An abstract artwork featuring a white, textured background with several irregularly shaped pieces of torn paper and stone embedded in it. The paper pieces are in shades of green, blue, and orange, while the stones are in shades of brown, grey, and white. The overall effect is one of layered, organic textures.

nara roesler

sp-arte 2022

april 6–10, 2022

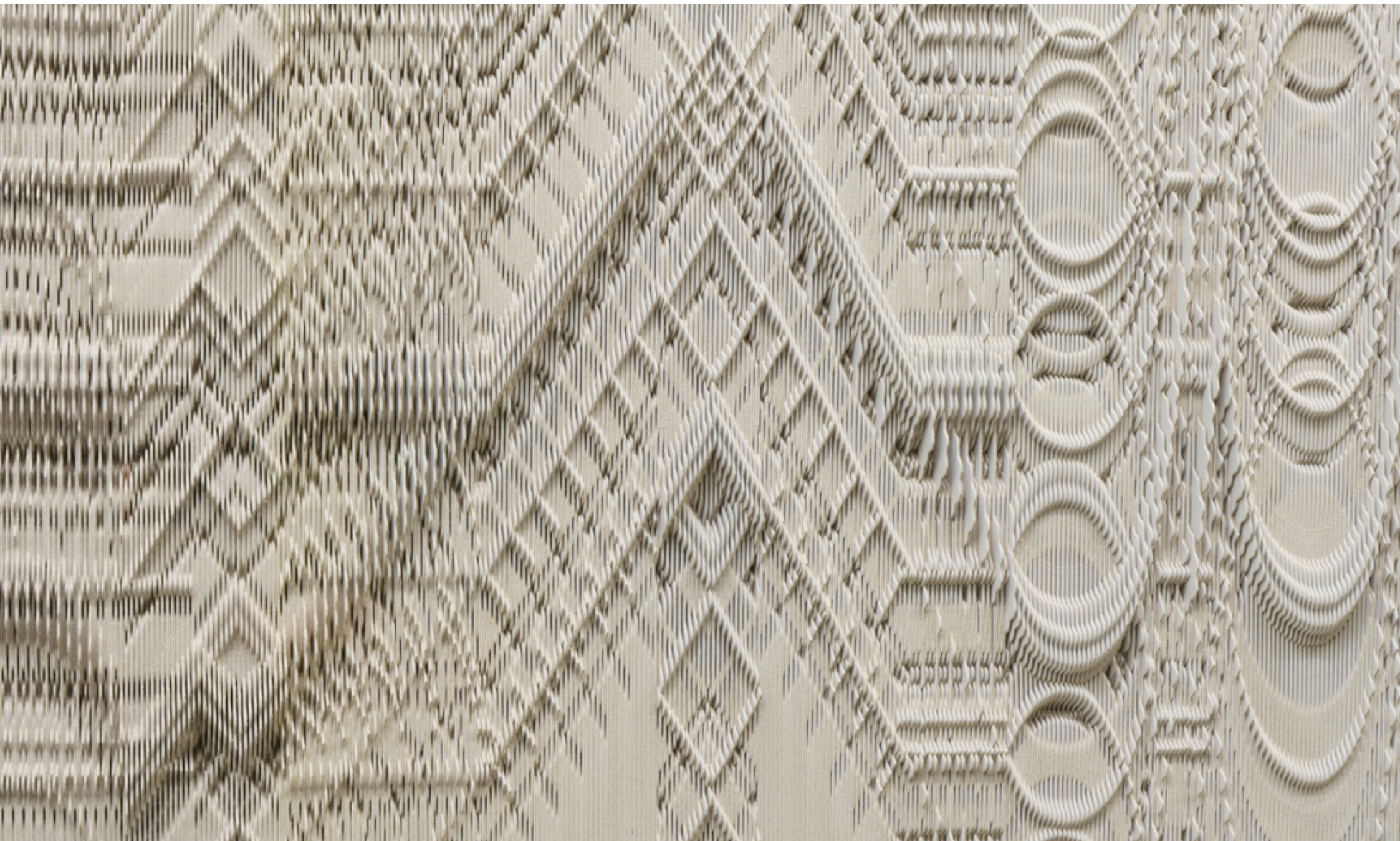
booth e1

bienal pavilion

ibirapuera park, são paulo

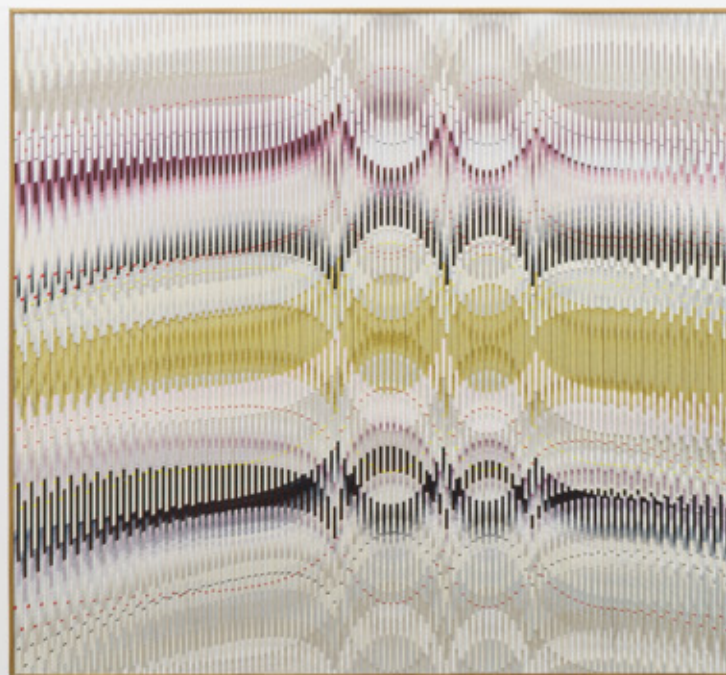
Abraham Palatnik	JR
Alberto Baraya	Julio Le Parc
Alexandre Arrechea	Karin Lambrecht
Alice Miceli	Laura Vinci
Amelia Toledo	Lucia Koch
André Griffo	Manoela Medeiros
Angelo Venosa	Marcelo Silveira
Antonio Dias	Marco A. Castillo
Artur Lescher	Marco Maggi
Berna Reale	Marcos Chaves
Brígida Baltar	Maria Klabin
Bruno Dunley	Milton Machado
Cao Guimarães	Not Vital
Carlito Carvalhosa	O Grivo
Cássio Vasconcellos	Paul Ramirez Jonas
Cristina Canale	Paulo Bruscky
Dan Graham	Philippe Decrauzat
Daniel Buren	Raul Mourão
Daniel Senise	Rodolpho Parigi
Elían Almeida	Sérgio Sister
Fabio Miguez	Tomie Ohtake
Heinz Mack	Vik Muniz
Isaac Julien	Virginia de Medeiros
José Patrício	Xavier Veilhan
Jonathas de Andrade	

abraham palatnik





Abraham Palatnik
Cartão, 2014
duplex paperboard and wood
65 x 60 cm | 25.6 x 23.6 in



Abraham Palatnik
W-QA/3, 2020
acrylic paint and enamel on wood
115 x 115 cm | 45.3 x 45.3 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 – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

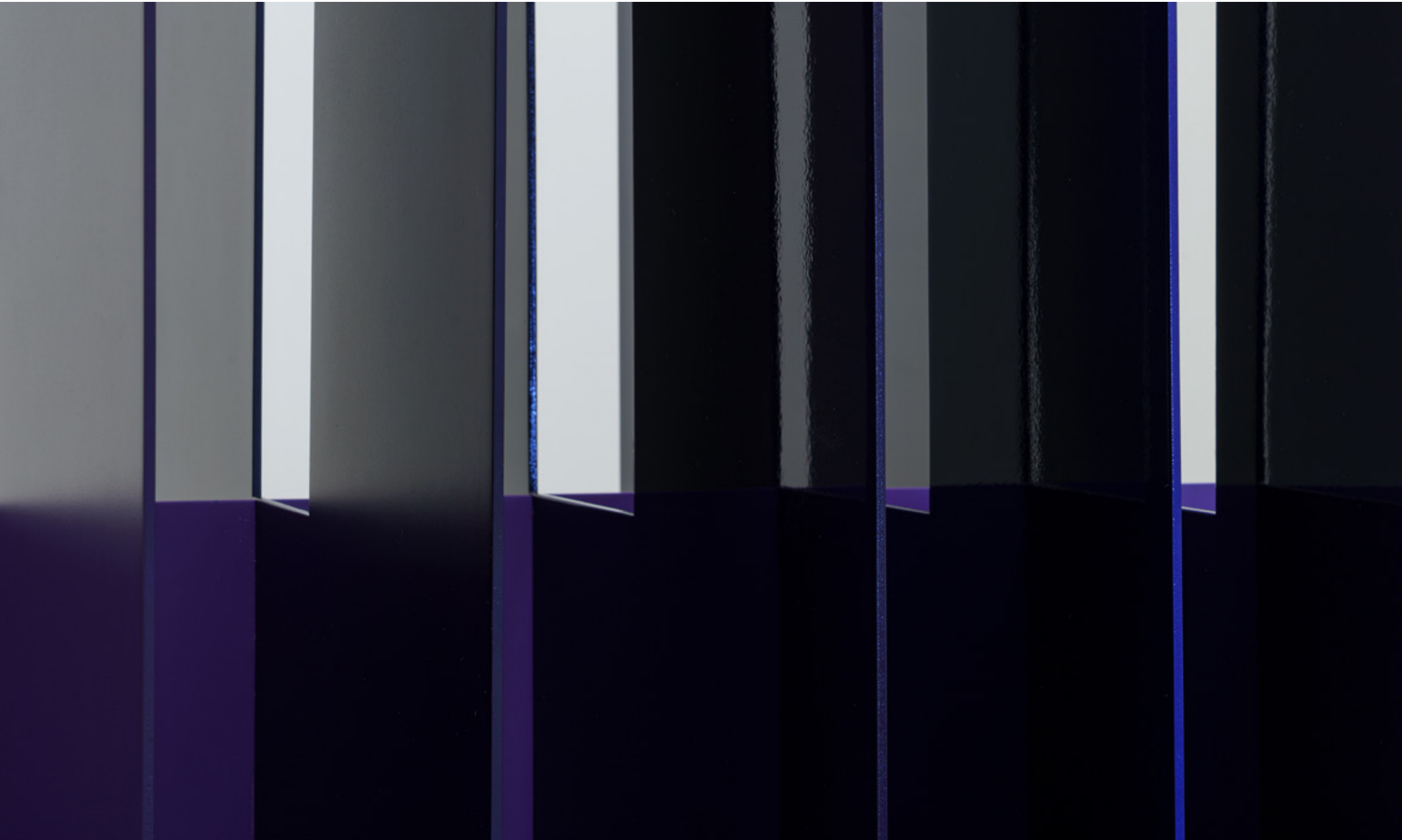
selected group exhibitions

- *Sur moderno: Journeys of Abstraction — The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950 - 1980*, Metropolitan Museum of Art, New York, USA (2018);
- *Kinesthesia: Latin American Kinetic Art 1954-1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

