



nara roesler

THE ARMORY SHOW 2023

booth 201

vip preview
thursday, september 7

open to the public
september 8 – 10

javits center
429 11th avenue
new york, usa

elian almeida
alexandre arrechea
cristina canale
carlito carvalhosa
marco a. castillo
jonathas de andrade
bruno dunley
andré griffo
isaac julien
lucia koch
jaime lauriano
artur lescher
heinz mack
manoela medeiros
fabio miguez
vik muniz
tomie ohtake
abraham palatnik
josé patrício
daniel senise
marcelo silveira
amelia toledo
angelo venosa
laura vinci
not vital
JR

jonathas de andrade



Olho-Faísca is a recent work by Jonathas de Andrade, which also served as the title of his solo exhibition at CRAC Alsace in Altkirch, France, and at the Museum of Art, Architecture, and Technology (MAAT) in Lisbon, Portugal.

A recurring theme throughout his career, the artist uses an archival approach, presenting 68 pieces of men's underwear vacuum-sealed in plastic. The underwear, collected by the artist and belonging to lovers from over the years, highlight the contrast between the words printed on them, such as Radical, Extreme, and Sports, and the inherent vulnerability of both the garments and the relationships they represent. The work sparks a discussion about masculinity and virility by delving into the complex interplay of these themes.



52832
Jonathas de Andrade
Olho-faísca / spark eye, 2023
68 vacuum packed briefs fixed with
two sheets of wood and metal support
46 x 25 x 4 cm cada
18,1 x 9,8 x 1,6 in each

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

selected solo exhibitions

- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (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

andré griffo



CHURCH OF GRACE



SCHEDULE OF Meetings



SUN

7AM - 9AM - 3PM - 7PM
FOR WORSHIPERS



MON

9AM - 2PM - 7PM
PROSPERITY



WEN

7PM - 9PM - 2PM - 7PM
HOLY FAMILY



LIGHT
WILL
TI

52867

André Griffo

O vendedor de miniaturas 7, 2023

acrylic and oil on canvas

177 x 223 cm

69.7 x 87.8 in





O Vendedor de Miniaturas 7 is part of a series of works with the same title developed by Griffo over the last three years. The work is set in a subway station in a bustling metropolis, where an informal vendor displays and sells his products – miniature religious and action figures arranged on plastic tarps on the ground. Upon closer examination, the viewer discovers that alongside these sacred images are figures of politicians, police officers, paramilitaries, and evangelical pastors. In some instances, these figures interact with each other, as seen in the case of the miniature police officers, aiming their guns at another miniature figure of a young black man.

In this way, amidst the depiction of an everyday space and what seems to be an ordinary scene, Griffo calls attention to the complex interplay of these social elements. Within the mundane context of a subway station, he invites viewers to consider the underlying dynamics that contribute to the perpetuation of historical violence and inequality.

andré griffo

b. 1979, Barra Mansa, Brazil

works and lives in Rio de Janeiro, Brazil

André Griffo's practice focuses on painting and its historical relationships with architectural representation. Rather than engaging in grand activist discourses, Griffo invites the viewer to pay attention to the minute details of his images, which depict the many violences that have given shape to the narratives relating to the history of Brazil and its ruins. In this sense, his canvases are complex visual archives in which the most diverse elements coexist, forming relationships that reframe and deepen the criticisms they present. Griffo's work deals with the critique of power structures, particularly the falsehoods they create to maintain control over individuals. Among these, the artist discusses the lingering effects of the economy of slavery on the historical formation of Brazil and the various mechanisms commonly used by religious institutions to subjugate their followers.

Griffo uses his background in architecture to create spaces where references to both historical and contemporary settings coexist. These spaces, usually deserted, are inhabited by traces, symbols, and signs, that highlight the permanence and influence of the past in current sociocultural issues. His production intertwines the factual and the fictional, exploring connections between the History of Art and Architecture and social issues, both Brazilian and international. By overlapping different temporalities and their complex realities, Griffo's work denounces constitutive elements of society, and testifies to the immutability of things.

selected solo exhibitions

- *Voarei com as asas que os urubus me deram*, Nara Roesler, São Paulo, Brazil (2022)
- *Objetos sobre arquitetura gasta*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2017)
- *Intervenções pendentes em estruturas mistas*, Palácio das Artes, Belo Horizonte, Brazil (2015)
- *Predileção pela alegoria*, Galeria Athena, Rio de Janeiro, Brazil (2015)

