

nara roesler

**co/respondences:
brazil and abroad**
curated by luis pérez-oramas

antonio dias / jannis kounellis
jonathas de andrade / sheroanawe hakihiwe
brígida baltar / asuka anastacia ogawa
cristina canale / margot bergman
paulo bruscky / robert filliou
sérgio sister / john zurier
daniel buren / fabio miguez

nara roesler new york
opening june 22, 2023
exhibition june 22 – august 26



left Antonio Dias, *Untitled*, 1985 [detail] right Jannis Kounellis, *Untitled*, 2013 [detail]

co/respondences: brazil and abroad

luis pérez-oramas

Co/respondences: Brazil and Abroad is a group show where works by major Brazilian artists represented by Nara Roesler will be in dialogue vis-à-vis works by significant international artists, not necessarily linked to Brazil, through their mutual resonance—either based on formal, structural, thematic, biographical or historical rationale.

Through carefully thought juxtapositions of works, featuring resemblance and difference at once—even if minimal—the show aims to stress that art is, and has always been global, standing as a field of unlimited potential affinities, beyond contexts and chronologies.

Stressing affinity over genealogy, *Co/respondences: Brazil and Abroad* is an exercise of savage mind (*pensée sauvage*), Claude Lévi-Strauss' wild thought that, similar to bricolage, proceeds by association and heteroclitic seriality. It is so by embodying the fact that all thinking possesses a 'savage potentiality', notably when freed from the utilitarian necessity of producing a capitalizing result.

The show has a 'symbolic entrance', a visual frontispiece of sorts, in the juxtaposition of a work by Jonathas de Andrade relative to a project collectively developed by the artist with the indigenous Brazilian community of Kayapó [Land of Mengkragnoti, South of Pará] vis-à-vis a set of drawings by the Venezuelan-Yanomami artist Sheroanawe Hakihiwe.

De Andrade's diptych includes a typical corporeal Kayapó drawing over a fragment of the official military cartography of their land alongside a photograph of the hand of the woman Kayapó artist who made it. Hakihiwe's works are landmark examples of the emerging artist's innovative translation of corporeal Yanomami symbology into artisan paper made by him in the Venezuelan Amazon, featuring repetition and multiplicities of signs, organized by their affinities.

That art history—in its most canonic form—feels like an uncontrolled fear of the very analogic thinking on which its own epistemology is founded, always trying to contain its effects with disciplinary hedges, confirming that it has been hijacked by the tyranny of the logocentric One.

Nara Roesler extends a special thank you to the following galleries that kindly participated in lending works, making this exhibition possible:

Galería ABRA
Peter Blum Gallery
Blum & Poe
Peter Freeman Inc.
Gladstone Gallery
Anton Kern Gallery

But contemporary curatorial art practices can draw from Amerindian thinking a monumental lesson on the significance of analogy. The Amerindian cosmology holds itself from affinity and exchange rather than kinship or procreation. It is a non-genealogical perspective on the world. For it, any juxtaposition is nothing but a particular case of the multiple and reality is only made of multiplicities, a certainty that opposes the logocentric obsession with the One. Because the One, as an Amerindian shaman might claim, is always Evil.

Art history, art thinking, art criticism, curatorial thinking might find inspiration in that perspective, in order to see anew—in the words of Eduardo Viveiros de Castro—‘tiny intervals, brief periodicities, rhapsodic repetitions, analogic models, continuous deformations, perpetual disequilibrium, dualisms that split into semi-triadisms and shatter, without warning, into a multitude of transversal axes of transformations.’¹

Drawing from that lesson, *Co/respondences: Brazil and Abroad* proposes a set of groupings between various artists, following diverse analogical rationales: unintentional poetic correspondences [De Andrade and Hakihiwe or Brígida Baltar and Asuka Anastacia Ogawa]; resemblance within difference through real friendship and similar medium approaches [Sergio Sister and John Zurier]; or both poetic and historical resonances, based on shared aesthetics or transformational seriality [Antonio Dias and Jannis Kounnelis, Paulo Bruscky and Robert Filliou, Daniel Buren and Fabio Miguez or Cristina Canale and Margot Bergman].

The gallery setting, emancipated from the formal requirements of Academia and Museums can be a place for curatorial experimentation, a coordinate for analogical bricolage and ‘pensée sauvage’, an ideal pretext for poetic licenses in order to show art devoid of programmatic theatricality.

Why not then borrow from the great Baudelaire’s *Correspondences*?: ‘In Nature’s temple, living pillars rise, / Speaking sometimes in words of abstruse sense; / Man walks through woods of symbols, dark and dense, / Which gaze at him with fond familiar eyes.’²

1 Eduardo Viveiros de Castro:
Cannibal Metaphysics
[Minneapolis: University of
Minnesota Press, 2017], p. 213

2 Charles Baudelaire:
Correspondences (Fleurs du Mal, 1857).



Antonio Dias was the only Brazilian (and Latin American) artist to have firsthand participation in the inception of Arte Povera. While living in Europe, Dias was expelled from France for his participation in the events of May 1968 and went to Italy, where art critic Tommaso Trini introduced him to Alighiero Boetti, and to the work of his peers Luciano Fabro, Enrico Castellani, Giulio Paolini, Gilberto Zorio, and Jannis Kounellis, etc. He then participated in several of the seminal shows devoted to Arte Povera alongside them. The juxtaposition of their works celebrates that transformative moment by recalling the significant connection between these two major protagonists of 20th Century art, for the first time since the early 1970s.

[more on antonio dias →](#)

Antonio Dias
Untitled, 1985
graphite, wood and rubber on canvas
194,7 × 129,1 × 108,5 cm
76.7 × 50.8 × 42.7 in

Made in New York in 2013, while temporarily living in Brooklyn, Kounellis' theatrical setting of vintage glassware installed against a background of imposing industrial steel addresses the tensions between the industrial and the domestic, the technical newness of steel opposing the auratic dimension of used ordinary utensils, stressing their fragility against the hard roughness of the iron setting. A 'tableau vivant', a living painting, Kounellis' setting evokes the tradition of still life albeit de-contextualized.

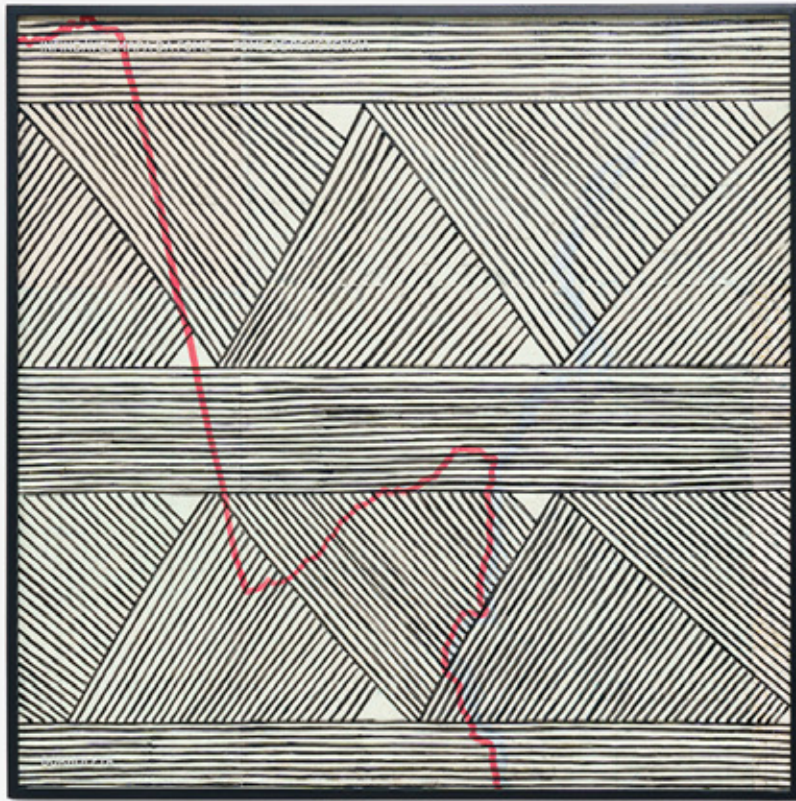
[more on jannis kounellis →](#)



Jannis Kounellis
Untitled, 2013
iron and glass
200 × 180 cm
78.7 × 70.9 in

Antonio Dias' *Untitled* from 1985 echoes Kounellis' installation through color and materiality. However, their affinity is embedded in their less apparent differences. Although it might look like an installation, Dias' work is a painting. By 1985, Dias was renewing his art practice as a painter, after experimenting with more ephemeral mediums and site-driven interventions. Beyond the fact that Dias and Kounellis knew each other and participated together in countless exhibitions at the height of the Arte Povera movement, their work is distinctively different within their affinities. Dias stresses the uselessness of found material poetics, and while grounded on abstraction playfully evokes representation: a mysterious, enigmatic residual presence, opposing the auratic relics in Kounellis' work that capture the very idea of the uncanny, the fragmentary texture of modern ruins.



