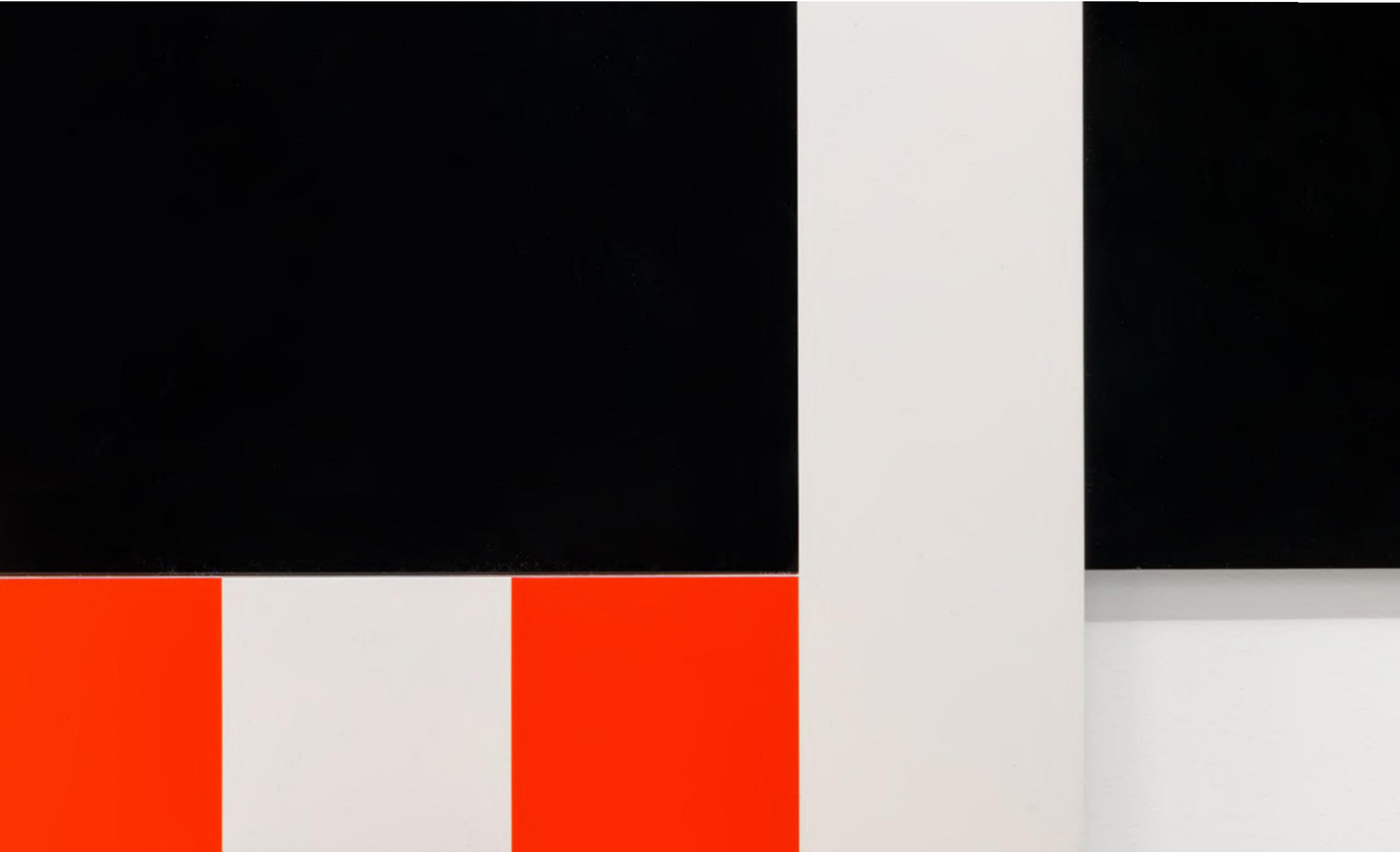
selected group exhibitions

- *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)

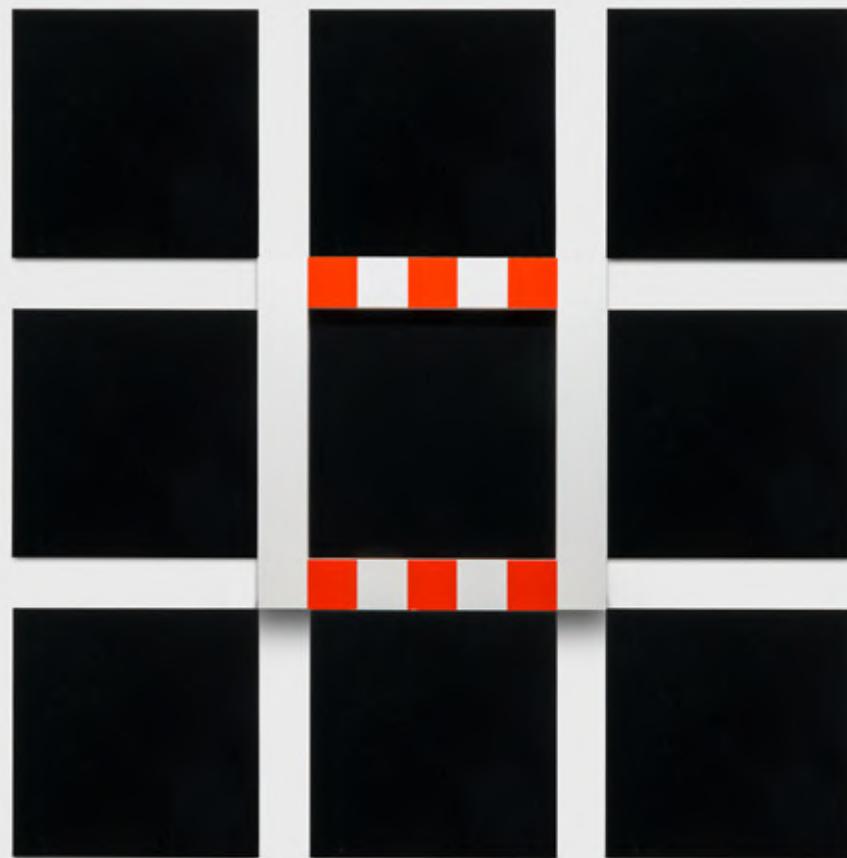
selected collections

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

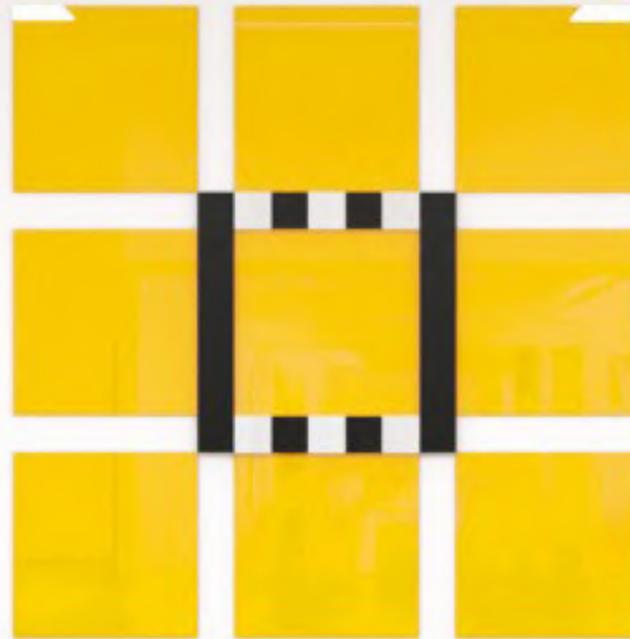
daniel buren



—
Daniel Buren
New Grids: Low Relief
– DBNR n° 22, 2021
acrylic, black vinyl adhesive,
mdf and white acrylic paint
unique
147,9 x 147,9 cm
58.2 x 58.2 in



Daniel Buren's *New Grids: Low Relief* – *DBNR*, 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 longstanding career. On the one hand, the use of stripes evokes one of Buren's oldest visual techniques, originally created with the intention of achieving the absolutely neutral. This process first started in 1965, as he began to explore stripes as a means of excluding any type of human emotion or artistic gesture, pasting his 'Affichages Sauvages' onto advertisement banners throughout the city of Paris. On the other hand, in being pasted directly onto the wall, the work also presents the artist's pioneering use of color, reflection, light and architecture, directly interacting with the changes in luminosity of the space— the work generates reflections and shadows that engage, alter and highlight its environment. With this, *New Grids: Low Relief* – *DBNR* 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.



Daniel Buren
New Grids: Low Relief
– *DBNR n° 19*, 2021
acrylic, black vinyl adhesive,
mdf and white acrylic paint
unique
147,9 x 147,9 cm
58.2 x 58.2 in

daniel buren

b. 1938, boulogne-billancourt, france

lives and works *in situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni (BMPT) 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, setting up hundreds of striped posters around Paris, and, later on, in over one-hundred underground stations of the Paris Metro, 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. Early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. 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—a sensation that Buren intensifies through the use of mirrors—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.

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, Belgic (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, United States (2005)
- *Le Musée qui n’existait pas*, Centre Georges Pompidou, Paris, France (2002)

selected group exhibitions

- *En Plein Air*, High Line Art, New York, United States (2019)
- *La Collection (1)*, Highlights for a Future, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgic (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 7, Kassel, Germany (1982)
- Documenta 6, Kassel, Germany (1977)
- Documenta 5, Kassel, Germany (1972)

selected collections

- Art Institute of Chicago, Chicago, United States
- Centre Georges Pompidou, Paris, France
- Donnaregina Contemporary Art Museum—Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, United States
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, United States
- National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, United Kingdom

vik muniz





Dinheiro Vivo [Live Cash] is the latest series of works by artist Vik Muniz. His starting point came from a partnership between the artist and the Central Bank of Brazil, which provided him with a set of discarded and shredded banknotes. A peculiarity of the Brazilian Real, the local currency, is the fact that they are stamped with animals of the local fauna, such as macaws, lion tamarins, jaguars and herons.