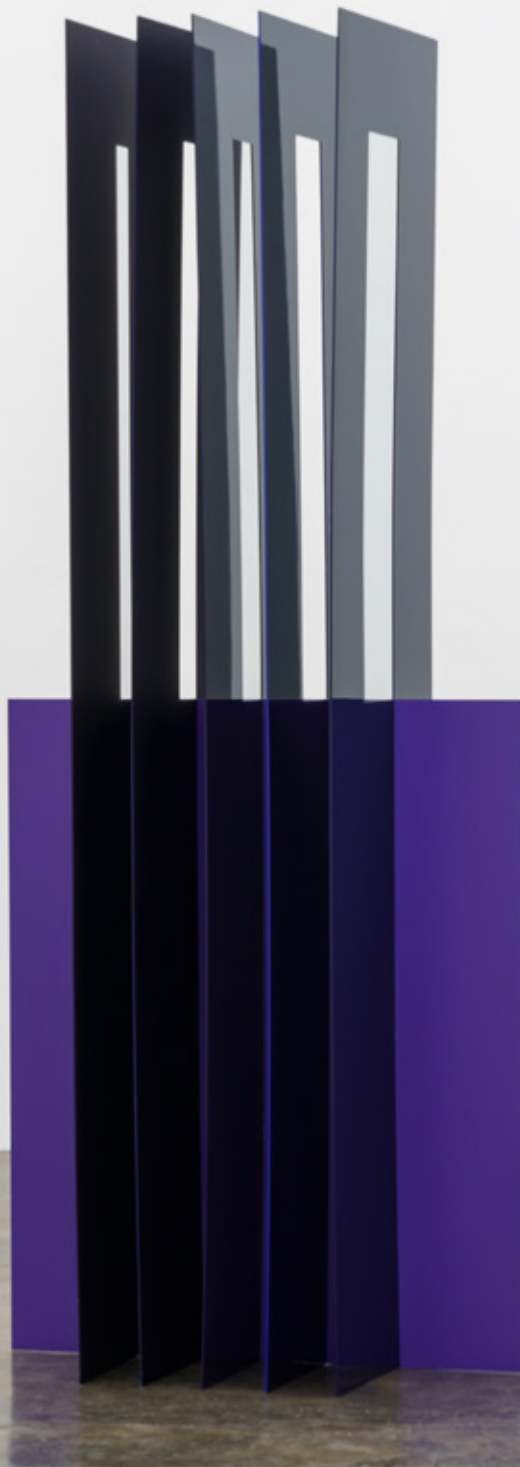
selected institutional collections

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

amelia toledo



Amelia Toledo
Fole de Roxo, 1993/2021
stainless steel sheets painted
with automotive paint
edition of 5 + 2AP
240 x 100 x 80 cm
94.5 x 39.4 x 31.5 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 – 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, São Paulo, Brazil (2004)

selected group exhibitions

- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Bienal del Mercosur, Porto Alegre, 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, Viamão, Brazil (2011)
- 29th Bienal de São Paulo, São Paulo, Brazil (2010)
- *Brasileana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected institutional 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

angelo venosa





Angelo Venosa
Untitled, 2021
methacrylate, aluminum
and UV printing
edition of 3 + 2AP
120 x 300 x 16 cm
47.4 x 118.4 x 6.6 in

angelo venosa

b. 1954, São Paulo, Brazil

lives and works in Rio de Janeiro, Brazil

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

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

selected solo exhibitions

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

selected group exhibitions

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

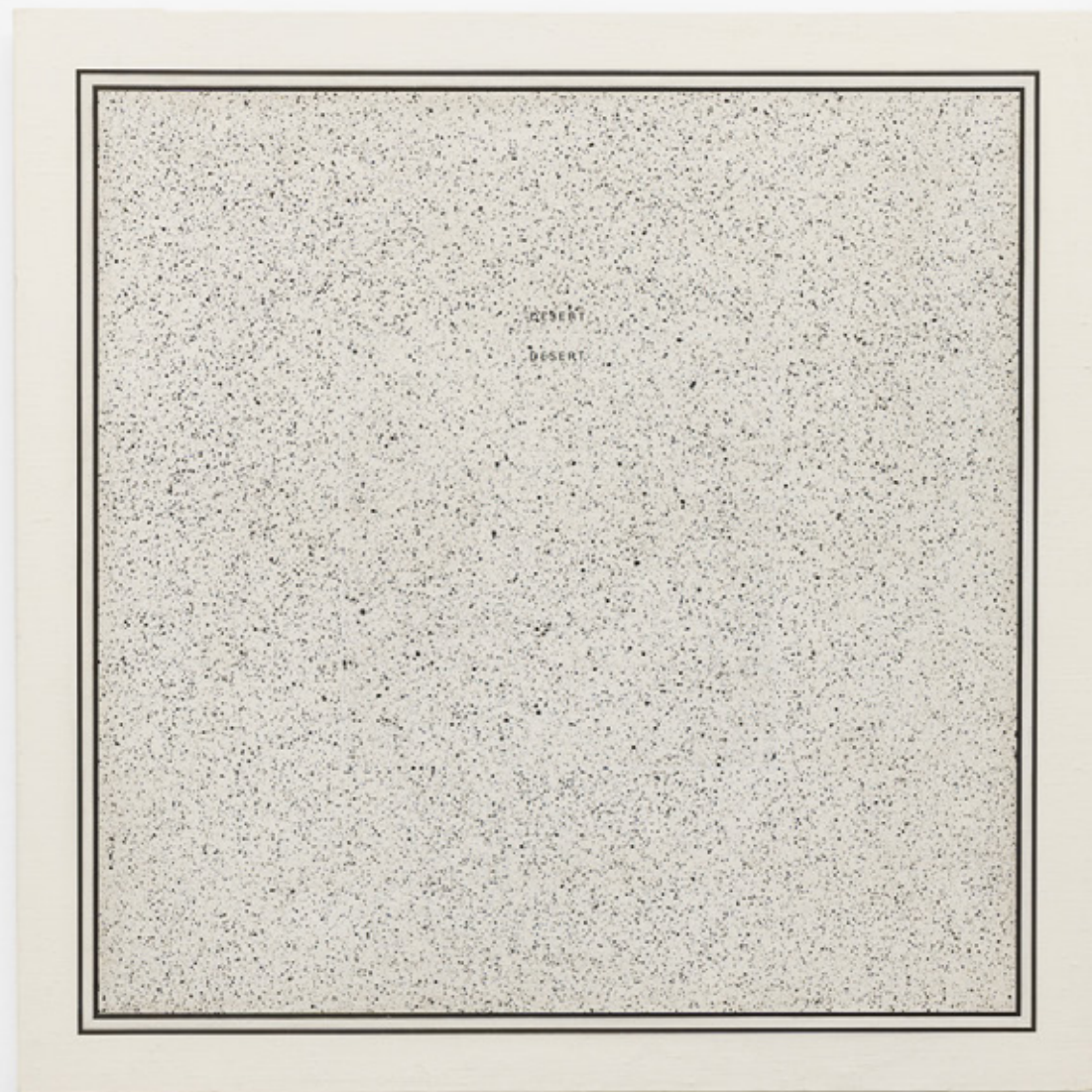
selected institutional collections

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

antonio dias

DESERT

DESERT



Antonio Dias
Desert Desert, 1969
acrylic paint on canvas
50 x 50 cm | 19.7 x 19.7 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: Ta Tze Bao*, Nara Roesler, New York, USA (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), USA
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 33th Bienal de São Paulo, Fundação Bienal de São Paulo, São Paulo, Brazil (2018)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

selected institutional collections

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

artur lescher



Artur Lescher
Lilla Lev, 2022
aluminum with blue automotive paint,
brass and steel cable
210 x Ø 10 cm | 82.7 x Ø 3.9 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, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected institutional collections

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

berna reale





Berna Reale
WO, 2022
mineral pigment on Premium
Luster photographic paper
edition of 5 + 2 AP
100 x 150 cm | 39.4 x 59.1 in

berna reale

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

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

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

selected solo exhibitions

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

selected group exhibitions

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

selected institutional collections

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

bruno dunley





Bruno Dunley
Diagrama Noturno/Lunar,
2021/2022
oil paint on canvas
170,3 x 140 x 3,8 cm
67 x 55.1 x 1.5 in



bruno dunley

b. Petrópolis, Brazil, 1984

lives and works in São Paulo, Brazil

The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct, alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called the 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation.

