

nara roesler

**carlito carvalhosa**  
*white mirror*  
art basel 2022

booth h5

**open to the public**  
june 16–19

**private days**  
[click here to view](#)

**messe basel**  
messeplatz 10  
basel, switzerland

Carlito Carvalhosa was one of the most inspired artists working in Brazil since the early 1980s. Initially a painter interested in the texture and body of painting, Carvalhosa fused mediums, constantly blurring conventional distinctions. Tackling the unaddressed potentialities of art typologies established by earlier Brazilian artists, such as the concepts of 'Obra Mole' (Soft Work), by Lygia Clark, 'Bolide' and 'Parangolé' (by Hélio Oiticica), Carvalhosa expanded them to monumental, site-specific, amplified dimensions pointing towards Gesamtkunstwerk (Total Work of Art). Such was the case of his sound/light/ambient installation titled *Sum of Days*, a collaboration with Phillip Glass presented at the Museum of Modern Art New York's Atrium in 2011.

As a painter, Carvalhosa was particularly interested in the indexical qualities of paint and pigments, always treating them as intrinsically sculptural materials. From early on, he consistently worked on painting with wax, producing an extensive ensemble of works where the opaqueness of wax, its inevitably chance-based accidental quality, translated as blind mirrors for marks and imprints of body parts, as primitive formless presences, similar to the old concept of the xoana in Ancient Greece: a formless sublime. Working in a serial manner, stressing difference within repetition,

Carvalhosa's waxes are bold visual presences as well as subtle tokens of theoretical reflections, projecting them back to early philosophical discussions on the quality of the spirit (soul) as a surface where sensible experiences are imprinted, engrams of unrecognizable memories.

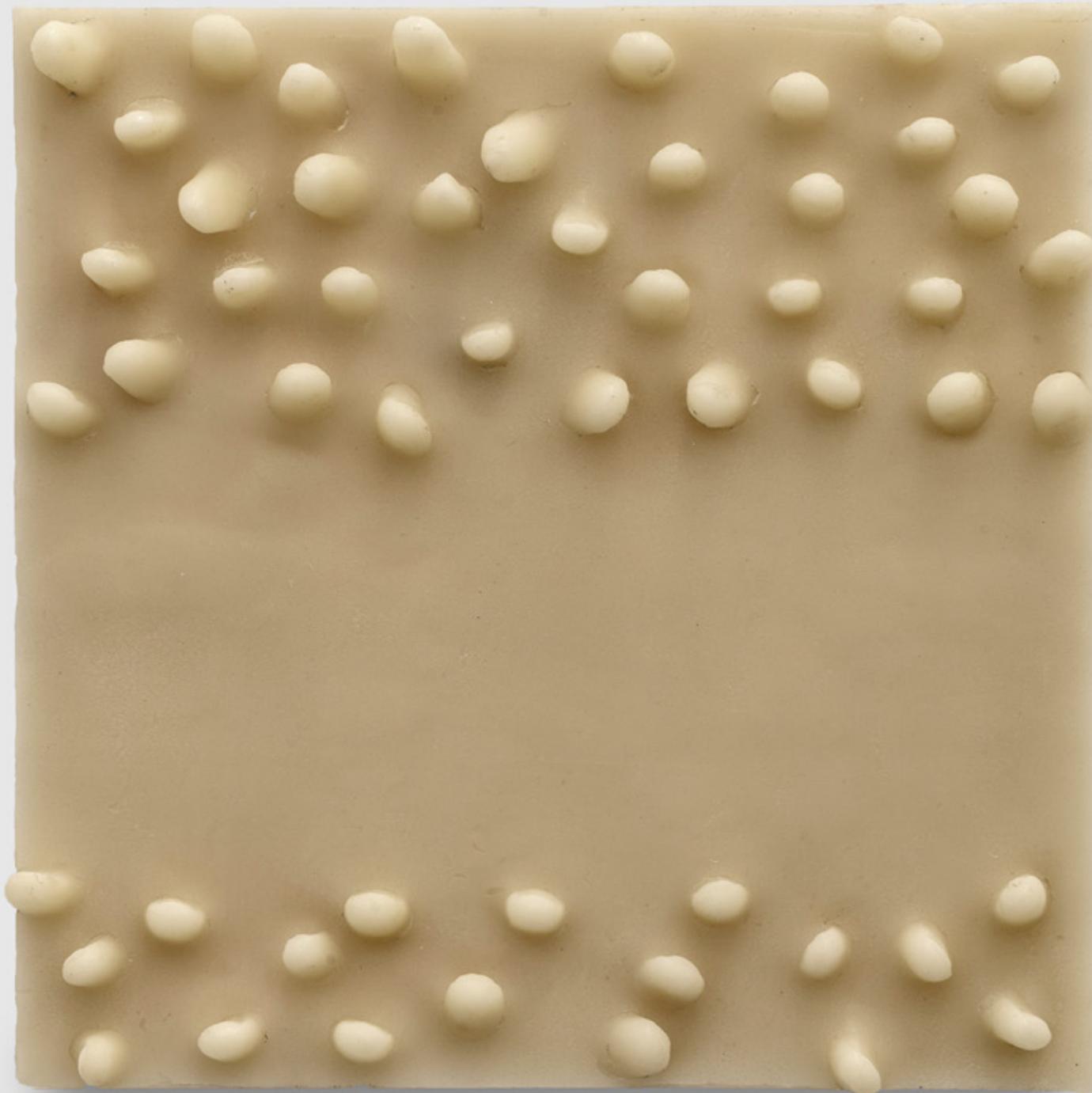
Systematically addressing the dialectics between opaqueness and reflection, transparency and sculptural blindness, Carvalhosa also produced a series of painted mirrors, which he treated as surfaces featuring the tridimensional qualities of paint, and often referring to his bold architectural installations conceived as impressive structures of wooden beams, such as the striking exhibition *Waiting room (Sala de Espera)* at the São Paulo University Museum of Contemporary Art in 2014. His interest in all malleable, imprintable materials brought him to develop a ceramic-based body of work, which manifested clear dialogues with his pairs, from Clark to Ana Maria Maiolino, or more contemporary artists such as Nuno Ramos and Erika Verzutti.