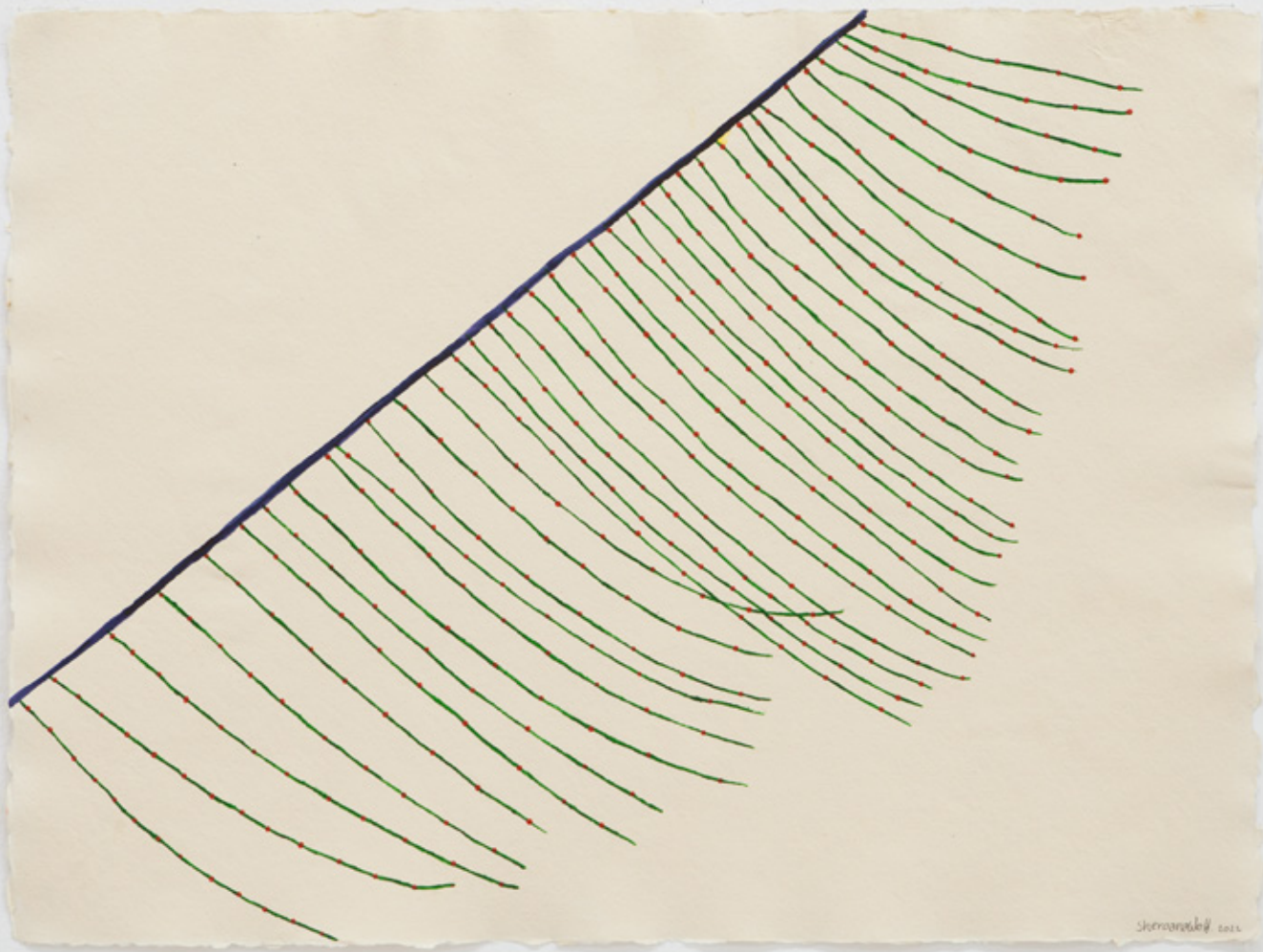


Jonathas de Andrade
Kayapó Menkragnoti Hand,
from the series *Endless*
Hunger Map, 2019–2020
acrylic on map printed
on canson paper and photograph
printed on cotton rag paper
2 parts of 85 × 85 × 4 cm
/ 33,5 × 33,5 × 1,6 in (each)

In 2019, as part of a series of works titled *Hunger for Resistance*, Jonathas de Andrade embarked on a collective project alongside members of the Kayapó indigenous community, who occupy the territory known as Menkragnoti, in the Brazilian region of South of Pará. During the 1970s throughout the 1990s, the Brazilian government tasked the Army with drawing the territorial cartographies of the region. De Andrade invited members of the Kayapó community to draw their own pictographic and idiosyncratic iconography, often drawn from their body paintings, over the maps defined by the representatives of the state's violence, the Army, and territorial authorities, who were indifferent to the indigenous ways of identifying their own land. The results are works where the richness of Kayapó drawings cover fragments of mapping, symbolically restituting their sovereignty over their own territory. Shown here in the form of a diptych, alongside a picture of the hand of the Kayapó woman who made the drawing, this work finds a telling echo in the drawings made by Venezuelan-Yanomami artist Sheroanawe Hakihiwe.

[more on jonathas de andrade →](#)

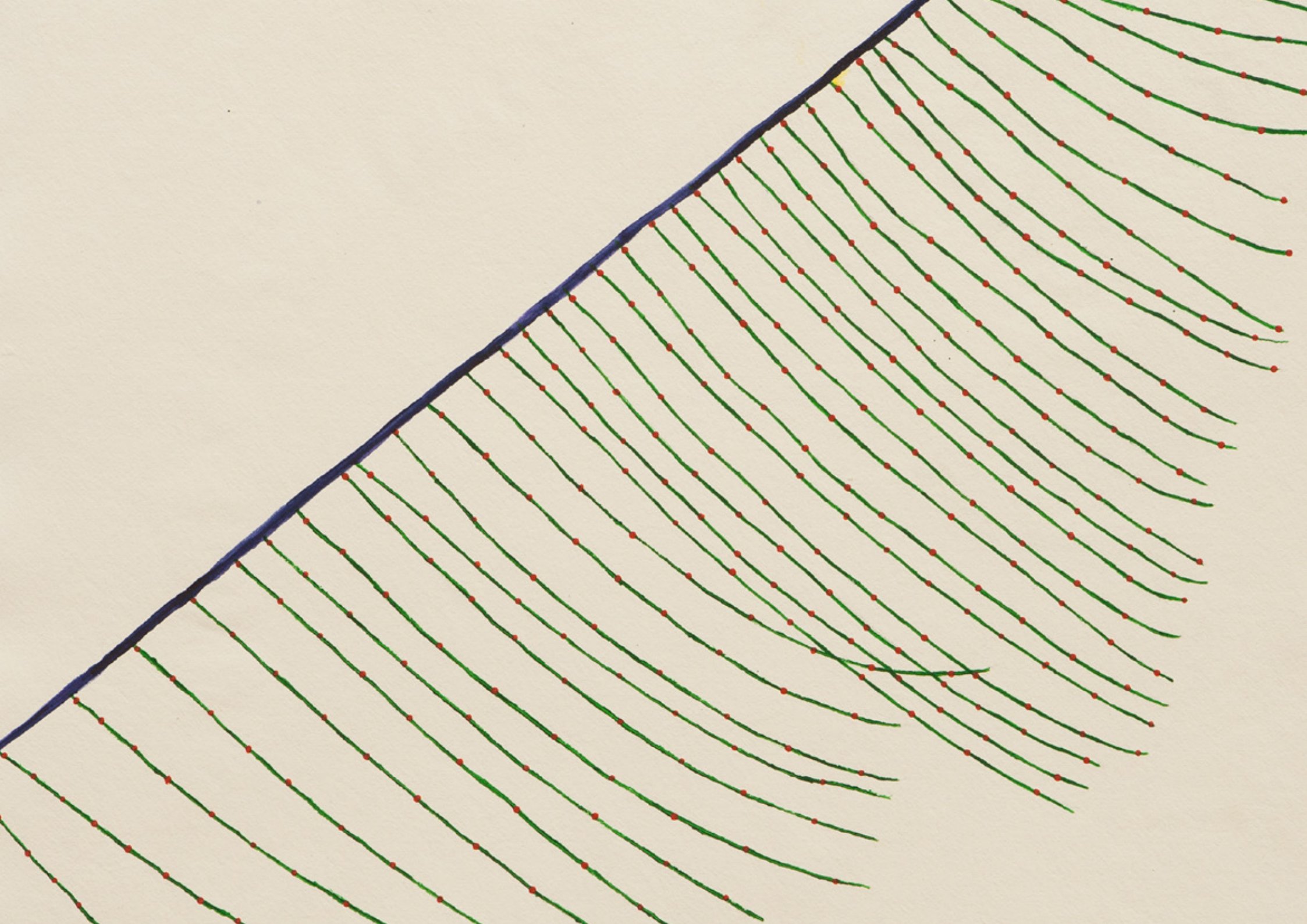




Hakihiiwe, an emerging Yanomami artist who has already received striking international reception, proceeds by composing his drawings on handcrafted paper made by himself, in the Venezuelan Amazon, depicting symbols and marks used in Yanomami ancestral body decorations. The corporeal ornament becomes bi-dimensional works that stand out for their schematic beauty, brilliant repetitive marking, and striking colorful all-over structures. Justly labeled by ethnographer Pierre Clastres in 1971 as ‘the last free primitive society in South America and surely without doubt in the world’ the Yanomami culture and cosmovision translates in Sheroanawe Hakihiiwe works through their visual logic of groupings, stressing multiplicities as the core element of reality.