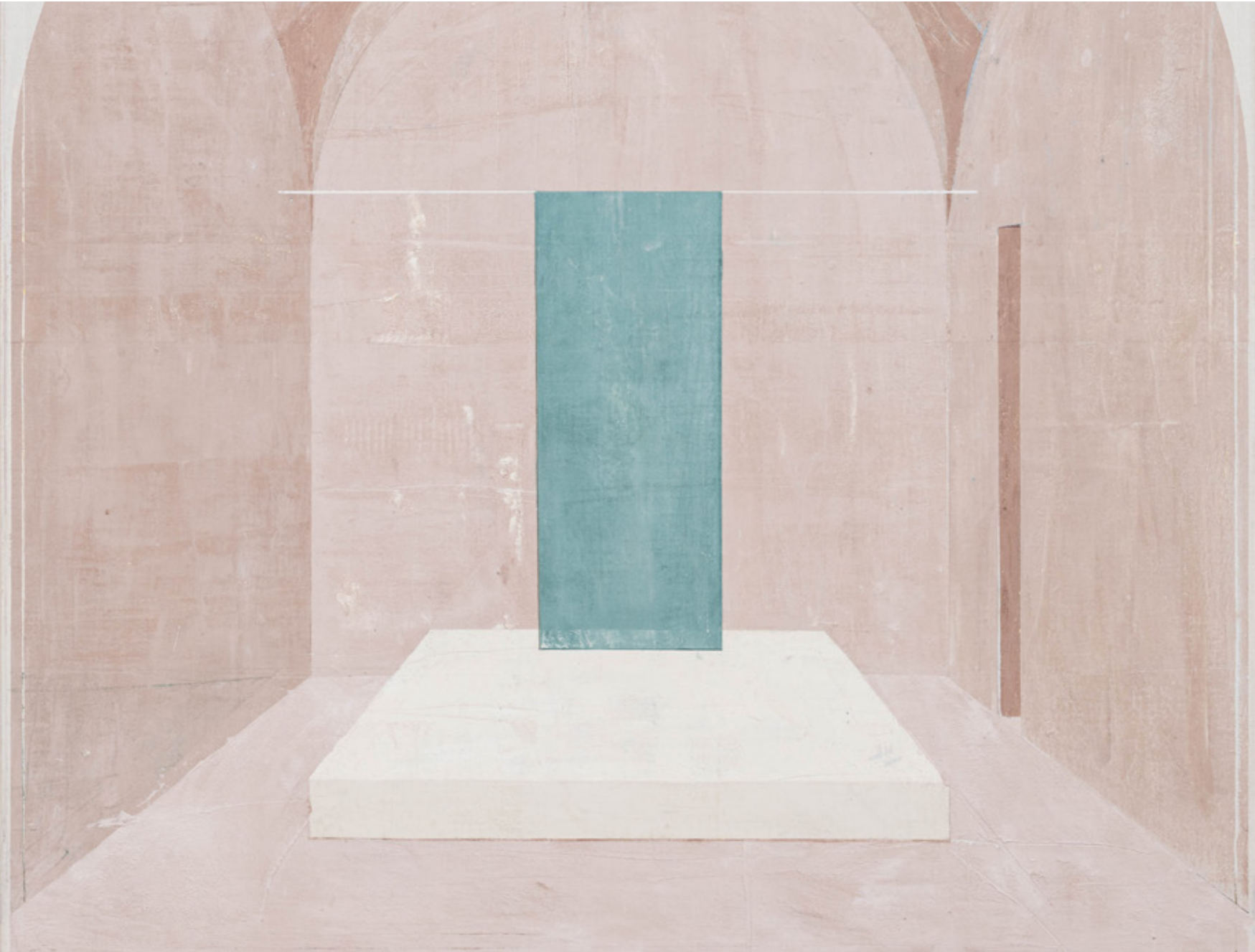
selected group exhibitions

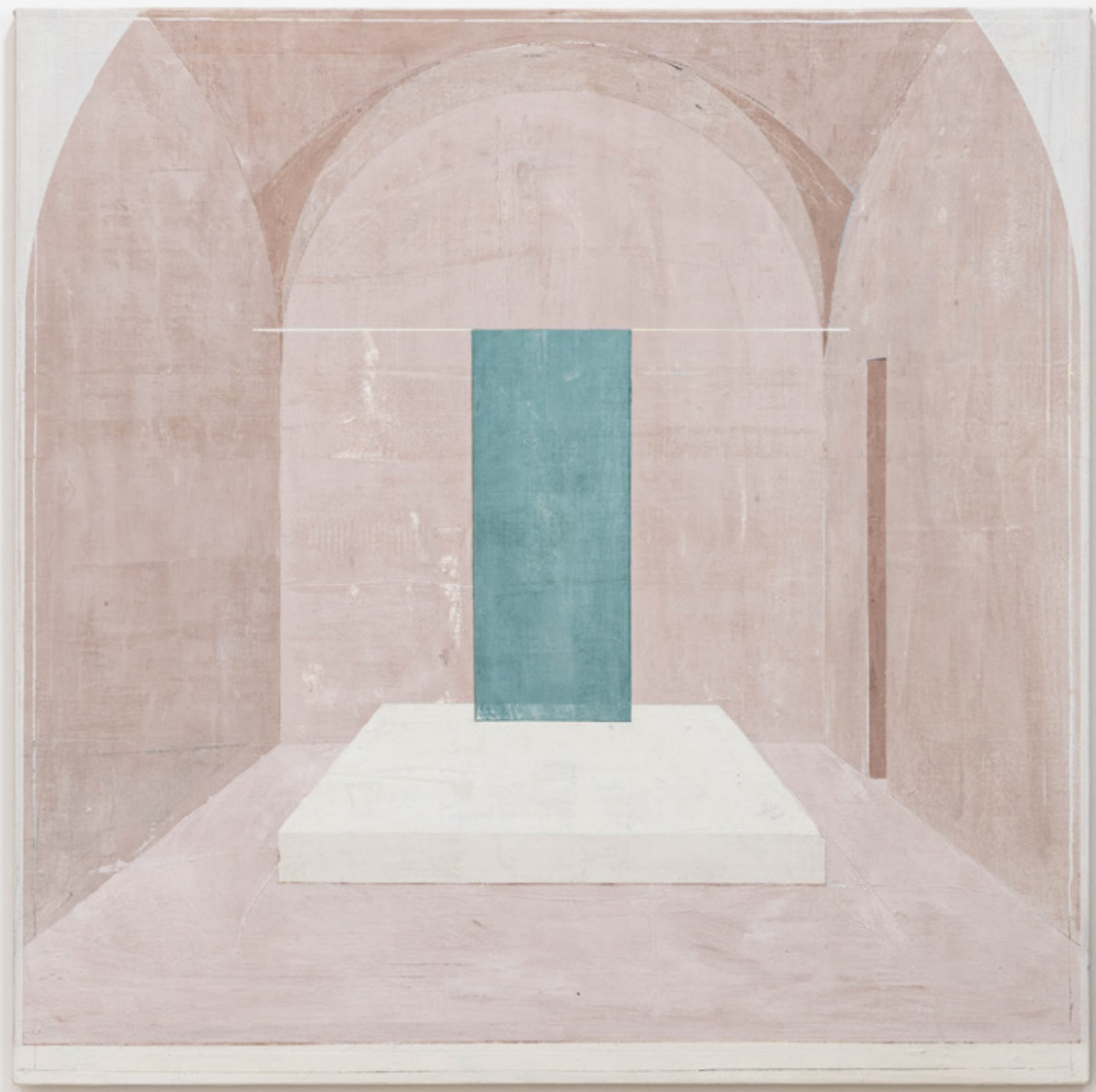
- *Sobre os ombros de gigantes*, Nara Roesler, São Paulo, Brazil (2021)
- 21st Bienal de Arte Contemporânea SESC Vídeo Brasil, São Paulo, Brazil (2019)
- *Intervenções*, Museu da República, Rio de Janeiro, Brazil (2016)
- *Ao amor do público*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2015)
- *Aparições*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- *Instabilidade estável*, Paço das Artes, São Paulo, Brazil (2013)

selected collections

- Denver Art Museum, Denver, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Instituto PIPA, Rio de Janeiro, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil

fabio miguez





52868
Fabio Miguez
Untitled, 2023
acrylic and oil on linen
130 x 130 cm
51.2 x 51.2 in



52869

Fabio Miguez

Untitled, 2023

acrylic and oil on linen

130 x 130 cm

51.2 x 51.2 in





Developed over the last decade by Fabio Miguez, the *Atalhos [Shortcuts]* series involves a revisitation of artworks by some of art history's most renowned artists – historically, those predating the Renaissance, such as Giotto, Sassetta, and Piero della Francesca. However, the artist's interest does not lie in the religious themes of these compositions. Instead, he focuses on fragments of architectural and spatial representations found in the works of these great masters. As a result, the paintings depict scenes devoid of narrative character and instead emphasize the architectural structures and spaces within the artworks.

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

- *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

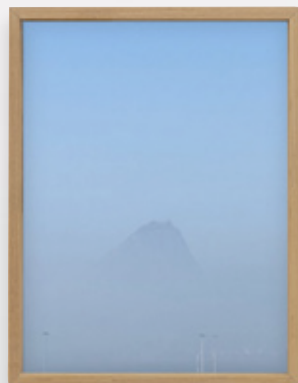
- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (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

marcos chaves





53200

Marcos Chaves

Untitled (series pairs), 2023

UV printing on aluminum

edition of 5 + 2 AP

pao de acucar 53,33 x 40 cm e apolo 80 x 54,5 cm

pao de acucar 21 x 15,7 in and apolo 31,5 x 21,5 in



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' (Rio de Janeiro, 1961) 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 – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)
- *Logradouro*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2004)

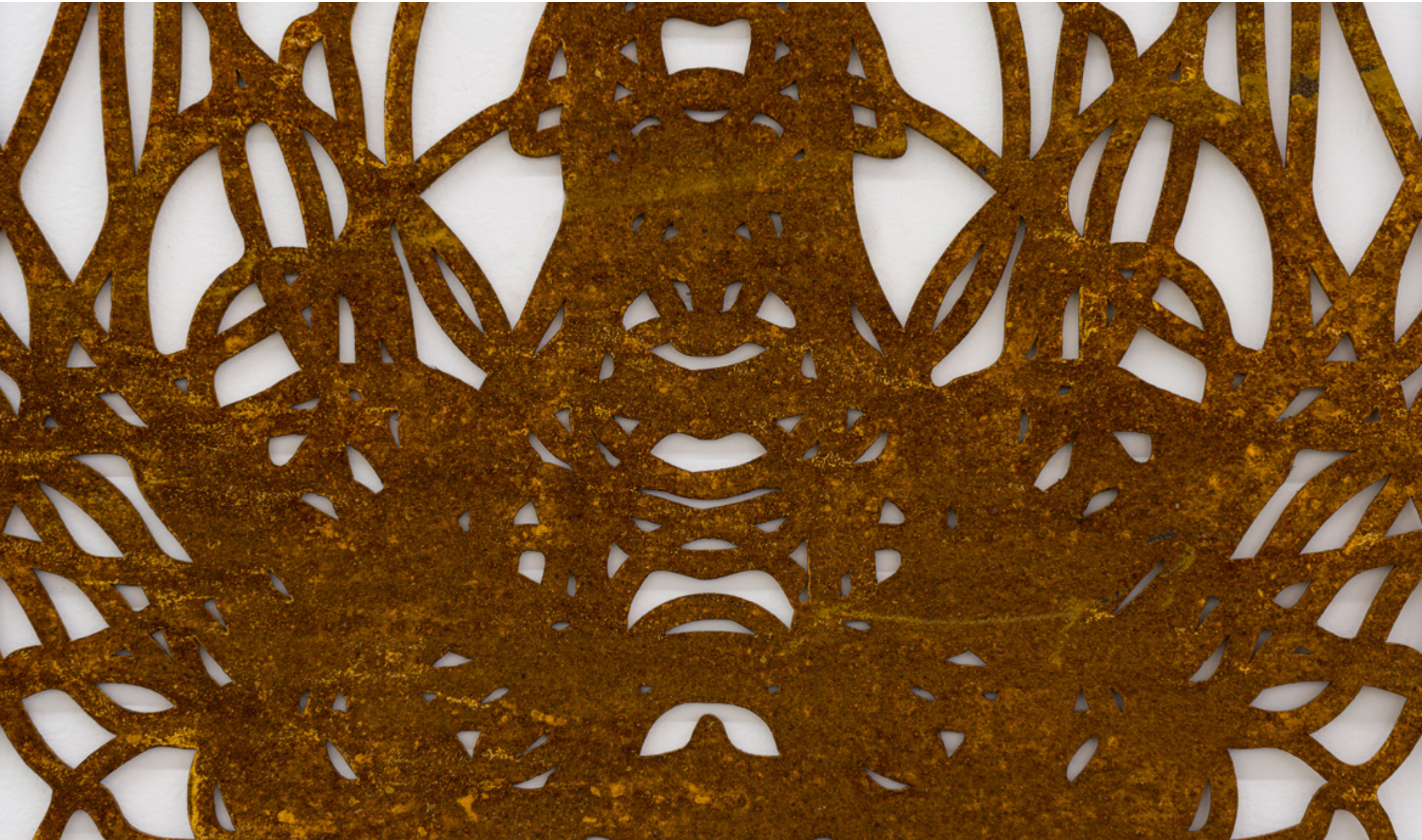
selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *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)
- 17th Cerveira Biennial, Portugal (2013)
- 54th Venice Biennale, Italy (2011)
- Manifesta 7, Bolzano, Italy (2007)
- All About Laughter—Humour in Contemporary Art, Mori Art Museum, Tokyo (2006)
- 4th Mercosul Biennial, Brazil (2005)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