Carlito Carvalhosa seemed to have always been interested in the temporality that exists before art manifests itself materially, in *what was there* when art happens. One of his most acclaimed installations, presented in 2006 at the Modern

Art Museum in Rio de Janeiro, was titled *It Was Like This When I Got Here (Já estava assim quando eu cheguei)*: it consisted of a monumental plaster casting in the shape of Rio de Janeiro's famous mountain, Sugar Loaf, which he hung from the ceiling of the museum and kept together through rough wooden beams. This sculpture alone, synthesized Brazilian modern art, from the suave landscapes by Tarsila do Amaral depicting the hills of the city, to the Möbius Stripe-based sculptures by Lygia Clark where the inner and the outer space fused in a striking performative continuity. Carvalhosa brought the outer landscapes into the museum, where the uncanny volume of the mountain, inverted as if on a white mirror, was visible alongside the real landscape seen from the galleries. The selection is anchored by a medium-size, floor-based version of this historical sculpture.

The presentation focuses on Carvalhosa's continuous use of reflexive surfaces and opaque white materials—from wax to ceramic to plaster—in order to address an indexical repertoire where forms are always on the brink of the formless, *faktura* manifests as texture saturated by bodily imprints, and sculpture falls as a soft, convoluted, nameless architecture where notions of the inner and outer brilliantly conflate.





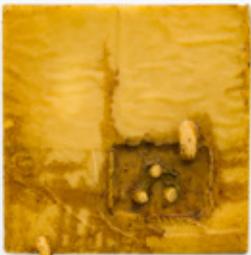
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*Untitled (P32/18)*, 2018  
wax and paraffin on wood  
30 x 30 x 3 cm  
11.8 x 11.8 x 1.2 in



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*Untitled (P21/91)*, 1991  
wax, oil and clay  
on canvas on wood  
31 x 31 x 3,25 cm  
12.2 x 12.2 x 1.3 in





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*Untitled (P23/91)*, 1991  
wax, oil and clay  
on canvas on wood  
31 x 31 x 4 cm  
12.2 x 12.2 x 1.6 in





*Untitled (P24/92)*, 1992  
wax and paraffin on wood  
50 x 40 x 3 cm  
19.7 x 15.7 x 1.2 in





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*Untitled (P25/92), 1992*  
wax and paraffin on wood  
50 x 40 x 3 cm  
19.7 x 15.7 x 1.2 in





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*Untitled (P34/92)*, 1992  
wax and paraffin on wood  
30 x 30 x 3 cm  
11.8 x 11.8 x 1.2 in





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*Untitled (P11/92), 1992*  
wax, oil and clay on canvas on wood  
30 x 30 cm | 11.8 x 11.8 in





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*Untitled (P12/92), 1992*  
wax and clay on canvas on wood  
31 x 31 x 2 cm  
12.2 x 12.2 x 0.8 in