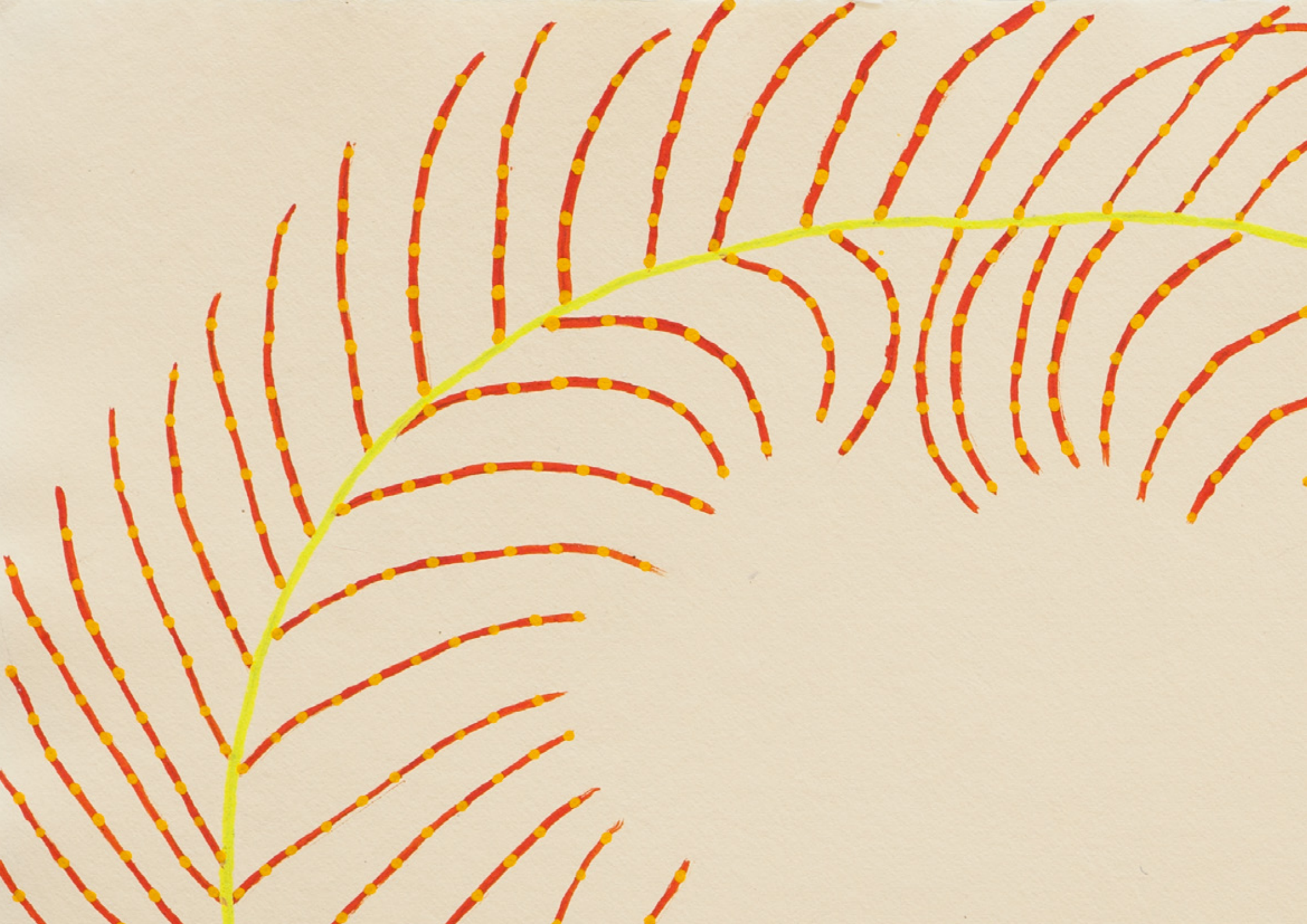
[more on sheroanawe Hakihiiwe →](#)

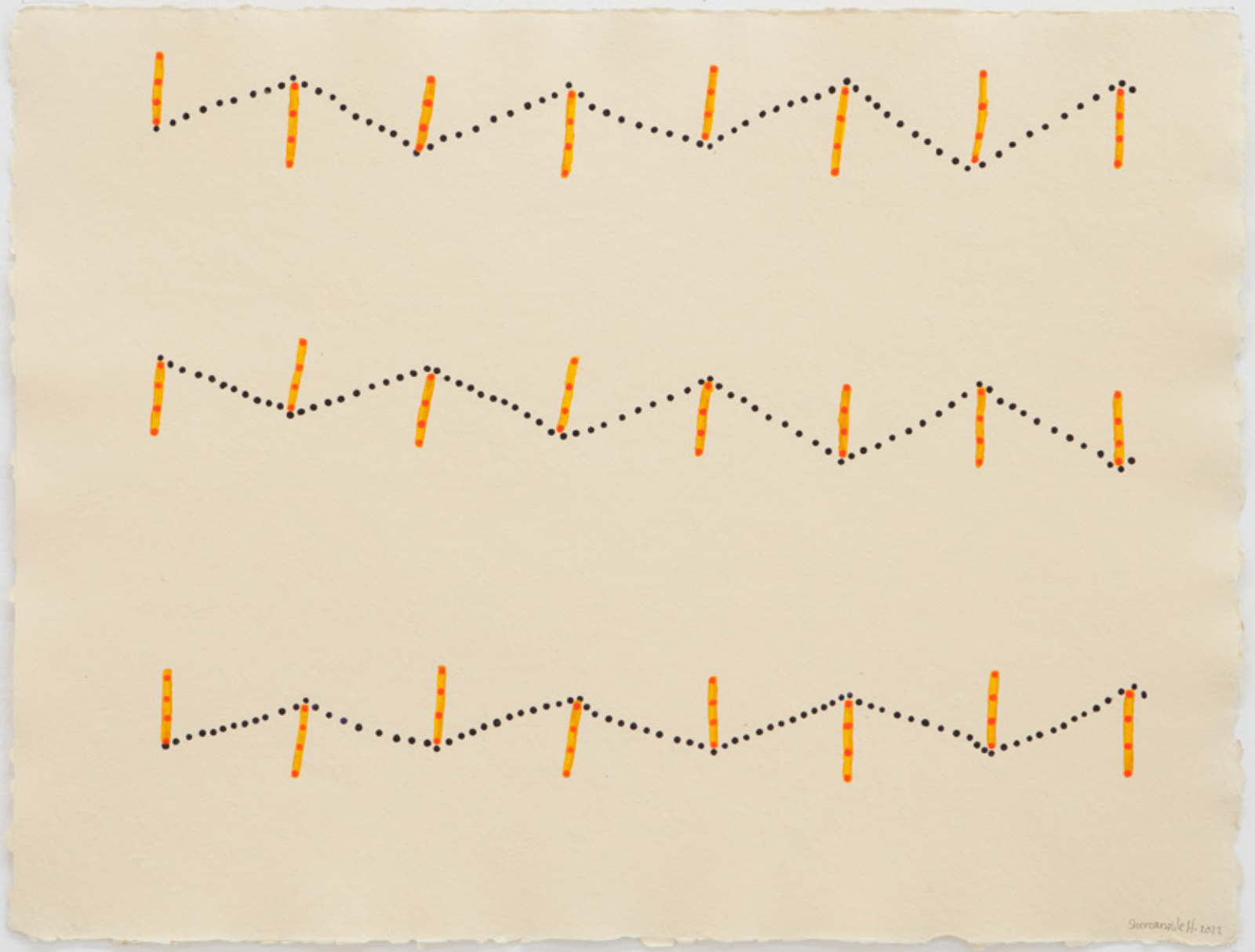
Sheroanawe Hakihiiwe
Hayakawe siki
(*Palmera hayakawe*), 2022
acrylic paint on cotton paper
51 × 69 cm
20.1 × 27.2 in