As stated by the artist "I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it." Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

selected solo exhibitions

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

selected group exhibitions

- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD, Park – platform for visual arts*, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900-2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

selected institutional collections

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

carlito carvalhosa





Carlito Carvalhosa
Untitled (P02), 2016
oil on aluminum
180 x 127 cm
70.9 x 50 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

- *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)
- 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 institutional collections

- 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
Flor, 2018
oil paint on canvas
22,9 x 48 cm | 9 x 18.9 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

- *Cabeças/Falantes*, Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *MACS Fora de Casa – Poéticas do feminino*, Sesc Sorocaba, Sorocaba, Brazil (2018)
- *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2017)
- *Land der Zukunft*, Lichthof – Auswärtiges Amt, Berlin, Germany (2013)

selected institutional collections

- Coleção Gilberto Chateaubriand – Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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

b. 1938, Boulogne-billancourt, France, where he lives and works

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks using awning canvases commonly found in France, setting up hundreds of striped posters around Paris, and quickly drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Indeed, early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. As a result, he centered his production on three-dimensional works that functioned as modulations of space, rather than as objects. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one's space inviting the viewer to engage with the work by making use of their entire body.

Buren challenges conventional notions of where art can be seen or experienced, and how it can be understood. Recently, his investigations have evolved into using light as a means of producing macro-scale color effects, and mirrors to alter space through image refraction. His work has been widely exhibited internationally, notably participating in iconic presentations such as over a dozen editions of the Venice Biennale, for which he was awarded ‘Best Pavilion’, receiving the Golden Lion.

selected solo exhibitions

- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (2016)
- *Daniel Buren. Comme un jeu d'enfant, travaux in situ*, Musée d'Art moderne et contemporain, Strasbourg, France (2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n'existait pas*, Le Centre Pompidou, Paris, France (2002)

selected group exhibitions

- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1), Highlights for a Future*, Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, Palais d'Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 5, 6 and 7, Kassel, Germany (1982)

selected institutional collections

- The Art Institute of Chicago (AIC), Chicago, USA
- Donnaregina Contemporary Art Museum - Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- The National Gallery of Modern Art, Roma, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, United Kingdom

daniel senise



Daniel Senise
Untitled (Dia Art Foundation), 2021
mixed media on aluminum
150 x 276 cm | 59.1 x 108.7 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 unto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

selected solo exhibitions

- *Daniel Senise: Todos os santos*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2019)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)

selected group exhibitions

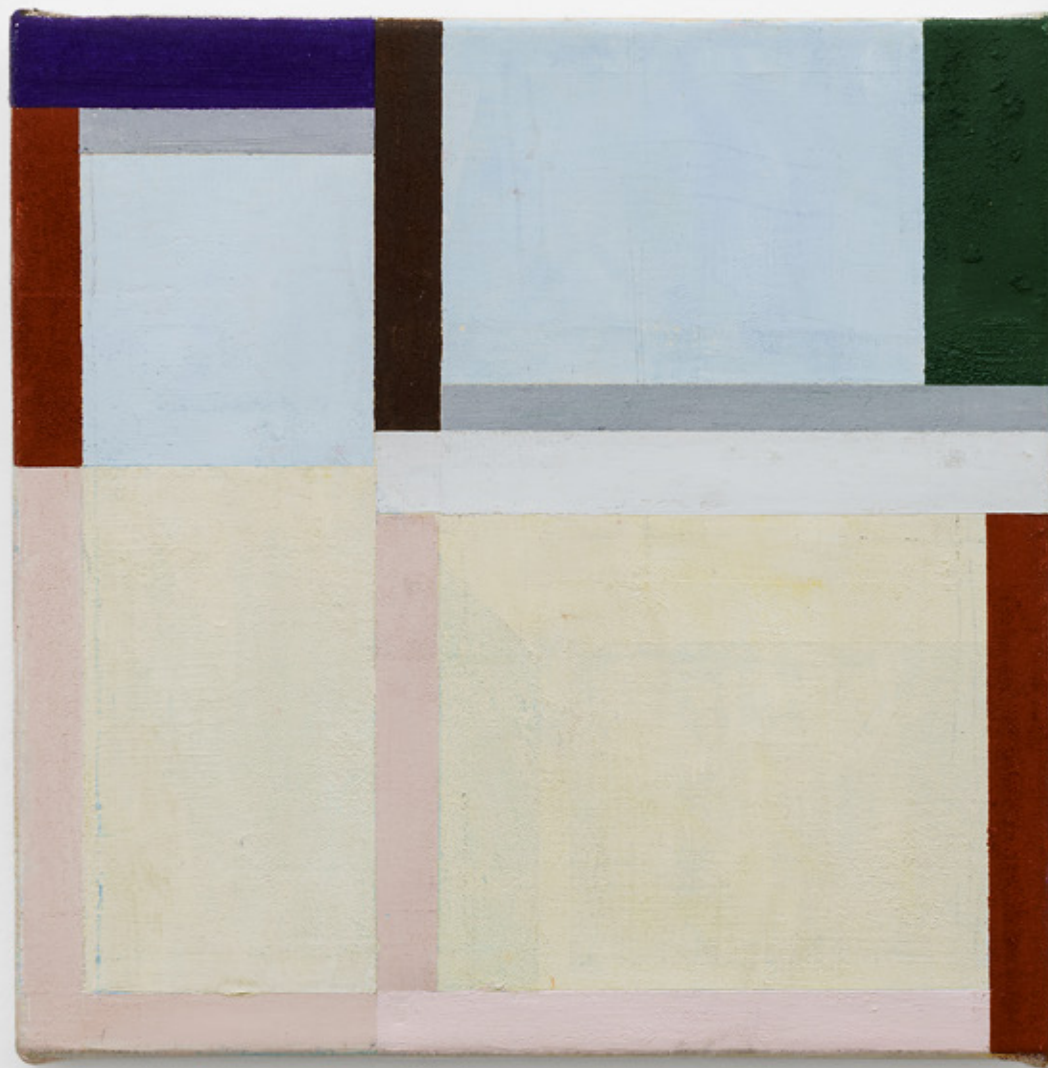
- *Anozero'19*, 3rd Bienal de Coimbra, Portugal (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Os muitos e o um: Arte contemporânea brasileira*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2016)
- *Las Américas Latinas — Las fatigas del querer*, Spazio Oberdan, Milan, Italy (2009)
- 44th Venice Biennale, Italy (1990)

selected institutional collections

- Stedelijk Museum Amsterdam, Amsterdam, Netherlands
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil

fabio miguez





Fabio Miguez
Untitled, Volpi series, 2021
oil paint and wax on linen
30 x 30 cm | 11.8 x 11.8 in



Fabio Miguez
Untitled, Volpi series, 2021
oil paint and wax on linen
30 x 30 cm | 11.8 x 11.8 in

fabio miguez

b. 1962, São Paulo, Brazil, where he lives and works

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expanded his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

selected solo exhibitions

- *Fragmentos do real (atalhos)* – Fabio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro, Brasil (2016), e São Paulo, Brazil, (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia, São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake, São Paulo, Brazil (2008)
- *Fabio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