Using these fragments, Muniz reconstructs landscape paintings by historical artists, such as Frans Post, Johann Moritz Rugendas and Johnson Heade, who worked in Brazil and represented tropical vegetation and fauna in their practice. With this, Muniz proposes a reflection on the ways in which a country's nature, fauna and flora are transformed into symbols that build an idealist image for the consumption of others. By using money to create the images, Muniz also reflects on the idea of value, the value of nature, the value of art, and even the value of money itself.

Vik Muniz
Live Cash: Floresta Brasileira,
after Johnson Heade, 2022
archival inkjet print
edition of 6 + 4 AP
197,1 x 160 cm | 77.6 x 63 in

Vik Muniz
Live Cash: Onça pintada, 2022
archival inkjet print
edition of 6 + 4 AP
101,6 x 114,3 cm | 40 x 45 in





vik muniz

b. 1961, são paulo, brazil

lives and works between rio de janeiro, brazil and new york, united states

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.

selected solo exhibitions

- *Vik Muniz*, Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, United States (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)

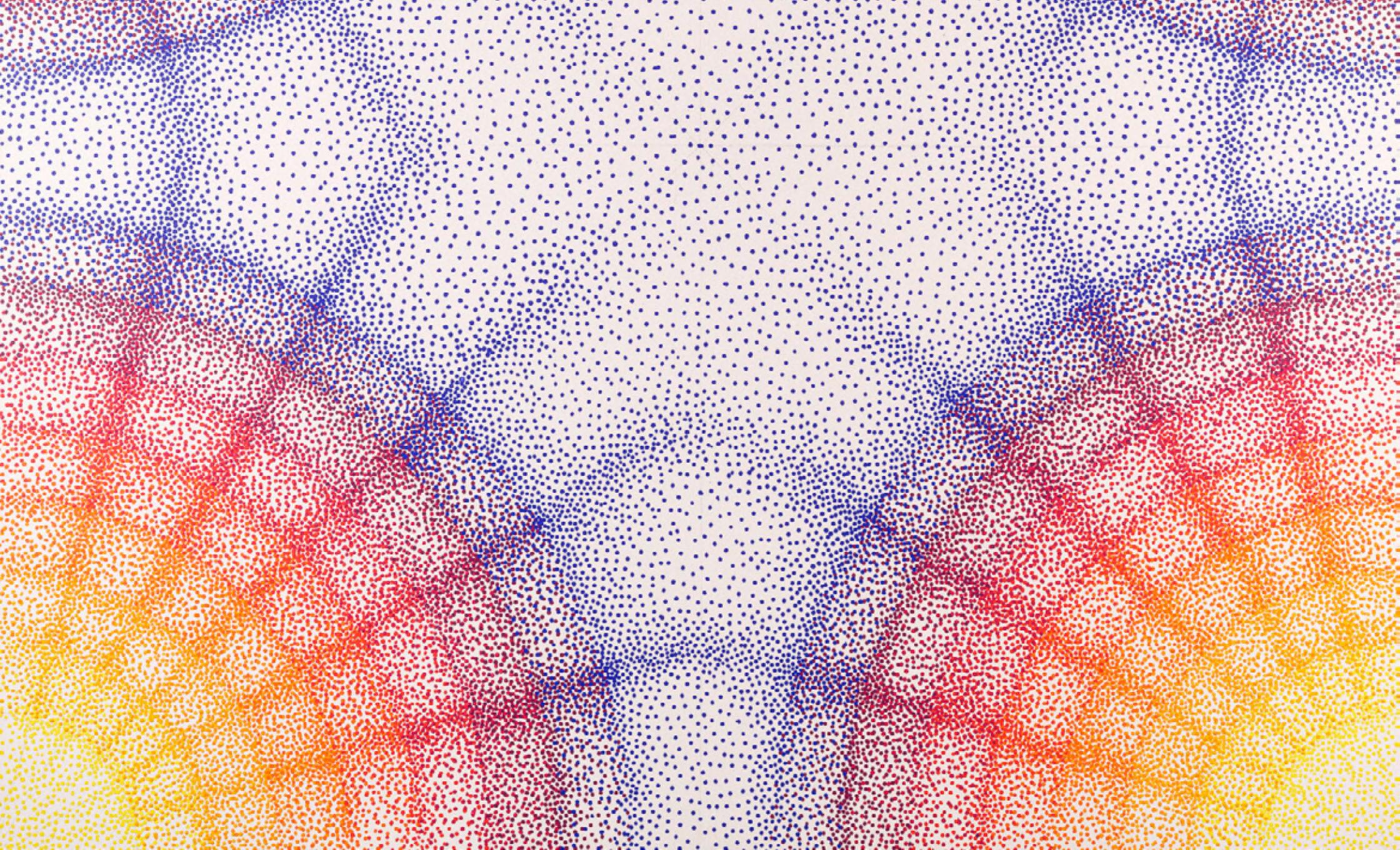
selected group exhibitions

- 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)
- 56th Venice Biennale, Italy (2015)
- 24th São Paulo Biennial, Brazil (1998)