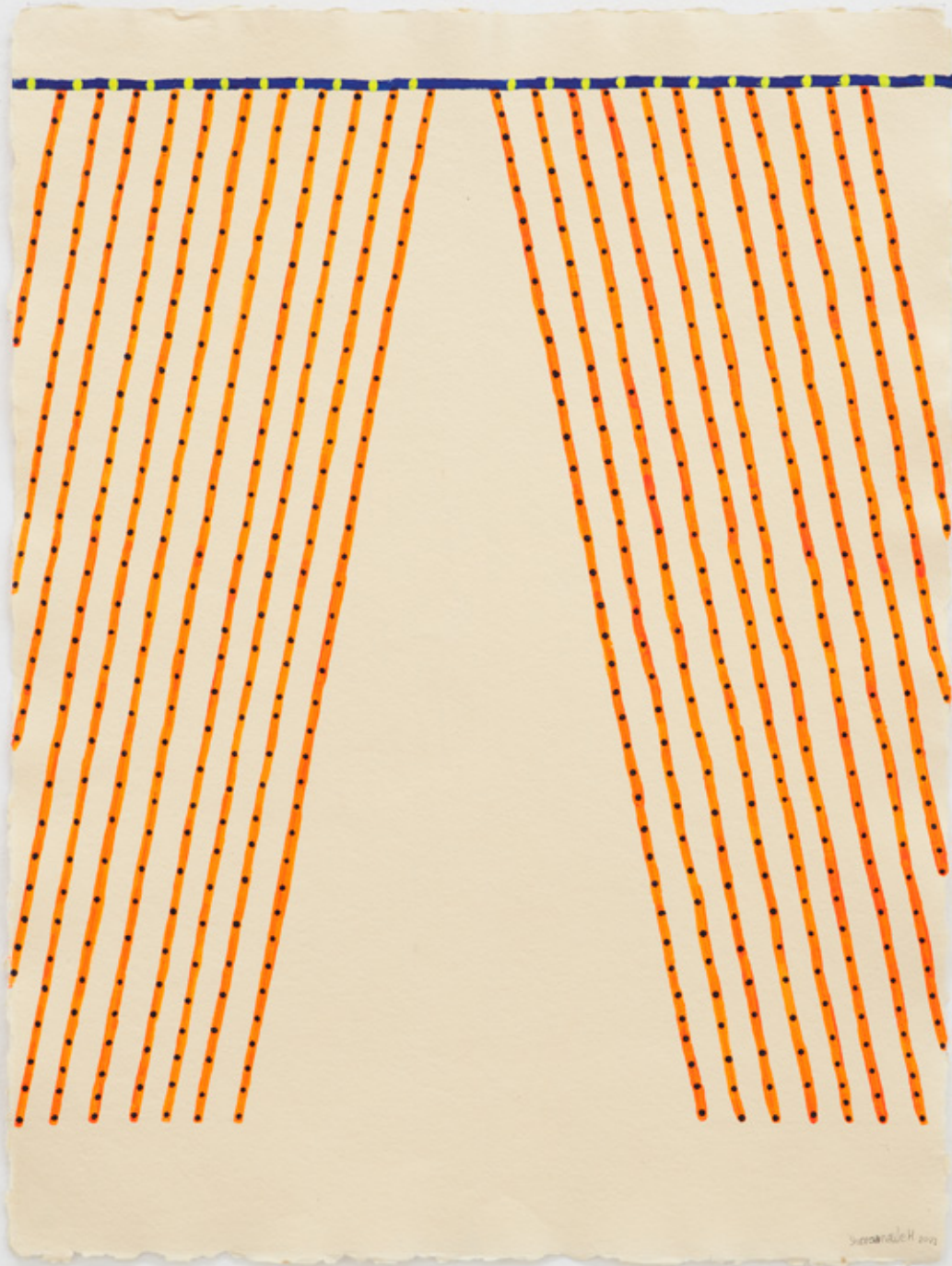


Sheroanawe Hakihiwe
Masiko wake wake
(*Palmera roja*), 2022
acrylic paint on cotton paper
51 × 69 cm
20.1 × 27.2 in





Sheroanawe Hakihiwe
Tope mamsipi
(*mostacillas sueltas*), 2022
acrylic paint on cotton paper
51 × 68 cm
20.1 × 26.8 in



Sheroanawe Hakihiiwe
Hoko siki shekerewe
(*Palmera doble*), 2022
acrylic paint on cotton paper
69 × 51 cm
27.2 × 20.1 in





Brígida Baltar
Untitled, from the series Bee House, 2002
blue ballpoint ink on paper
29,7 × 21 cm
11.7 × 8.3 in



Brígida Baltar
Untitled, from the series Bee House, 2002
blue ballpoint ink on paper
29,7 × 21 cm
11.7 × 8.3 in



Brígida Baltar
Untitled, from the series Bee House, 2001
blue ballpoint ink on paper
29,7 × 21 cm
11.7 × 8.3 in

Brígida Baltar, a major Brazilian artist in between centuries, untimely deceased, might become a referential name in the Americas. Her work, combining ephemeral actions, videos, drawings, weavings, ceramics, sculpture, and installation revolves around her own body, her femaleness, her shelters, the notions of home and landscape. Baltar's drawings made with brick dust from her home in Rio are well known, but the artist also approached drawing with more conventional and less ephemeral mediums. Such are the striking depictions she made early in the 2000s in her series of works titled *The Bee's House*. Combining depictions of her own body with honeycomb structures—stressing hybridity and spatial ambiguity—her works strikingly resonate alongside Asuka Anastacia Ogawa uncanny and mythical iconography.

[more on brígida baltar →](#)

Brígida Baltar
Untitled, from the series Bee House, 2001
blue ballpoint ink on paper
29,7 × 21 cm
11.7 × 8.3 in





Brigida Baltar
Untitled, 2000
blue ballpoint ink on paper
26,4 × 19 cm
10.4 × 7.5 in



Brigida Baltar
Untitled, from the series
Amazonas Expedition, 2006
blue ballpoint ink on paper
21 × 14,7 cm
8.3 × 5.8 in



Brigida Baltar
Untitled, 2000
blue ballpoint ink on paper
26,4 × 18,4 cm
10.4 × 7.2 in



Brigida Baltar
Untitled, 2002
ink on paper
29,7 × 21 cm
11.7 × 8.3 in



Brigida Baltar
Untitled, from the series *Coletas*, 2000
Indian ink on paper
29 × 20,2 cm
11.4 × 8 in



Brigida Baltar
Untitled, from the series *Coletas*, 2001
blue ballpoint ink on paper
29,7 × 20,9 cm
11.7 × 8.2 in



Ogawa, a successful emerging Japanese, and Afro-Brazilian artist addresses androgynous, chimerical, mythical scenes often inhabited by racialized children. Uncanniness, hermetic narratives, and poetic intimacy are strikingly present in the works of both, Brígida Baltar and Asuka Anastacia Ogawa, and their iconographical affinity is as surprising as it is enticing.

[more on asuka anastacia ogawa →](#)

Asuka Anastacia Ogawa
Untitled, 2023
acrylic paint on canvas
76,5 × 61 cm
30.1 × 24 in

photo: Hannah Mjolsnes
© Asuka Anastacia Ogawa, Courtesy of the artist,
and Blum & Poe Los Angeles/New York/Tokyo



Margot Bergman and Cristina Canale have, for the last decades, approached portraiture following a very specific set of characteristics: both are interested in depicting the faces of women, imaginary subjects, and very often seen frontally. Bergman, a seasoned and referential painter whose work has unfolded since the early 1970s achieved a peak in her work, and universal critical recognition, late in her career, beginning in the 1990s. Two subject matters stand out in her production: landscape and the depiction of women's faces, initially conceived as over-paintings over anonymous paintings found in flea markets.

[more on margot bergman →](#)

Margot Bergman
Margaret, 2017
acrylic paint on canvas
121,9 × 91,4 cm
48 × 36 in







Cristina Canale
Teach (Fessora), 2023
mixed media on canvas
110 × 100 cm
43.3 × 39.4 in