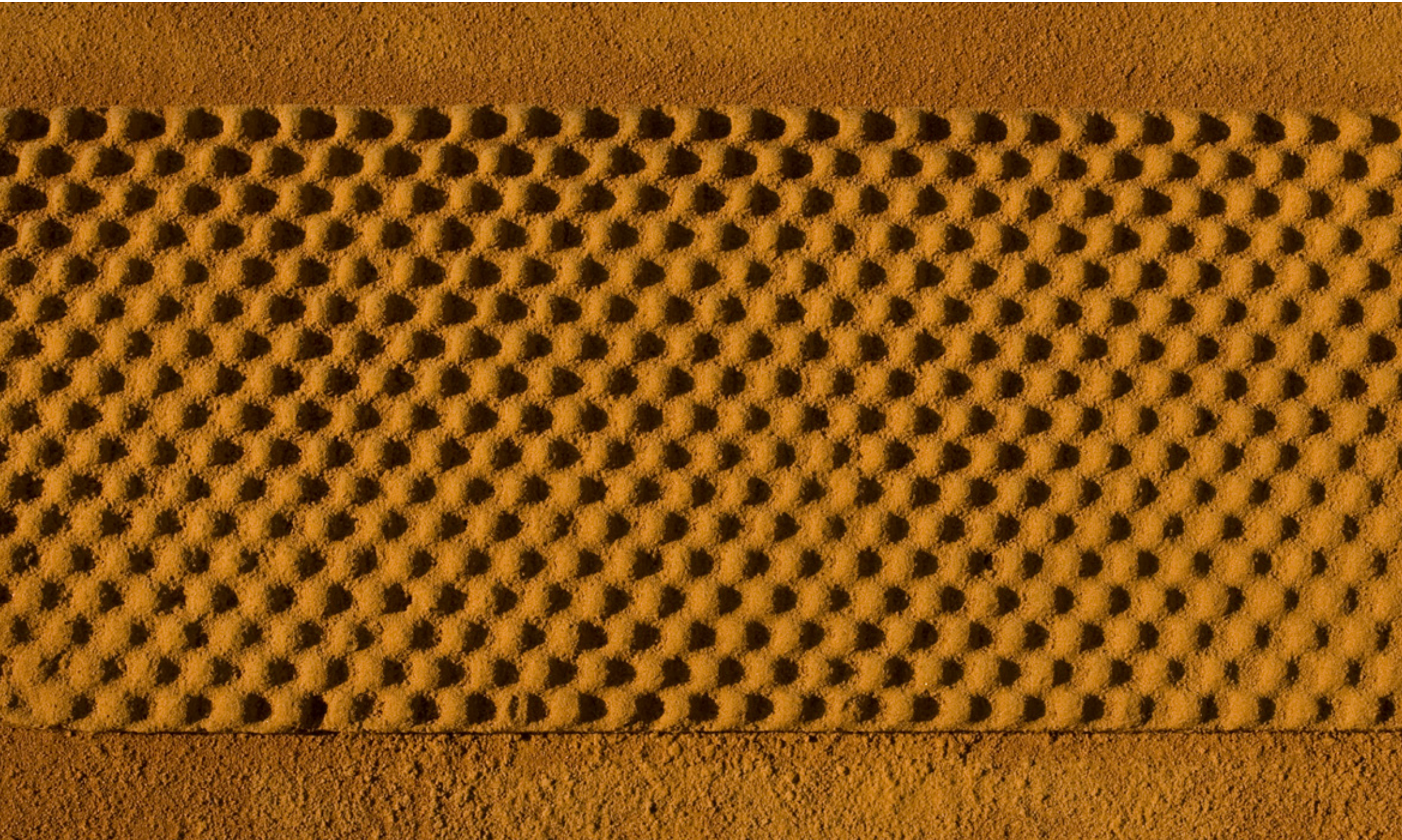
selected group exhibitions

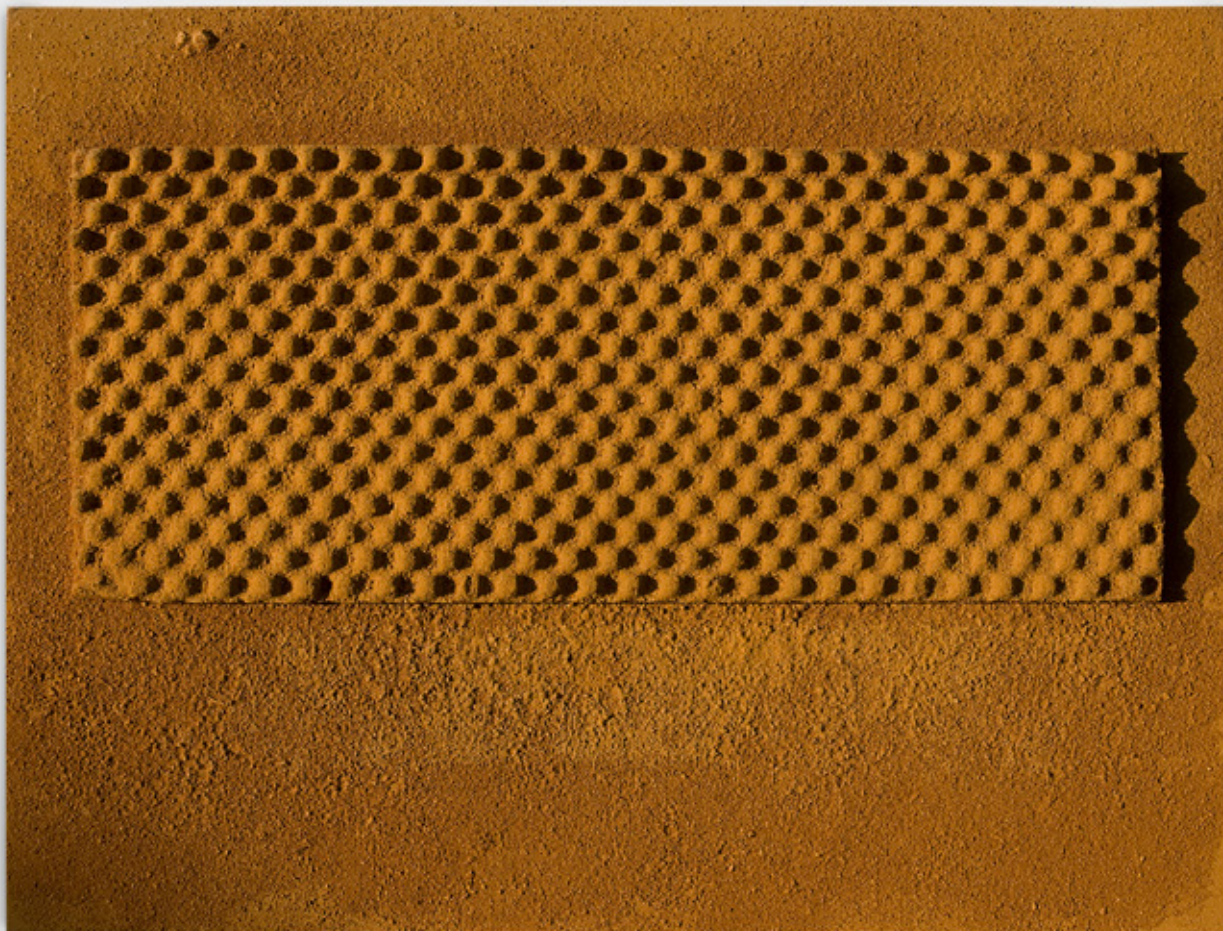
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, no Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *Casa 7*, Pivô, Edifício Copan, São Paulo, Brazil (2015)
- 5th Bienal do Mercosul, Porto Alegre, Brazil (2005)
- 2nd Bienal de La Habana, Cuba (1986)
- 20th Bienal de São Paulo, São Paulo, Brazil (1989)
- 18th Bienal de São Paulo, São Paulo, Brazil (1985)

selected institutional collections

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

heinz mack





Heinz Mack
Sand-relief, 1966
sand, wood and acrylic
68 x 91 x 3 cm
26.8 x 35.8 x 1.2 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

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

selected institutional collections

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

jonathas de andrade





←
 exhibition view
Next Level: Jonathas de Andrade
Staging Resistance, 2022
 Foam, Amsterdam

Jonathas de Andrade
The daily battle of Tejucupapo -
Dona Severina, 2022
 images printed on raw falconboard and
 vinyl sticker text on the wall
 edition of 3 + AP
 variable dimensions

Jonathas de Andrade
Lost and Found, 2020
7 sculptures of burnt clay and swimwear
80 x 108 x 91 cm
31.5 x 42.5 x 35.8 in
Photo: Galeria Vermelho