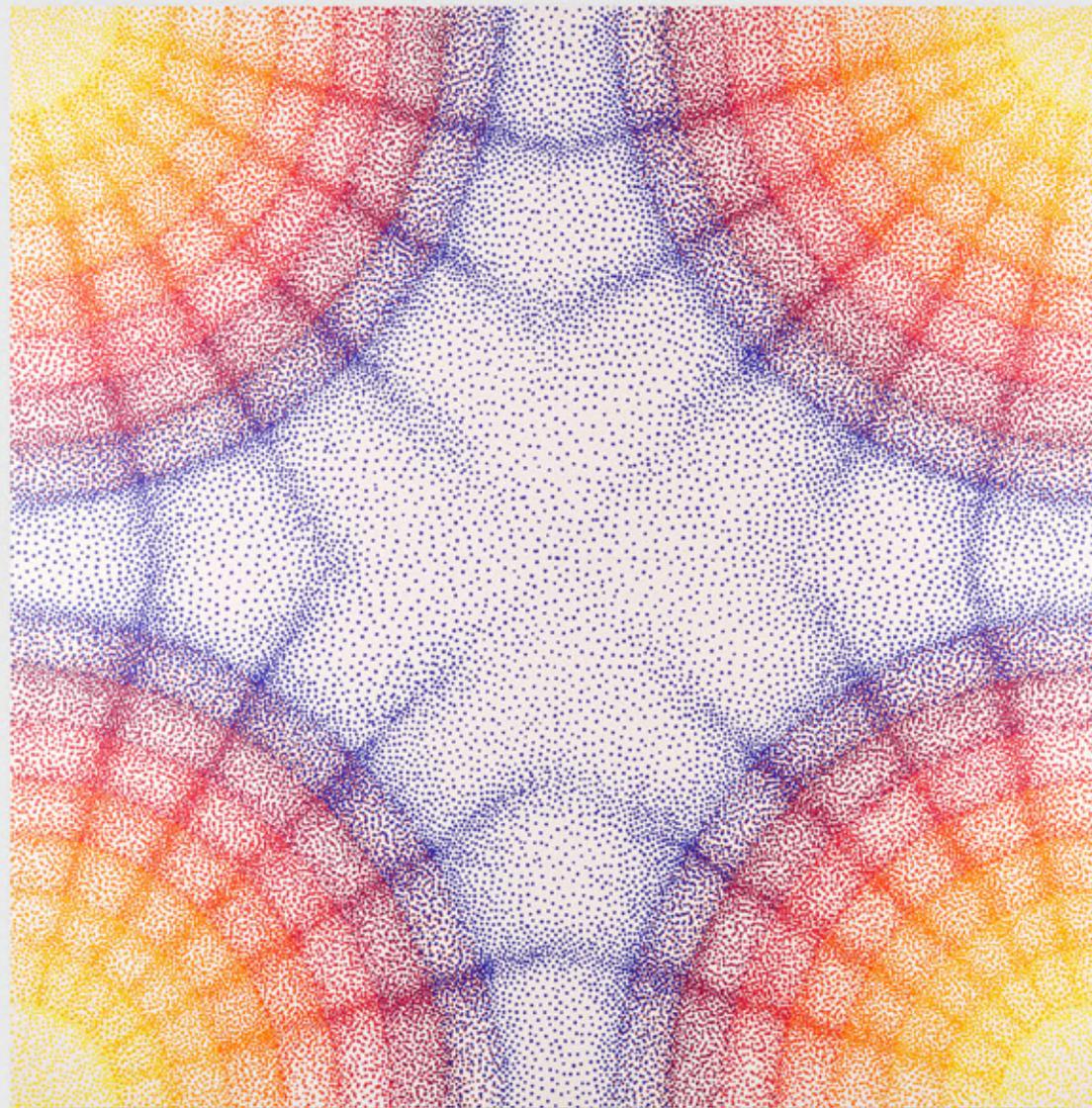
selected collections

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

julio le parc



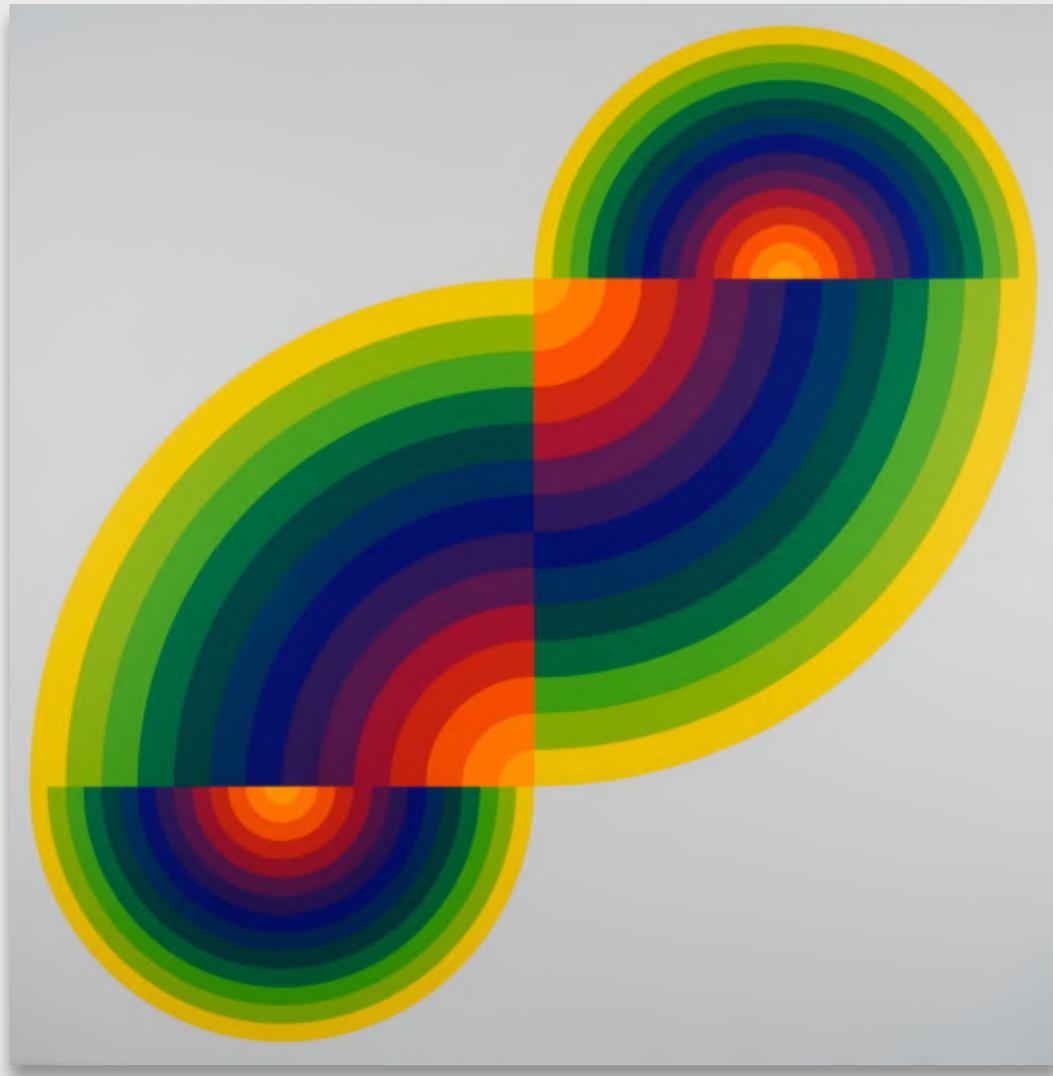
Alchimie 509 (2022) is part of the artist's iconic *Alchimies* series, which he started in the late 1980s. In these works, Julio Le Parc focuses on the study of color, its different shades and the results obtained from the interaction between them. Specifically, this series fragments color into elements, as if they were particles, which he groups and arranges into different compositions triggering visual effects that evoke that of irradiating light.



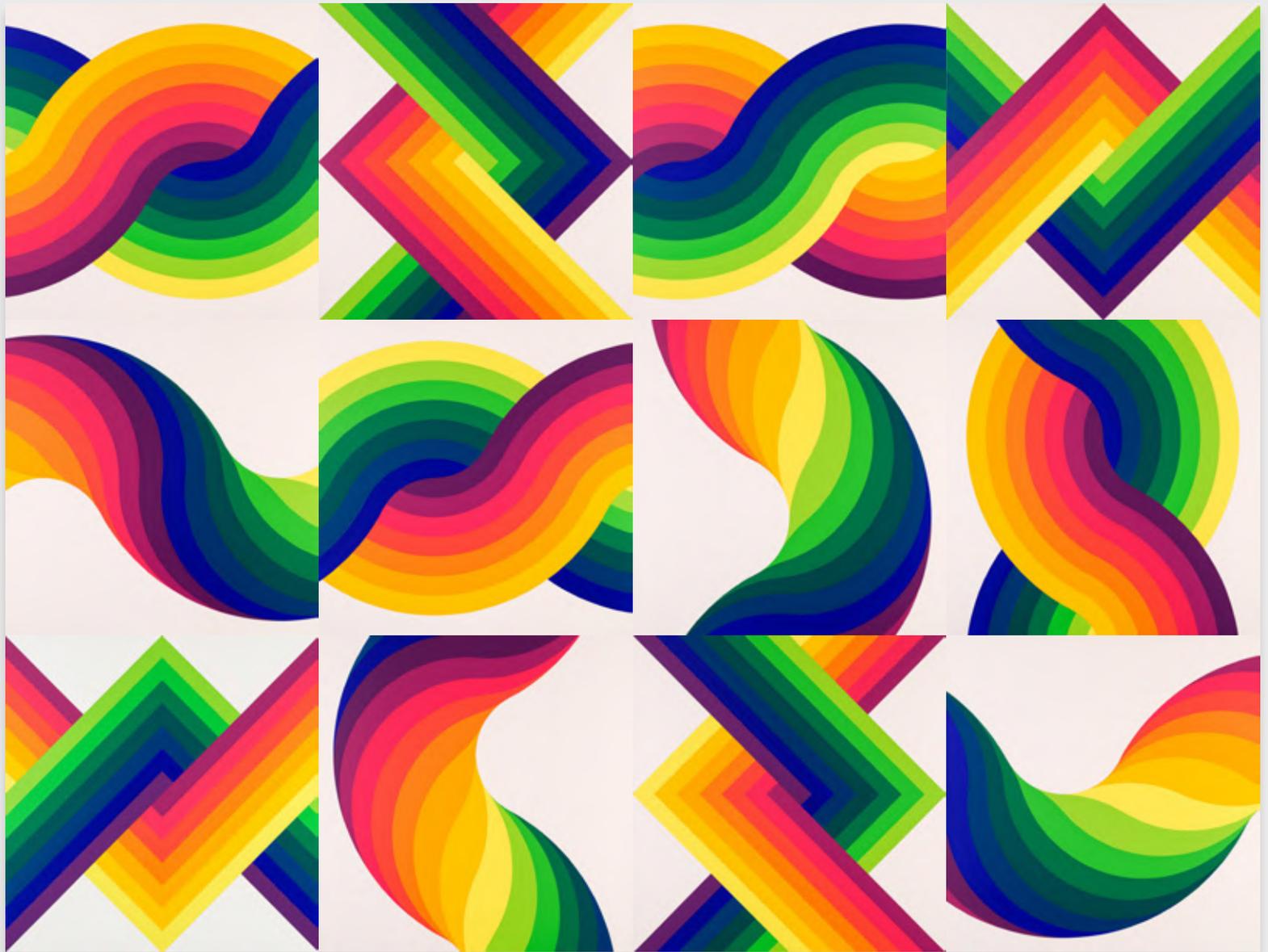
Julio Le Parc
Alchimie 509, 2022
acrylic paint on canvas
200 x 200 cm
78.7 x 78.7 in



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



Julio Le Parc
Ensemble couleur.
Étapes n° 1-12, 2022
acrylic paint on canvas
100 x 100 cm
39.4 x 39.4 in
(each)





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.

selected solo exhibitions

- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, United States (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, United States (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, United States (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, United States (2016)

selected collections

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

raul mourão



Raul Mourão
Rebel # 04, 2021
corten steel
unique
245 x 250 x 125 cm
96.5 x 98.4 x 49.2 in



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.

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, United States (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)