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

angelo venosa



Angelo Venosa has held a profound fascination with skeletal structures, anatomical frameworks, and forms reminiscent of organic shapes. However, at a pivotal juncture, his focus shifted towards examining the measurement, quantification, and study of these elements and in turn, integrated technological drawings and scientific instruments into his creative process.

Sem Título [Untitled], from 2021, revolves around the concept of measurement, a theme that has intrigued Venosa since the 1990s, stands as a testament to this exploration. In this work, the artist employs a bone and slices it into distinct layers that are then replicated in the form of a thin sheet of corten steel.



48342
Angelo Venosa
Untitled, 2021
corten steel
edition of 3 + 2 AP
103 x 100 x 0,3 cm
40.6 x 39.4 x 0.1 in

angelo venosa

b. 1954, São Paulo, Brazil

d. 2022, Rio de Janeiro, Brazil

At the beginning of the 1970s, Angelo Venosa started attending Escola Brasil, an experimental space for the study of art. In 1974, he moved to Rio de Janeiro, where he enrolled at Escola Superior de Desenho Industrial (ESDI). In the 1980s, Venosa attended open courses at the Escola de Artes Visuais do Parque Lage, where the so-called 'Geração 80' began and developed in. While his generation was known for a return to painting, the artist dedicated his practice to sculpture. His work often evokes organic structures, which he builds using wood covered with textiles, resin, glass fiber or bones, beeswax and teeth.

In the words of critic Lorenzo Mammi: 'An even better commentary on these works may be a passage from *The Magic Mountain*, by Thomas Mann: 'What was life, really? It was... a fever of matter... It was not matter, it was not spirit. It was something between the two, a phenomenon borne by matter, like the rainbow above a waterfall, like a flame. But although it was not material, it was sensual to the point of lust and revulsion.'

'The technical precision of analysis and the artisanal pleasure of construction, always present in Venosa's work, contribute to construct not an object, but a body, with all the echoes of alienation and danger that that term can have. The fly ends up incorporating the machine, or vice versa; in the end, however, life remains as a dull noise, both irreducible and disturbing.'

selected solo exhibitions

- *Clareira Project*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2021), São Paulo, Brazil (2021)
- *Catilina*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Penumbra*, Memorial Vale, Belo Horizonte, Brasil; Museu Vale, Vila Velha, Brazil (2018)
- *Angelo Venosa: Panorama*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife (2014); Palácio das Artes, Belo Horizonte, (2014); Pinacoteca do Estado de São Paulo, São Paulo (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 Mercosul Biennial, Brazil (2005)
- 45th Venice Biennial, Italy (1993)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, 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

bruno dunley



Angelo (2023) is an integral part of the artist's ongoing exploration in recent years. Its large scale commands attention, inviting observers to immerse themselves in the richness of its colors – bold, radiant, and vibrant. The painting's diversity further captivates, as the artist deftly navigates between cool tones like blue and warmer hues such as yellow and red, seamlessly interwoven within the same composition, with an array of brushstrokes and varied application techniques.

This painting was created using locally produced oil paints from the brand Joules & Joules, which the artist co-founded with Raphael Carneiro in response to the scarcity of imported art materials in Brazil.



52903
Bruno Dunley
Angelo, 2023
oil paint on canvas
170 x 140 cm
66.9 x 55.1 in



bruno dunley

b. 1984, Petrópolis, Brazil,
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

- *Clouds*, Nara Roesler, New York, USA (2023)
- *Virá*, Nara Roesler, São Paulo, Brazil (2020)
- *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 (CeUMA), São Paulo, Brazil (2013)
- 11bis Project Space, Paris, France (2011)

selected group exhibitions

- *Mapa da estrada: novas obras no Acervo da Pinacoteca de São Paulo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Entre tanto*, Casa de Cultura do Parque (CCP), São Paulo, Brazil (2020)
- *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 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



49866
Carlito Carvalhosa
Untitled (P10/16), 2016
wax and oil on
mirrored aluminum
120 x 80 cm
47.2 x 31.5 in



Sem Título [Untitled] (2016) is an extension of Carlito Carvalhosa's exploration with wax, a medium he worked with starting in the late 1980s. In these works, Carvalhosa delved into the materiality of wax through paintings and sculptures, exploring its opacity and luminosity.

Later, Carvalhosa returned to this type of practice, but instead, used mirrors as his canvas. According to the artist, the canvas is where images are projected, whereas a mirror is the opposite. Mirrors are expected to be smooth surfaces capable of perfectly reflecting their surroundings. However, with the artist's brushstrokes, the mirror ceases to exist and the painting appears to be suspended, as if floating in space.

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

- *Matter as Image. Works from 1987 to 2021*, Nara Roesler, New York, USA (2022)
- *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 collections

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

alexandre arrechea





52987

Alexandre Arrechea

Poppy garden, 2023

watercolor on Arches paper

114 x 88 cm

44.9 x 34.6 in



alexandre arrechea

b. 1970, Trinidad, Cuba

lives and works in New York, USA

Between 1991 and 2003, Alexandre Arrechea was part of a collective of Cuban artists named Los Carpinteros, along with Marco Castillo and Dagoberto Rodríguez Sánchez. The group was best known for its play on dichotomies—the artists would depart from the idea of reproducing a common, everyday object, with perfect craftsmanship but would structure it differently, oddly and imperfectly, inevitably forcing a reformulation, or re-reading of a traditional object. After leaving the group, Arrechea began to address current political issues more directly, giving his sensibility and attention to contemporary culture the center stage.

Arrechea's work is also remarkable in its interdisciplinary and inclusive nature, often creating pieces such as large installation works in museums or commissions for public spaces that invite the viewer to participate and physically engage with the works. The artist also encourages more traditional contemplation through his sculptures or graphite and watercolour works on paper. Either way, his production is always intricately tied to the space or context it occupies, and systematically demonstrates a preoccupation for the socio-political environment in which the work is to be inserted. Arrechea's work positions itself between what is individual and collective, between the public and the private. In investigating this space, the artist addresses social norms and group behaviors, engaging with socio-economics, races and urbanism as a means of understanding both personal identities and mass experiences.

selected solo exhibitions

- *Alexandre Arrechea: Intersected horizons*, Museum of Latin American Art (MOLAA), Los Angeles, USA (2023)
- *Alexandre Arrechea: Landscape and Hierarchies*, ArtYard, Frenchtown, USA (2022)
- *Corners*, Nara Roesler, New York, USA (2019)
- *Higienopolis*, Casado Santapau Gallery, Madrid, Spain (2018)
- *Uninhabited Order*, Fredric Snitzer Gallery, Miami, USA (2018)
- *La seducción del fragmento*, Palacio de Molina, Cartagena, Spain (2017)
- *Jerarquias Negadas*, Galeria Habana, Habana, Cuba (2016)

selected group exhibitions

- *El pasado mio: Afrodescendant contributions to cuban art*, Cooper Gallery, Cambridge, USA (2022)
- *Obsesiones y acumulaciones: el gabinete del artista*, Estudio Figueroa-Vives and the Norwegian Embassy in Cuba, Habana, Cuba (2019)
- *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami (PAMM), Miami, USA (2018)
- *Construções sensíveis*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2018)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
- *Without masks: Contemporary Afro-Cuban Art*, Museo Nacional de Bellas Artes de La Habana, Habana, Cuba (2017)

selected collections

- Daros Collection, Zurich, Switzerland
- Museum of Contemporary Art (MOCA), Los Angeles, USA
- Museum of Modern Art (MoMA), New York, USA
- Museo del Barrio, Nova York, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain

cristina canale



51543

Cristina Canale

The tree and the sperm, 2022

mixed media on linen

170 x 190 x 3 cm

66.9 x 74.8 x 1.2 in



Árvore e Espermatozoide and *Brisa* are two recent works by Cristina Canale. In the first, the artist uses the landscape as a starting point, a genre she has extensively revisited throughout her career.