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*Untitled (P02/92)*, 1992  
wax and clay on canvas on wood  
31,5 x 31,5 x 4 cm  
12,4 x 12,4 x 1,6 in





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*Untitled (P26/91)*, 1991  
wax, oil and clay  
on canvas on wood  
30,5 x 30,5 x 3,3 cm  
12 x 12 x 1.3 in





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*Untitled (P24/91)*, 1991  
clay, oil and pigment  
on canvas on wood  
31 x 31 x 4 cm  
12.2 x 12.2 x 1.6 in





Untitled (P35/91), 1991  
wax on wood  
32,3 x 31,3 x 4 cm  
12.7 x 12.3 x 1.6 in





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*Untitled (P25/91)*, 1991  
wax, oil and pigment  
on canvas on wood  
30,5 x 30,5 x 5,3 cm  
12 x 12 x 2.1 in





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*Untitled (P35/92)*, 1992  
wax on canvas on wood  
31,5 x 31,5 x 3,5 cm  
12.4 x 12.4 x 1.4 in



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*Untitled (P31/91)*, 1991  
wax and clay on canvas on wood  
30,5 x 30,5 x 3,5 cm  
12 x 12 x 1.4 in





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*Untitled (32/92)*, 1992  
wax on wood  
50 x 40 cm | 19.7 x 15.7 in





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*Untitled (P28/92), 1992*  
wax on wood  
50 x 40 cm | 19.7 x 15.7 in





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exhibition view of  
*Sala de espera*,  
Museu de Arte Contemporânea  
da Universidade de São Paulo  
(MAC-USP),  
São Paulo, Brazil, 2013

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*Untitled (P21/14), 2014*  
oil and resin on beaten aluminum  
200 x 100 cm | 78.7 x 39.4 in





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*Untitled (P13/14), 2014*  
oil and resin on beaten aluminum  
200 x 100 cm | 78.7 x 39.4 in



exhibition view of  
*Já estava assim quando eu cheguei*,  
Museu de Arte Moderna do Rio de Janeiro (MAM Rio),  
Rio de Janeiro, Brazil, 2006



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*Já estava assim quando  
eu cheguei*, 2015  
resin, marble and wood  
edition of 6  
90 x 133 x 130 cm  
35.4 x 52.4 x 51.2 in





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exhibition view  
Carlito Carvalhosa,  
EKCW, Oisterwijk,  
The Netherlands, 2000



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*Untitled, 2004*  
porcelain  
14 x 18,5 x 17 cm  
5.5 x 7.3 x 6.7 in



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*Untitled (E62/00)*, 2000  
stoneware  
3 x 6 x 12 cm  
1.2 x 2.4 x 4.7 in





Untitled (E40/00), 2000  
porcelain and clay with magnesium  
5 x 22 x 6 cm  
2 x 8.7 x 2.4 in





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*Untitled*, 2000  
porcelain  
30,5 x 23 x 29 cm  
12 x 9.1 x 11.4 in







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*Untitled (E64/00), 2000*  
stoneware  
4 x 7 x 10 cm  
1.6 x 2.8 x 3.9 in

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*Untitled (E45/00), 2000*  
stoneware  
9 x 15 x 25 cm  
3.5 x 5.9 x 9.8 in



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*Untitled (E63/00)*, 2000  
stoneware  
9 x 15 x 25 cm  
3.5 x 5.9 x 9.8 in

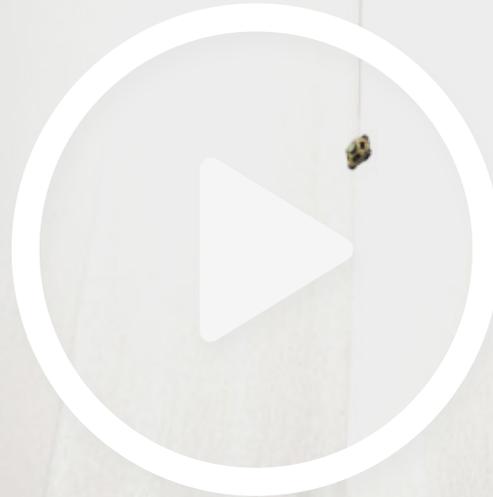


Untitled (E49/00), 2000  
porcelain and clay  
with magnesium  
6 x 8 x 20 cm  
2.4 x 3.1 x 7.9 in





exhibition view of  
*Sum of Days*,  
Museum of Modern Art (MoMA),  
New York, USA, 2011  
photo © Mari Stockler



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## **carlito carvalhosa**

b. 1961, São Paulo, Brazil

d. 2021, São Paulo, Brazil

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

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

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## **selected solo exhibitions**