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

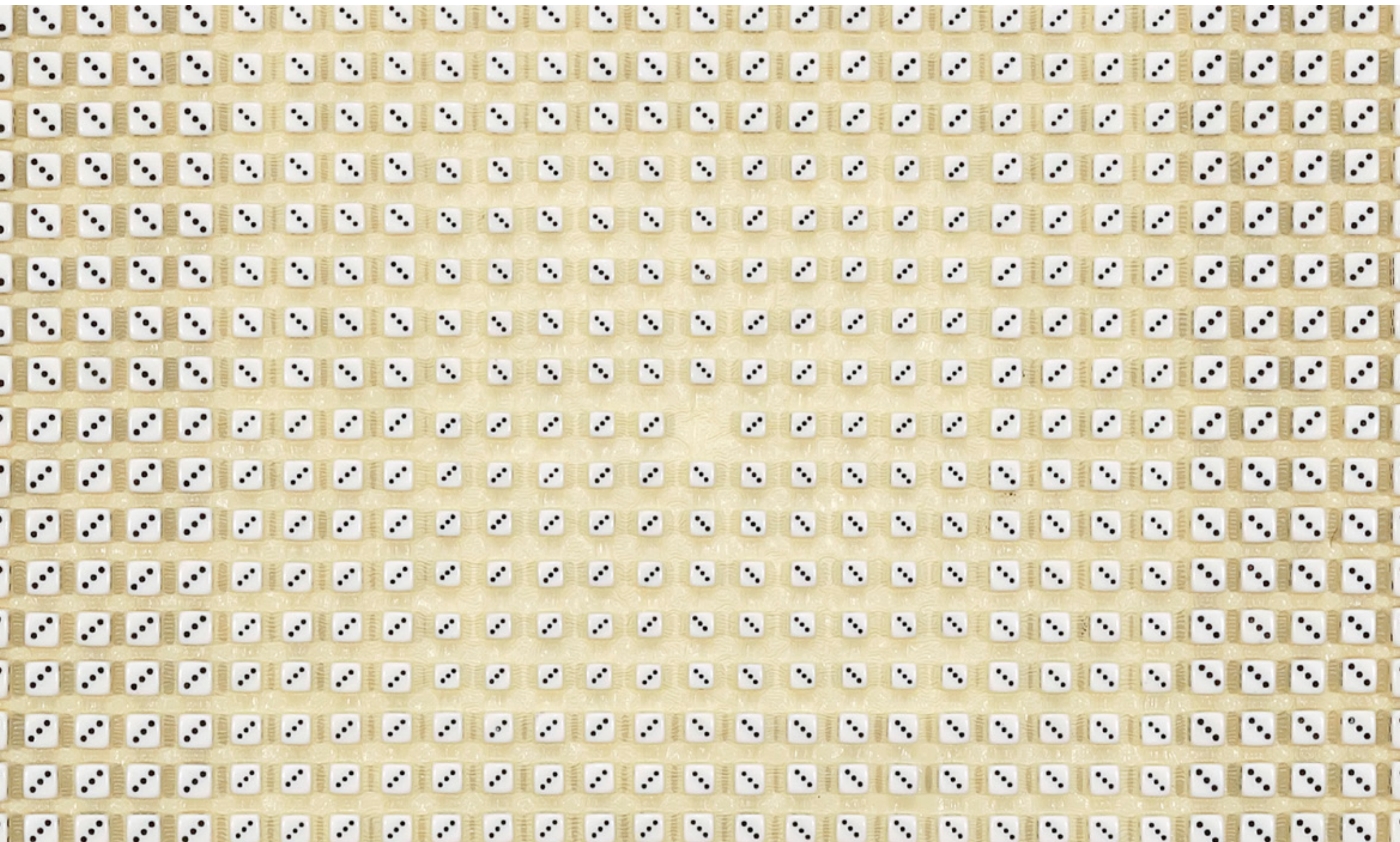
selected group exhibitions

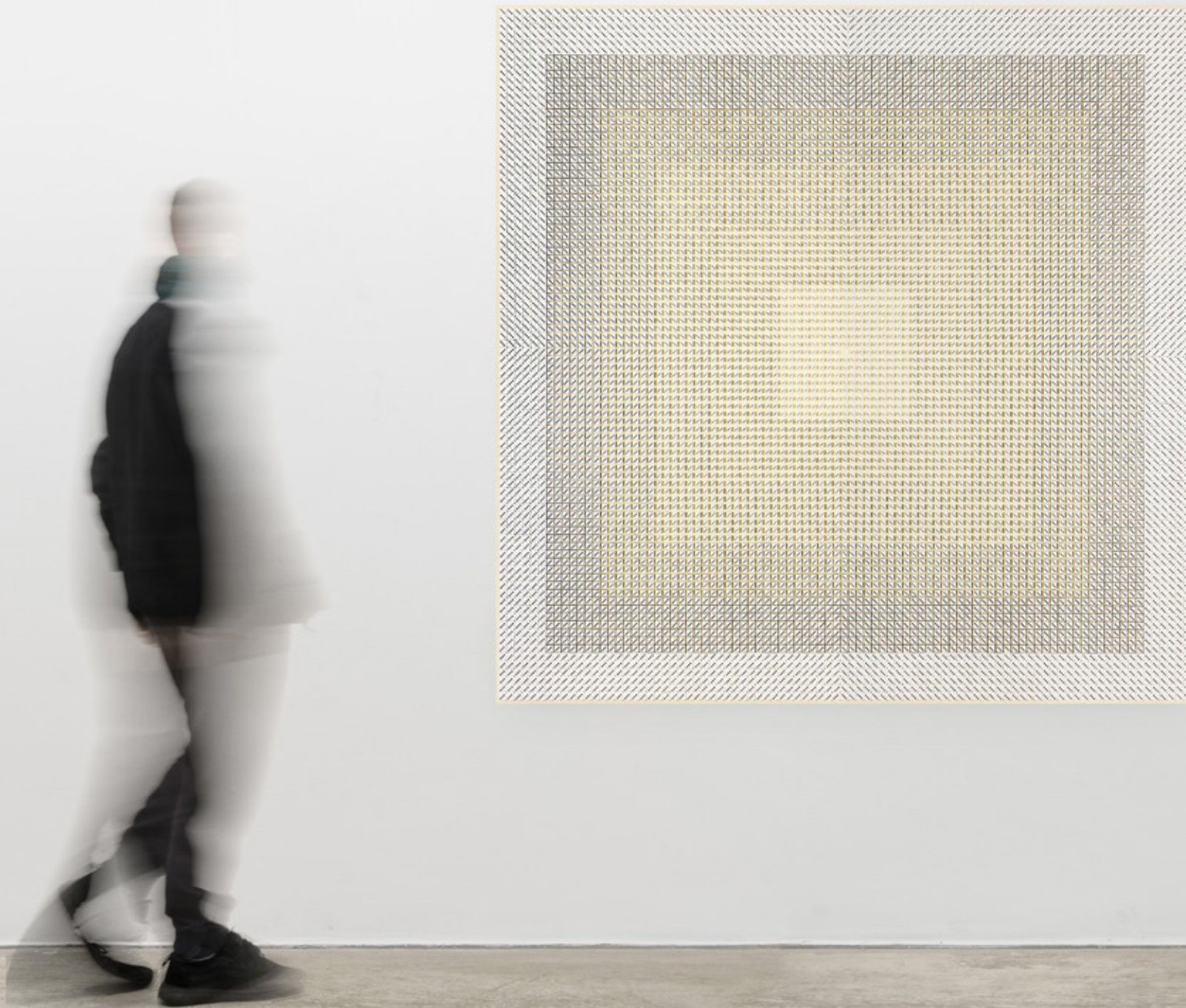
- 13th and 10th Sharjah Biennial, Arab Emirates (2017 and 2011)
- 32th and 29th São Paulo Biennial, Brazil (2016 and 2010)
- *The Ungovernables*, New Museum Triennial, New York, USA (2012)
- 12th Lyon Biennial, France (2013)
- 32th Panorama da Arte Brasileira, São Paulo, Brazil (2011)
- *Casa carioca*,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

selected institutional collections

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

jósé patrício





José Patricio
Dados em progressão
dimensional crescente, 2019
resin dices and enamel on wood
edition of 3 + exhibition copy
184,5 x 184,5 x 5 cm
72.6 x 72.6 x 2 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)

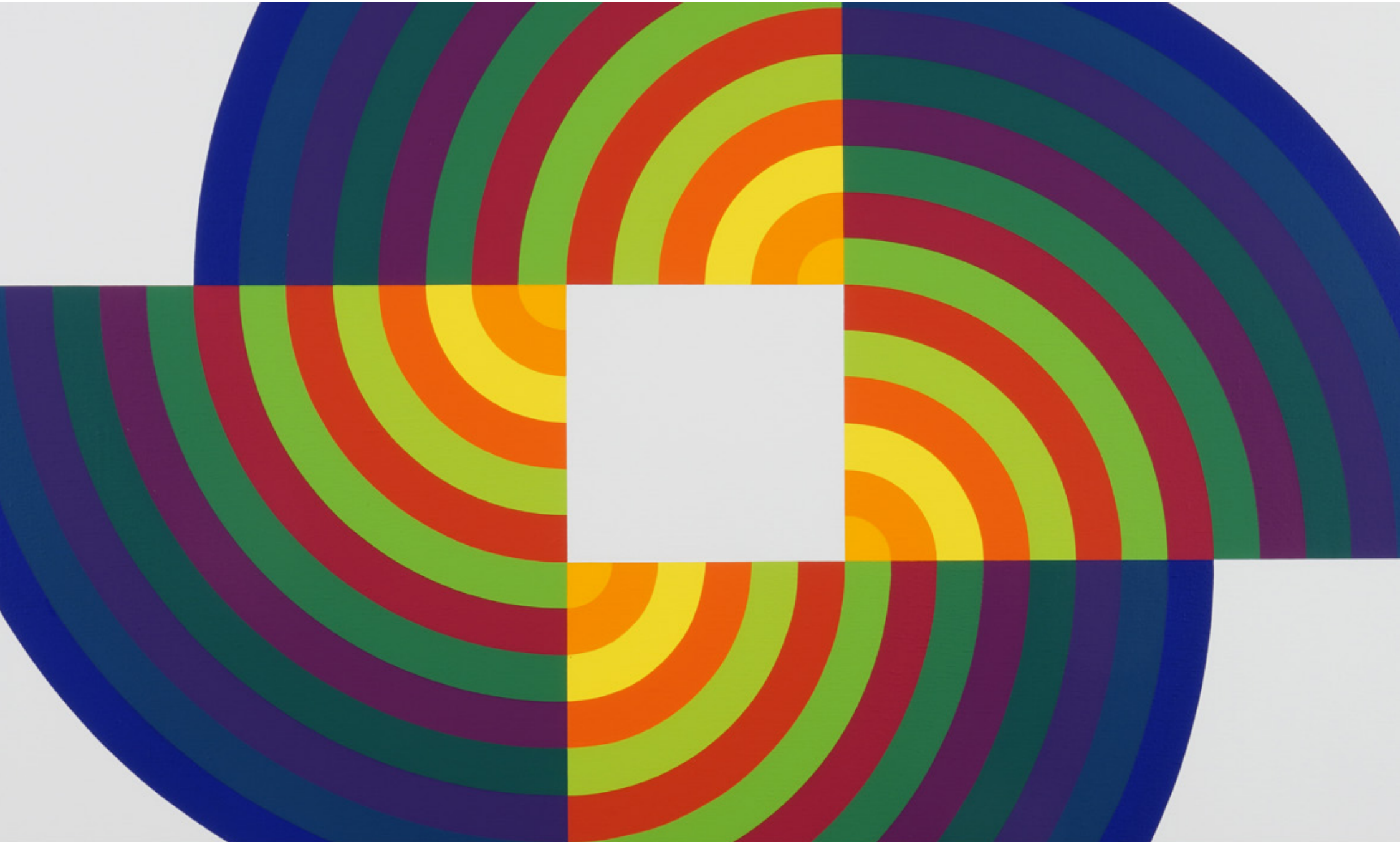
selected group exhibitions

- *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 Bienal de Havana, Cuba (2003)
- 22nd Bienal de São Paulo, Brazil (1994)

selected institutional collections

- Fondation Cartier pour L'art contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

julio le parc



Julio Le Parc
Fractionné en quatre
2 Série 14-14, 2020
acrylic paint on canvas
130 x 130 cm | 51.2 x 51.2 in



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*, The Metropolitan Museum of Art (The Met Breuer), New York, USA (2018)
- *Julio Le Parc: da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

selected group exhibitions

- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954-1969, II Pacific Standard Time: LA/LA (II PST: LA/LA)*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

selected institutional collections

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

lucia koch





Lucia Koch
Biscoitos (magenta/yellow), 2022
pigment print on cotton paper,
UV matte laminate
112 x 240 cm | 44.1 x 94.5 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)
- *La temperatura del aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogota, Colombia (2014)
- *Cromoteísmo*, Capela do Morumbi, São Paulo, Brazil (2012)
- *Correções de luz*, Centro Universitário Maria Antonia, São Paulo, Brazil (2007)

selected group exhibitions

- 1st Bienal de Rabat, Rabat, Marroco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- *Brasil, beleza?!*, Museum Beelden Aan Zee, Hague, Netherlands (2016)
- 11th and 13th Bienal de Lyon, Lyon, France (2011 e 2015)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)

selected institutional collections

- Musée d'Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- The J. Paul Getty Museum, Malibu, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

manoela medeiros



Manoela Medeiros
Deslocamento de espaço, 2016
wall fragments
and plaster on canvas
157 x 273 x 4 cm
61.8 x 107.5 x 1.6 in



manoela medeiros

b. 1991, Rio de Janeiro, Brazil

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

In her practice, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work. Pursuing a hybrid framework for the pictorial, Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space's walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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, Marselha, France (2017)

selected group exhibitions

- *Recycler / Surcycler*, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France (2020)
- *Reservoir, 019*, Ghent, Belgium (2020)
- *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
- *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
- *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
- *11º Abre Alas*, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

marco a. castillo



Marco A. Castillo
Lourdes # 02, 2021
mahogany wood and fabric
150 x 150 x 50,4 cm
59.1 x 59.1 x 19.8 in



marco a. castillo

b. 1971, Havana, Cuba

lives and works between Havana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from modernism and soviet designs, which he intertwines with cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

selected solo exhibitions

- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Mexico (2015)
- *Los Carpinteros*, Parasol Unit Foundation for Contemporary Art, London, United Kingdom (2015)
- *Los Carpinteros*, Faena Art Center, Buenos Aires, Argentina (2012)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)
- *Los Carpinteros*, San Francisco Art Institute, San Francisco, USA (2001)