Focusing on compositional aspects of painting, Canale blurs the boundaries by blending landscape and portraiture, as well as challenging the distinction between figuration and abstraction. Her compositions are characterized by intense colors, ambiguous dream-like scenes.



52700
Cristina Canale
Brisa, 2023
mixed media on canvas
110 x 100 cm
43.3 x 39.4 in



In *Brisa*, Canale revisits portraiture, yet she removes the facial features of her subjects, reducing their faces to essential lines. She incorporates two-dimensional elements, such as blue dots and well-defined brushstrokes, which dissolve the traditional nature of the portraits, resulting in a kind of 'anti-portrait'.

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

- *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)

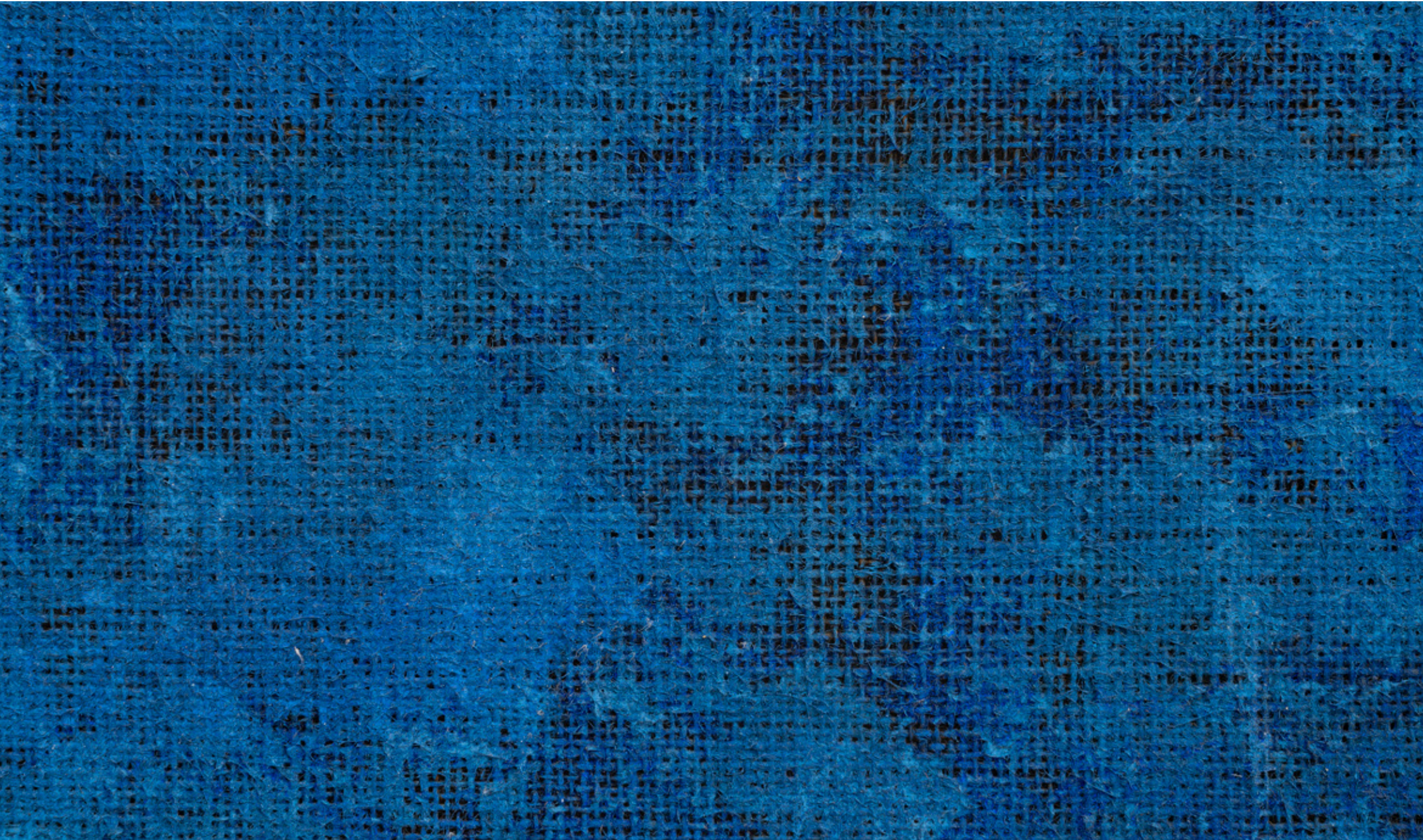
selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *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

amelia toledo

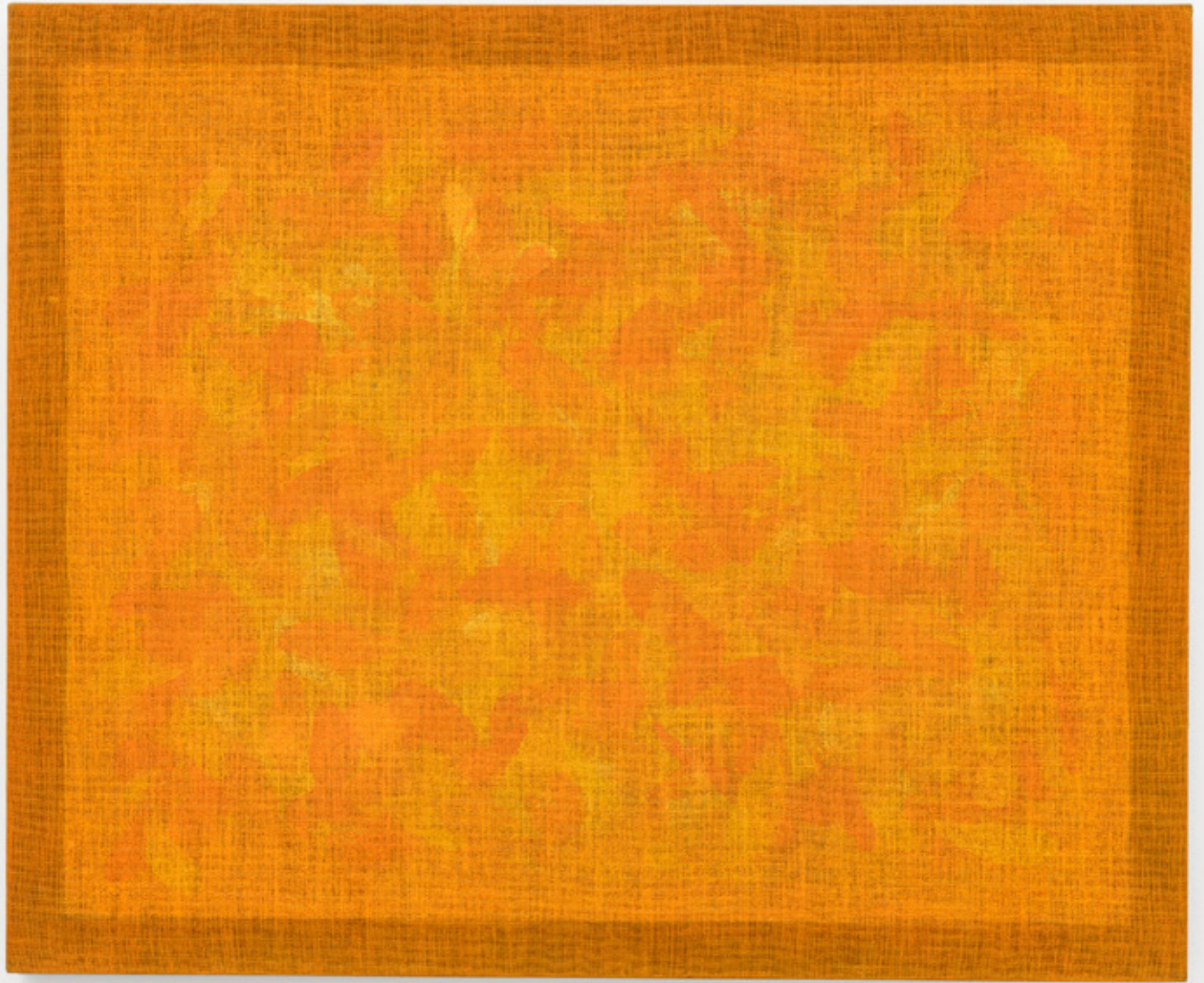


Campos de Cor [Fields of Color] are pictorial works developed by Amelia Toledo since the 1980s, a period in which the artist reintegrated painting into her practice.

