



nara roesler

expo  
chicago  
2022

booth 322

elian almeida  
cristina canale  
cao guimarães  
marcelo silveira

april 7–10  
navy pier, chicago, usa

Elian Almeida  
*Josephine Baker (Vogue)*  
2022 [detail]



elian almeida







Elian Almeida's *Vogue* series develops from questions about the absence and lack of representation of Black bodies in Brazilian history and culture, focusing on their exclusion from the iconic *Vogue* magazine as an example. In his creative process, the artist delves into the characters' legacy, heritage and biographical accounts, subsequently elaborating pictorial environments, clothing, and decorations that speak to their personal stories and experiences. Though the works are based on specific figures—now extending to emblematic characters beyond Brazil—the depictions are devoid of facial characteristics, alluding to the idea of absence and erasure from official narratives, while also evoking the scope of the problem. Indeed, through their facelessness, and subtle ancestral elements that identify them as Black women, the viewer may project a myriad of potential subjects, that have and continue to be affected by racial prejudice. The four portraits presented hereby portray Elizabeth Eckford, the first Black girl to attend an all-white school in the US; the great singer and dancer Josephine Baker; the Black Brazilian hero, Tereza de Benguela; and Anastácia, an afro-brazilian saint usually portrayed with a mask covering her mouth.

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Elian Almeida  
*Tereza de Benguela (Vogue Brasil)*, 2022  
acrylic paint and oil pastel on canvas  
104,2 x 106 cm | 41 x 41.7 in









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Elian Almeida  
*Josephine Baker (Vogue)*, 2022  
acrylic paint and oil pastel on canvas  
96,2 x 92,3 cm | 37.9 x 36.3 in









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Elian Almeida  
*Anastácia (Vogue Brasil)*, 2021  
acrylic paint on canvas  
104 x 96 cm | 40.9 x 37.7 in





‘My practice in painting is configured as a political gesture that employs the double meaning—aesthetical and political—of representation. In using painting,—an institutionalized language, maintained by western artistic tradition—as the vehicle for my images, I foreground racialized bodies like my own. The *Vogue* series, which I have been developing since 2018, synthesizes the core elements of my production. Notably, the notion of archeology of historical memory, with my paintings questioning the absence and erasure of Black feminine figures. My work seeks to recuperate their history and construct their image.’

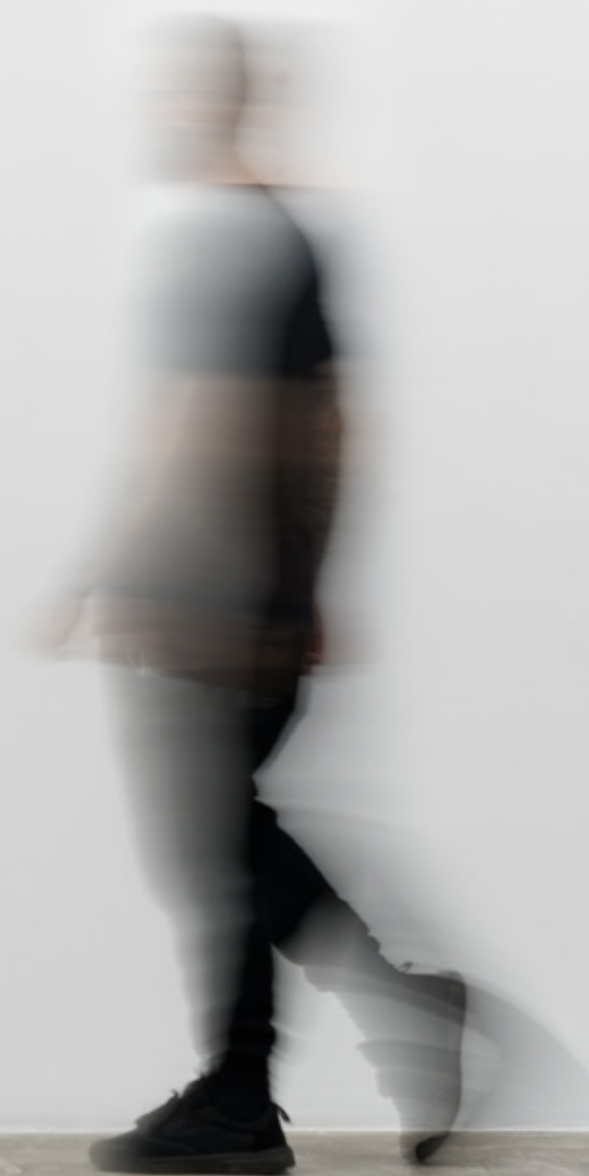
—**Elian Almeida**





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Elian Almeida  
*Elizabeth Eckford (Vogue)*, 2022  
acrylic paint and oil pastel on canvas  
130,3 x 168,2 cm | 51.3 x 66.2 in









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## elian almeida

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

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

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

[learn more about the artist](#)

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## selected solo exhibitions

- *Before – Now – What Is Yet to Come*, Nara Roesler Rio de Janeiro, Brazil (2021)

## selected group exhibitions

- *Nova Vanguarda Carioca, Cidade das Artes, Rio de Janeiro, Brazil* (2022)
- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Amanhã há de ser outro dia / Demains sera um autre jour*, Studio Iván Argote e Espacio Temporal, Paris, France (2020)
- *Esqueleto – 70 anos de UERJ*, Paço Imperial, Rio de Janeiro, Brazil, (2019)
- *Arte naïf – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

## selected institutional collections

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



cristina canale







Celebrated for her striking compositions featuring intricate geometric patterns, colorful interiors and landscapes, uncanny groupings of characters and mysterious domestic scenes, Canale intertwines the power of figures with the richness of carefully constructed, abstract backgrounds.