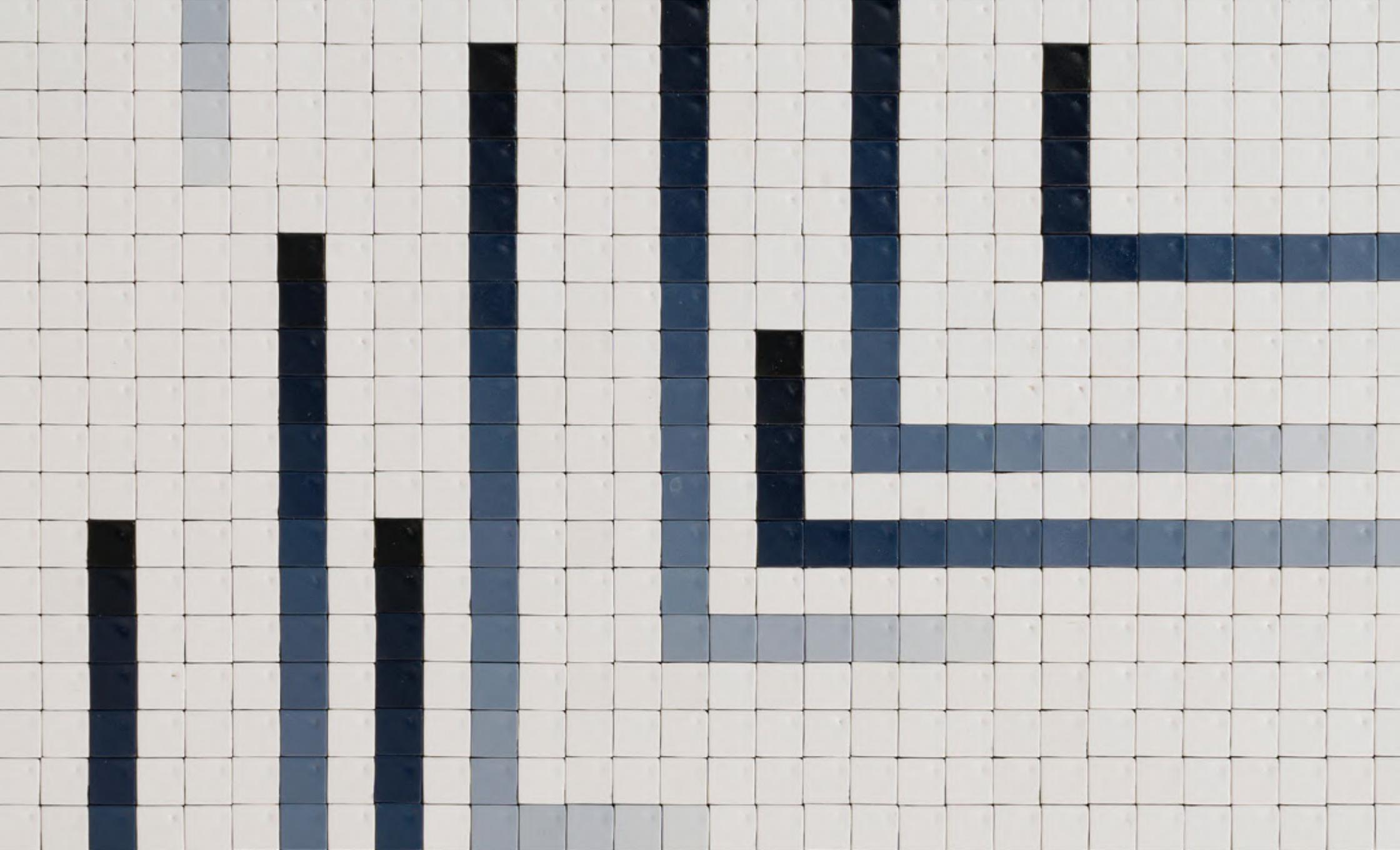
selected group exhibitions

- *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, United States (2016)
- *Vancouver Biennial 2014–2016*, Canada (2014)

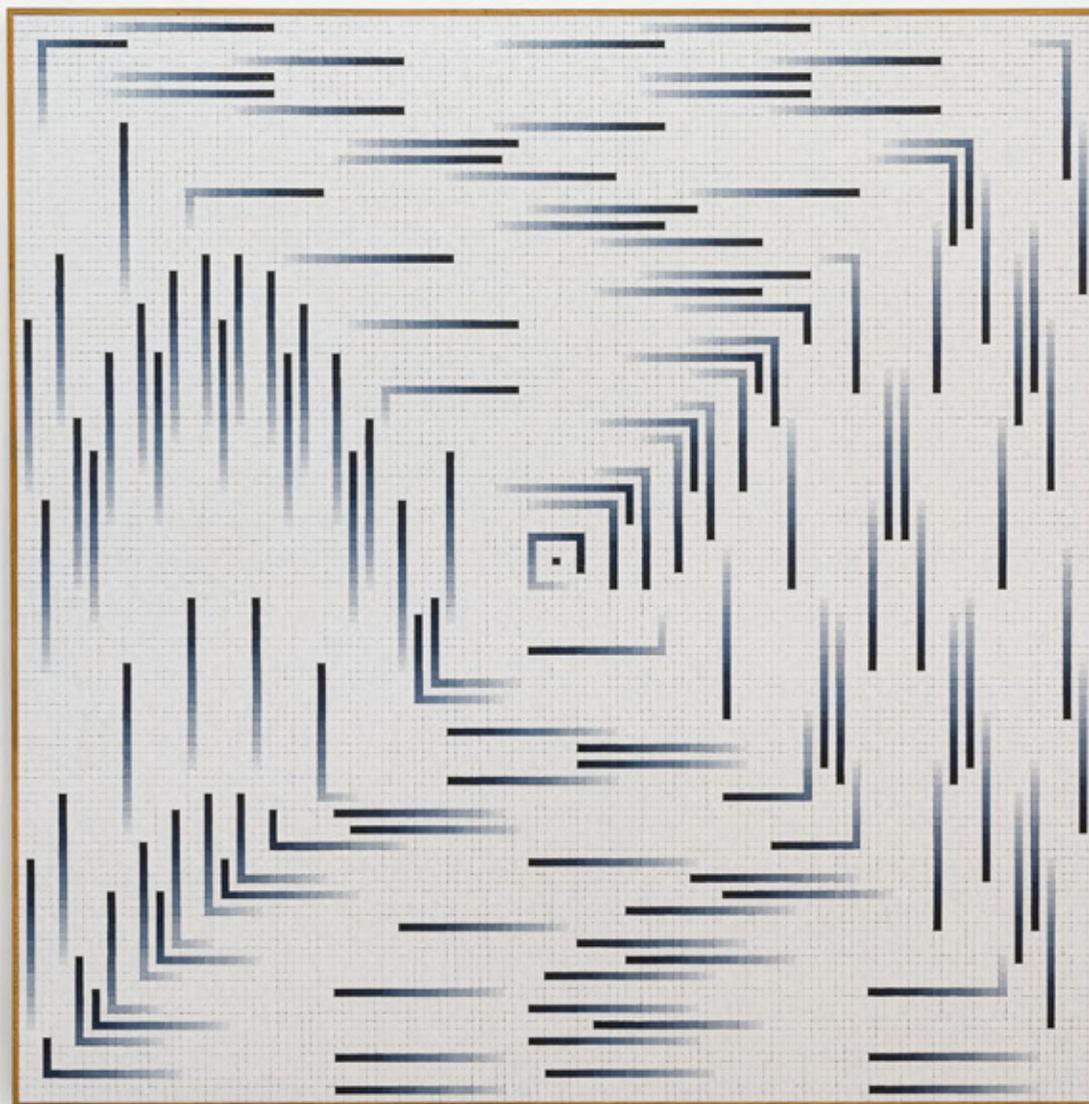
selected collections

- ASU Art Museum, Tempe, United States
- 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

josé patrício



The puzzle is not only a metaphor for José Patrício's process of creation, in which different objects and materials are parts that fit together to form a whole, or an image, but is also the very material used to build this series of works. Patrício creates formal and chromatic patterns that articulate works imbued with rhythm and dynamism. The title of the work signals the strong influence that movement has on the compositions, a characteristic reinforced by the lack of color—in these works the artist only utilizes white, black and grays, emphasizing the structure of the work.



José Patrício
Trajetórias sobre branco – Version 2, 2018
plastic puzzle pieces on wood
edition of 3+ exhibition copy
190 x 190 cm | 74.8 x 74.8 in

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.'

selected solo exhibitions

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

selected group exhibitions

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

selected 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

jr





JR
Bois négatif #1, 2022
ink on wood
unique
103 x 153 cm
40.5 x 60.2 in

jr

b. 1983, paris, france

lives and works between paris, france and new york, united states

After finding a camera in the subway of Paris in 2001, JR decided to travel Europe to meet those who express themselves on walls and facades, making their portraits and exhibiting them in the streets. Thanks to his large-scale installation in the streets, he forces us to see phenomena and people that we usually ignore. He creates drastically simplified portraits with enquiring, penetrating, watchful yet solemn expressions that draw our attention and remain in our conscience long after we have seen them. JR has conceived films, installations, interventions, and other works in different media. In addition, he has collaborated with New York City Ballet, OSGemeos, Agnès Varda, Robert De Niro, and many other artists.

Through his process, JR stroves to involve the local population in the development of his projects. JR catches the attention of people who are not typical visitors of a museum, spreading unsolicited works on the buildings of slums around Paris, on walls in the Middle-East, on broken bridges in Africa or the favelas in Brazil. In each of his projects, he seeks to act as a witness for a community. And their members don't just see them, they make them. Elderly women become models for a day; kids turn into artists for a week. JR practice does not separate the actors from the spectators and promotes the encounter between the subject/protagonist and the passer-by/interpreter, raising questions, creating a social link, bringing communities together, making people more aware, always preserving humour.

selected solo exhibitions

- *JR: Chronicles*, Saatchi Gallery, London, United Kingdom (2021)
- *JR: Chronicles*, Brooklyn Museum, New York, United States (2019)
- *Momentum*. La Mécanique de l'Épreuve, Maison Européenne de la Photographie, Paris, France (2018)
- *Chroniques de Clichy-Montfermeil*, Palais de Tokyo, Paris, France (2017)
- *Kikito*, Mexico-United States border (2017)
- *JR at the Louvre*, Musée du Louvre, Paris, France (2016)

selected group exhibitions

- *JR, Adrian Piper, Ray Johnson*, Museum Frieder Burda, Berlin, Germany (2019)
- *Refuge*, 21^e Museum, Bentonville, United States (2019)
- *Post No Bills: Public Walls as Studio and Source*, Neuberger Museum of Art, Purchase, United States (2016)
- *Tu dois changer ta vie*, Tripostal, Lille, France (2015)

selected collections

- Brooklyn Museum, Brooklyn, United States
- Château La Coste, Aix-en-Provence, France
- Hong Kong Contemporary Art Foundation, Hong Kong
- Museum of Modern Art (MoMA), New York, United States
- Palais de Tokyo, Paris, France
- San Francisco Museum of Modern Art, San Francisco, United States

