

nara roesler

**meu corpo:
território de disputa**

roesler curatorial project
curated by galciani neves

anna bella geiger, berna reale, brígida baltar,
daiara tukano, djanira da motta e silva,
eneida sanches, fernanda gassen, flávia vieira,
haniel revignet, isabella beneduci, josi, laura berbert,
letícia parente, livia aquino, maré de matos,
mônica ventura, nazareth pacheco, regina parra,
renata felinto, rubiane maia, sallisa rosa,
sumé vasconcellos, tadáskia, terroristas del amor,
vânia medeiros, virginia de medeiros

nara roesler são paulo

opening february 9

exhibition feb 9 – mar 18, 2023

Nara Roesler São Paulo is pleased to commence its annual exhibition calendar with another edition of the Roesler Curatorial Project. The collective show *Meu corpo: Território de disputa*, curated by Galciani Neves, brings together 27 exponent female artists from different generations, whose work evokes the experiences of those living in bodies recognized as women's. *Meu corpo: Território de disputa* opens to the public on February 9th, 2023.

'To live in a body recognized as a woman's body is to know that this body can be groped, violated and deemed unworthy. To live in a body recognized as a woman's body is to live in a body-shield, a body-flame, ready and able to fight. We are always in a state of combat and defense,' says Galciani Neves, when defining the concerns that gave rise to the project.

While the horrifying statistics speak for themselves—the Annual Brazilian Report of Public Security states that in Brazil, a woman is a victim of femicide every 7 hours—Neves presents a diverse set of poetic strategies developed by the artists, who confront this reality with criticism, fiction, self-affirmation and recognition of the difficulties faced by women in Brazil. Together, the artists propose a corporeality centered on desire, spirituality and ancestry, making the body a space of struggle, resistance, strength and enjoyment.

The show is organized around three main axes, entitled: *A liberdade também é um combate*, *Fabular uma anatomia experiencial* and *Corpo-floresta em desbunde*. In the first section, there is *Quando todos calam #2* (2009), an iconic work by Berna Reale, in which the performer lies down, naked and covered in entrails, on an open-air table at Mercado Ver o Peso, in Belém. Reale, who also works as a criminal expert, knows all too well the materiality of violence in all its brutality. Other visible forms of violence, such as those found in the representations of the history of art, appear in the work of Anna Bella Geiger and society's impossible standards of beauty are criticized in the seductive, but dangerous, razor dress by Nazareth Pacheco.

Language permeates the exhibition in the construction of both elusive and distressing narratives, such as the flags by Terroristas del amor, the neon sign by Livia Aquino, the annotated drawings by Letícia Parente and the collage of invoices and photographs by Renata Felinto.

The images are also guided by the creation of both poetic and ironic fictions, as can be seen in *Identidade é ficção* (2019) by Goiánian artist, Sallisa Rosa, based in Rio de Janeiro; and the stories about attacks and violence found in *Memória demarcada* (2020), by Carioca, Sumé Vasconcelos (Yina); as well as the ritualistic

processes presented in *Dissoluções* (2021), by Rubiane Maia, from Espírito Santo and based in the United Kingdom.

It is only natural then, that the body, as both a force of creation and a means of resistance, appears as one of the main themes of the works. Brígida Baltar's objects stand out for the strangeness of their distorted body shapes and their interaction with Josi's sculptures and Flávia Vieira's organic minimalism. While the works by Djanira, Tadáskia and Hariel Revignat all explore themes related to ancestry.

The political dimension, in turn, runs through all the works, with emphasis on the portraits of Guerrilla women, from the *Alma de Bronze* series by Virgínia de Medeiros. For months, the artist lived with the female leaders of the Movimento dos Trabalhadores Sem Teto (MTST), (Houseless Workers Movement), photographing them in their homes. As is common in Medeiros' practice, the body is not only the individual, but it is also a collective and political body that together, builds mutual recognition.

anna bella geiger

Born in Rio de Janeiro, Brazil, in 1933, where she lives and works, Anna Bella Geiger is one of the most important artists in the country. A pioneer of video art in Brazil, she is one of the great exponents of the first generation of Latin American conceptual artists. She has participated in important group exhibitions in Brazil and abroad, such as the 9th International Biennale of São Paulo (São Paulo, Brazil, 1967); the 39th Venice Biennale (Venice, Italy, 1980); América Latina 1960–2013 (Fondation Cartier pour l'art contemporain, Paris, 2013) and *Radical Women*, Latin American Art (The Brooklyn Museum, New York, 2018). She has also held several solo exhibitions, such as: *Anna Bella Geiger: Brasil Nativo/ Brasil Alienígena* (Museu de Arte de São Paulo – MASP, São Paulo, Brazil, 2019) and *Anna Bella Geiger: Here is The Center* (Wallach Art Gallery, Columbia University, New York, 2018).

Anna Bella Geiger
*Corpo feminino e seu
appendix (after Brecheret),*
from *Tranferris* series, 2014
collage and backlight
edition of 5 + 2 AP
21,5 x 15,5 x 10 cm
8.5 x 6.1 x 3.9 in





Anna Bella Geiger
Corpo masculino com Tarsilas,
from *Tranferrs* series, 2014
collage and backlight
edition of 5 + 2 AP
17 x 20,5 x 10 cm
6.7 x 8.1 x 3.9 in



berna reale

Born in Belém do Pará, Brazil, in 1965, Berna Reale lives and works in her hometown. With a body of work that discusses the material and symbolic aspects of violence, often using her own body in performances, videos and photographs. Reale's work can be found in collections of important cultural institutions inside and outside of Brazil, such as Instituto Itaú Cultural (São Paulo, Brazil); Museu de Arte Moderna de São Paulo (São Paulo, Brazil) and Kunsthhaus Wiesbaden (Wiesbaden, Germany). Among her individual exhibitions, the following stand out: *While You Laugh* (Nara Roesler Gallery, New York, United States, 2019); *Vão* (Centro Cultural Banco do Brasil, Brazil, 2017); *Berna Reale: Uber Uns/About Us* (Kunsthhaus, Wiesbaden, Germany, 2017); *Berna Reale: Singing in the Rain* (Utah Museum of Contemporary Art, Salt Lake City, United States, 2016) and *Vazio de Nós* (Museu de Arte do Rio, Rio de Janeiro, Brazil, 2013).

She has also been part of several group exhibitions, such as the 3rd Beijing Photo Biennale (China, 2018); the 56th Venice Biennale (Italy, 2015); and *Artistas Comprometidos? Talvez* (Fundação Calouste Gulbenkian, Lisbon, Portugal, 2014).

Berna Reale
Quando todos calam # 2, 2009
 photographic print
 on cotton paper
 edition of 5 + 2 AP
 66 x 100 cm | 26 x 39.4 in



brígida baltar

Brígida Baltar was born in 1959, in Rio de Janeiro, Brazil, where she worked and lived until the end of her life, in 2022. Her work crosses boundaries between video, performance, installation, drawing and sculpture. Baltar began to develop her practice in the 1990s, through small works carried out in her home studio, where she explored issues related to materials used in domestic life and organic elements. Her work is part of the collections of important museums and cultural institutions in Brazil and abroad, such as the Museum of Fine Arts Houston (MFAH), Houston, United States; Museum of Contemporary Art of Cleveland, Cleveland, United States; Pinacoteca do Estado de São Paulo, São Paulo, Brazil and Museu de Arte Moderna do Rio de Janeiro (MAM-Rio).

Among her main solo exhibitions are: *Brígida Baltar – Passagem Secreta* (Fundação Eva Klabin, Rio de Janeiro, Brazil, 2007); *O Amor do Pássaro Rebelde* (Cavalariças, Parque Lage, Rio de Janeiro, Brazil, 2012) and *Brígida Baltar: Filmes* (BNDES Cultural Space, Rio de Janeiro, Brazil, 2019). She has also been a part of important group exhibitions including: *Crônicas Cariocas* (Museu de Arte do Rio – MAR, Rio de Janeiro, 2021), the 12th Mercosul Biennale (Porto Alegre, Brazil, 2020), *Neither-nor: Abstract Landscapes, Portraits and Still Lives* (Terra-Art Project, London, UK, 2017) and *Constructing Views: Experimental Film and Video from Brazil* (New Museum, New York, USA, 2010).