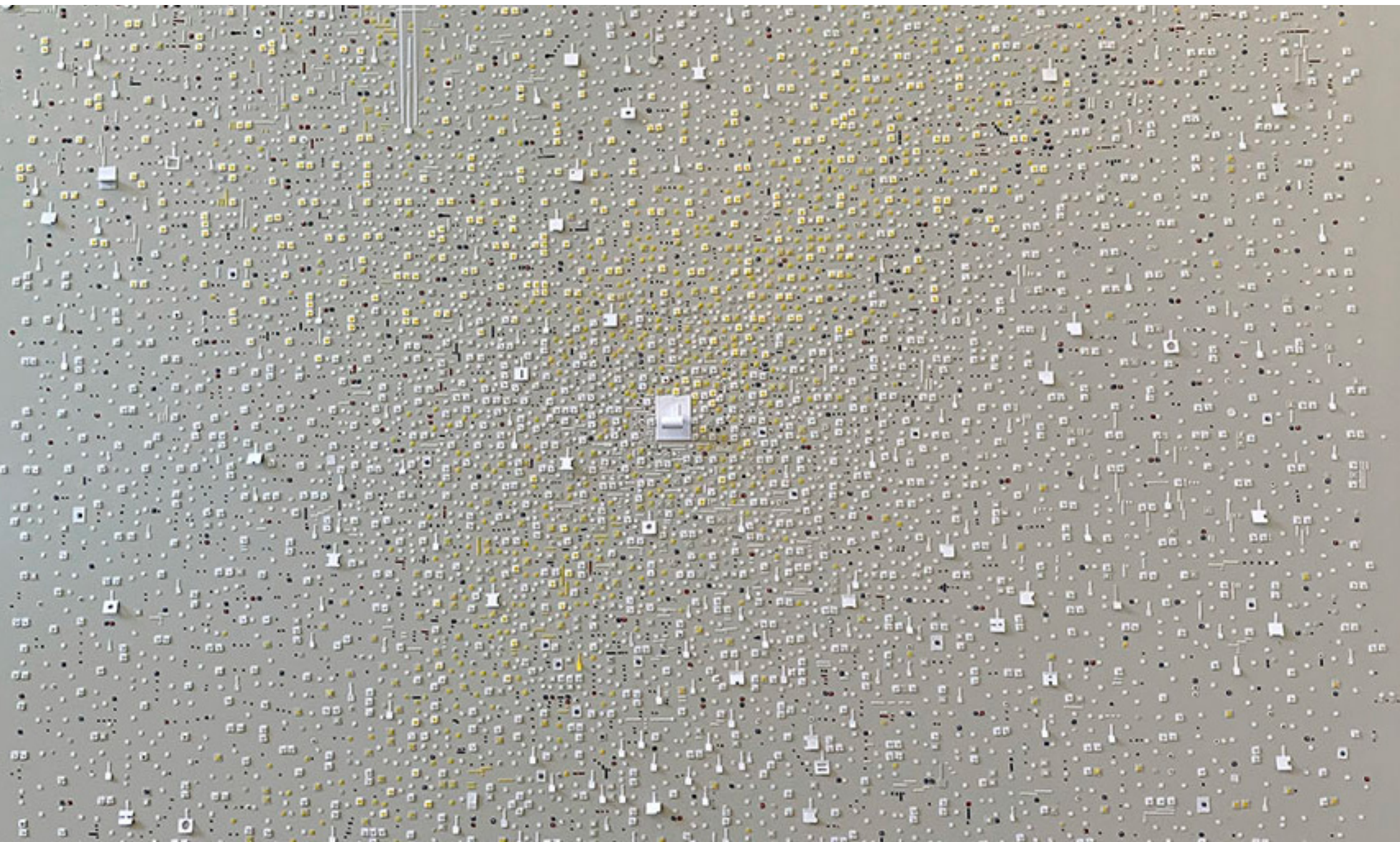
selected group exhibitions

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

selected institutional collections

- Centre Georges Pompidou, Paris, France
- Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

marco maggi





Marco Maggi
Darkness in Progress, 2022
 paper on paper on paper
 61 x 45,7 cm | 24 x 18 in



Marco Maggi
Grey Optimism, 2022
 paper on paper on paper
 61 x 45,7 cm | 24 x 18 in

marco maggi

b. 1957, Montevideo, Uruguay

lives and works in New York, USA

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, USA (2017)
- *Piano Piano*, Espacio Monitor, Caracas, Venezuela (2016)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, USA (2015)

selected group exhibitions

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

selected institutional collections

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

marcos chaves



Marcos Chaves
Untitled, from Hommage aux mariages series, 1989/2020
wood and plastic
edition of 3
variable dimensions



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' 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*, Carpe Diem Arte e Pesquisa, Lisbon, Portugal (2016)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)

selected group exhibitions

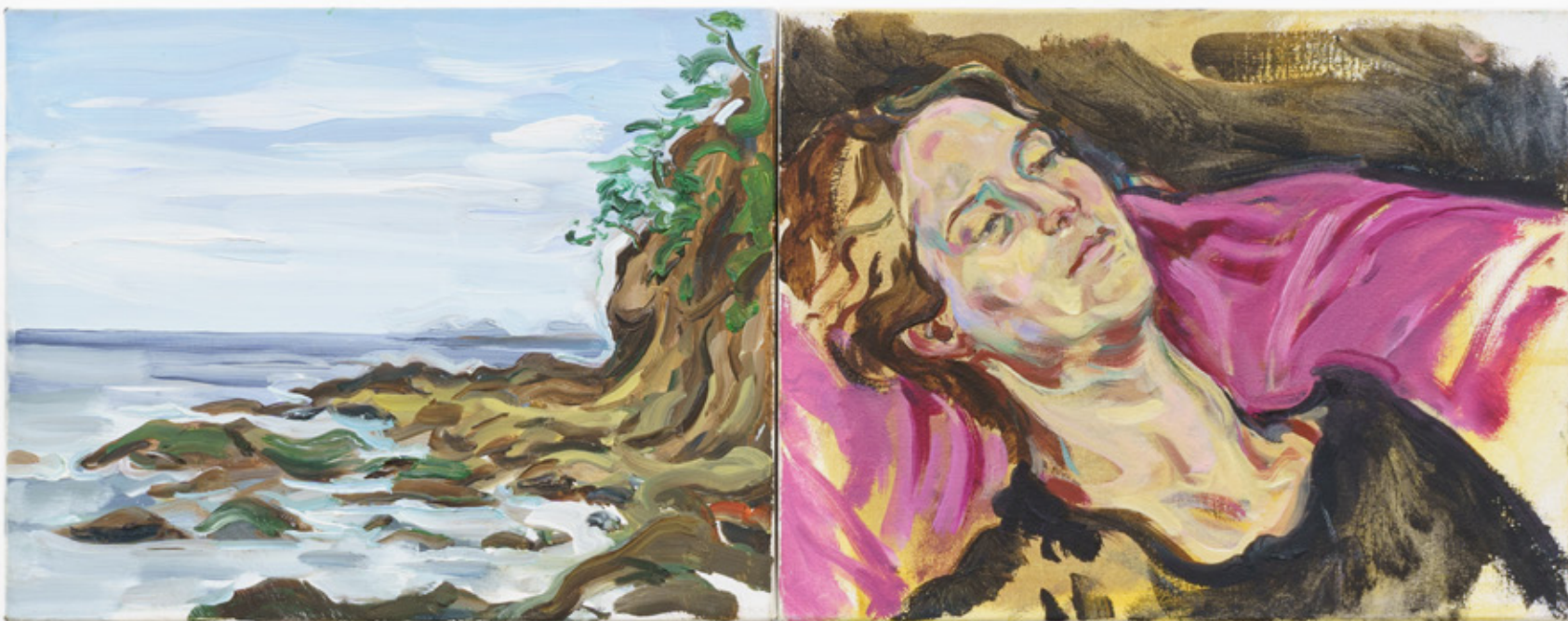
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Inside the Collection – Approaching Thirty Years of the Centro Pecci (1988–2018)*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Brasil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden aan Zee, Hague, Netherlands (2016)
- 17th Bienal de Cerveira, Portugal (2013)
- 54th Venice Biennale, Italy (2011)

selected institutional collections

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

maria klabin





Maria Klabin
Isidora + Cliff (Costa Rica), 2021
oil paint on linen
2 parts of 20 x 25 cm
2 parts of 20 x 25 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

- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

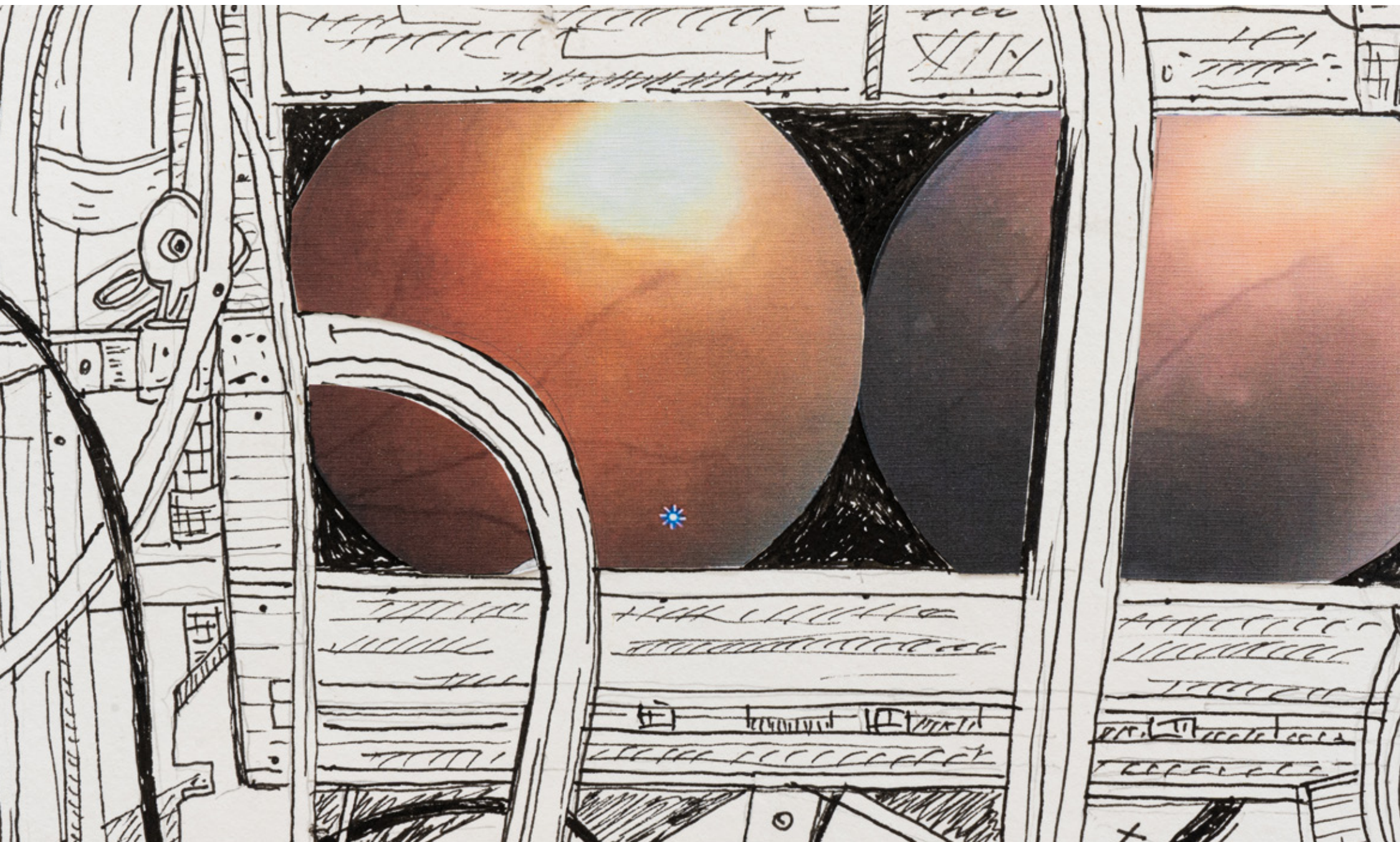
selected group exhibitions

- *In Waiting: Works Produced in Isolation*, Nara Roesler, São Paulo, Brazil (2020)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, Holland (2020)
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
- *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

selected institutional collections

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

milton machado





Milton Machado
In the blink of an eye, 2017
Indian ink and collage on paper
70 x 100 cm | 27.6 x 39.4 in

milton machado

b. 1947, Rio de Janeiro, Brazil, where he lives and works

Milton Machado began his career as an artist during the Brazilian military dictatorship, when he made drawings based on his background in architecture, creating pieces that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all looking at a pivotal theme which explores tensions generated by artworks which challenge and uproot factuality.

In his interventions, Milton Machado seeks to capture and show the viewer surprising and unseen relationships between seemingly unrelated fields—such as industry and art, architecture and image, family and politics etc. with an undertone of irony and disillusion. For thirty years, the artist has been developing the series *História do Futuro*, an urban fable that brings together critical theory, architecture and urbanism to approach the dynamic and unpredictable cycles of life and death in a fictional city.

selected solo exhibitions

- *Cabeça*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte; Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Mão Pesada*, Nara Roesler, São Paulo, Brazil (2013)
- *X*, Nara Roesler, Rio de Janeiro, Brazil (2016)

selected group exhibitions

- *In Memoriam*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2017)
- *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *Made in Brasil*, Casa Daros, Rio de Janeiro, Brazil (2015)
- *Imagine Brazil*, DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015)
- *Where the streets have no name*, CSS Bard and Hessel Museum of Art, New York, USA (2014)

selected institutional collections

- Daros Foundation, Zurich, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, United Kingdom
- Museo Civico Gibellina, Gibellina, Italy
- Museo de Arte de Lima, Lima, Peru
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

not vital





Not Vital
Self-portrait, 2022
oil paint on canvas
110 x 80 cm | 43.3 x 31.5 in

not vital

b. 1948, Sent, Switzerland, where he lives and works

Not Vital is best known for having developed a practice that is based on intense contact with nature and a nomadic lifestyle. His work seeks to provoke unusual experiences or viewpoints, either by displacing purely natural forms, or by extracting elements from remote regions, and re-contextualizing them into an artistic framework, often altering their scale or materials. Since the beginning of the 1980s, Not Vital has repeatedly collaborated with artisans in an endeavour to intertwine sculpture and the construction of space, frequently diluting the limits between art and architecture, and establishing an intimate relationship with the local cultural context. Indeed, his pieces work to alter our perception of the environment that they inhabit, either through their reflexive physicality or their unusual architectural structure.

Vital has also produced paintings and works on paper, which converse with the matters he addresses in his sculptures and architectural propositions. For these pieces, the artist employs a varied palette of materials that go from the simple and perishable—coffee, salt, eggs—to the most valuable and resistant—marble, silver and gold. Since the end of the 1990s, Not Vital has erected permanent installations in numerous locations, including Agadez (Niger), Chilean Patagonia (Chile) and Paraná do Mamori (Brazil). In addition, he has also built so-called habitats, such as the *House to Watch the Sunset*, amongst other schools, bridges or tunnels.

selected solo exhibitions

- *Not Vital: Scarch*, Hauser & Wirth, Somerset, United Kingdom (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Switzerland (2019); Ateneum, Helsinki, Finland (2018)
- *Not Vital. Saudade*, Nara Roesler, São Paulo, Brazil (2018)
- *Yorkshire Sculpture Park*, Wakefield, United Kingdom (2016)

selected group exhibitions

- *Passion: Bilder von der Jagd*, Bündner Kunstmuseum Chur, Chur, Switzerland (2019)
- *Surrealism Switzerland*, Aargauer Kunsthau, Aarau, Switzerland (2018)
- *Illumination*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2016)
- *Simple Forms: Contemplating Beauty*, Mori Art Museum, Tokyo, Japan

selected institutional collections

- Bibliothèque Nationale, Paris, France
- Kunstmuseum Bern, Bern, Switzerland
- Museum of Modern Art, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Toyota Municipal Museum of Art, Aichi, Japan

philippe decrauzat



Philippe Decrauzat
Delay Gold, 2017
acrylic paint on canvas
164 x 164 cm | 64.6 x 64.6 in



philippe decrauzat

b. 1974, Lausanne, Switzerland

lives and works between Lausanne, Switzerland and Paris, France

Philippe Decrauzat is one of the leading names in the new generation of optical and kinetic art. His varied production, which includes murals, sculptures, installations, site-specifics and audiovisual works, emerges from a critical reflection on the legacy of those processes in the history of art. In his work, the artist revisits notions related to the vanguards of the early twentieth century—addressing Russian constructivism, kinetic art and minimalism. In order to propose situations that aim at establishing a dialogue with the viewer and stimulating the public's gaze, Decrauzat chooses to play with lines, planes, solids and sounds.

Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and in the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not simply proceed by appropriation, but prefers discreet reference—indeed he extracts themes and shapes that underlie the mediums' visual and spatial qualities. Ultimately, the emphasis of his work lies on a perception of the modern ways of seeing. In addition to the modernist logic of optics, the artist addresses the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from today's artistic discourses.

selected solo exhibitions

- *Replica*, Blueproject Foundation, Barcelona, Spain (2019)
- *Double Exposure*, Praz-Delavallade, Los Angeles, USA (2019)
- *Tenir pendant que le balancement se meurt*, Parra & Romero, Madrid, Spain (2017)
- *Bright Phase*, Dark Phase, Galerie Mehdi Chouakri, Berlin, Germany (2016)

selected group exhibitions

- *Concrete Contemporary – Now is Always also a Little of Yesterday and Tomorrow*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *The Philosophical Eye*, Arte Invernizzi Gallery, Milan, Italy (2018)
- *Action <-> Reaction. 100 Years of Kinetic Art*, Kunsthall Rotterdam, Rotterdam, Netherlands (2018)
- *Flatland / Abstractions narratives #2*, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (2017)

selected institutional collections

- Fondation Louis Vuitton (FLV), Paris, France
- Kunsthaus Zürich, Zurich, Switzerland
- Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
- Museum of Modern Art (MoMA), New York, USA

raul mourão



Raul Mourão
Gelo Seco # 05, 2021
corten steel
unique
190 x 100 x 100 cm
74.8 x 39.4 x 39.4 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, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012) *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- *Bienal de Vancouver 2014-2016*, Canada (2014)

selected institutional collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

rodolpho parigi





Rodolpho Parigi
Volumen 9, 2021
oil paint on linen
120 x 100 cm | 47.2 x 39.4 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