jaime lauriano





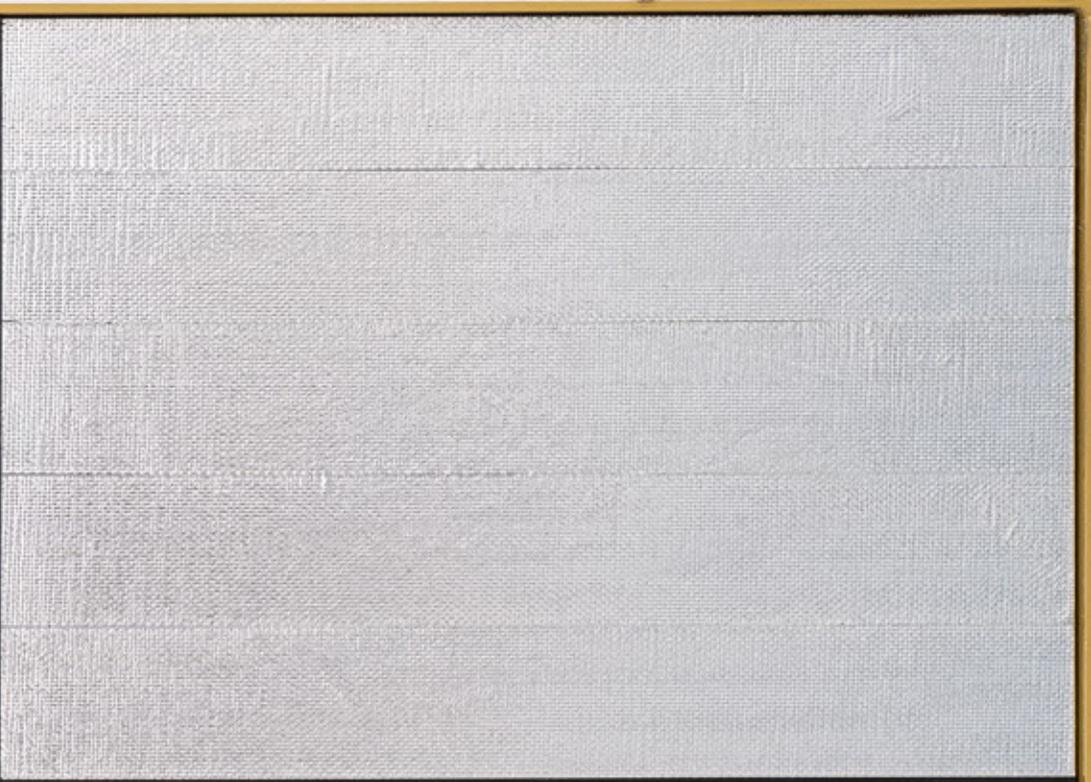
Jaime Lauriano
Buffalo soldier, 2022
acrylic, stickers, prints,
gold reflective self-adhesive tape,
ink printing, cumbic miniatures,
wooden miniatures and nails on mdf
90 x 150 cm | 35.4 x 59.1 in

Jaime Lauriano
These songs of freedom, 2022
acrylic, stickers, prints, silver
self-adhesive tape, inkjet print
and wood thumbnails on mdf
80 x 120 cm | 31.5 x 47.2 in





1838. SLAVES.



jaime lauriano

b. 1985, são paulo, brazil

lives and works in são paulo, brazil

Through videos, installations, objects and texts, Jaime Lauriano explores symbols, images and myths that shape the imagination of Brazilian society, placing them in dialogue critical statements that reveal how the colonial structures of the past reverberate in contemporary necropolitics. Drawing from his own experience as a black man, Lauriano addresses the forms of everyday violence that have permeated Brazilian history since its invasion by the Portuguese and has focused, most unjustly, on non-white individuals. In this sense, the artist focuses on the historical traumas of Brazilian culture, understanding their complexities through the agency of images and discourses from the most diverse sources, whether from those considered official, such as communication vehicles and State propaganda; or unofficial ones, like videos of lynchings shared over the internet.

His criticism extends from the macropolitics of the spheres of official power, to micropolitics. Lauriano thinks about trauma not only in terms of temporality, but also spatially, using cartography to question colonial territorial disputes and constructions. Another dimension of his work is the connection with ancestral religions of African origin. The artist uses signs and symbols of the rituals of these religions, such as the white pemba, used in the making of his maps. Lauriano understands how the religious sphere was fundamental for the resistance of those that were enslaved and served as a space for maintaining their connection with their ancestral territory.

selected solo exhibitions

- *Paraíso da miragem*, Kubik Gallery, Porto, Portugal (2022)
- *Marcas*, Fundação Joaquim Nabuco (Fundaj), Recife, Brazil (2018)
- *Brinquedo de furar moletom*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2018)
- *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Impedimento*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2014)

selected group exhibitions

- 37th Panorama da Arte Brasileira, São Paulo, Brazil (2022)
- *Histórias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Afro-Atlantic Histories*, National Gallery of Art, Washington DC, USA (2022)
- *Afro-Atlantic Histories*, Museum of Fine Arts (MFAH) (2022), Houston, USA (2022)
- 11th Mercosul Biennial, Porto Alegre, Brazil (2018)
- *Quem não luta tá morto – arte democracia utopia*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Levantes*, Sesc Pinheiros, São Paulo, Brazil (2017)

selected collections

- Fundação Joaquim Nabuco (Fundaj), Recife, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Schoepflin Stiftung, Lörrach, Germany

elian almeida





Elian Almeida
Imaculada Conceição, 2022
acrylic paint and oil pastel on canvas
148 x 147 cm | 58.3 x 57.9 in





Elian Almeida
Tudo que é santo, salva!, 2022
acrylic paint and oil pastel on canvas
148 x 147 cm | 58.3 x 57.9 in

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.

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 and Espacio Temporal, Paris, France (2020)
- *Esqueleto – 70 anos de UERJ*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Arte naif – 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)

selected collections

- *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)

daniel senise





Daniel Senise
Untitled, 2021
monotype of wall on
fabric and acrylic
medium on aluminum
150 x 150 cm
59.1 x 59.1 in



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 onto 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.

selected solo exhibitions

- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, United States (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008)
- *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- Museo de Arte Contemporáneo, Monterrey, Mexico (1994)
- Museum of Contemporary Art, Chicago, USA (1991)

selected group exhibitions

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

selected collections

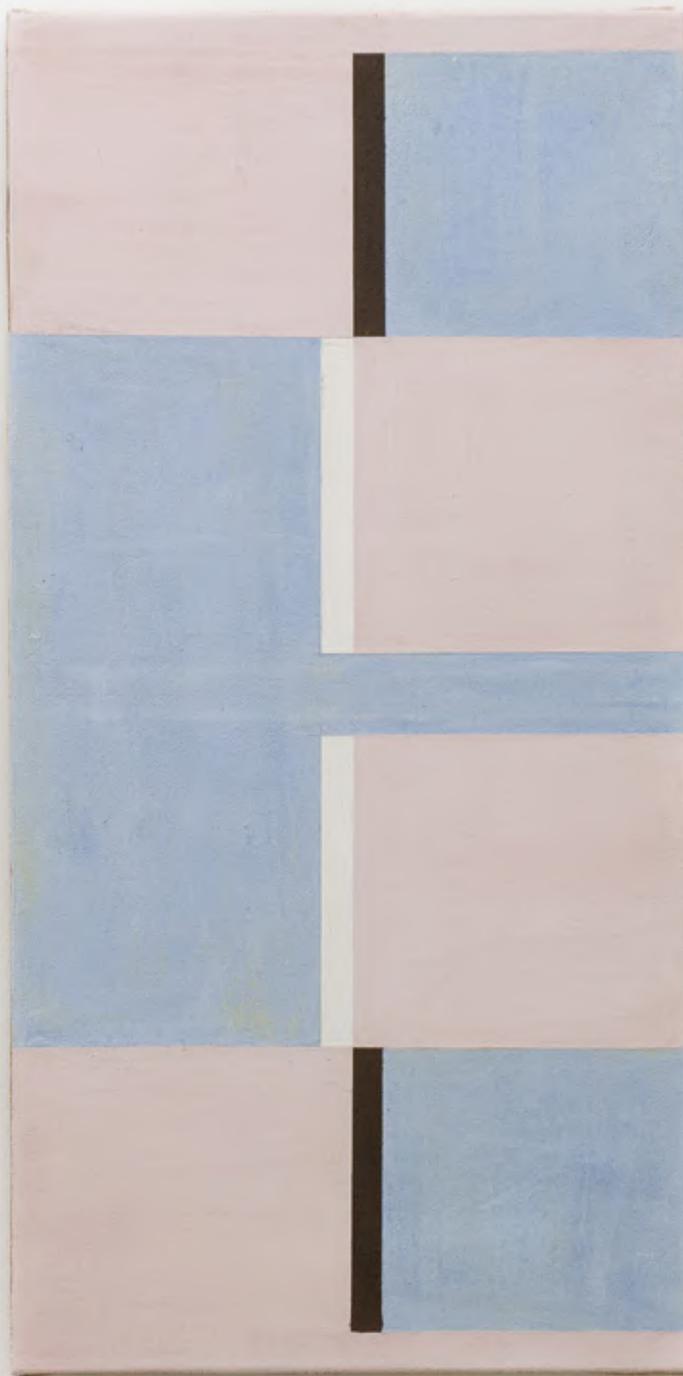
- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Cisneros Fontanals Art Foundation, Miami, USA
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

fábio miguez



Fábio Miguez
Untitled, 2022
oil paint and wax on linen
80,5 x 40,7 x 3,3 cm
31.7 x 16 x 1.3 in





Fábio Miguez
Untitled, 2022
oil paint and wax on linen
80,8 x 40,5 x 2,8 cm
31.8 x 15.9 x 1.1 in



Fábio Miguez
Untitled, 2022
oil paint and wax on linen
80,5 x 40,6 x 2,7 cm
31.7 x 16 x 1.1 in



Fábio Miguez
Untitled, 2022
oil paint and wax on linen
189 x 110 x 3,5 cm
74.4 x 43.3 x 1.4 in



Fábio Miguez
Untitled, 2022
oil paint and wax on linen
189 x 110 x 3,5 cm
74.4 x 43.3 x 1.4 in



fábio miguez

b. 1962, são paulo, brazil, where he lives and works

Fábio 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.

selected solo exhibitions

- *Fragmentos do real (atalhos)* – Fábio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro (2016); Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)
- *Fábio 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*, 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*, São Paulo, Brazil (2015)
- 5th Mercosul Biennial, Brazil (2005)
- 2nd La Habana Biennial, Cuba (1986)
- 18th and 20th São Paulo Biennial, Brazil (1985 and 1989)

selected collections

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

marco a. castillo



Marco A. Castillo
Repisa dictadura II, 2022
paper, fabric and
multilayer birch plywood
(6 books in variable dimensions)
95,7 x 111 x 63,7 cm
37.7 x 43.7 x 25.1 in



marco a. castillo

b. 1971, habana, cuba

lives and works between habana, 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.