Intrigued by materiality, gesture, and color, the artist has chosen jute as her canvas – a fabric known for its thickness and commonly used as a sack for grain and other products. On this canvas, the artist uses delicate yet free brushstrokes, further bringing an expressiveness to the work.

51707
Amelia Toledo
*Untitled, from Campos
de cor series, 1987*
acrylic resin and
pigments on jute
129 x 58 cm
50.8 x 22.8 in





49530
Amelia Toledo
*Untitled, from campos
de cor series, 2003*
acrylic paint on jute
98 x 119,2 x 4 cm
38.6 x 46.9 x 1.6 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: 1958-2007*, Nara Roesler, New York, USA (2021)
- *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 (ITO), São Paulo, Brazil (2004)

selected group exhibitions

- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, 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, Viamao, Brazil (2011)
- 29th São Paulo Biennial, Brazil (2010)
- *Brasiliana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected 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

manoela medeiros



52900

Manoela Medeiros

Night, seed fireworks, 2023

mineral pigments, plaster
paste with minerals

160 x 130 cm

63 x 51.2 in



Night, Seed Fireworks, and Firework Plant are some of Manoela Medeiros' most recent works. Underneath panels of plaster dyed with natural pigments, the artist carves representations of plants and vegetal forms. This process of excavation, a technique Medeiros has employed extensively in her work over the years, underscores her fascination with ruins. For her, ruins exist in the liminal space between nature and culture. These structures began as something deliberately created in opposition to nature, yet now, as they degrade and become overgrown by vegetation and other life forms, they gradually reintegrate into the natural world. Amidst these 'constructed' ruins, the artist introduces lush tropical plants, creating a fascinating interplay between the natural and the man-made.



52899
Manoela Medeiros
Firework plant, 2023
mineral pigments, plaster
paste with minerals
65 x 81 cm
25.6 x 31.9 in

manoela medeiros

b. 1991, Rio de Janeiro, Brazil

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

In her practice, Manoela 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. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

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

- *O carnaval da substância*, Nara Roesler, São Paulo, Brazil (2022)
- *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, Marseille, France (2017)

selected group exhibitions

- *Arqueologias no presente*, Nara Roesler, São Paulo, Brazil (2021)
- *Recycler / Surcycler*, Fondation Villa Datriis, 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)
- 11th Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

elian almeida



Sem título [Untitled], from 2023, signifies a deeper exploration of Elian Almeida's practice. With a keen interest in the history of the Afro-Brazilian population, the artist turns his attention to the black culture that emerged in Bahia from the 18th century onwards. This was a cultural movement that not only significantly influenced Afro-Brazilian heritage, but also played a vital role in shaping the national identity of Brazil as a whole. Through his paintings, Almeida revisits historical figures, religious practices, and architectural monuments connected to Bahia.

In this particular work, a 'mãe de santo' (a mother of the saints in Afro-Brazilian religions) is depicted playing a card game. In the background, a tile panel originally painted by Carybé portrays depictions of Oxum and Oxóssi, two important deities in Afro-Brazilian religions. Additionally, the character is flanked by Baroque-style Catholic angels. This juxtaposition reflects the intertwining of African-origin religions and Catholicism in Brazil, a result of the colonial violence that led to a blending of elements from both cultures.



52866
Elian Almeida
Untitled, 2023
acrylic paint and
oil pastel on canvas
148,5 x 117 cm
58.5 x 46.1 in



elian almeida

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

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

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

selected solo exhibitions

- *Pessoas que eram coisas que eram pessoas*, Nara Roesler, São Paulo, Brazil (2023)
- *Antes – agora – o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021)

selected group exhibitions

- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *Quilombo: vida, problemas e aspiracoes do negro*, Inhotim, Minas Gerais, Brazil (2022)
- *Atos de revolta*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2022)
- *Nova vanguarda carioca*, Cidade das Artes, Rio de Janeiro, Brazil (2022)
- *Crônicas cariocas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2021)
- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Arte naif – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

selected collections

- Pinacoteca do Estado de Sao Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil

marcelo silveira



52258
Marcelo Silveira
Pele XXVIII, 2009/2023
cajacatinga wood, beeswax
and metallic pin
unique
160 x 170 x 70 cm
63 x 66.9 x 27.6 in



Pele XXVIII belongs to the *Peles* series, a group of works developed by the artist throughout his career. The key element in these works is the wood of the Cajacatinga tree, a tree native to the Brazilian Atlantic Forest, whose wood is widely used in equipment that comes into contact with water, like mill wheels. Silveira became familiar with the material through his family's ownership of an old sugarcane mill in Pernambuco.

Harnessing the wood's pliability, the artist constructs various structures, in which pieces of the previously worked wood are fitted together using pins and grooves. With a somewhat 'loose' appearance, they resemble organic forms such as skin, wings, and limbs, emanating an unstable appearance of artisanal structures.

marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

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

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

selected solo exhibitions

- *Hotel Solidão*, Nara Roesler, New York, Brazil (2022)
- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Com texto*, obras por Marcelo Silveira, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)
- 35th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29th São Paulo Biennial, Brazil (2010)
- 4th Valencia Biennial, Spain (2007)

selected collections

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

marco a. castillo





53063
Marco A. Castillo
Círculo Social (8 elementos), 2023
mahogany wood and rattan
260 x 200 x 33,1 cm
102.4 x 78.7 x 13 in





Circulo Social 7 Elementos and *Circulo Social 8 Elementos* are part of the straw sculptures created by the artist, a medium he has been working with since 2017. In these works, Castillo revisits Soviet design, which significantly influenced Cuba in the 1960s and 1970s and shaped various aspects of the Caribbean country's architecture and visual culture.

This reinterpretation, however, is intertwined with elements of Cuban culture's vernacular, such as lattice and straw. Thus, the artist blends different types of influences, situating Cuba within a global history of exchanges and inspirations.

53062
Marco A. Castillo
Circulo Social (7 elementos), 2023
mahogany wood and rattan
250 x 218 x 42,8 cm
98.4 x 85.8 x 16.9 in

marco a. castillo

b. 1971, Habana, Cuba

lives and works between Habana, 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

- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *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, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

selected group exhibitions

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis; 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)
- La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13th Sharjah Biennial, UAE (2017)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

not vital





Self-portrait, created in 2022, is part of a recent series of works, mostly paintings, produced by the artist during his time in his Rio de Janeiro based studio. In this period, alongside a series of landscapes, the artist delved into portrait painting, a predominant genre in his pictorial practice. These portraits consist of enigmatic, smoky faces, usually depicted in shades of black or gray. The distinctive element here is the background – a vivid shade of orange-yellow, a departure from the artist’s usual palette, which generally gravitates towards whites and grays. This chromatic shift, the artist explains, is a direct response to the lumosity inherent in Brazil’s environment, characterized by warm and vibrant colors.

51770
Not Vital
Self-portrait, 2022
oil paint on canvas
80 x 60,7 x 3,3 cm
31.5 x 23.9 x 1.3 in

not vital

b. 1948, Sent, Switzerland

lives and works *in Situ*

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: A Vida é um Detalhe*, Nara Roesler, São Paulo, Brazil (2022)
- *Not Vital: Scarch*, Abbazia di San Giorgio, Venice, Italy (2021)
- *Scarch*, Hauser & Wirth, Somerset, United Kingdom (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Switzerland (2019); Ateneum, Helsinki, Finland (2018)
- *Saudade*, Nara Roesler, São Paulo, Brazil (2018)
- Yorkshire Sculpture Park, Wakefield, United Kingdom (2016)