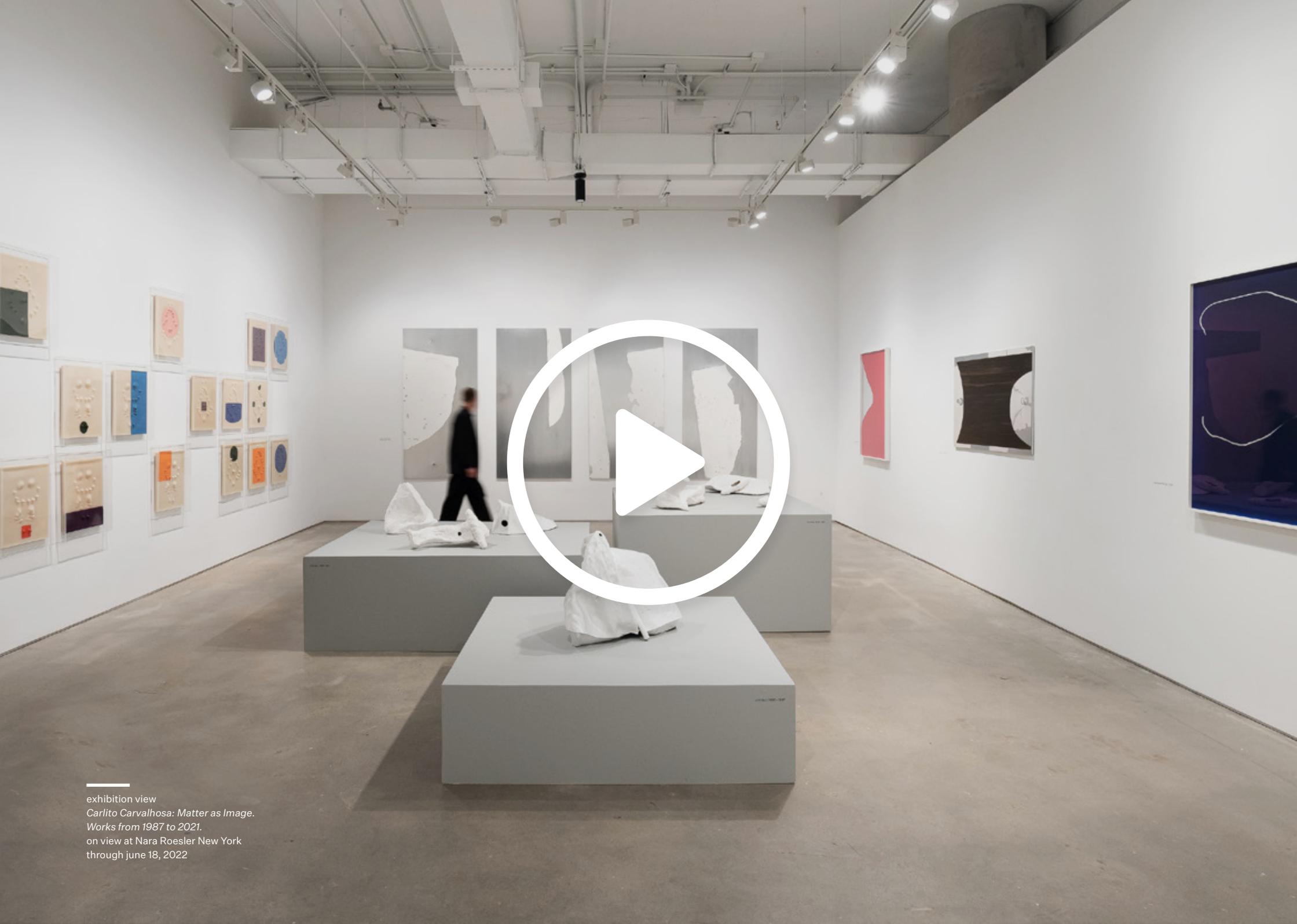
- *I Want to Be Like You*, Nara Roesler, New York, USA (2019)
- *Sala de espera*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)
- *Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)
- *Corredor*, Projeto Parede, Museu de Arte Moderna de São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

## **selected group exhibitions**

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

## **selected institutional 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



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exhibition view  
*Carlito Carvalhosa: Matter as Image.*  
*Works from 1987 to 2021.*  
on view at Nara Roesler New York  
through June 18, 2022

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nara roesler

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**são paulo**

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

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**rio de janeiro**

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

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**new york**

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

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[nararoesler.art](http://nararoesler.art)

[info@nararoesler.art](mailto:info@nararoesler.art)