selected solo exhibitions

- *The Decorator's Home*, UTA Artist Space, Los Angeles, United States (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, 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, United States (2001)
- *Los Carpinteros*, San Francisco Art Institute, San Francisco, United States (2001)

selected group exhibitions

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

selected collections

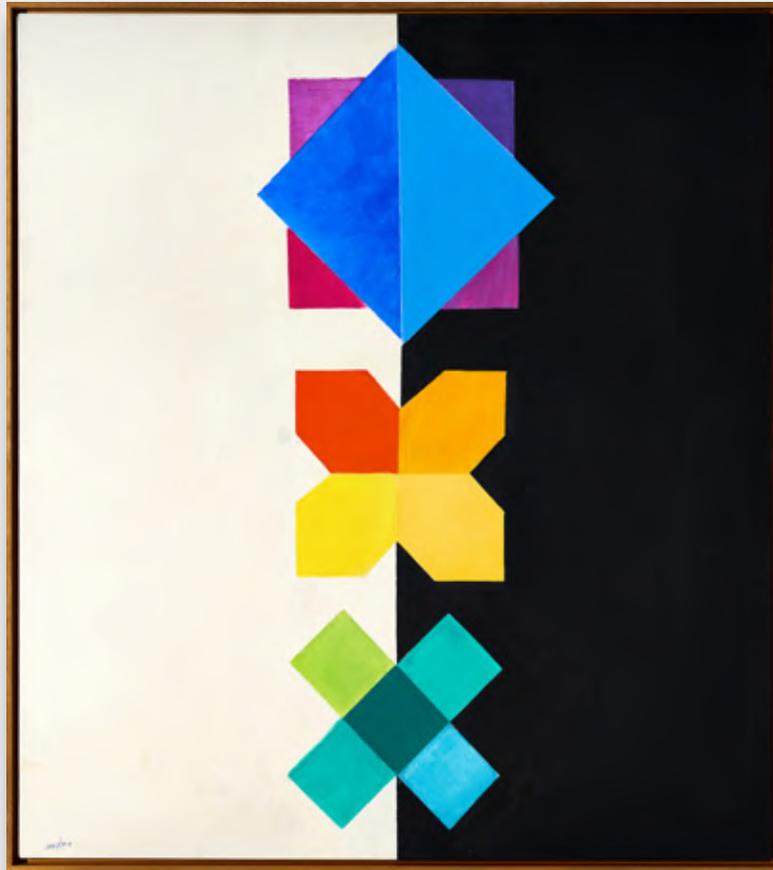
- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, United States
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, United States

heinz mack



Heinz Mack
*Grid pattern (Chromatic
Constellation)*, 2000
acrylic paint, canvas,
wood and gold plating
120 x 139 x 17 cm
47.2 x 54.7 x 6.7 in





Heinz Mack
*Untitled (Chromatic
Constellation)*, 1973/2019
acrylic paint on canvas
140 x 156 cm | 55.1 x 61.4 in

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.

selected solo exhibitions

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

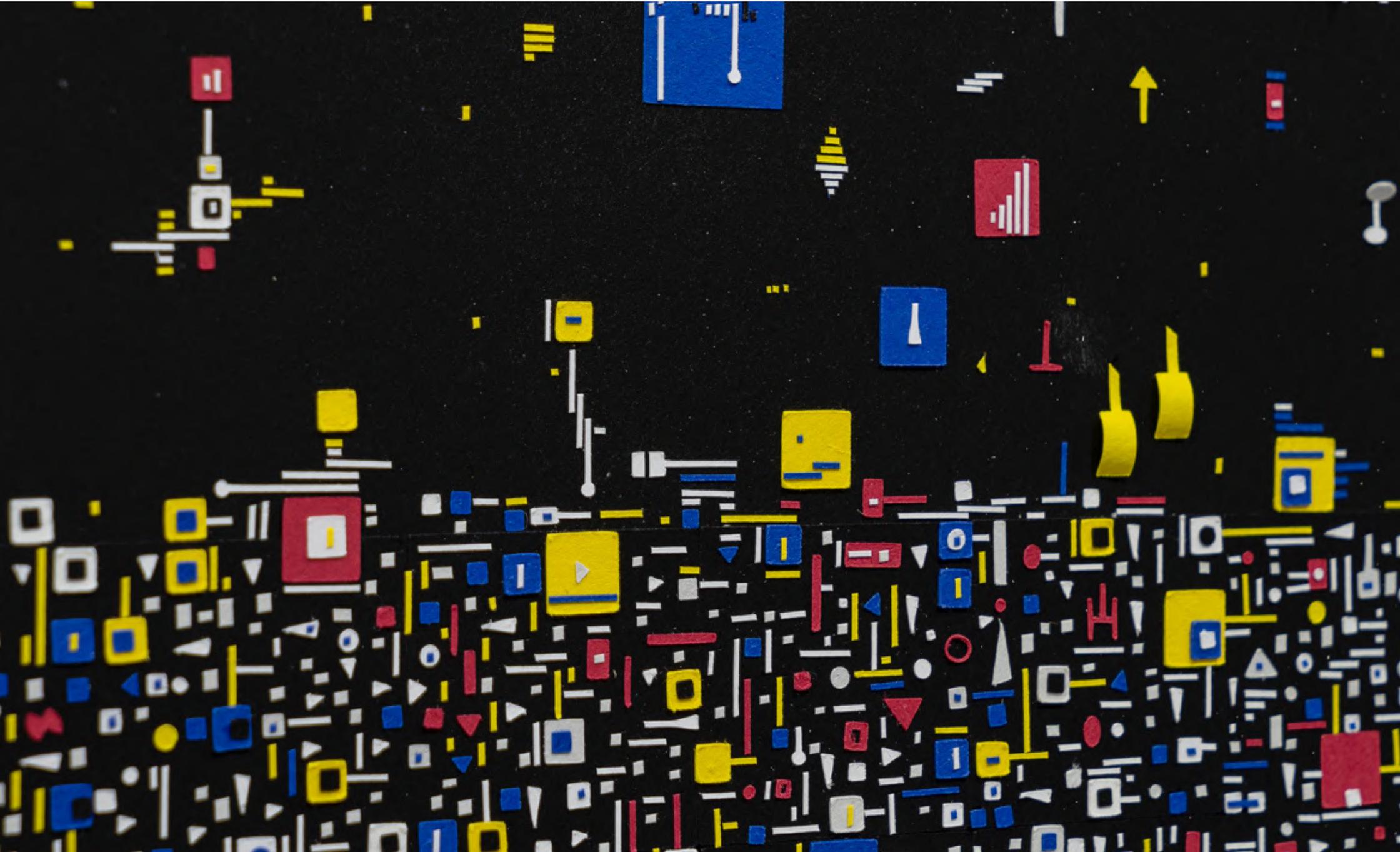
selected group exhibitions

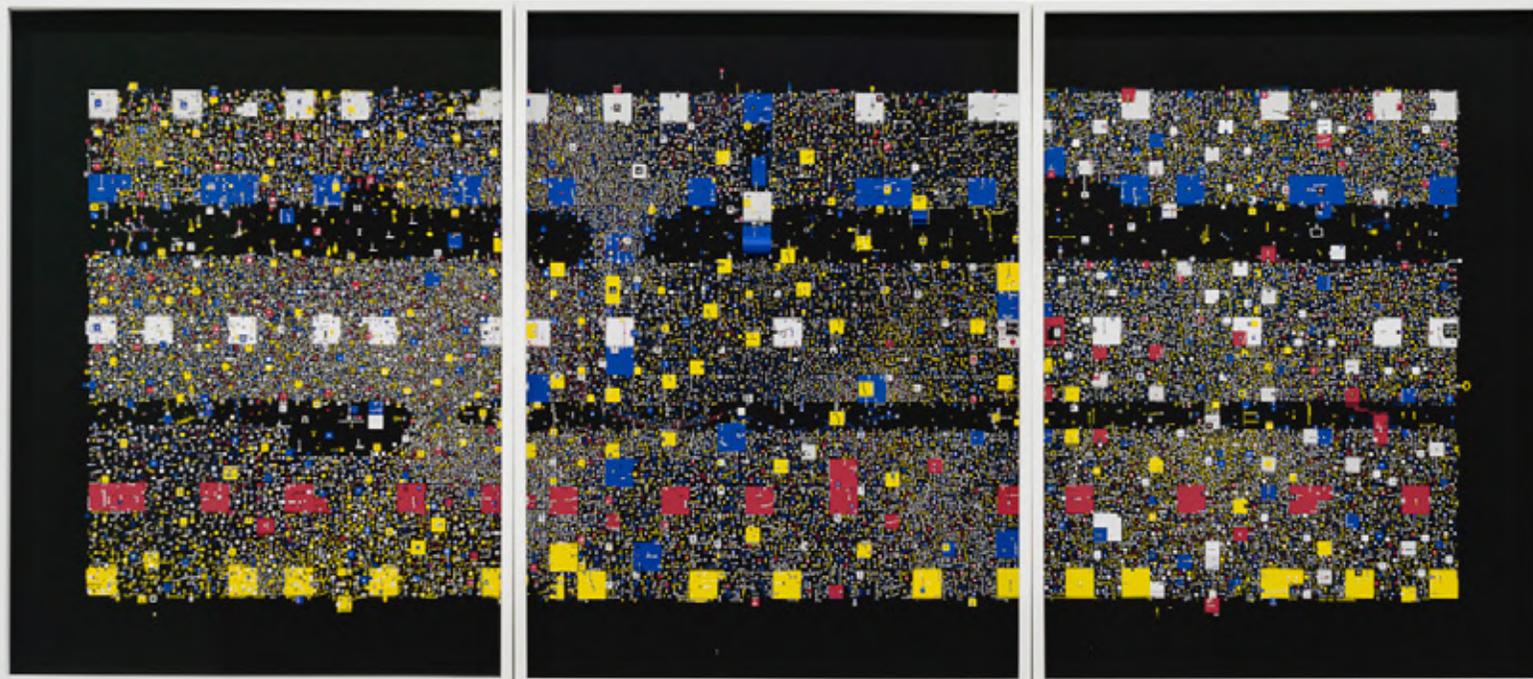
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, Georgem Economou Collection, Athens, Greece (2016)
- *Facing the Future. Art in Europe, 1945–68*,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

selected collections

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

marco maggi





Marco Maggi
Three Paragraphs, 2017
multicolor stickers
on black museum board
61 x 45,7 cm | 24 x 18 in (each)

marco maggi

b. 1957, montevideo, uruguay

lives and works in new york, united states

The presence of paper and an intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since he established his career, in the 1990s, Maggi has wittily and delicately encouraged his audience to slow down their pace, and watch, pay attention, and delve deeper into his works, the life that surrounds them, and the society in which they live.