Brígida Baltar
As conchas-vagina (showcase), 2017
glazed ceramic and wooden case
42,5 x 49,5 x 7,5 cm
16.7 x 19.5 x 3 in

Brígida Baltar
Corpo-casa [Mamás], 2020
sculpted brick and iron
and wood showcase
unique
100 x 118,7 x 44,7 cm
39.4 x 46.7 x 17.6 in

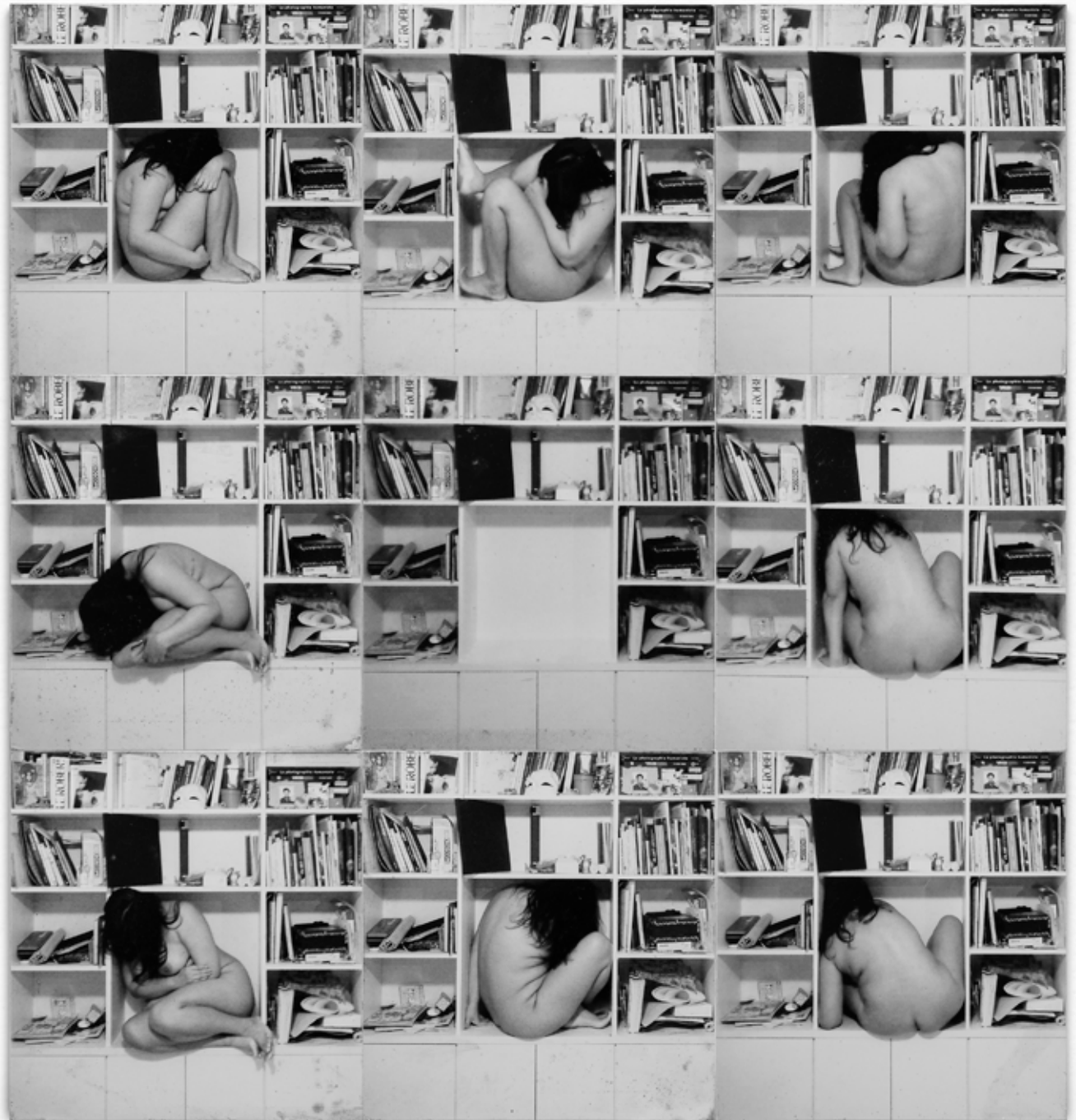




daiara tukano

Artist, teacher and indigenous rights activist, Daiara Tukano was born in São Paulo, Brazil, in 1982 and lives and works in Brasília, Brazil. Her work is associated with the Tukano indigenous people, the ethnic group to which she belongs, whose visual culture is permeated by mystical visions, which is a central element of her work. She has participated in important group exhibitions in Brazil and abroad, such as *Histórias Brasileiras* (Museu de Arte de São Paulo – MASP, São Paulo, Brazil, 2022); *Ka'a Body: Cosmovision of the rainforest* (Paradise Row, London, England, 2021); the 34th Biennale de São Paulo – *Faz Escuro mas eu Canto* (São Paulo, Brazil, 2021); *Moquém Surari – Arte Indígena Contemporânea* (Museu de Arte Moderna de São Paulo) - MAM/SP, São Paulo, Brazil, 2021) and *Véxoa: nós sabemos* (Pinacoteca do Estado de São Paulo: São Paulo, Brazil, 2020).

Daiara Tukano
Eu na estante, 2010
photoperformance
9 pieces of 25 x 25 cm
9.8 x 9.8 in (each)





djanira da motta e silva

Djanira da Motta e Silva was born in Avaré, São Paulo, Brazil, in 1914 and died in Rio de Janeiro, Brazil, in 1979. She was an important name in modern painting in Brazil, uniting formal elements of modernism with elements of popular Brazilian culture in her work. Her work is present in the collections of important museums and cultural institutions, such as: Museu de Arte Moderna do Rio de Janeiro – MAM Rio (Rio de Janeiro, Brazil); Museu Nacional de Belas Artes (Rio de Janeiro, Brazil) and the Instituto Itaú Cultural (São Paulo, Brazil).

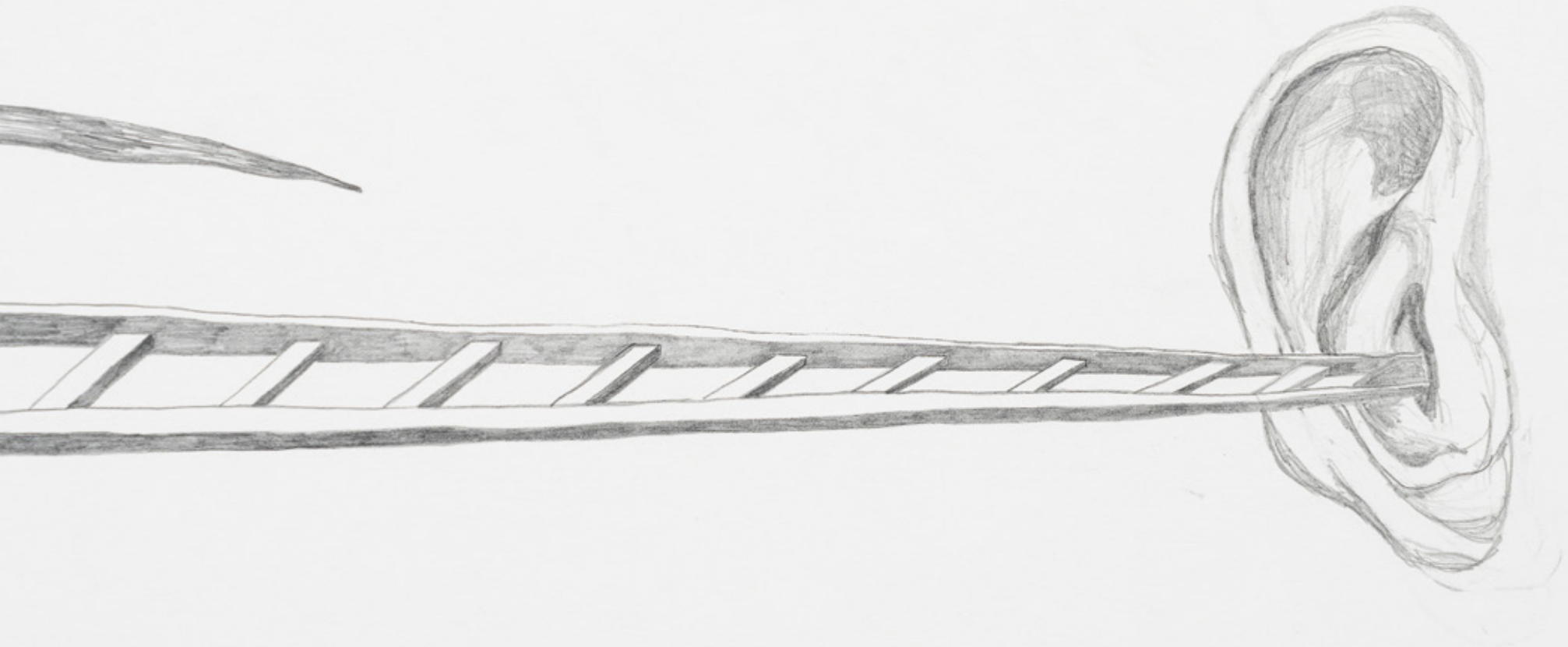
Among her individual exhibitions, *A Memória de seu Povo* (Museu de Arte de São Paulo - MASP, 2019) is the most notable. She also appeared in prominent collective shows, such as the 1st Bienial Internacional de São Paulo (São Paulo, 1951); *Vaivém* (Centro Cultural Banco do Brasil, 2019); *Alucinações a Beira-Mar* (Museu de Arte Moderna do Rio de Janeiro – MAM Rio, 2017) and *Modos de Ver o Brasil: Itaú Cultural 30 Anos* (Oca, Ibirapuera Park, São Paulo, 2017).