- *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, Lituanie (2017)
- *LOL Levels of Life 1- 2*, Artspace, Auckland, New Zeland (2014)
- *Works on Paper*, Rabbitthole Space, New York, USA (2011)

selected institutional collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Alvares 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

sérgio sister

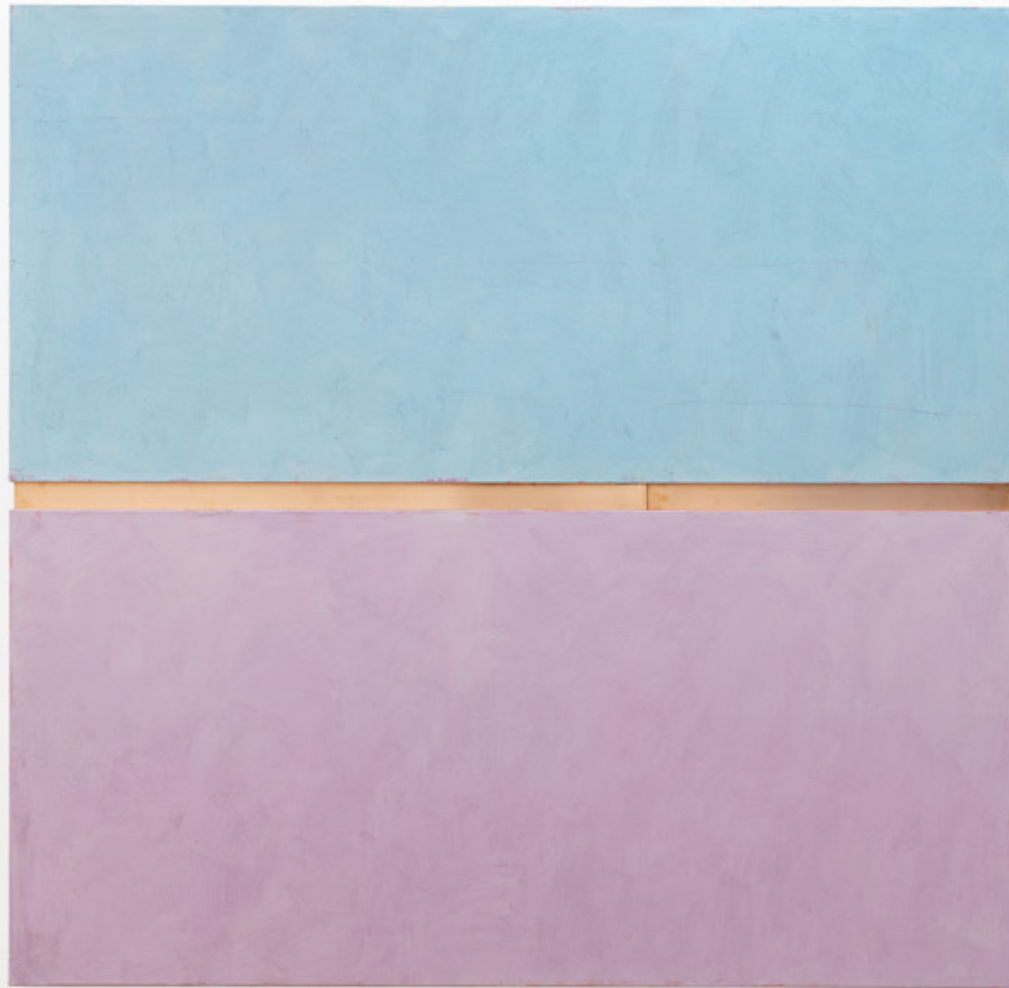


Sérgio Sister

Pinturas com ligação cobre, 2022

oil paint on canvas and copper plate

186 x 190 cm | 73.2 x 74.8 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, USA (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

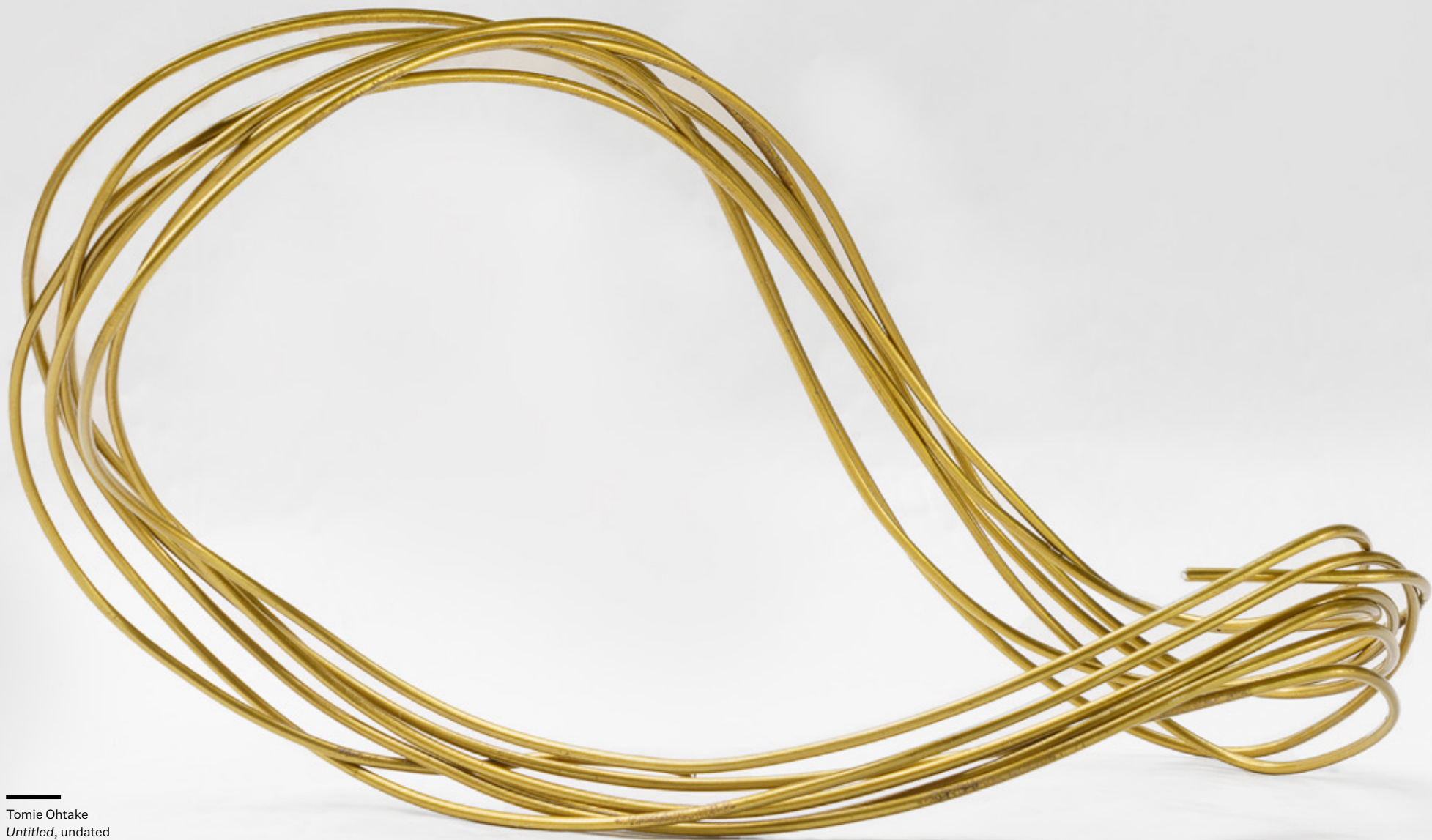
- *A linha como direção*, Pina Estação, São Paulo, Brazil (2019)
- *The Pencil is a Key: Art by Incarcerated Artists*, Drawing Center, New York, USA (2019)
- *Géométries Américaines, du Mexique à la Terre de Feu*, Fondation Cartier pour l'Art Contemporain, Paris, France (2018)
- *AI-5 50 anos – Ainda 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
- 25ª Bienal de São Paulo, Brazil (2002)

selected institutional 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

tomie ohtake





Tomie Ohtake
Untitled, undated
stainless steel
edition of 3
70 x 120 x 80 cm
27.6 x 47.2 x 31.5 in

tomie ohtake

b. 1913 in Kyoto, Japan

d. 2015 in São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913 and moved to Brazil in 1936. Her career as an artist began at the age of 37 when she became a member of the Seibi group, which brought together artists of Japanese descent. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself in abstract explorations. In this phase, she performed a series of paintings which became known as blind paintings, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed by her participation in the São Paulo Biennial in 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, she undertook large-scale sculptural projects and public works in São Paulo and neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

selected solo exhibitions

- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013); Fundação Iberê Camargo, Porto Alegre, Brazil (2012); Instituto Tomie Ohtake, São Paulo, Brazil (2011)
- *Retrospectiva*, Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil Paço das Artes, São Paulo, Brazil (2000)
- *Tomie Ohtake*, Americas Society, New York, USA (1995)
- *Retrospectiva*, Hara Museum of Contemporary Art, Tokyo, Japan (1988)
- *Tomie Ohtake: Retrospectiva, 30 anos de trabalho*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1983)

selected group exhibitions

- *Oito décadas de abstração informal – Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho*, Instituto Casa Roberto Marinho, Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- *30x Bienal*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Panorama dos Panoramas*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)
- *Banzaí Brasil*, Banco Santander, São Paulo, Brazil (2008)
- *Mostra do Redescobrimento*, Fundação Bienal de São Paulo, São Paulo, Brazil (2000)

selected collections

- Tate Modern, London, UK
- Dallas Museum of Art, USA
- Metropolitan Museum of Art (MET), New York, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Mori Art Museum, Tokyo, Japan
- Gilberto Chateaubriand Collection in the Museum of Modern Art, Rio de Janeiro, Brazil
- M+, Hong Kong, China
- Pinacoteca do Estado de São Paulo, Brazil

vik muniz



Vik Muniz
Florinda, 2022
archival inkjet print
edition of + 4 AP
170,2 x 160 cm | 67 x 63 in

Work created specifically for the
Preciosa Florinda book cover,
edited by Charles Cosac
and launching in 2022.



vik muniz

b. 1961, São Paulo, Brazil

lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

selected solo exhibitions

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

selected group exhibitions

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, 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 Bienal de São Paulo, Brazil (1998)

selected institutional collections

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

xavier veilhan



Xavier Veilhan
Mobile n°2, 2022
carbon, beech plywood and polyamide
194 x Ø 153 cm | 76.4 x Ø 60.2 in



xavier veilhan

b .1963, Paris, France, where he works and lives

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), Roma, 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 Kindom (2016)
- 57th Venice Biennale, Venice, Italy (2017)

selected institutional collections

- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- Musée National d'Art Moderne, Centre Pompidou, Paris, France
- New National Museum of Qatar, Doha, Quatar

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