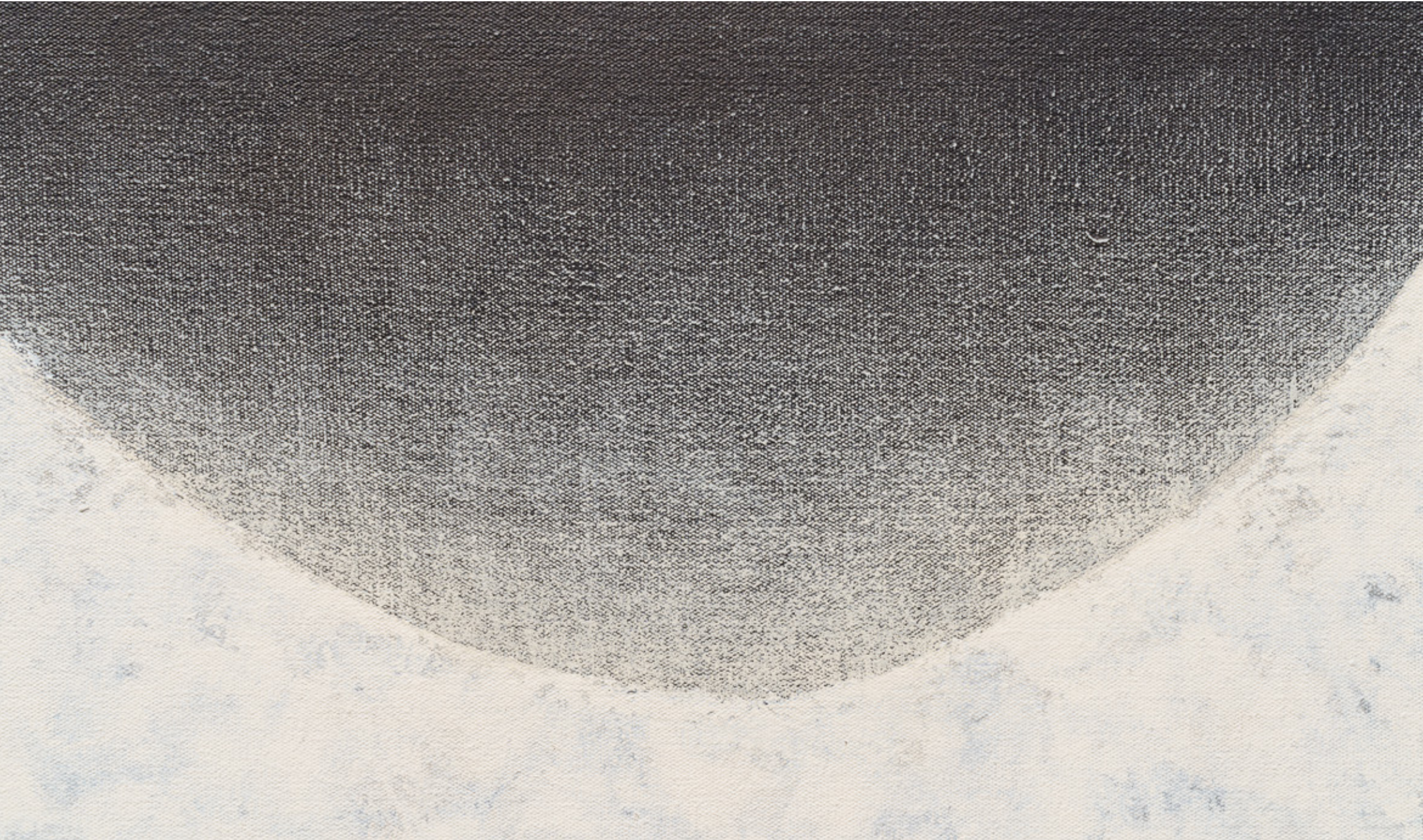
selected group exhibitions

- 17th Venice Architecture Biennale, Italy (2021)
- *Passion: Bilder von der Jagd*, Bündner Kunstmuseum Chur, Chur, Switzerland (2019)
- *Surrealism Switzerland*, Aargauer Kunsthaus, Aarau, Switzerland (2018)
- *Illumination*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2016)
- *Simple Forms: Contemplating Beauty*, Mori Art Museum, Tokyo, Japan

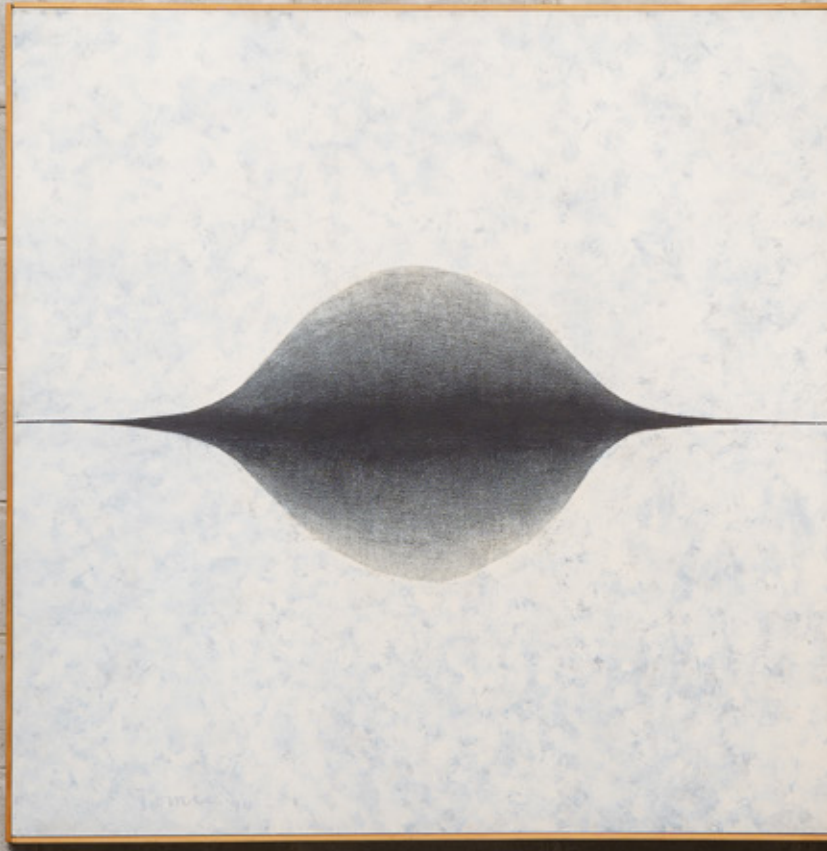
selected collections

- 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

tomie ohtake



Sem Título (1994) is highly representative of the artist's output during the 1990s, a period wherein her work, as described by critic Miguel Chaia, took on a 'cosmic' quality, resembling visions of galaxies, celestial bodies, and electromagnetic waves. Mostly executed with water-diluted acrylic paint, these works are distinguished by their smoky and ethereal quality, evoking discreet and ephemeral forms.



48718
Tomie Ohtake
Untitled, 1994
acrylic paint on canvas
130,4 x 130,6 cm
51.3 x 51.4 in

tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, 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, 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

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *Tomie Ohtake: cor e corpo*, Caixa Cultural, Brasília, Brazil (2018)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