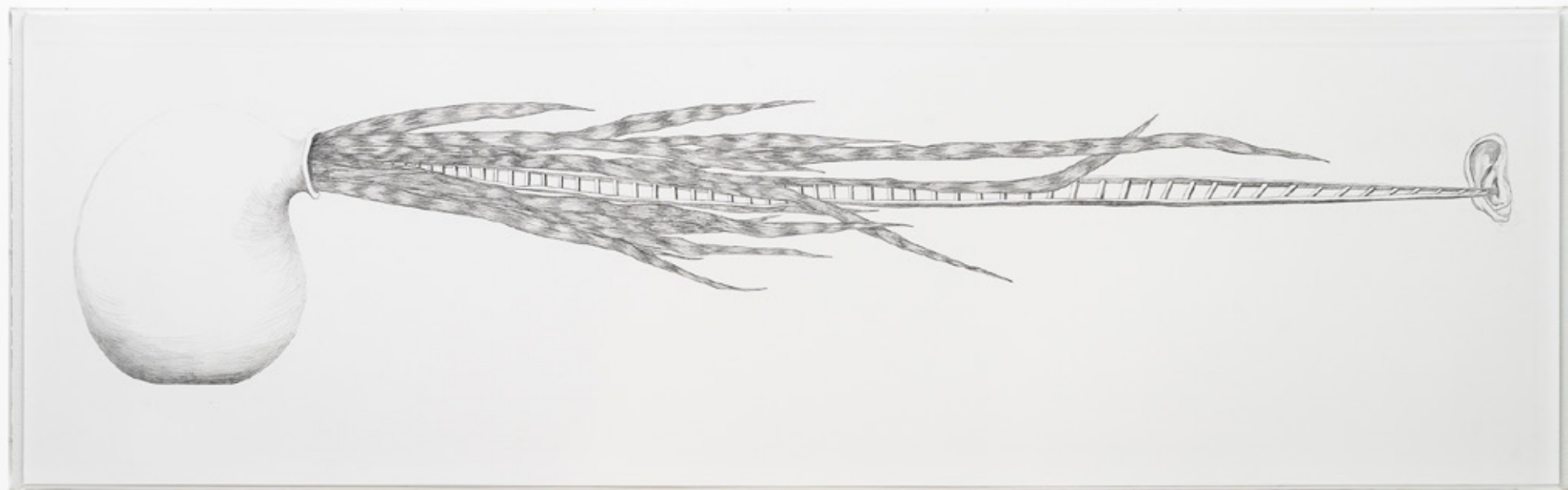
Djanira da Motta e Silva
Untitled, undated
acrylic paint on canvas
70,5 x 89,5 cm
27.8 x 35.2 in
collection Irapoan Cavalcanti

eneida sanches

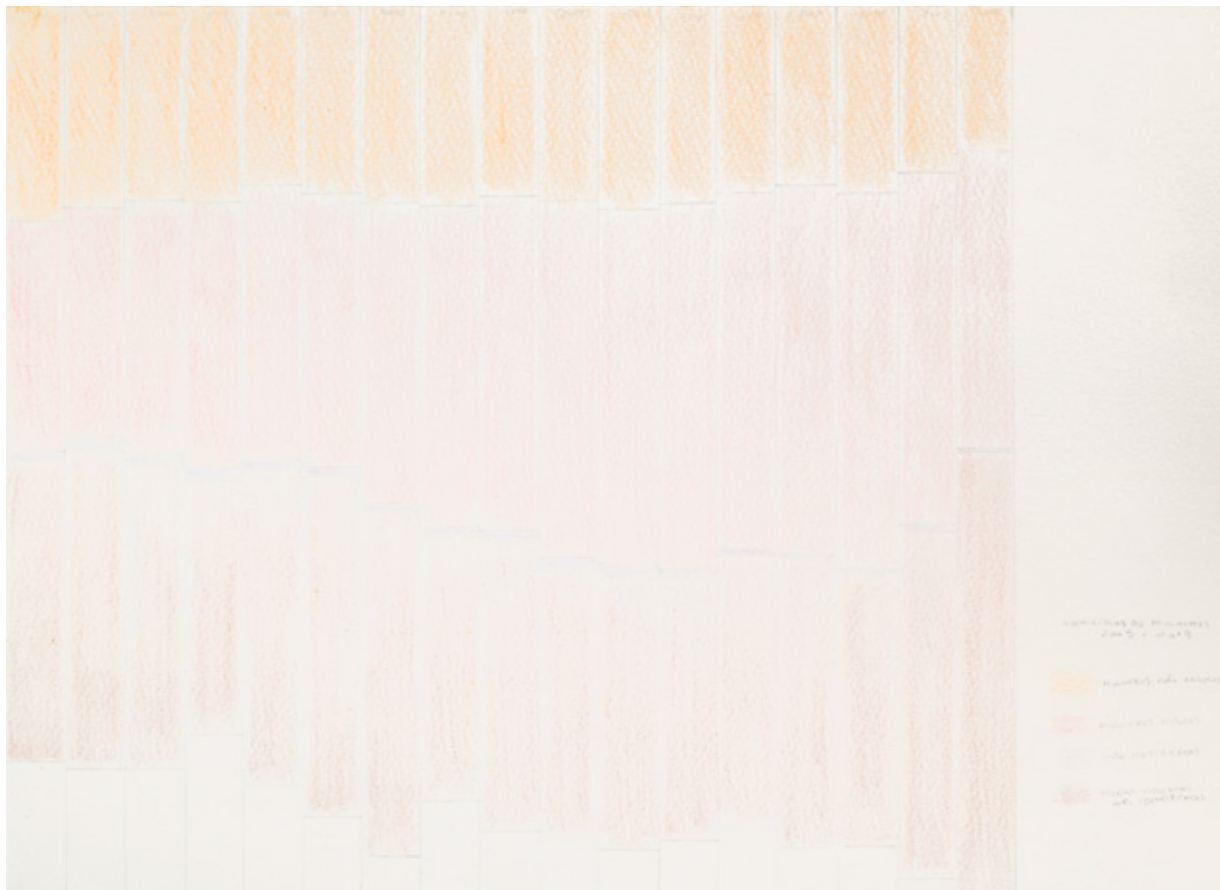
Born in Salvador, Brazil, in 1962, Eneida Sanches lives and works in São Paulo, Brazil. Her practice is mainly focused on African and Afro-Brazilian art, using printmaking and installation. With a trajectory that began in the 1990s, her work is present in the collections of several institutions in Brazil and abroad including the Museu de Arte Moderna de São Paulo – MAM / SP (São Paulo, Brazil); the Smithsonian Institute (Washington DC, United States); Museu de Arte

Moderna da Bahia (Salvador, Brazil) and the Museum for African Art (New York, United States). She has already taken part in important group exhibitions, such as the 37th Panorama da Arte Brasileira (Museu de Arte Moderna de São Paulo – MAM / SP, São Paulo, Brazil, 2022); the 12th Biennial do Mercosul (Porto Alegre, Brazil, 2020) and the 3rd Trienal de Luanda (Luanda, Angola, 2010).





Eneida Sanches
*Plants that heal through
their stories/songs, 2021*
graphite on paper
60 x 240 cm | 23.6 x 94.5 in



fernanda gassen

Fernanda Gassen was born in São João do Polêsine, Rio Grande do Sul, Brazil, 1982 and lives and works in Porto Alegre, Brazil. In her recent artistic practice, criminal reports, statistical research and literature are translated into visual and conceptual proposals. The notions of quantity, repetition, numerical expression, accumulation and proportion that characterize this type of reference are also present in her work, whether in the construction of the works or in their forms of representation.

She has participated in several group shows, such as: *No Presente, a Vida (é) Política* (Central Galeria, São Paulo, Brazil, 2020); *Eu Estou Aqui Agora* (Fundação Vera Chaves Barcellos, Porto Alegre, Brazil, 2019); *Unânime Noite* (Fundação Iberê Camargo, Porto Alegre, Brazil, 2018) and the 9th Bienal do Mercosul (Porto Alegre, Brazil, 2013).