With her recent focus on faces, the artist establishes a dialogue with the history of portraiture and stresses elements frequently regarded as accessory. Canale articulates ornamental supplements with faceless figures, represented with unique, expressive features related to their physiognomic singularity. As an inquiry on femininity, these paintings also navigate between personal stories and social depictions, inviting the viewer to complete the missing elements by bringing out a sense of intimacy around the depicted characters.

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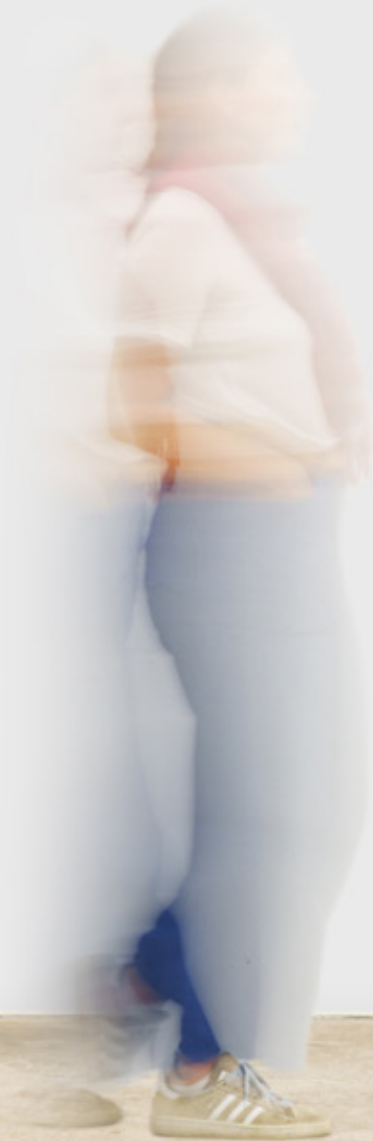
Cristina Canale  
*Pose*, 2021/2022  
acrylic and oil paint on linen canvas  
100 x 80 cm | 39.3 x 31.5 in







Cristina Canale  
*Mar para navegar*, 2021  
oil paint on canvas  
160 x 140 cm | 63 x 55.1 in







‘In this series of portraits I refer directly to the classical iconographic dynamics at play in the construction of a portrait: a centralized figure, a neutral, contained action, an intention to freeze a moment, immortality. I am more interested in representing a portrait, in the form of representation of portraiture, than in representing a figure, a face. In this sense, the anatomical features are only of interest in as much as they exert a function or emphasize a certain element of the painting. I am more interested in the essence of a portrait than in portraying a person, just like in landscape, where I am more interested in the form of the elements shaping the landscape than in depicting a specific place.’

—Cristina Canale





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Cristina Canale  
*M Addams*, 2021  
oil paint on canvas  
60 x 40 cm  
23.6 x 15.7 in











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Cristina Canale  
*Pink Nails*, 2021  
oil paint on canvas  
50 x 50 cm | 19.6 x 19.6 in







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## cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80', her early works reveal the influence of the international context as painting resurfaced, especially impacted by German Neo-expressionism. Loaded with visual elements and thick layers of paint, her early paintings have material and textural characteristics that are 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, sometimes extracted from advertising photography. Her paintings result in elaborate compositions that blur the boundaries between figurative and abstract. 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 'images and the established genres of painting in a subjective manner, whilst believing in a singular experience.'

learn more about the artist

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## selected solo exhibitions

- *Cabeças/Falantes*, Galeria 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

- *A Escolha do Artista na Coleção Roberto Marinho*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2021)
- *Cristina Canale, Vojtěch Kovařík, Brice Guilbert and Paulo Nazareth*, Mendes Wood DM, Villa Era, Italy (2020)
- *Xenia: Crossroads in Portrait Painting*, Marianne Boesky Gallery, New York, United States (2020)
- 8<sup>th</sup> Beijing Biennale, Beijing, China (2019)
- *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)
- *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

- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Sparkasse Oder-Spree, Frankfurt an der Oder, Germany
- Museum No Hero, Delden, The Netherlands