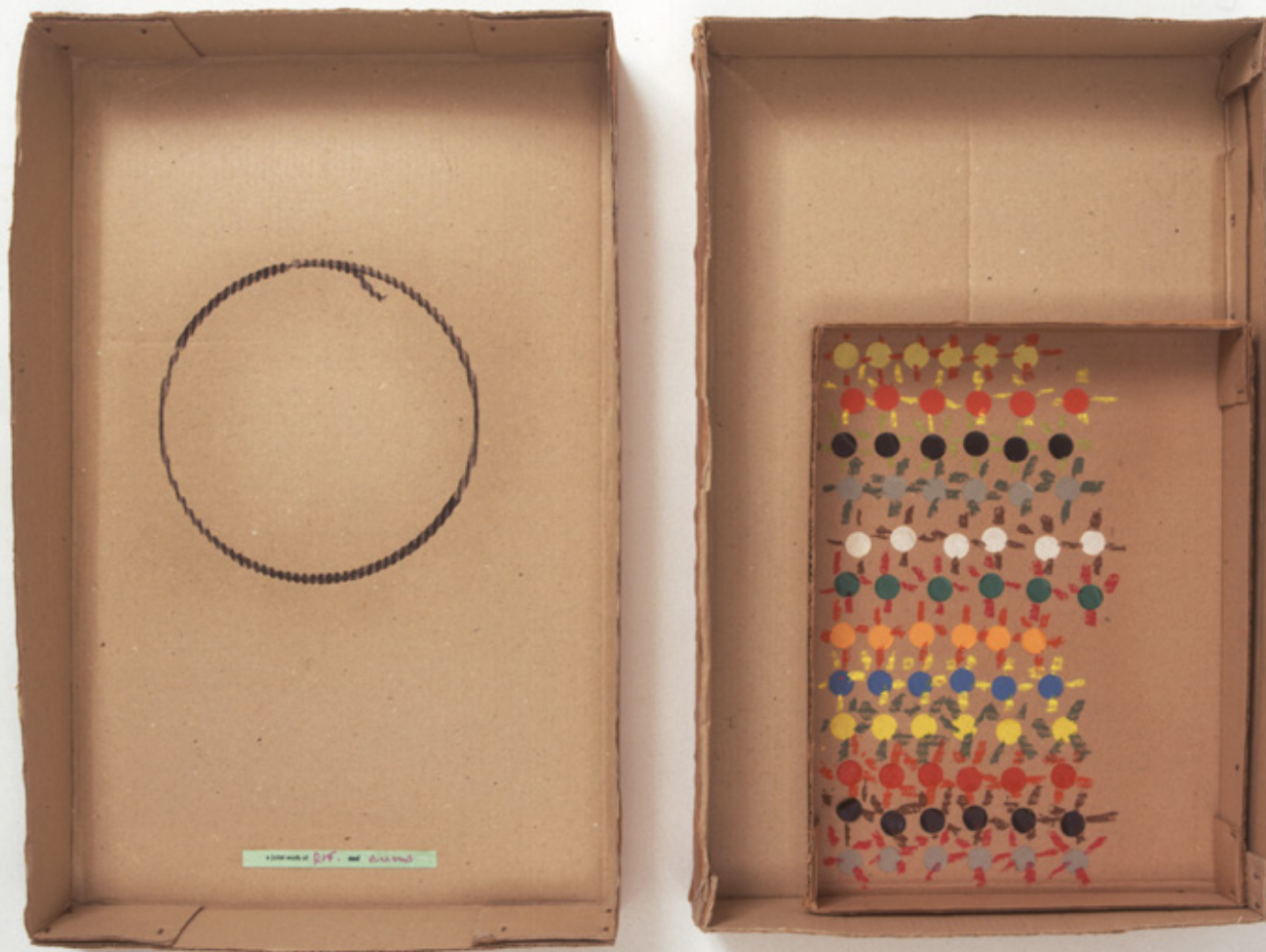




Cristina Canale, a leading Brazilian figurative painter, shares with Bergman the affinity towards landscape and faces, depicted alone or intertwined, in extremely carefully composed and colorful works. Both are masters of the uncanny, and their imaginary could share similar references—Surrealism, Art Brut, Magritte. Whereas Bergman achieves a deep and sharp psychological depiction of her imaginary women, Canale tends to erase their features, substituting them with selected constructive elements. In both cases, here for the first time juxtaposed, the acuity of the gaze in the eyes of Bergman’s subject echoes the multiple ocular figures that fill, and entirely erase Canale’s portrait. A pair of bubble speeches in Canale and an echoing pair of lips in Bergman’s piece suggest painting’s indirect ways of representing what portraiture conceals: human language, and the sound of voices.

[more on cristina canale →](#)

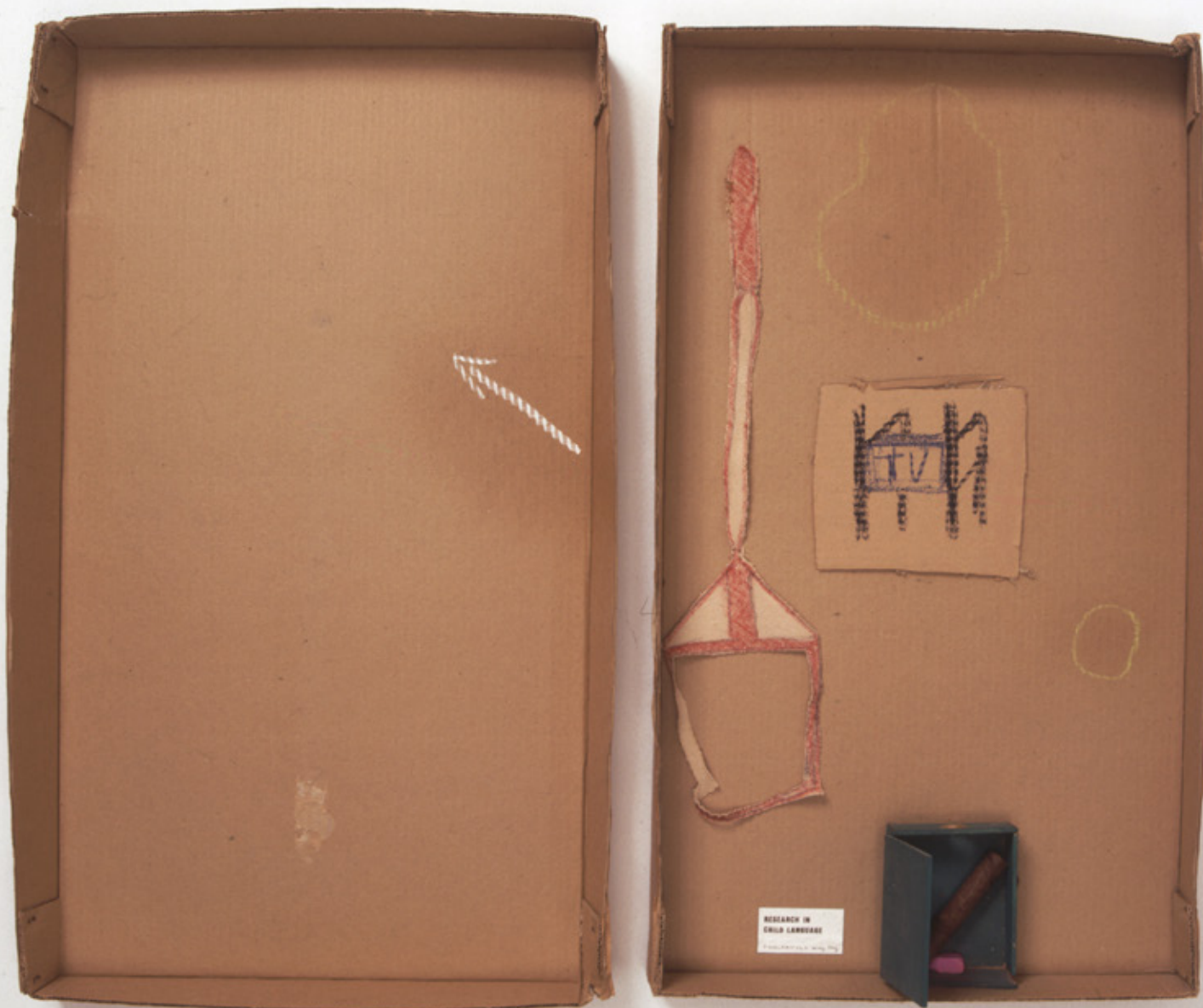




Two towering figures of art as an idea and Fluxus, Bruscky, and Filliou incessantly question art in their works: its identity and function, while contextualizing their practice in the flux of life. Their sense of wit and humor, their love for lightness, and the ephemeral put their production within the very realm of poetry: visual and experimental poesis. Often, their works include the artists' hand-writing in the form of ironical and political quotes and, as a constant, both artists weren't shy to acknowledge art historical references in their production, often in a satirical way, as in the works presented hereby. The certainty that art exists within the normal flux of life—and not as an exception from life—is obvious in the works exhibited: Filliou's *Research in Child Language*, and his (*Mensonge*) *Verité de la palisse n° 1* where he explicitly refers to cubist Fernand Léger. Similarly, since the early 1980s, Bruscky has collected ordinary found objects that have the capacity to mimic, to echo, to resemble, or to evoke the work of most famous international and Brazilian 20th century artists. His landmark, still-in-process installation titled *Found and Appropriated Artists* perfectly echoes Filliou's work and stresses the capacity of life to become, at any moment, by any means, art.

Robert Filliou
A joint work of RF and Suns, 1973
glued paper and pastel
on cardboard, in two parts
66,7 × 43,2 × 11,1 cm
26.3 × 17 × 4.4 in

[more on robert filliou →](#)



Robert Filliou
Research in child language, 1973
cardboard box in two parts
with glued paper, wooden box,
cigar, chalk, fabric and pastel
75,5 × 45,2 × 6 cm
29.7 × 17.8 × 2.4 in



RESEARCH IN
CHILD LANGUAGE
© Cambridge University Press 1985





Robert Filliou
Research in child language
(*aie!*), 1970-1971
graphite and ink on glued
paper, pastel, and blue
lighting gel on cardboard
box, in two parts
54,6 × 34,9 × 8,9 cm
21.5 × 13.7 × 3.5 in