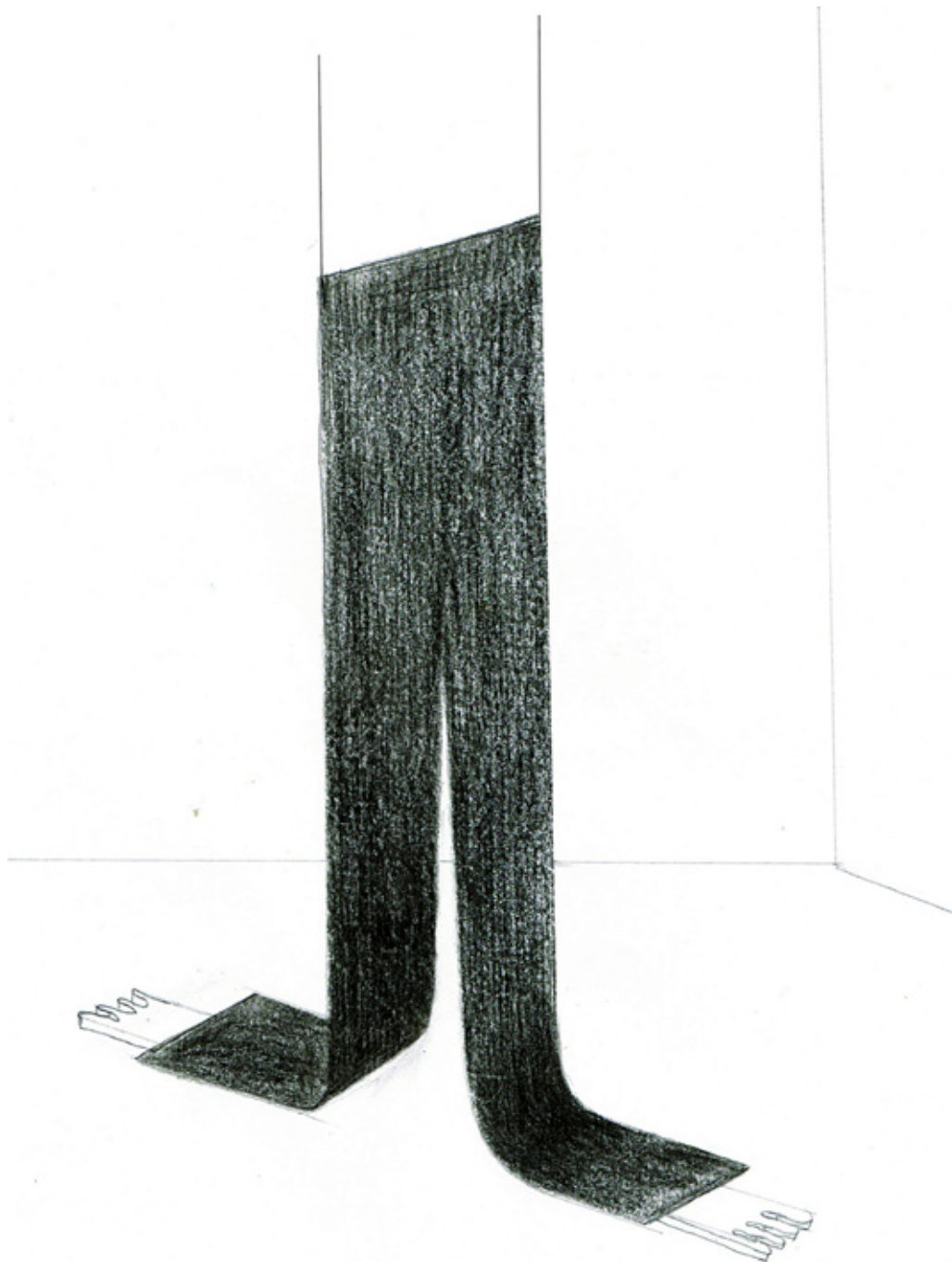
Fernanda Gassen
Sem-número, 2020
 site specific installation
 unique
 593 x 529 cm | 233.5 x 208.3 in

flávia vieira

Born in Braga, Portugal, in 1983, Flávia Vieira lives and works in São Paulo, Brazil. Her practice focuses on textiles, ceramics and the elements resulting from these artisanal works and she explores notions of collective identity, representation and folklore. She has already held individual exhibitions in Brazil and Portugal, such as: *Brasilina* (Kubikgallery, Porto, Portugal, 2021) and *Secret Life of Materials* (Centro Cultural Sérgio Porto, Rio de Janeiro, Brazil, 2012). She has also participated in collective exhibitions in Brazil and abroad such as: *Form der Unruhe* (MOM Art Space, Hamburg, Germany, 2022); *Obscura Luz* (Galeria Luisa Strina, São Paulo, 2022) and *Focus: Portugal* (Art Toronto, Toronto, Canada, 2019).

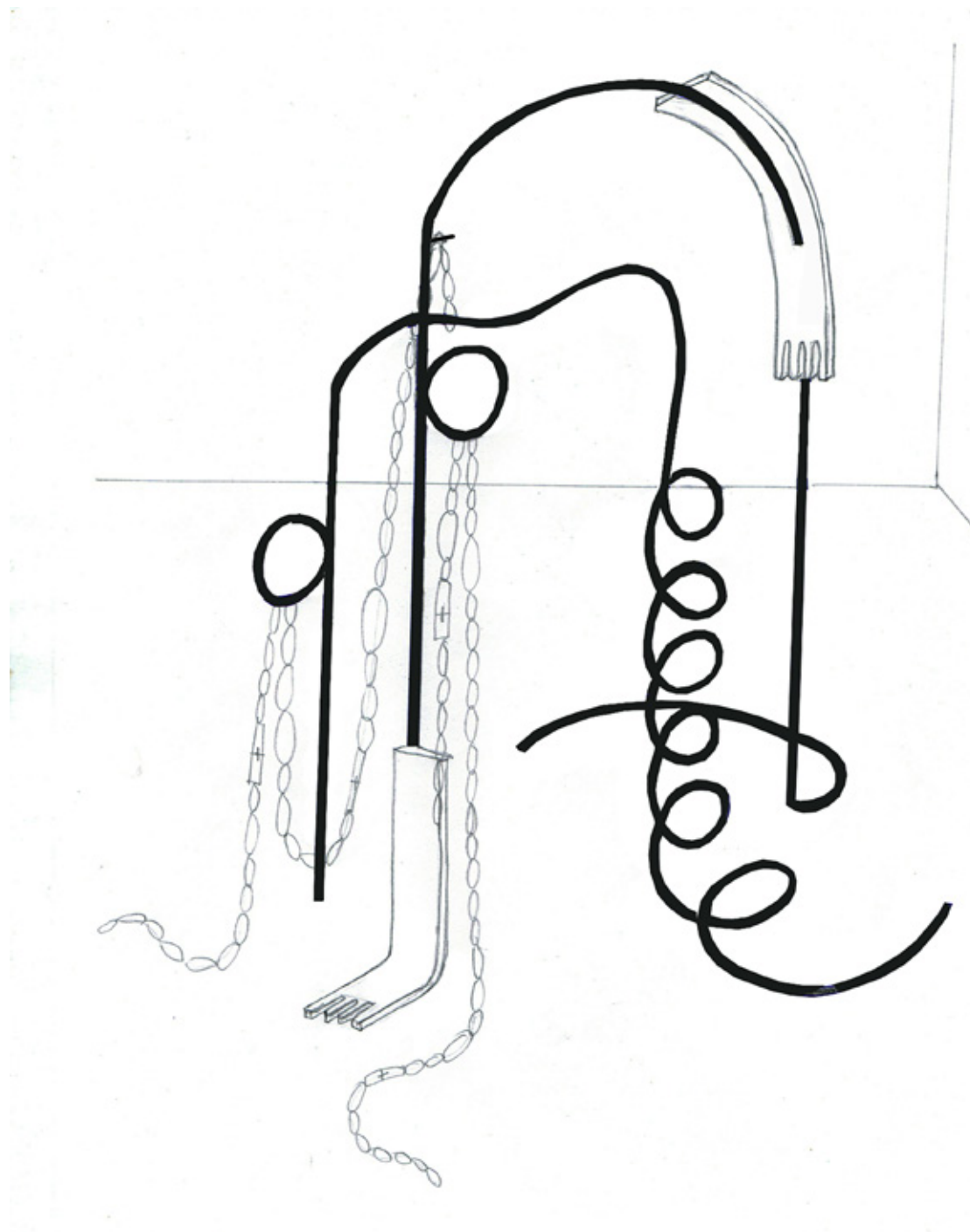


Flávia Vieira
Hopes and fears, 2018
açai pigment, beetroot, saffron
and spirulina on ceramic
7 x 11 cm | 2.8 x 4.3 in



Flávia Vieira
Venus as a boy, 2023
tapestry and ceramics
220 x 50 x 50 cm
86.6 x 19.7 x 19.7 in

Flávia Vieira
Erotica, 2023
ceramics and steel
170 x 80 x 160 cm
66.9 x 31.5 x 63 in



hriel revignet

Born in Goiânia, Brazil, in 1995, where she lives and works, Hriel Revignet focuses her poetics on the question of African and indigenous ancestry and spirituality, which is manifested through pictorial and performative works. She has participated in important group exhibitions, such as *Enciclopédia Negra* (Pinacoteca do Estado de São Paulo, São Paulo, Brazil, 2021); *Construção* (Mendes Wood DM, São Paulo, Brazil, 2020) and 7th EDP in Arts Award of Instituto Tomie Ohtake (Instituto Tomie Ohtake, São Paulo, Brazil, 2020).