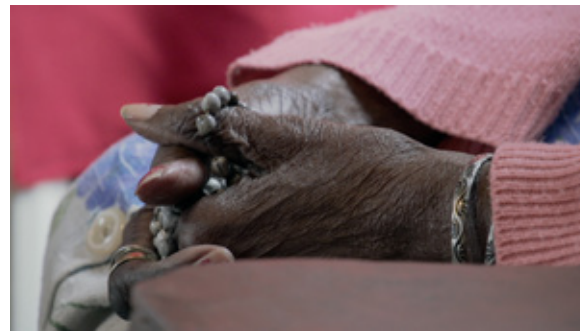


cao guimarães





The short film *Reza* is centered on the gestures of a *benzedeira* (a healer in Brazilian tradition). The camera closes in on her small ritualistic movements, accompanied by her voice as she whispers indiscernible prayers, leaving doubt about the purpose of the actions and the nature of the religion in question. Nearing the end of the film, the healer enunciates a short, suddenly distinct sentence seeming a blessing addressed to the audience, which creates a sense of sudden intimacy. The work also makes reference to the religious syncretism that has shaped Brazilian culture.



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Cao Guimarães  
*Prayer*, 2016  
digital HD video  
edition of 5  
3'55"





‘I’m a man of images, but I was born at a time where humans weren’t born as images. Today we are already images in our mother’s belly. A sound sweep transforms us into uterine images and there we are, unperturbed and comfortable, unaware that we have already become a spectacle for our mother, the doctor and nurses, projected on a computer screen at the pediatrician’s office. Our first home having been violated, our intimacy invaded, we have already become potential participants of the version of Big Brother that the world has become.’

—Cao Guimarães



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## cao guimarães

b. 1965, Belo Horizonte, Brazil

lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitions from the super-8 film into video, creating connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. Always seeking to document the ordinary, the artist seeks to find poetry in places where it wouldn't be immediately recognisable.

Cao Guimarães also experiments with photography, notably in his series titled *Gambiarra*s, where his work focuses on the makeshift culture of creatively shifting the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 and 2008), amongst others.

[learn more about the artist](#)

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## selected solo exhibitions

- *Espera*, Instituto Moreira Salles - Paulista (IMS-Paulista), São Paulo, Brazil (2018)
- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Estética da gambiarra*, Sesc Interlagos (2015), São Paulo, Brazil (2015)
- *Cao Guimarães*, Museu de Arte da Pampulha (MAP), Belo Horizonte, Brazil (2008)

## selected group exhibitions

- 7<sup>ª</sup> Bienal Internacional de Arte Contemporânea, Spain (2018)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America*, II Pacific Standard Time: LA/LA (PST: LA/LA), LAXART, Hollywood, USA (2017)
- 34<sup>º</sup> Panorama da Arte Brasileira, Brazil (2015)
- *From the Margin to the Edge: Brazilian Art and Design in the 21<sup>st</sup> Century*, Somerset House, London, United Kingdom (2012)

## selected institutional collections

- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Fondation Cartier Pour L'art Contemporain, Paris, France
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil



marcelo silveira





Marcelo Silveira has embraced cajacatinga wood, a native wood from the Brazilian Atlantic forest, as a key element of his practice, which engages with the confluence of traditional methods, or craftwork, and aesthetics. In Pernambuco, where the artist lives and works, this wood has been extensively logged to open land for the cultivation of sugarcane, and is now almost extinct, with mostly only roots remaining, themselves burnt successively during seasonal fires. Silveira collects such fragments, creating works that give the remnants new forms and purposes. The artist investigates the wood's characteristics, testing the limits of its plasticity, sculpting it, and then organizing the parts into different configurations, sometimes as reliefs, hanging on or leaning against walls; other times, placed directly on the ground as if emerging from it.



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Marcelo Silveira  
*Dupla*, 2012  
cajacatinga wood  
unique  
115 x 100 x 90 cm  
45.2 x 39.3 x 6.18 in





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Marcelo Silveira  
*Furo II*, 2012  
cajacatinga wood  
75 x 12 x 25 cm  
29.5 x 4.7 x 9.8 in









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Marcelo Silveira  
*Dupla*, 2012  
cajacatinga wood  
and leather  
unique  
110 x 65 x 40 cm  
43.3 x 25.5 x 15.7 in





**There was once a cajacatinga tree  
(*Lamanonia speciosa*)**

Its red trunk rises elegantly into the sky. I am five years old and what I know of you comes from this contemplation and from the chips that fly out of the carpenter's plane. He restores the waterwheel in the fallow season, you perfume the air, and I play. We are together, in this mill, feet and roots on the ground.

They say that, despite being resistant to water and having low combustion, its curves and holes make it unsuitable for the furniture industry. It doesn't matter; to me you are perfect!

In the end, since the beginning, I have been the guardian of useless things. We are a topsy-turvy pair of improbable beauty. For those who can, may they understand with their eyes.

I meet you again, now as an adult. Oh, what memories, what change... Your majestic stature gave no indication that you would fall and remain, redundant, on the mill floor for such a long time. You seem fragile but not without a soul. It is your hollow trunk, seemingly useless, that will lend life to my first three-dimensional experiences. Cajacatinga, you are not a tree. You are art!

—**Marcelo Silveira**



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## marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also addresses the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

[learn more about the artist](#)

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## selected solo exhibitions

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

## selected group exhibitions

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

## selected institutional collections

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



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nara roesler

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