In a series entitled *The Ted Turner Collection—from CNN to the DNA*, Maggi shows his acute critical sense by using reproductions of pieces by artists like Gerhard Richter, Andy Warhol, and Hélio Oiticica to comment on the mediatized condition of contemporary life. Heaps of white paper cover reproductions, slashed with precision to create reliefs and gaps that reveal traces of tones from the reproductions hidden underneath, forming a big white landscape spiked with small slits of color. The installations maintain the use of paper, but from a distance, the numerous heaps do not show their nature; one must come closer, become somewhat acquainted with the works and dedicate some time to find out what they reveal.

selected solo exhibitions

- *O papel é inocente*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2018)
- *Putin's Pencils*, Sicardi Gallery, Houston, United States (2017)
- *Piano Piano*, Espacio Monitor, Caracas, Venezuela (2016)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, United States

selected group exhibitions

- *Art_Latin_America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, United States (2019)
- *Latinoamérica: volver al futuro*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina (2018)
- *Tension and Dynamism*, Atchugarry Art Center, Miami, United States (2018)
- *Paper into Sculpture*, Nasher Sculpture Center, Dallas, United States (2017)
- 8th La Habana Biennial, Cuba (2003)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- Cisneros-Fontanals Foundation (CIFO), Miami, United States
- Daros Foundation, Zurich, Switzerland
- Drawing Center, New York, United States
- Solomon R. Guggenheim Museum, New York, United States
- Museum of Modern Art (MoMA), New York, United States

lucia koch



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



Lucia Koch
Una, 2022
pigment print on cotton paper
edition of 6 + 2 AP
182 x 160 cm | 71.7 x 63 in



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.

selected solo exhibitions

- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *A longa noite*, Sesc Pompéia, São Paulo, Brazil (2018)
- *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 (CeUMA), São Paulo, Brazil (2007)

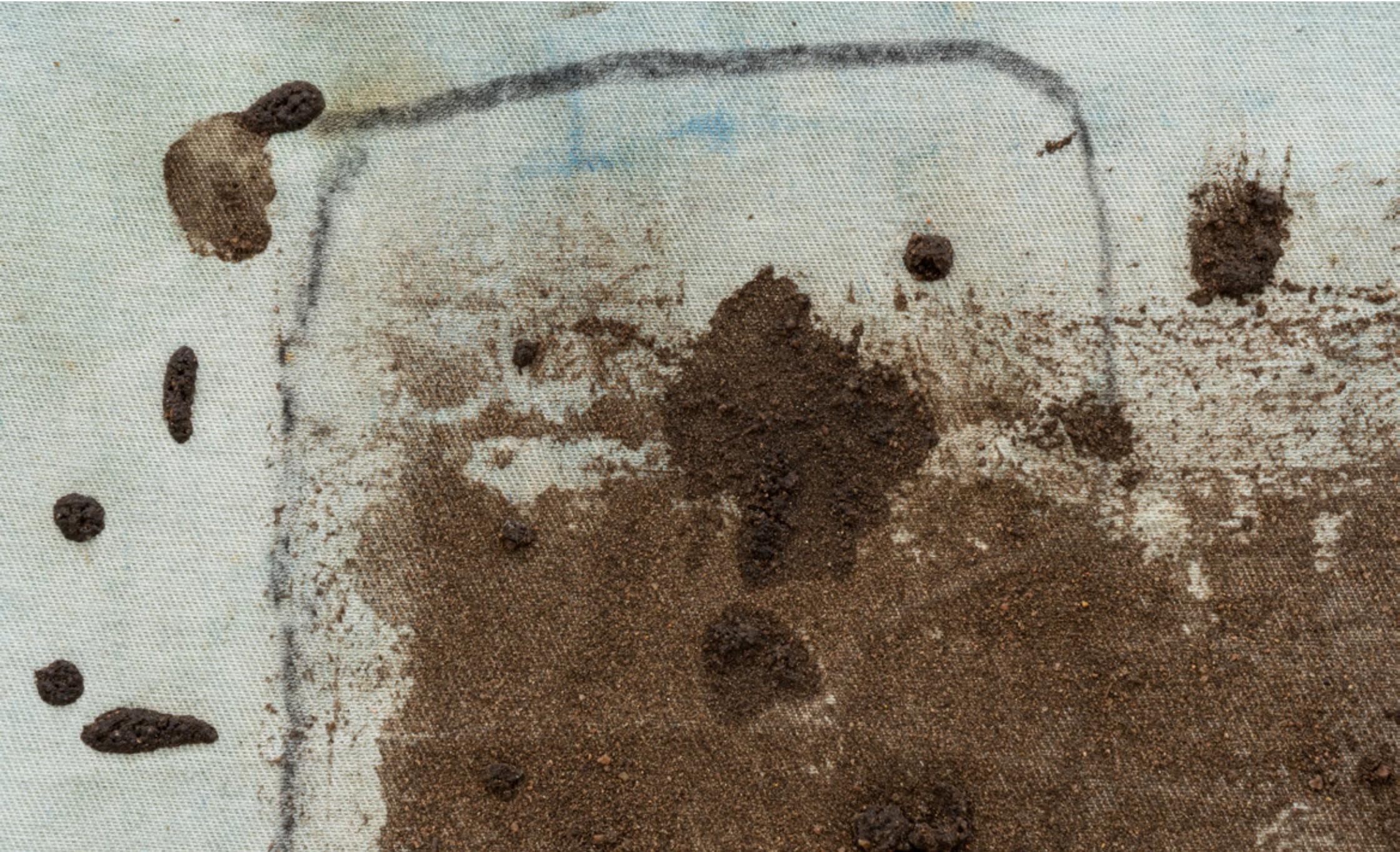
selected group exhibitions

- 1st Rabat Biennial, Marocco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- 2th Pacific Standard Time: LA/LA (PST: LA/LA)—*Learning from Latin America: Art, Architecture and Visions of Modernism*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, United States (2017)
- *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, Columbus, United States (2014)
- 11th Lyon Biennial, France (2011)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, United States (2009); Contemporary Art Museum, Tokyo, Japan (2008)
- 27th São Paulo Biennial, Brazil (2006)
- 8th Istanbul Biennial, Turkey (2003)

selected collections

- J. Paul Getty Museum, Malibu, United States
- 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, United States
- Pinacoteca do Estado de São Paulo, São Paulo, Brasil

karin lambrecht





Karin Lambrecht
Erde Mit Schlüssel, 1993
pigment, soil and charcoal on canvas
59 x 68 cm | 23.2 x 26.8 in

karin lambrecht

b. 1957, porto alegre, brazil

lives and works in broadstairs, united kingdom

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

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

selected solo exhibitions

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

selected group exhibitions

- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 25th São Paulo Biennial, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th La Habana Biennial, Cuba (1992)
- 19th São Paulo Biennial, Brazil (1987)

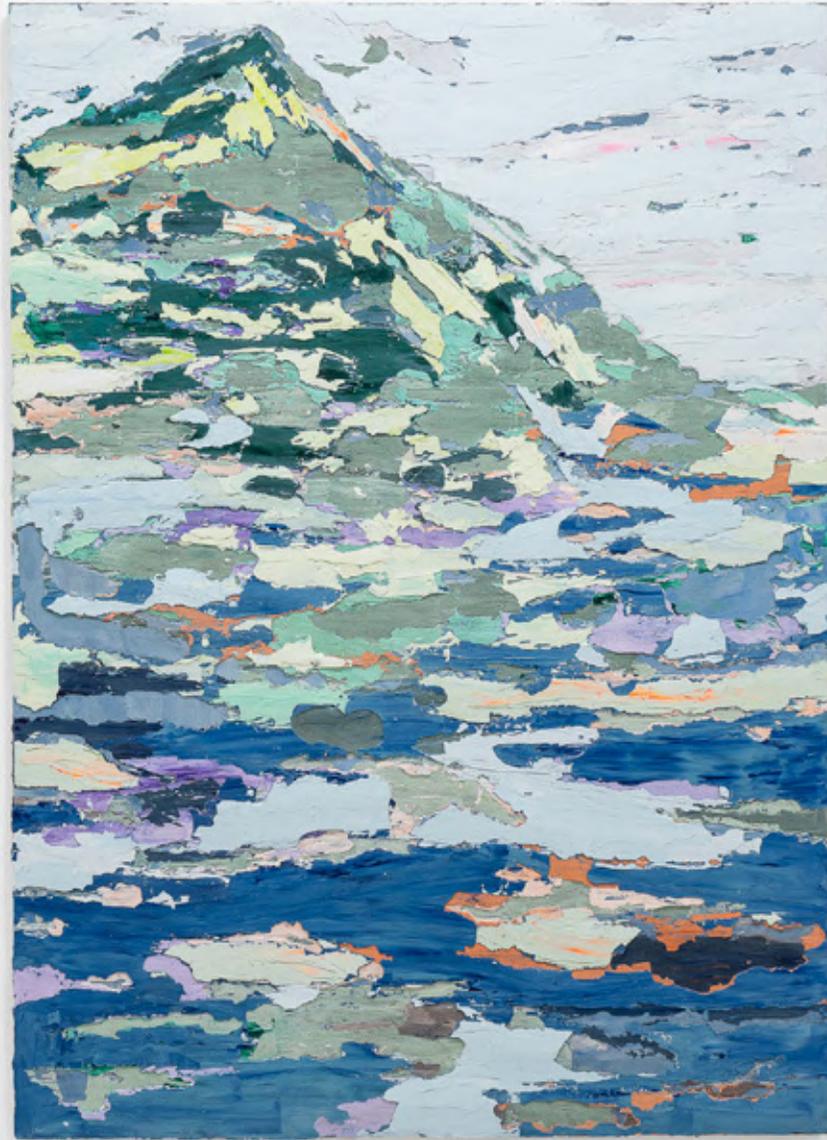
selected collections

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

manoela medeiros



Manoela Medeiros
Ruínas paisagem, 2022
painting and excavation on canvas
220 x 160 cm | 86.6 x 63 in



manoela medeiros

b. 1991, rio de janeiro, brazil

lives and works between rio de janeiro, brazil and paris, france

In her practice, Manoela 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. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

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.