Brazil, 2021); *Construção* (Mendes Wood DM, São Paulo, Brazil, 2020) and 7th EDP in Arts Award of Instituto Tomie Ohtake (Instituto Tomie Ohtake, São Paulo, Brazil, 2020).

Hriel Revignet
Abenigo y Tchoua, 2023
acrylic paint and jacaranda hooves
210 x 450 cm | 81.1 x 177.2 in





isabella beneduci

Born in São Paulo, Brazil, in 1992, where she lives and works, Beneduci's work focuses on the relationship between words and power, violence and language and their modes of circulation, while using drawing as an instrument for daily annotation and exploration. She has already been part of group exhibitions such as: *Biblioteca Floresta* (SESC Belenzinho, São Paulo, Brazil, 2021) and *Bienal do Sertão* (Museu do Piauí, Teresina, Brazil, 2019).



Isabella Beneduci
Rite of passage 31.07.2022
às 20:51, 2022
photograph
90 x 135 cm | 35.4 x 53.1 in



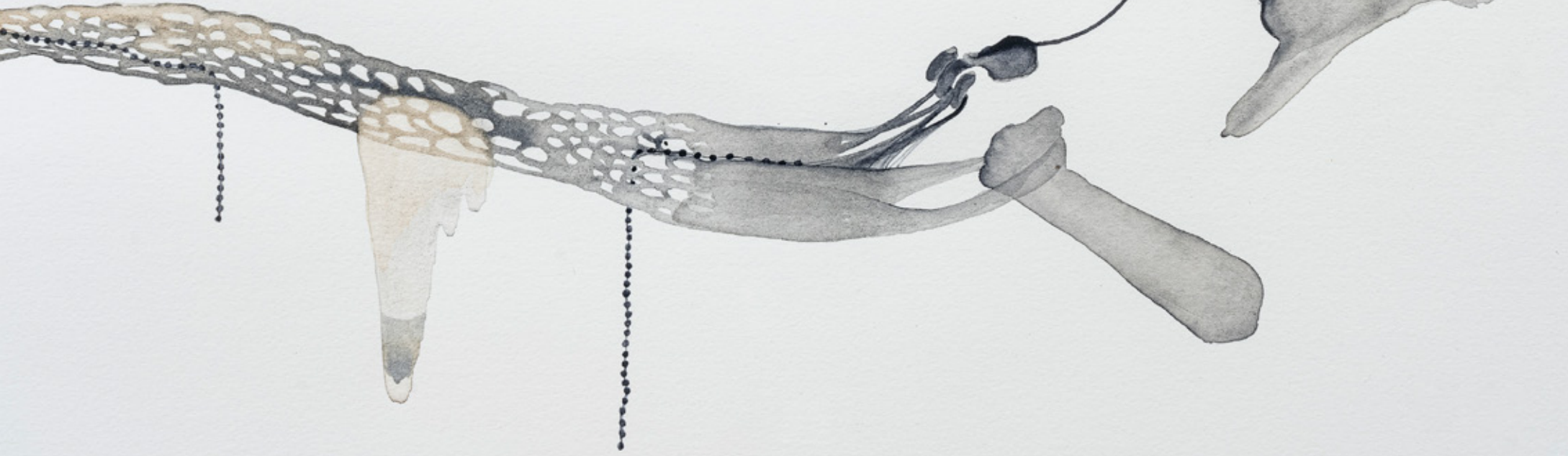
josi

Josi was born in Itamarandiba, Minas Gerais, Brazil, in 1983 and lives and works in Belo Horizonte, Brazil. Her work focuses on relationships with ancestry based on the survival of traditional methods, such as pottery, sewing, washing clothes, and their relationships with painting, writing and drawing. She has worked with many plant and mineral pigments such as annatto, saffron, beans and soil. She has participated in group exhibitions such as the 8th Prêmio Artes Tomie Ohtake (Instituto Tomie Ohtake, São Paulo, Brazil, 2022); *Algumas Histórias sobre Nós* (Galeria Danielian, Rio de Janeiro, Brazil, 2022) and *Premiados Pipa* (Paço Imperial, Rio de Janeiro, Brazil, 2022). She has also recently held her first solo exhibition: *Quarar Reverso* (Piccola Galeria, Casa Fiat de Cultura, Belo Horizonte, Brazil, 2022).

Josi
*Decantations, boils and
temperaments series, 2022*
been water, banana stain
e lye water on paper
82 x 62 cm | 32.3 x 24.4 in



Josi
*Decantations, boils and
temperaments series, 2022*
been water, banana stain
e lye water on paper
82 x 62 cm | 32.3 x 24.4 in



Josi
Perspective of rest, 2021
ceramic
18 x 20 x 15 cm
7.1 x 7.9 x 5.9 in





laura berbert

Born in Uberlândia, Minas Gerais, Brazil, in 1990, Laura Berbert lives and works in São Paulo, Brazil. Between 2013 and 2016, she was part of the collective 'Lavoura Ambulante & Edições', publishing artists' books and prints, in addition to developing graphic arts and manual binding projects. This experience led Berbert to delve deeper into the language of graphic media, an element that has become important in her practice. Her work permeates the means of publication, installation, drawing, video and embroidery. She has participated in group exhibitions, such as: *Um Erro Inesperado Aconteceu* (Galeria Periscópio, Belo Horizonte, Brazil, 2020); *Biblioteca Floresta* (Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil, 2018) and the 5th EDP Energias na Arte Award (Instituto Tomie Ohtake, São Paulo, Brazil, 2016).

Laura Berbert
*No one governs the enjoyment
of the soul*, 2016–2022
embroidery on fabric
150 x 112,5 cm | 47.2 x 36.2 in