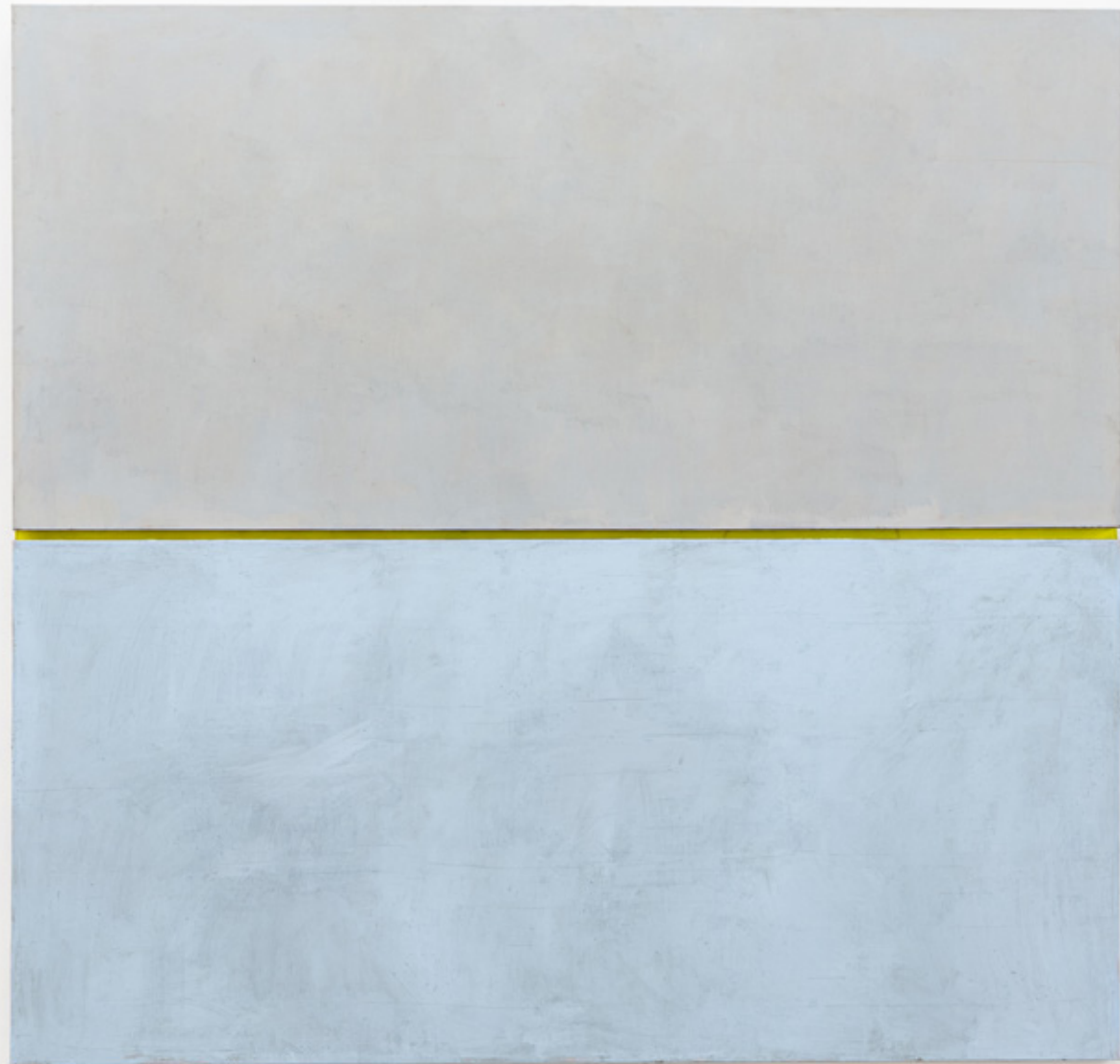


VÉRITÉ
MENSONGE DE LA PALISSE N° 1
ORIG. ET FAUX LÉGER!
EXPERTISE PAR *[Signature]*

Robert Filliou
(*Mensonge*) *Vérité de la palisse n° 1*, 1978
paper, stamp and pastel on glued paper
48 × 32 cm
18.9 × 12.6 in

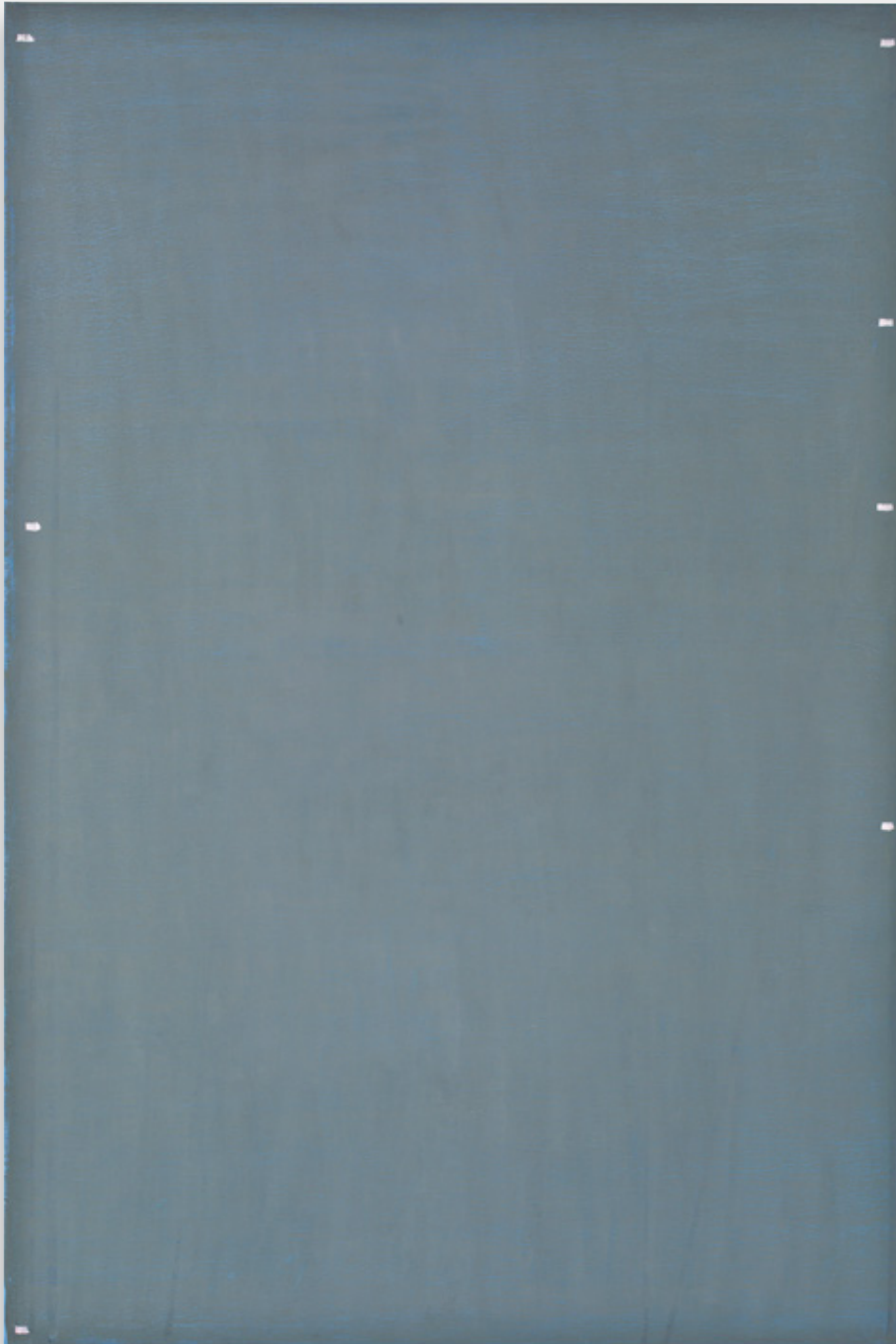
Sérgio Sister and John Zurier count among the most consistent and interesting abstract painters in the Americas today. Behind their recent production, both have long careers of persistence in one of the most emblematic manifestations of modern art: the monochromatic field. Their oeuvre, varied and certainly not only restrained to single color-driven works, could be labeled as painting in the after-life of monochrome. They have contributed to enriching and complexifying the tradition of field abstraction by their subtle handling of pigment impregnation, by the rich treatment of surfaces, by their masterful attention to color ambiguities, and most notably by their approach to liminal zones of painting, particularly its edges. More driven to a tradition of orthogonal modernity, Sister is known for his ensembles of diptychs and triptychs attached by structural vertical hinges that switch the color dominance, producing an effect of 'organic line' (à la Lygia Clark).