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*, O19, 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)
- 11th Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

alexandre arrechea





Alexandre Arrechea
Active garden, 2022
watercolor on Arches paper (cutout)
76,2 x 45,7 cm | 30 x 18 in



Alexandre Arrechea
Chain of events, 2022
watercolor on Arches paper (cutout)
76,2 x 43,2 cm | 30 x 17 in



Alexandre Arrechea
Miami shores, 2022
watercolor on Arches paper (cutout)
80 x 48,3 cm | 31.5 x 19 in

alexandre arreacha

b. 1970, trinidad, cuba

lives and works in new york, united states

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

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

selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

jonathas de andrade



Lost and Found departs from a collection of swimming shorts forgotten in the changing rooms of swimming clubs in Recife, and collected by Jonathas de Andrade over the past 10 years. To model the shorts, the artist commissioned life-size fragments of bodies sculpted in clay to seven artisans from Tracunhaém - a city in the interior of Pernambuco known for its tradition of folk pottery and ceramics.

The request established an improbable conversation about the representation of the male body in clay, a theme that had never been developed by any of the artisans, opening a peculiar negotiation with them about form, movement, volume and technique. As none of the local artisans had any experience in executing this type of piece, the sculptures' materiality exhibits spontaneous cracks, imperfections, fire stains and trails of hand

gestures, pointing towards the artisanal making of the work, and evoking ideas related to the history of popular art and the tradition of popular and modern sculpture, while leading to a curious and unlikely discussion on masculinity.



Jonathas de Andrade
Lost and Found, 2020
5 sculptures burnt
clay and swimwear
unique
90 x 111 x 66 cm
35.4 x 43.7 x 26 in



Jonathas de Andrade's recent works: *Pagar com a língua*, *Quebra-Cabeça/Quebrar a cara* and *Faca nos Dentes*, are part of the artist's most recent body of work created for the Brazilian Pavilion of the Venice Biennale 2022. The works derive from an extensive collection of popular expressions commonly used in Brazil that use parts of the human body as metaphors. While carrying precise meanings in colloquial Brazilian Portuguese, once translated to different contexts, the expressions evoke visual associations that transit between grotesque, comical, nonsensical and distressing ideas. According to curator Jacopo Crivelli Visconti, 'The expressions and their literal images play with the absurd and try to give shape to the astonishment that is to currently live in Brazil and in the world, in several instances—personal, affective, identitarian, environmental, political.'

Jonathas de Andrade
Quebra-cabeça / quebrar a cara
[*Break the head / Break the face*], 2022
printed image on falconboard 20 mm
edition of 5 + 2 AP
256 x 157 cm | 100.8 x 61.8 in

Jonathas de Andrade
Faca nos dentes
[*Knife in the teeth*], 2022
printed image on falconboard 20 mm
edition of 5 + 2 AP
83 x 327 cm | 32.7 x 128.7 in



Fogo no rabo

Cabeça nas nuvens

Debaixo do nariz

Mão à palmatória

Sangue quente

Olho malor

Cabeça para baixo

Passar a mão

Olho comprido

Maior que a perna

Nariz empinado

Cu na mão

Abrir a cabeça

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.'

selected solo exhibitions

- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, Holand (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, Estados Unidos (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *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

- 59th Venica Biennale, Italy (2022)
- Casa carioca, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2020)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- À Nordeste, Sesc 24 de Maio, São Paulo, Brazil (2019)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- Under the Same Sun: Art from Latin America Today, Solomon R. Guggenheim Museum, New York, USA (2014)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)
- 32nd Panorama da Arte Brasileira, São Paulo, Brazil (2011)

selected 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, UK

marcos chaves



Marcos Chaves
Sugar baby, 1996/2016
digital print on cotton paper
edition of 5 + 2 AP
2 pieces of 62,4 x 47,3 x 8 cm
24.6 x 18.6 x 3.1 in



marcos chaves

b. 1961, rio de janeiro, brazil, where he lives and works

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

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

selected solo exhibitions

- *Marcos Chaves: as imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- *Marcos Chaves no MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Eu só vendo a vista*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil (2017)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)
- *Logradouro*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2004)

selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Inside the Collection—Approaching Thirty Years of the Centro Pecci (1988–2018)*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- 17th Cerveira Biennial, Portugal (2013)
- 54th Venice Biennale, Italy (2011)
- *Manifesta 7*, Bolzano, Italy (2007)
- *All About Laughter—Humour in Contemporary Art*, Mori Art Museum, Tokyo (2006)
- 4th Mercosul Biennial, Brazil (2005)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

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

berna reale





Berna Reale
Olhe pra mim, 2022
oil paint on steel
unique
122 x 100 cm
48 x 39.4 in

berna reale

b. 1965, belem do par, 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 25th Art Salon of Par, 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 Belm, 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.

selected solo exhibitions

- *Right Now*, Nara Roesler, So Paulo, Brazil (2022)
- *While You Laugh*, Nara Roesler, New York, USA (2019)
- *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- *Deformation*, Bergkirche (2017)
- *Berna Reale – ber 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 ns*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Brasildade Ps-Modernismo*, Centro Cultural Banco do Brasil (CCBB-SP), So Paulo, Brazil (2022)
- 3rd Beijing Photo Biennial, China (2018)
- *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)
- 56th Venice Biennale, Italy (2015)
- *Artistas comprometidos? Talvez*, Fundao Calouste Gulbenkian (FCG), Lisbon, Portugal (2014)

selected collections

- Instituto Ita Cultural, So Paulo, Brazil
- Kunsthau Wiesbaden, Wiesbaden, Germany
- Museu de Arte Moderna de So Paulo (MAM-SP), So Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

maria klabin



Maria Klabin
Untitled, 2022
oil paint on linen
260 x 406 cm
102.4 x 159.8 in



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.

selected solo exhibitions

- *Liquid Air*, Nara Roesler, New York, United States (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *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

- *Abrasive Paradise*, Kunsthal KADE, Amstersfoort, The Netherlands (2022)
- *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)

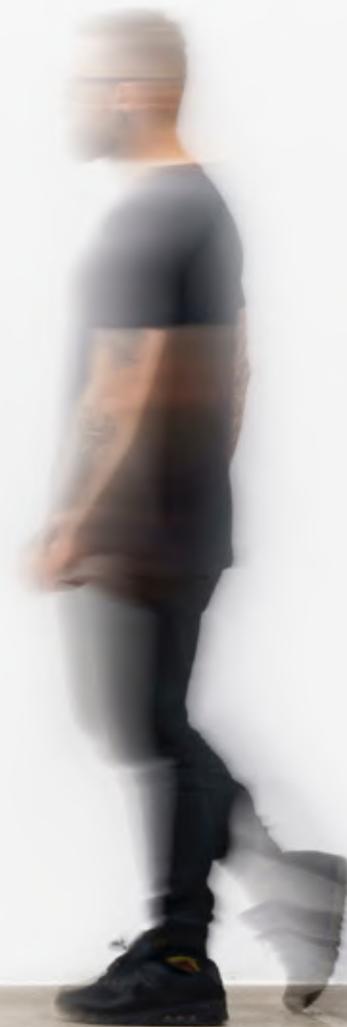
selected collections

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

sérgio sister



Sérgio Sister
Amarelo e cinza azulado
(after Rothko), 2022
oil paint on paper
200 x 100 cm | 78.7 x 39.4 in





Sérgio Sister

*Caixa com vermelho e cobre
para uma vitória, 2022*

oil paint and metallic spray on wood
37 x 25 x 7 cm | 14.6 x 9.8 x 2.8 in



sérgio sister

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

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

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

selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

xavier veilhan



Xavier Veilhan
(Iracema, Lylie & Marc), 2022
bronze with silver plating
and maçaranduba wood
one of a kind
176,2 x 40 x 24 cm
69.4 x 15.7 x 9.4 in



xavier veilhan

b. 1963, paris, france, where he lives and works

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is ‘a vision tool through which we must look in order to understand our past, present, and future’. Frequently investing in public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

selected solo exhibitions

- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la Musique, Cité de la Musique, Paris, France (2018)
- *Xavier Veilhan, Yuksek*, Caterina Barbieri & Carlo Maria, Le Comte, Jonathan Fitoussi – Cine-concert, Le Lieu Unique, Nantes, France (2018)
- *Reshaped Reality: 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar*, Andrehn-Schiptjenko, Stockholm, Sweden (2015)

selected group exhibitions

- *Rêve Électro*, Musée de la Musique, Cité de la Musique, Paris, France (2019)
- *Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Aperta 8, Villa Medici (2018), Rome, Italy
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Olivier Malingue, London, United Kingdom; Palais d’Iéna, Paris, France (2018)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 57th Venice Biennale, Italy (2017)

selected collections

- Centre Georges Pompidou, Paris, France
- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- New National Museum of Qatar, Doha, Qatar

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