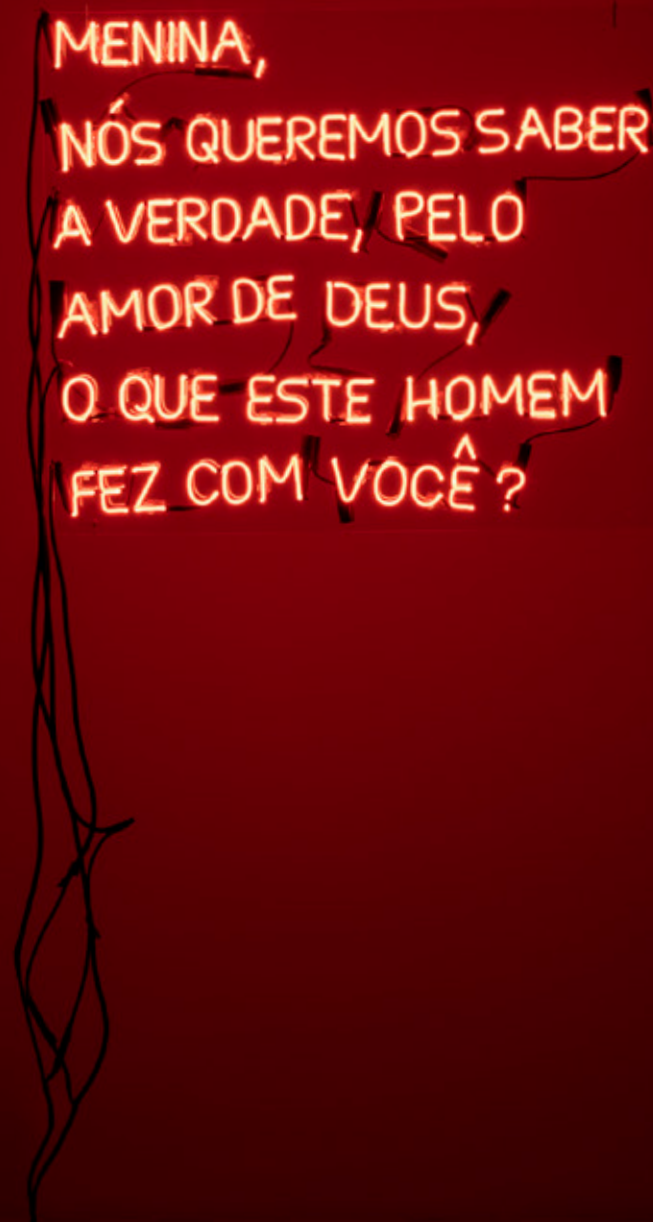
letícia parente

Letícia Parente was born in Salvador, Bahia, Brazil, in 1930 and died in Rio de Janeiro, Brazil, in 1991. She was an important Brazilian artist in the 1970s, when conceptual art movements began to gain momentum. She was also a relative pioneer in work with new media, in particular video art, although she also worked with xerox, mail art and installation. Important motifs in her work are the house and the body, two elements that the artist used to establish a dialogue between intimate life and the world. Parente's work is part of the collections of important cultural institutions, such as Instituto Itaú Cultural (São Paulo, Brazil) and Centre Georges Pompidou (Paris, France). Among her recent solo shows are: Letícia Parente (Museu de Arte de São Paulo – MASP, São Paulo, Brazil, 2022) and Letícia Parente ((Museu de Arte Moderna da Bahia, Salvador, Brazil, 2011). Among her group shows, the following are most notable: *Constelação Clarice* (Instituto Moreira Salles, São Paulo, Brazil, 2021); *Radical Women: Latin American Art 1960–1985* (Brooklyn Museum, New York, United States, 2018); *Modos de ver o Brasil: Itaú Cultural 30 anos* (Oca do Ibirapuera, São Paulo, Brazil, 2017) and *Elles – Mulheres Artistas na Coleção do Centre Georges Pompidou* (Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil, 2013).

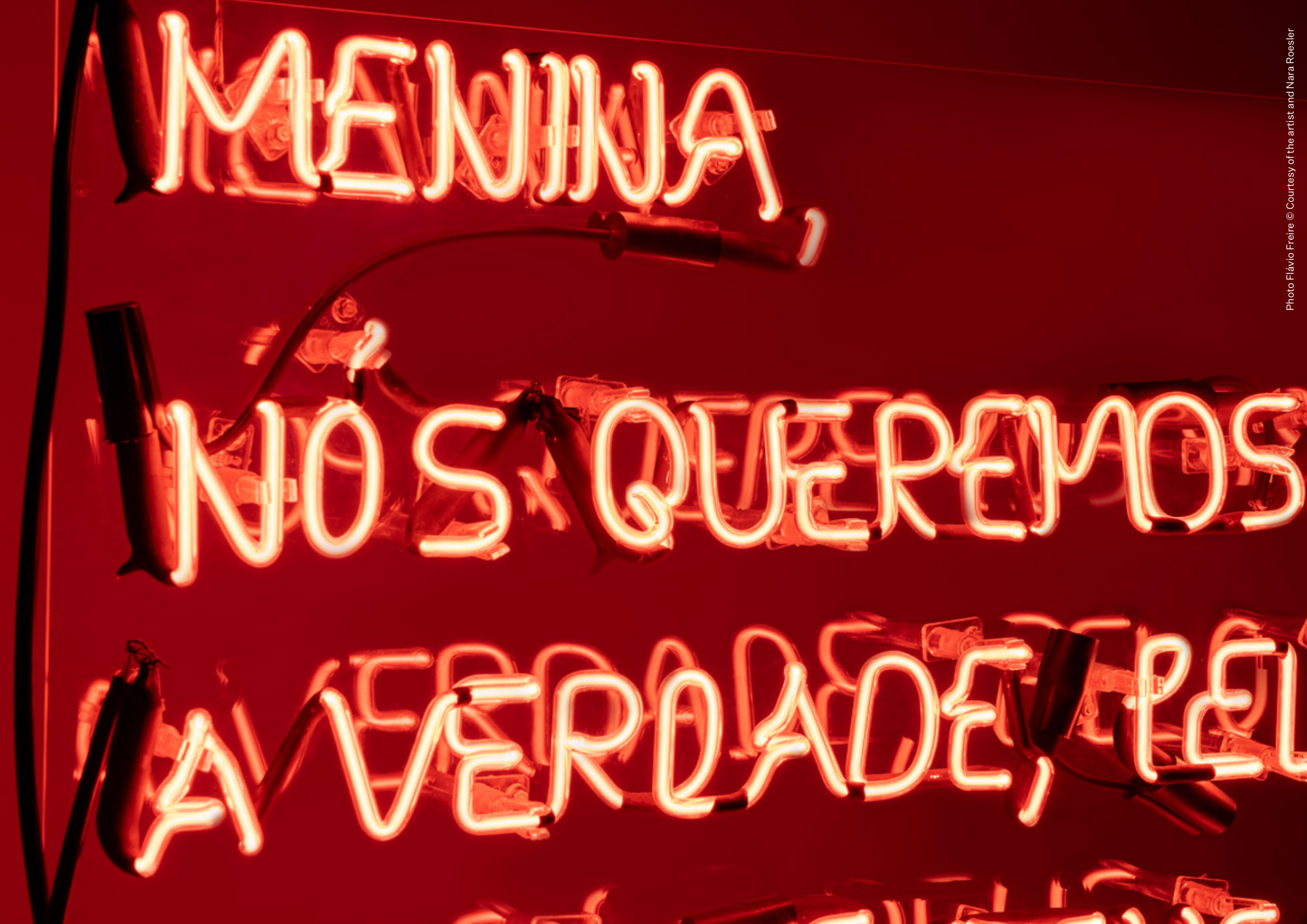
*eu te amo.
Se eu te amasse
eu te amaria
Se eu te amasse
eu te transformaria
Se eu te amasse
eu te deixaria*

livia aquino

Born in Fortaleza, Ceará, Brazil, in 1971, Livia Aquino now lives and works in São Paulo, Brazil. Her practice makes connections between image, writing and reading; exploring the meanings they produce both alone and in relation to each other. She has also participated in several group exhibitions, such as: *Hábito ___ Habitante* (Parque Lage, Rio de Janeiro, Brazil, 2021); *As Bandeiras da Revolução* (Fundação Joaquim Nabuco, Recife, Brazil, 2017) and */* (Museu de Arte Moderna de São Paulo – MAM/SP; São Paulo, Brazil, 2019).



Livia Aquino
*Red as a word is still
a ghost color*, 2018
red neon
unique
85 x 70 cm | 33.5 x 27.6 in



mônica ventura

Born in 1985 in São Paulo, Brazil, where she lives and works, Monica Ventura's work centers around elements of race and womanhood, in particular, narratives that seek to understand the psychosocial complexity of Afro-descendant women in different contexts. Her first solo show, *O Sorriso de Acotirene*, was presented at Centro Cultural São Paulo, São Paulo, Brazil, in 2018. She has also been a part of the group shows: *Mulheres que mudaram 200 anos* (Caixa Cultural, Brazil, 2023); *Histórias Feministas* (Museu de Arte de São Paulo – MASP, São Paulo, Brazil, 2019); *Estratégias do Feminino* (Farol Santander, Porto Alegre, Brazil, 2019) and *Repartimiento – Luto Tropical* (Galeria Pasto, Buenos Aires, Argentina, 2019).



Mônica Ventura
Jump of the nine, 2022
acrylic paint and pastel
chalk on canvas
82 x 133 cm | 32.3 x 52.4 in





nazareth pacheco

Nazareth Pacheco was born in São Paulo, Brazil, in 1961, where she lives and works. With a body of work composed mainly of sculptures and installations, she began to produce work in the 1980s, as part of a generation that dealt intensely with issues of the body. Her work is recognized for its relationships with the female universe and the pursuit of beauty, often related to cosmetic surgery. Her work is present in the collection of important Brazilian museums and cultural institutions, such as: Museu de Arte Moderna de São Paulo – MAM / SP (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) and the Museu de Arte Moderna do Rio de Janeiro – MAM Rio (Rio de Janeiro, Brazil). She has also held solo exhibitions in various cultural institutions across the country including, *Nazareth Pacheco: Gota a Gota* (Pinacoteca do Estado de São Paulo, São Paulo, 2015) and also participated in group shows, such as *Bispo do Rosário – Eu vim: Aparição, Impregnação e Impacto* (Instituto Itaú Cultural, São Paulo, Brazil, 2022) and *Arte tem Gênero? Mulheres na Coleção de Arte da Cidade* (Centro Cultural São Paulo, São Paulo, 2018).