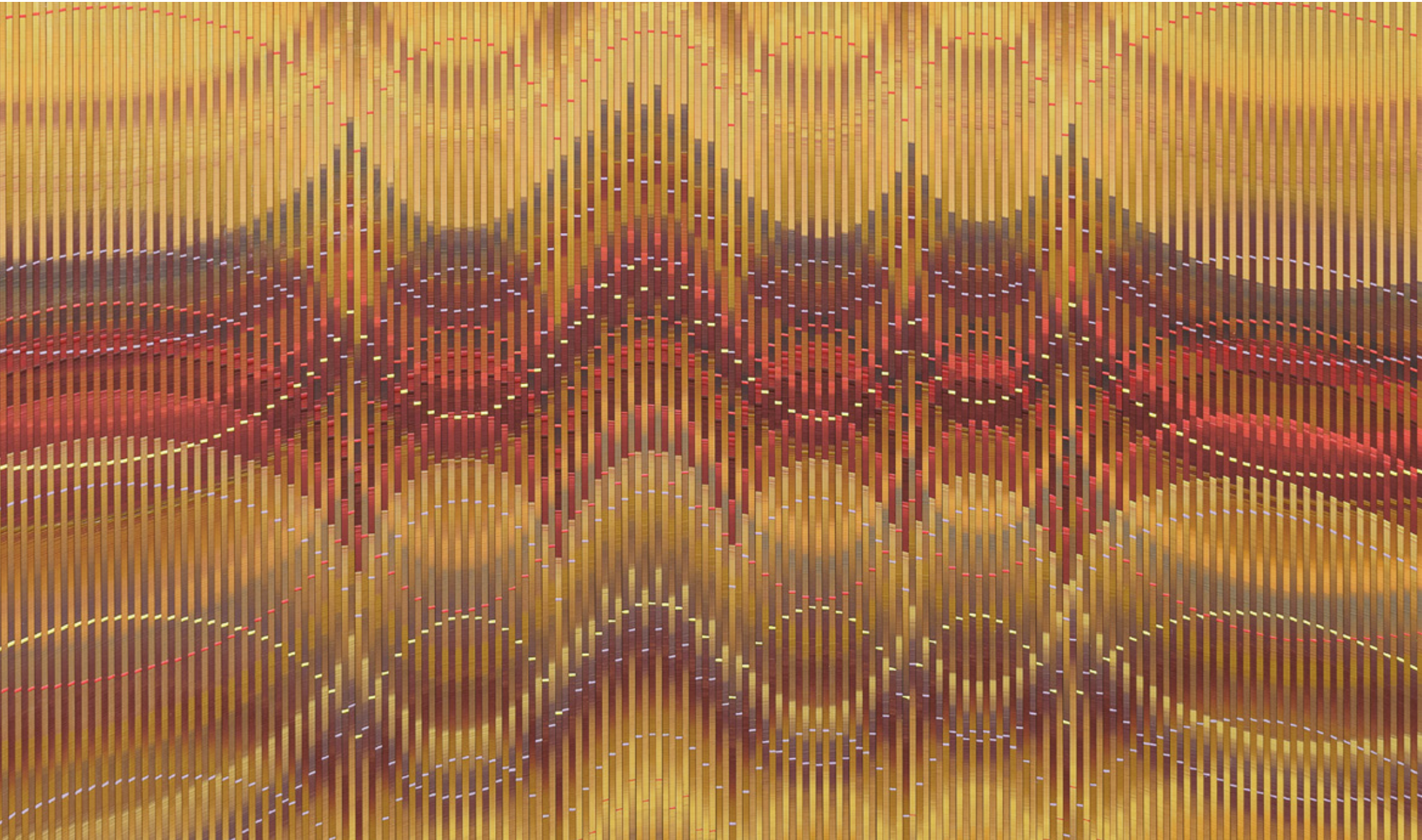
selected group exhibitions

- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Raio-que-o-parta: Ficções do moderno no Brasil*, Sesc 24 de Maio, São Paulo, Brazil (2022)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Contemporâneo, sempre – Coleção Santander Brasil*, Farol Santander, São Paulo, Brazil (2019)
- *Surface Work*, Victoria Miro, London, United Kingdom (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
- *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington DC, USA (2013)

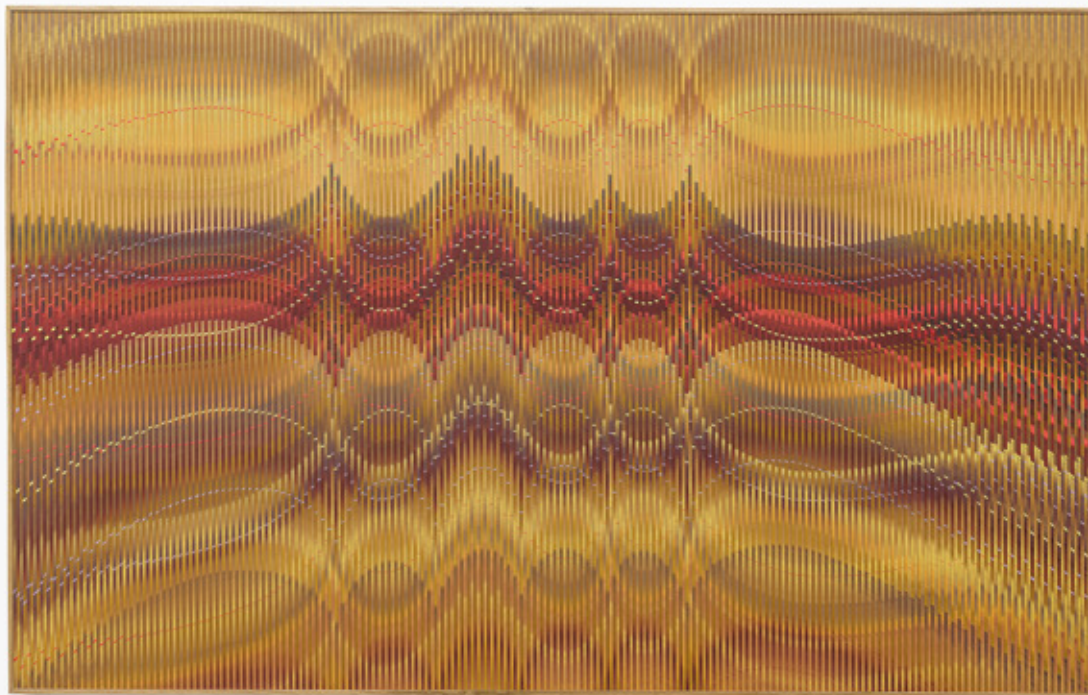
selected collections

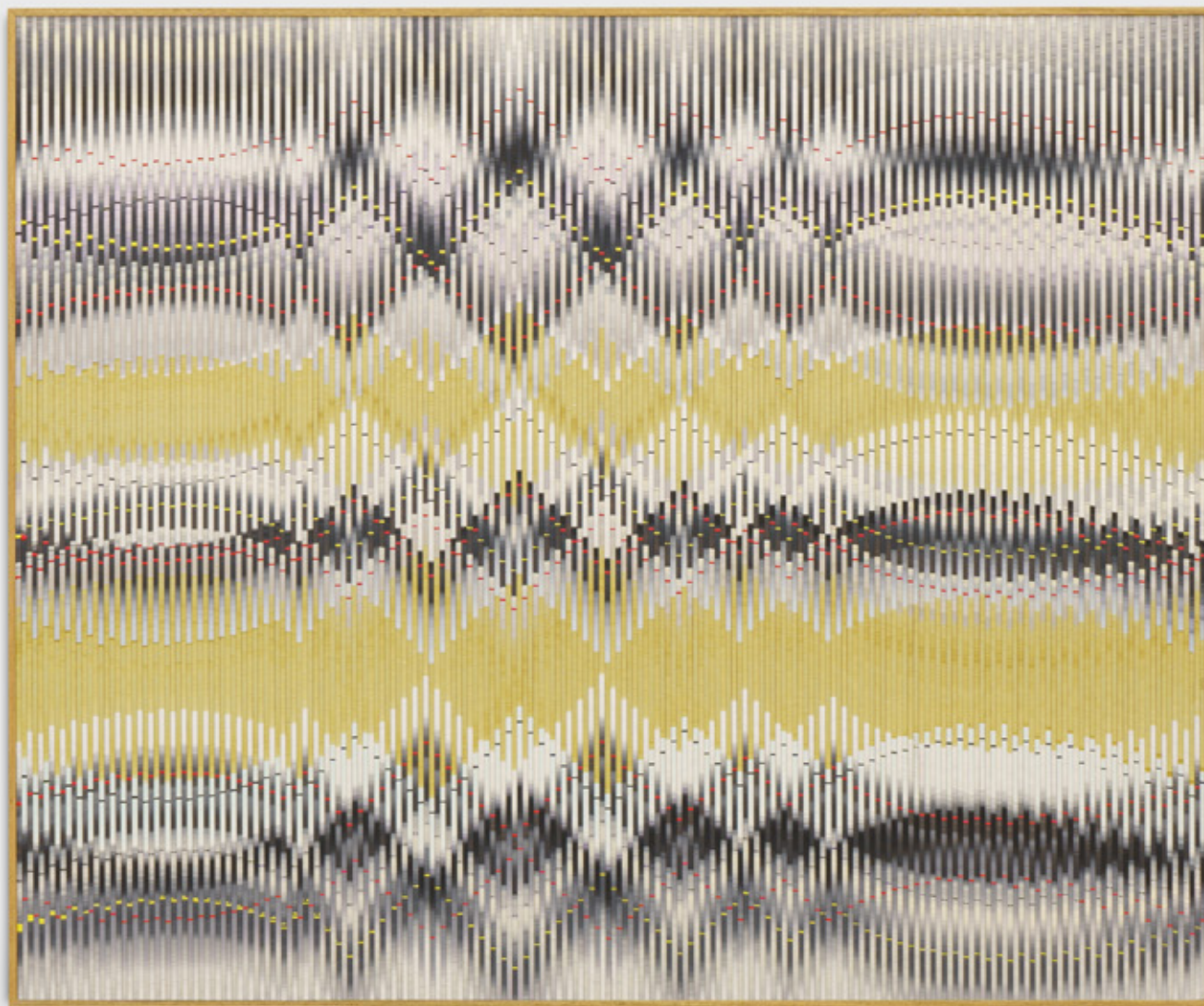
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- M+, Hong Kong
- San Francisco Museum of Modern Art (SFMOMA), USA
- Metropolitan Museum of Art (MET), New York, USA
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK

abraham palatnik



43211
Abraham Palatnik
W-H 138, 2018
acrylic paint on wood
110 x 170 cm
43.3 x 66.9 in





W-H 138 and *W-TA/5* are part of the *W Series*, which the artist began in 2004. Palatnik creates compositions of color with acrylic paint on a wooden panel. Subsequently, he cuts the work vertically, creating wooden strips of equal sizes. By moving and positioning them in different directions, Palatnik transforms the painting, highlighting its internal rhythms and dynamics. The contrasting colors create a strong, vibrant visual effect, accentuated by the still-visible marks of the creation process, including the lines that indicate the original cuts made to the work.