[more on sérgio sister →](#)



Sérgio Sister
Untitled, 2020
oil on canvas on aluminum
190 × 180 cm
74.8 × 70.9 in





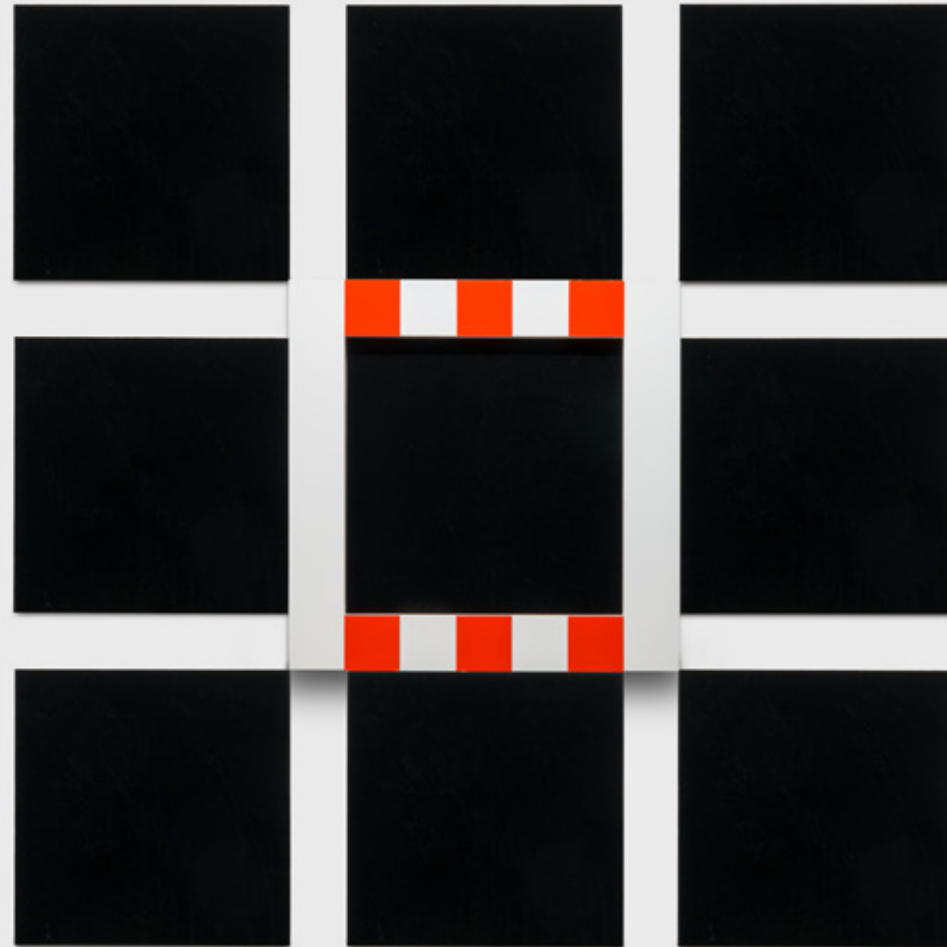
Zurier tends to be more atmospheric, prioritizing the subtleness of marking within large colorful fields, focusing on unfinished effects of sfumato at the edges, and stressing textural expansions of color-touching across the surface, where the brush stroke becomes a structural element of the composition. These two masters share, each one from their distinct approach to painting, a profound esthetic affinity. They met and became acquainted in 2012, on the occasion of John Zurier's solo presentation at the Thirtieth São Paulo Biennial, *The Imminence of Poetics*. This is the first time that their works are shown together.

[more on john zurier →](#)

John Zurier
After Brussels, 2016
oil on linen
198,1 × 132,1 cm
78 × 52 in

Known for his landmark interventions on public space, Daniel Buren has brought painting—and for that matter the very concept of art—to its ‘zero degree’, meaning to a structural display that stresses the neutrality of its aesthetic identity. Vertical stripes, white and colored, are emblematic of Buren’s early production. They are minimal elements of any potential composition and indicate Buren’s critical tools for a programmatic deconstruction of painting: the ‘given’, the site, the alignment, the ‘décor’, the color, the constructive, etc. Inevitably unfolding through numerous three-dimensional apparatus, Buren’s work has contributed seemingly to the exhaustion and to the renovation of painting as a concept.

[more on daniel buren →](#)



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



Fabio Miguez's interest in structures, often drawn from primitive Renaissance compositions, defines an 'archeological' research only possible after the conceptual deconstruction of art accomplished by artists at the end of 20th Century. Miguez approaches three-dimensional painting through the unfolding setting of a modular table where he displays his repertoire as both a material polyptych and a archive of images. The structure explains the

reference in the title of the work to the 'retábulo' (altarpiece), as a historic exhibition apparatus, featuring orthogonal geometric elements, and notably language. Between Buren and Miguez, the muteness of painting eloquently contrasts vis-à-vis its architectural dispositif signaling the key function of a situated physical apparatus, the richness of painting's subjectile, and its potentiality for meta-verbal denotation.

[more on fabio miguez →](#)



Fabio Miguez
Retábulo, 2017
oil and wax on wood
and glass, stainless steel
unique
274,6 × 137,8 × 32,1 cm / 108,1 × 54,3 × 12,6 in (open)
74,2 × 39 × 17,2 cm / 29,2 × 15,5 × 6,8 in (closed)





VARAL
ÁRVORE
CASA
VAO

CAMPO
JOGO
CIRCUITO
ARCO

RETÁBULO

LICÃO
VELA
PAREDE
ÂNCORA

VAU
LARGO
FUNDO
COIRO

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.

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selected solo exhibitions

- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2021)
- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, 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, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 33th São Paulo Biennial, Brazil (2018)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

selected collections

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

janis kounellis

b. Piraeus, Greece, 1936

d. Rome, Italy, 2017

A greek born artist, Kounellis started his career in the mid 1950s, when he moved to Rome. In a post-war context, ideas linked to Duchamp and Dadaism purposes, like the use of non-artistic materials and the interest in factors such as randomness, were coming back with great force. In his works from the early 1960s, the artist worked with paintings but with non-artistic elements, like numbers, arrows and words. Thereafter, started to include in his works found sculptural objects, blurring the border between painting and sculpture, and unusual materials, like live animals, fire, burlap sacks and replaced the canvas with doorways, windows and bed frames. Because his poetical researches, joined in Art Povera, alongside other important artists like Alighiero Boetti, Giuseppe Penone and Mario Merz.

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selected solo exhibitions

- *Jannis Kounellis*, Fondazione Prada, Milano, Italy (2019)
- *Jannis Kounellis*, The Negev Museum of Art, Be'er Sheva, Israel (2016)
- *Jannis Kounellis*, Tate Modern, London, UK (2009)
- *Kounellis*, Neue Nationalgalerie, Berlin, Germany (2007)
- *Opus I*, Albertina, Vienna, Austria (2005)

selected group exhibitions

- *Arte Povera*, Hauser & Wirth, New York, USA (2017)
- *4,543 Millions. La question de la matière*, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, France (2017)
- *IMMAGINE. Nuove immagini nell'arte italiana 1960–1969*, Collezione Peggy Guggenheim, Venice, Italy (2016)
- *Arts & Foods. Rituali dal 1851*, La Triennale di Milano, Milano (2015)
- *A Thousand Doors*, The Gennadius Library and Gardens, Atene, in collaborazione con la Whitechapel Gallery, London (2014)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Tate Modern, London, UK
- Solomon R. Guggenheim Museum, New York
- Staatliche Museen zu Berlin, Berlin, Germany

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.'

—Jonathas de Andrade

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selected solo exhibitions

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

selected group exhibitions

- 59th Venice Biennale, Italy (2022)
- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

selected collections

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

sheroanawe hakihiwe

b. Sheroana, Venezuela, 1971

lives and works in Pori Pori, Venezuela

Sheroanawae Hakihiwe is an Yanomami artist from venezuelan amazonia. Since the 1990s, he has been developing a work that aims to rescue the cosmogony and ancestral traditions of his people: straight, parallel, curved, and dotted lines, arcs, circles, triangles, grids, webs, and rings evoke the insects, animals, plants, and spirits of the forest. The production of handmade papers, the publishing of books elaborated with his community, and, more recently, drawing as a tool to represent them.

His first artistic experiments started in 1992, when he learns to make handmade paper from native fibers under the mentorship of mexican artist Laura Barbata. Together they would found the project Yanomami Owëmamotima (The Yanomami art of playing paper), a pioneering and self-sustainable initiative from which the first handmade books have been written, illustrated and published from a collective community experience.

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selected solo exhibitions

- *Sheroanawe Hakihiwe*, Carpintaria, Rio de Janeiro, Brazil (2021)
- *Puhi Tropao (Estar feliz)*, Museo del Diseño y la Estampa Carlos Cruz-Diez, Caracas, Venezuela (2016)
- *Porerimou (Viajar como espíritu invisible)*, Oficina # 1, Caracas, Venezuela (2013)
- *Etnias bajo la piel*, Escuela Nacional de Pintura, Escultura y Grabado La Esmeralda, Mexico City, Mexico (2010)

selected group exhibitions

- *Uma História Natural das Ruínas*, Pivô, São Paulo, Brazil (2021)
- Berlin Biennial – *The Bones of the World*, Berlin, Germany (2019)
- *Le jour des esprits est notre nuit*, CRAC Alsace, Altkirch, France (2019)
- *Amazonías*, Centro de Arte Matadero Madrid, Spain (2019)
- XII Xangai Biennial, Power Station of Art, Xangai, China (2018)

brígida baltar

b. 1959, Rio de Janeiro, Brazil

d. 2022, Rio de Janeiro

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

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

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

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selected solo exhibitions

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

selected group exhibitions

- *The Fold in the Horizon*, Nara Roesler, New York, USA (2022)
- 12th Mercosul Biennial, Brazil (2020)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *I Remember Earth*, Magasin des horizons, Centre d’arts et de Cultures, Grenoble, France (2019)
- *Neither-nor: Abstract Landscapes, Portraits and Still Lives*, Terra-Art Project, London, United Kingdom (2017)
- *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

selected collections

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

asuka anastacia ogawa

b. 1988, Tokyo, Japan

lives and works between New York and Los Angeles, USA

Asuka Anastacia Ogawa creates large figurative paintings that depict androgynous children in chimerical dreamscapes, otherworldly scenes formed from solid fields of color and flat picture planes. Ogawa conjures these compositions through an exercise that embraces unmediated impulse and channels the sense of curiosity, wonder, and play paramount to childhood.