Nazareth Pacheco
Dress, 2010
acrylic, crystal and
razor blades
130 x 35 cm | 51.2 x 13.8 in

Photo Flávio Freire © Courtesy of the artist, Nara Roesler and Verve Galeria



regina parra

Born in São Paulo, Brazil, in 1984, where she lives and works, Regina Parra's practice focuses on eroticism and related themes, such as oppression, insubordination and female resistance. She operates in different languages and mediums, such as video, painting and photography, crossing references from theater and literature. In recent years, she has participated in important collective exhibitions, such as the 36th Panorama da Arte Brasileira (Museu de Arte Moderna de São Paulo – MAM/SP, São Paulo, 2019); *Histórias Feministas* (Museu de Arte de São Paulo – MASP, São Paulo, 2019); *Sights and Sounds* (The Jewish Museum, New York, United States, 2016) and *What I Really Want to Tell You* (Atchugarry Art Center, Miami, United States, 2019). She has also held individual exhibitions, such as: *Bacante* (Millan, São Paulo, Brazil, 2019) and *Táticas de Desaparecimento* (Paço das Artes, São Paulo, 2019).

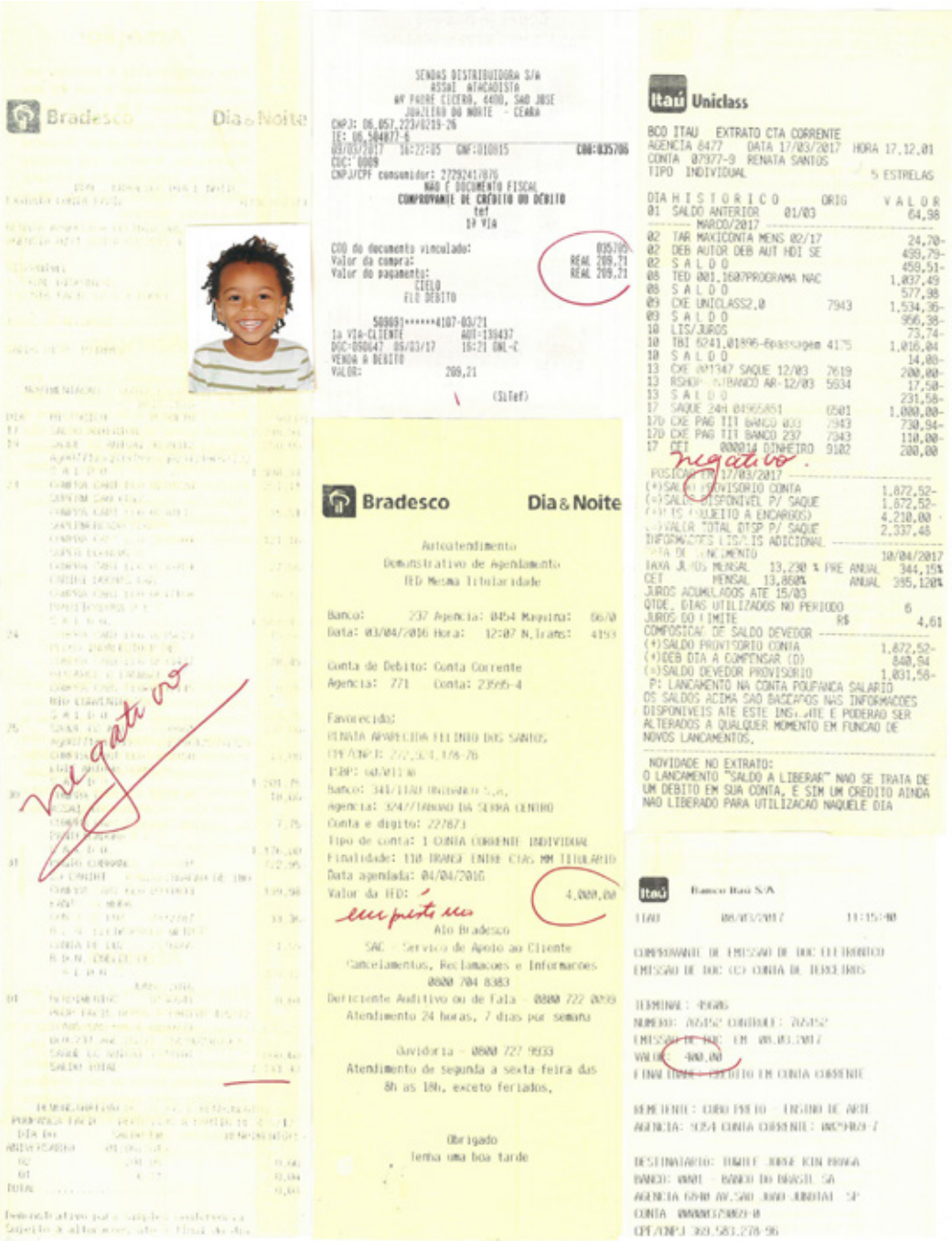
Regina Parra
Lilith, 2022
oil paint on arches
paper on aluminum
81,2 x 76,2 cm | 32 x 30.5 in



renata felinto

Born in São Paulo, Brazil, in 1978, Renata Felinto lives and works between her hometown and Crato, Ceará, Brazil. The central axis of Felinto's practice explores the Afro-Atlantic diaspora and related themes, such as ancestry and she works with mediums such as photography, performance and painting. She has held solo exhibitions in and out of Brazil, including: *Miss Read Berlin Art Book Fair* (HKW Haus der Kulturen der Welt, Berlin, Germany, 2022) and *As que me Habitam* (Centro Cultural São Paulo, São Paulo, 2022). She has also partaken in national and international group shows, such as: *Empowerment* (Kunstmuseum Wolfsburg, Wolfsburg, Germany, 2022); *Coleção MAR + Enciclopédia Negra* (Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil, 2022) and *Histórias Afro-Atlânticas* (Instituto Tomie Ohtake/MASP, São Paulo, Brazil, 2018). Her work is part of the collections of iconic institutions both Brazil and abroad, such as: the Pinacoteca do Estado de São Paulo (São Paulo, Brazil); Museu Afro Brasil (São Paulo, Brazil) and PENN Museum (Pennsylvania University, Philadelphia, United States).

Renata Felinto
Lulling Mateus to the Sound of a Hardcore, 2017
artist book



rubiane maia

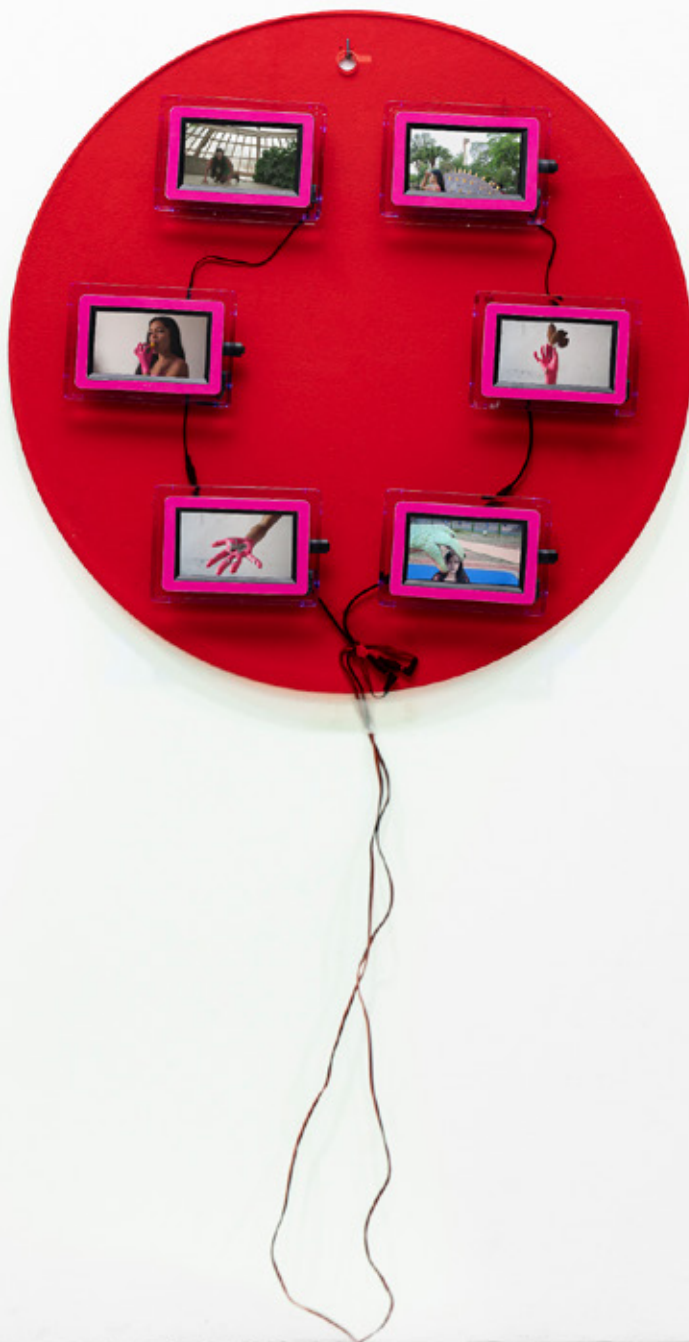
Rubiane Maia
Dissolutions, 2021
digital print with mineral
pigment on cotton paper
edition of 5 + 4 AP
53 x 80 cm
20,9 x 31,5 in (each)

Rubiane Maia was born in Caratinga, Minas Gerais, Brazil, in 1979 and lives and works between Vitória, Brazil and Folkestone, United Kingdom. Her artistic work is a hybrid between performance, imagery and writing and also incorporates drawing, painting and collage. In general, she is interested in the concepts of the body, voice, memory, phenomena and organic matter. She has held individual exhibitions inside and outside Brazil, with the most recent being *Magical Curves*. SALT + EARTH Festival of Landscape, Seascape & Environment

(Contemporary Space, Folkestone, United Kingdom, 2022). Among the group shows she has participated in, the following stand out: *We Begin To Seek Out Dirt* (SAP SPACE, Berlin, Germany, 2022); *Amílcar de Castro 'Na Dobra do Mundo'* *I Diálogos Contemporâneos 'Matéria-Linha'* (Museu Brasileiro de Escultura e Ecologia – MUBE, São Paulo, 2021) and *Não me aguarde na retina* (Festival Internacional da Imagem, Santos, Brazil, 2018).







sallisa rosa

Born in Goiânia, Brazil, 1986, Sallisa Rosa lives and works in Rio de Janeiro, Brazil. Her practice focuses on subjects such as coloniality, memory and ancestry, resulting in photographs, videos and installation works. She has held her first solo exhibition: *Supernova: Sallisa Rosa* (Museu de Arte Moderna do Rio de Janeiro – MAM Rio, Rio de Janeiro, Brazil, 2021) and has participated in many outstanding group shows, including: Trienal do SESC Sorocaba (Sorocaba, Brazil, 2021); *Histórias Feministas* (Museu de Arte de São Paulo – MASP, São Paulo, 2019); *Vaivém* (Centro Cultural Banco do Brasil, Brazil, 2019) and *Dja Guata Porã: Rio de Janeiro indígena* (Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil, 2017).

Sallisa Rosa
Identidade é ficção, 2019
acrylic, 6 digital photo frames
100 x 100 cm | 39.4 x 39.4 in



Sumé Vasconcellos
Demarcated memory, 2020
 photoperformance
 edition of 3 + 2 AP
 52,5 x 70 cm
 20,7 x 27,6 (each)



Memória demarcada
 marquei no chão a planta da primeira casa em que vivi
 marquei para lembrar de como me formei enquanto ser
 demarcar me ativa memórias de quando criança
 que me ardem e me molham quando as encontro
 deitada lembrei dos longos cabelos de minha mãe
 ocupando todo o chão formando terra para eu pisar
 senti a mão de minha irmã que segurava antes de dormir
 ainda sem entender do barulho constante da noite
 pensei em como a demanda de estar no centro da cidade
 transformava-se em violência nas manhãs em que acordávamos
 pensei na presença do tempo em cada móvel doado que recebíamos
 colhi galhos no chão e construí os móveis da minha casa
 cada galho me lembrava das diferentes formas que ali existiam
 lembrei que a noite transformava o banheiro em meu quarto
 e só assim conseguia sentir a experiência da individualidade
 em águas eu me banhava em possibilidades de ser feminina
 transfigurando a minha corpa em espaço de conforto

minha casa ardeu em chamas quando criança por negligência
 minha casa ardeu em chamas quando criança por negligência
 minha casa ardeu em chamas quando criança por negligência
 demarquei-a em fogo buscando transmutar a violência em que vivi
 costurando no tempo uma outra experiência
 condicionada por chamas que redesenham
 as percepções de minhas memórias

sumé vasconcellos

Sumé Vasconcellos was born in Rio de Janeiro, Brazil, in 1997, where she lives and works. Her work investigates the conflicting relationships between her body and the physical and immaterial spaces of colonial constructions, understood as a source of transmutation of pain into a power of fury and beauty. She has already performed and participated in exhibitions both in Brazil and abroad, such as: *Sopro do Mundo* (Museu Brasileiro de Escultura e Ecologia – MUBE, São Paulo, Brazil, 2021); *Máquina Lírica* (Galeria Luisa Strina, São Paulo, Brazil, 2021) and *After Language* (Festival La fête du slip, Lausanne, Switzerland, 2022).





tadáskia

Born in Rio de Janeiro, Brazil, in 1993, Tadaskia lives and works between São Paulo, Brazil, and her hometown. At its core, her work elaborates on the imaginative experiences of the black diaspora, regarding encounters with both family and foreigners. She uses mediums such as drawing, photography, installation and textile work. Tadaskia has been part of important group shows both in Brazil and internationally, including, *Leonilson e Tadaskia* (Auroras, São Paulo, Brazil, 2020); the 37th Panorama da Arte Brasileira (Museu de Arte Moderna de São Paulo – MAM/SP, São Paulo, Brazil, 2022); *Eros Rising: Visions of the Erotic in Latin American Art* (ISLAA, New York, 2022); *The Silence of Tired Tongues* (Framer Framed, Amsterdam, 2022) and *Casa Carioca* (Museu de Arte do Rio de Janeiro, 2020–21). She has also recently held her first solo exhibition: *Noite Dia* (Sé, São Paulo, 2022).

Tadaskia
As juntinhas, 2022
 mixed media
 102 x 74 cm
 40,2 x 29,1 in (each)





Tadáskia
*Golden rope with my mom Elenice, my aunt
Marilúcia Moraes, my grandma Maria da Graça
and my aunt Gracilene Guarani, 2020*
photograph 35 mm
edition of 3 + AP
60 x 90 cm | 23.6 x 35.4 in

terroristas del amor

Terroristas del Amor is a collective formed by two artists from Ceará; Dhiovana Barroso and Marisa Noana, who live and work in Fortaleza, Brazil. First appearing in 2018, the collective focuses on issues such as affection and ancestry, especially with regards to non-normative lives. They create works of great impact, such as flags, urban panels and installations in urban locations, such as the reservatório de água da Cagece pici and Sobrado José Lourenço (both in Fortaleza, Brazil). They also have works in the collection of the Museu de Arte Contemporânea do Ceará (Fortaleza, Brazil).

Terroristas del amor
Proteja suas amigas, 2021
acrylic paint on satin
600 x 300 cm | 236.2 x 118.1 in





vânia medeiros

Born in Salvador, Bahia, Brazil, in 1984, Vânia Medeiros lives and works in São Paulo, Brazil. The main element of her practice is drawing and her work has been celebrated in both exhibition spaces and in print. She has held solo exhibitions, with the most recent being: Horizonte de Eventos (RV Galeria, Salvador, Brazil, 2020). She has been a part of a few collective shows including, the 36th Panorama da Arte Brasileira (Museu de Arte Moderna de São Paulo – MAM / SP, São Paulo, Brazil, 2019). She also has works in the collection of the Museu de Arte Moderna de São Paulo – MAM / SP.

Vânia Medeiros
Circuit, 2022
acrylic paint, stick oil
paint on tarpaulin
125 x 83 cm | 49.2 x 32.7 in



virginia de medeiros

Virginia de Medeiros was born in Feira de Santana, Bahia, Brazil, in 1973 and currently lives and works in São Paulo, Brazil. Her practice uses documentary strategies as a way of transgressing hegemonic reports and giving a voice and visibility to individuals traditionally neglected by history. Her work is part of the collections of some of Brazil's most important cultural institutions, such as the Pinacoteca do Estado de São Paulo (São Paulo, Brazil); Instituto Inhotim (Bumadinho, Brazil); Museu de Arte de São Paulo – MASP (São Paulo, Brazil) and the Associação Cultural Videobrasil (São Paulo, Brazil).

She has held solo exhibitions in Brazil and abroad, such as: *Clamor* (Instituto Tomie Ohtake [ITO], São Paulo, Brazil, 2019); *Studio Butterfly e outras fábulas* (Galeria Fayga Ostrower, Complexo Cultural Funarte, Brasília, Brazil, 2018) and *Failla* (La Chambre Blanche, Montreal, Canada, 2007).

She has also been a part of group exhibitions such as the 11th Biennale of Berlin (Berlin, Germany, 2020); 3rd Chicago Architecture Biennale (Chicago, United States, 2019); *À Nordeste* (Sesc 24 de Maio, São Paulo, Brazil, 2019); *Histórias da Sexualidade* (Museu de Arte de São Paulo – MASP, São Paulo, Brazil, 2017); Jogja Biennale 14 (Indonesia, 2017) and the 31st Bienal de São Paulo (Brazil, 2014).



Virginia de Medeiros
Carmen Silva Ferreira, Guerrilheiras,
from *Alma de Bronze* series, 2017
inkjet print on Hahnemühle
Photo Rag 308
edition of 5 + 2 AP
90 x 60 cm | 35.4 x 23.6 in



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