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selected solo exhibitions

- *Pedra*, Blum&Poe, Los Angeles, USA (2023)
- *Feijão*, Half Gallery, New York, USA (2017)
- *Soup*, Henry Taylor's, Los Angeles, USA (2017)

selected group exhibitions

- *5471 Miles*, Blum&Poe, Los Angeles, USA (2020)
- *Don't Eat Me*, Deli Gallery, New York, USA (2018)
- *Early 21st Century Art*, Almine Rech Gallery, London, UK (2018)

selected collections

- Nasher Museum of Art at Duke University, Durham, USA
- X Museum, Beijing, China

cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80', her early works reveal the influence of the international context as painting resurfaced, especially with that of German Neo-expressionism. Loaded with visual elements and thick paint, her early paintings have a material or textural characteristic that is reinforced by her use of contrasting and vivid colors. In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, which she extracts from advertising photography. Her paintings result in elaborate compositions that intertwine the figurative and the abstract, often blurring one with the other. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead 'the image and established genres of painting in a subjective manner following the belief in a singular experience.'

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selected solo exhibitions

- *The Encounter*, Nara Roesler, New York, USA (2021)
- *Cabeças/Falantes*, Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

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

selected collections

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

margot bergman

b. Chicago, USA, 1934

lives and works in Chicago

Active in Chicago since the late 1950s, Margot Bergman's work in the last few decades has primarily revolved around two bodies of work, the *Wonderland* paintings and her *Other Reveries* series. For the latter, she uses existing artworks—usually found in thrift shops or flea markets—on which she adds just enough to draw out a portrait latent in the image. Some of the latest visages feature an uncanny double-face, both of which directly address the viewer. These collaborations are alternately playful, haunting, surrealistic, melancholic and evocative, and they betray an incredibly potent imagination. In her neo-expressionistic *Wonderland* paintings, Bergman has created a post-apocalyptic or prehistoric topography populated by explosively animated creatures including rabbits, pigs, jackals, and birds.

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selected solo exhibitions

- *Margot Bergman*, Anton Kern Gallery, New York, USA (2022)
- *Margot Bergman*, Museum Langmatt, Baden, Switzerland (2019)
- *Greetings*, Corbett vs Dempsey, Chicago, USA (2010)
- *Dancing with an Unknown Partner*, DeVos Art Museum, Marquette, USA (2008)

selected group exhibitions

- *Chamber of the Heart – 30 Years Museum Langmatt*, Museum Langmatt, Baden, Switzerland (2020)
- *Just Connect*, Museum of Contemporary Art, Chicago, USA (2020)
- *Some Dialogue*, Illinois State Museum Chicago Galleries, Chicago, USA (2012)
- *Full Frontal, Corbett vs. Dempsey*, Chicago, USA (2006)

paulo bruscky

b. 1949, Recife, Brazil, where he lives and works

Paulo Bruscky is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement poetry/process, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered in Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

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selected solo exhibitions

- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, A Coruña, Spain (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970–2013*, The Mistake Room, Los Angeles; Another Space, New York, USA (2015)
- *Paulo Bruscky*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014)
- *Paulo Bruscky: Art is our Last Hope*, Bronx Museum, New York, USA (2013)
- *Ars brevis*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2007)

selected group exhibitions

- *Historias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Ismo, Ismo, Ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *Al-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), Sao Paulo, Brazil (2018)
- *Memorias del subdesarrollo: el arte y el giro descolonial en América Latina, 1960–1985*, Museo de Arte de Lima (MALI), Lima, Peru; Museo Jumex, Mexico City, Mexico (2018)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *Frames and Documents: Conceptualist Practices*, Cisneros Fontanals Art Foundation—CIFO Art Space, Miami, USA (2011)
- 29th São Paulo Biennial, Brazil (2010)

selected collections

- Centre Georges Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Stedelijk Museum, Amsterdam, Holland
- Tate Modern, London, United Kingdom

robert filliou

b. Sauve, France, 1926

d. Les Eyzies, France, 1987

A prolific artist beginning in the 1950s, Filliou was self-taught, embracing disciplines as diverse as economics (in which he first trained and worked), philosophy, linguistics, metaphysics, Buddhism, and science. Calling himself a ‘genius without talent,’ he developed a protean body of work comprising plays, happenings, poems, mail art, writings, assemblages, multiples, games, environments, films, and videos. He favored simple materials—cardboard, string, found objects, small cards, everyday hardware—to convey a ‘do-it-yourself’ philosophy. If at the beginning of his career, in the 1960s, Filliou’s works were of a more performative nature, as time went by he made works of a more pronounced material nature, such as his brick installations—*Briquolages*—from the 1980s. Alongside with artists like George Maciunas, George Brecht, Emmet Williams and Ben Patterson, belonged to the Fluxus Group, establishing with them an intense process of collaboration.

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selected solo exhibitions

- *Robert Filliou: Seule la Fete est Permanente – Works 1962–1984*, Peter Freeman Inc., New York, USA (2018)
- *The Secret of Permanent Creation*, The Museum of Contemporary Art, Antwerp, Belgium (2017)
- *Robert Filliou: Genio sin Talento*, Museo de Arte Contemporaneo de Barcelona (MACBA), Barcelona, Spain (2003)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Centre Georges Pompidou, Paris, France
- Stedelijk Museum, Amsterdam, Netherlands
- Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

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.

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selected solo exhibitions

- *Pintura e vínculo*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *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

- *Entre tanto*, Casa de Cultura do Parque, São Paulo, Brazil (2020)
- *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
- 25th São Paulo Biennial, Brazil (2002)

selected collections

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

john zurier

b. 1956, Santa Monica, USA

lives and works in Berkeley, USA and Reykjavik, Iceland

John Zurier is an abstract painter who started his career in the beginning of 1980s. His paintings are informed by Abstract Expressionism, Post-War french painting and japanese aesthetics. His main interest is in simplicity, surface modulation, and color, as those are tied to people's experience of time. In his poetics are commons soft-hued abstract paintings, near-monochrome and minimal, crossing the line into representation with the sensation of nature, the silence of luminous weather, and the human touch. Capturing qualities of light and weather effects, Zurier employs a range of brushstrokes and surface treatments, varying from revealing the texture of the canvas or obscuring it with layers of thick impasto.

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selected solo exhibitions

- *John Zurier*, Galleri Opdahl, Stavanger, Norway (2017)
- *Dust and Troubled Air*, Anglim Gilbert Gallery, San Francisco, USA (2017)
- *John Zurier: Watercolors*, Gallerí Gangur (The Corridor), Reykjavík, Iceland (2015)
- *Between North and Night*, Galerie Nordenhake, Stockholm, Sweden (2015)
- *John Zurier Paintings 1998–2012*, The 30th São Paulo Biennial: The Imminence of Poetics, São Paulo, Brazil (2012)
- *John Zurier: Paintings*, Galeria Javier López, Madrid, Spain (2007)

selected group exhibitions

- *SottoPelle (under the skin)*, Galleria Annarumma, Naples, Italy (2017)
- *Be With Me, A Small Exhibition of Large Painting*, New Mexico Museum of Art, Santa Fe, USA (2016)
- *Paper Trail: Contemporary Prints, Drawings, and Photographs from the Collection*, Colby College Museum of Art, USA (2015)
- California Biennial, Orange County Museum of Art, Newport Beach, USA (2010)
- The 7th Gwangju Biennial: 2008 Annual Report, Gwangju, South Korea (2008)

selected collections

- Berkeley Art Museum, Berkeley, USA
- Colby College Museum of Art, Waterville, USA
- De Young Museum, San Francisco, USA
- Farnsworth Museum, Rockland, USA
- Moderna Museet, Stockholm, Sweden
- Museum of Fine Arts, Houston, USA
- Oakland Museum of California, Oakland, USA
- Principia College, Elmhurst, USA
- San Francisco Museum of Modern Art, San Francisco, USA
- University of California, San Francisco Art Collection, San Francisco, USA

daniel buren

b. 1938, boulogne-billancourt, france

lives and works *in situ*

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

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

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

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selected solo exhibitions

- Daegu Art Museum, Daegu, South Korea (2022)
- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgic (2016)
- *Daniel Buren. Comme un jeu d’enfant, travaux in situ*, Musée d’Art moderne et contemporain, Strasbourg, France(2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n’existait pas*, Centre Georges Pompidou, Paris, France (2002)

selected group exhibitions

- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1)*, Highlights for a Future, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgic (2019)
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Palais d’Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 7, Kassel, Germany (1982)
- Documenta 6, Kassel, Germany (1977)
- Documenta 5, Kassel, Germany (1972)

selected collections

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

fabio miguez

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

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

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

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selected solo exhibitions

- *Alvenarias*, Nara Roesler, São Paulo, Brazil (2022)
- *Fragmentos do real (atalhos)* – Fábio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro (2016); Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)
- *Fábio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

selected group exhibitions

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

selected collections

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

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