43443
Abraham Palatnik
W-TA/5, 2019
acrylic paint and
enamel on wood
95 x 115 cm
37.4 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: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *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), Brasilia, 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, Sao 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 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

daniel senise





Sem Título [Untitled] from 2023, is part of the series *Museums and Galleries*, initiated by Daniel Senise in 2000. This series features surface monotypes, a technique extensively used in his practice. A distinct characteristic of this body of work is the process of creating monotypes by printing directly onto walls. Under these surfaces, he presents realistic representations of museums and galleries from around the world. In this particular piece, it showcases the Museum of Art Education of Huamao in China, designed by the architect Álvaro Siza.

52898

Daniel Senise

Untitled (MoAE – Álvaro Siza), 2023

wall monotype on fabric and
acrylic medium on aluminum plate

unique

157,1 x 122,3 cm

61.9 x 48.1 in

However, Senise's emphasis lies in capturing the architecture and the interiors of these institutions. He intentionally omits both people and the artworks, reducing the latter to mere frames and thus, highlights the spaces themselves. In turn, monotypes' white color palette gives the work an almost ghostly quality, evoking an ethereality and a brightness that seems to dissolve the forms.



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 onto 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

- *Verônica*, Nara Roesler, São Paulo, Brazil (2022)
- *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)
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008)
- *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- Museo de Arte Contemporáneo, Monterrey, Mexico (1994)
- Museum of Contemporary Art, Chicago, USA (1991)

selected group exhibitions

- 3rd Coimbra Biennial, 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 collections

- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Cisneros Fontanals Art Foundation, Miami, USA
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

lucia koch



51055
Lucia Koch
Spaghetti lená, 2022
pigment print on cotton
paper, UV matte
edition of 6 + 2 AP
240 x 110 cm
94.5 x 43.3 in



The work *Spaghetti lená*, created in 2022, belongs to the series *Fundos [Backgrounds]*, developed by the artist since 2011. In these works, Koch expands her exploration of spaces, architecture and their perception by photographing the interiors of various types of boxes. These photographs are enlarged to achieve an architectural scale, effectively becoming extensions of the environments in which they are installed. Initially, depicting structures of disposable objects, through the act of enlargement, imbues them with a habitable appearance akin to a room.

Over time, the artist has incorporated boxes and packaging from a wide range of products into her works. In exhibitions or commissioned projects for particular locations, as in the case of *Spaghetti lená*, Koch uses boxes belonging to products and brands specific to those places.

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

- *Double Trouble*, Palais d'Iéna, Paris, France (2022)
- *PROPAGANDA, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2021)*
- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *Uma boa ordem*, Casa Wabi, Puerto Escondido, Mexico (2019)

-
- *A longa noite*, Sesc Pompéia, São Paulo, Brazil (2018)
 - *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 (CeUMA), São Paulo, Brazil (2007)

selected group exhibitions

- 1st Rabat Biennial, Morocco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- Open Spaces Kansas City Arts Experience, Kansas, USA (2018)
- 2th Pacific Standard Time: LA/LA (PST: LA/LA)—*Learning from Latin America: Art, Architecture and Visions of Modernism*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA (2017)
- *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, Columbus, USA (2014)
- 11th Sharjah Biennial, Sharjah, UAE (2013)
- 11th Lyon Biennial, France (2011)
- 8th Mercosul Biennial, Brasil (2011)
- Aichi Triennale, Nagoya, Japan (2010)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)
- 27th São Paulo Biennial, Brazil (2006)
- 8th Istanbul Biennial, Turkey (2003)

selected collections

- J. Paul Getty Museum, Malibu, USA
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- 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
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

isaac julien





Stones Against Diamonds, created in 2015, is a film resulting from a research project undertaken by Isaac Julien on the Italian–Brazilian architect Lina Bo Bardi in Brazil. Stemming from a letter in which Lina expresses a preference for semiprecious stones over diamonds, the artist delves into the subconscious process of creative production.

Filmed in Iceland, a land marked by glaciers, caves and volcanoes, we see some of Lina Bo Bardi's iconic architectural elements introduced into the imagery, engaging in a dialogue with the natural features of the landscape.

31816
Isaac Julien
*Echo (Stones
Against Diamonds)*, 2015
premier photograph
edition of 6 + 1 AP
160 x 160 cm
63 x 63 in

isaac julien

b. 1960, London, UK, where he lives and works

Isaac Julien is one of the most important and influential British visual artists in the fields of installation and film. His work combines several disciplines, including cinema, photography, dance, music, theatre, painting and sculpture, which are captured in his audio-visual installations, documentaries and photographic pieces. The plurality of his work is not only present in the process of making, but also in the way in which it is exhibited, which includes several screens, with Julien being a pioneer in multiple-screen film installations.

The artist's works often emerge from in-depth investigations of historical personalities, including Langston Hughes, Frantz Fanon and Lina Bo Bardi, in a process that often aims to review history's official versions. Although films are the main form of his artistic production, photography also plays a fundamental role in Julien's oeuvre. In his photographs, he reinvents and redefines the aesthetics of his audio-visual production using techniques such as collage and digital photomontage.

His film *Young Soul Rebels* (1991) was awarded the Semaine de la Critique prize in the Cannes Film Festival. *Frantz Fanon: Black Skin, White Mask* (1996), which the artist co-directed with Mark Nash, received the Pratt and Whitney Canada Grand Prize. Julien was also awarded the McDermott Prize from MIT and The Golden Gate Persistence of Vision Prize (2014) during the San Francisco Film Festival. In 2015, Isaac Julien obtained the Kaino Prize for artistic excellence.

selected solo exhibitions

- *What Freedom is to me*, Tate Britain, London, UK (2023)
- *Once Again... (Statues Never Die)*, Barnes Foundation, Philadelphia, USA (2022)
- *Lessons of the Hour*, Metro Pictures; Memorial Art Gallery (MAG), New York, USA (2019)
- *Western Union: Small Boats*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2018)
- *To the End of the World*, Galerie Forsblom, Stockholm, Sweden (2018)
- *Ten Thousand Waves*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2016)

selected group exhibitions

- *Sweat*, Haus der Kunst, Munich, Germany (2021)
- 57th Venice Biennale, Italy (2017)
- *Gallery*, Birmingham, UK (2017)
- *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool; Birmingham Museum and Art, UK (2017)
- *The Shadow Never Lies*, Minsheng Museum, Shanghai, China (2016)
- Paris Triennial, France (2012)
- 7th Gwangju Biennial, South Korea (2008)

selected collections

Art Institute of Chicago, Chicago, USA
Centre Georges Pompidou, Paris, France
Museum of Modern Art (MoMA), New York, USA
Solomon R. Guggenheim Museum, New York, USA
Tate Modern, London, USA

laura vinci



52871
Laura Vinci
Single leaves, 2019/2023
gold-plated brass
unique
20 pieces of variable dimensions



Folhas Avulsas [Loose Leaves], conceived from 2017 onwards, led to a significant installation at the Museum of Modern Art of São Paulo (MAM-SP). In this work, leaves and branches made of brass and plated in gold were suspended throughout the glass-walled space of the institution, giving the impression of floating. As curator Felipe Chaimovich describes it: 'Laura Vinci's metal sculptures portray the cycle of leaves falling from trees (...) The use of gold plating transforms this ephemeral moment of vegetation into a relic, creating a precious memory'.



laura vinci

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

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly led her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as ‘hourglass’, which she created for the project *Arte/Cidade 3* (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci's work with *Teatro Oficina*, where she has undertaken the role of artistic director, participating in the theater's set and costume design work. She is currently working with *Mundana Companhia*.

selected solo exhibitions

- *maquinamata*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *mundana +: Medeamaterial, mundana cia*, Sesc Pinheiros, São Paulo, Brazil (2019)
- *Todas as Graças*, Instituto Ling, Porto Alegre, Brazil (2018)
- *Papéis Avulsos*, Art Center/South Florida, Miami, USA (2014)
- *Carpe Diem Arte e Pesquisa*, Lisbon, Portugal (2010)
- *Warm White*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2007)

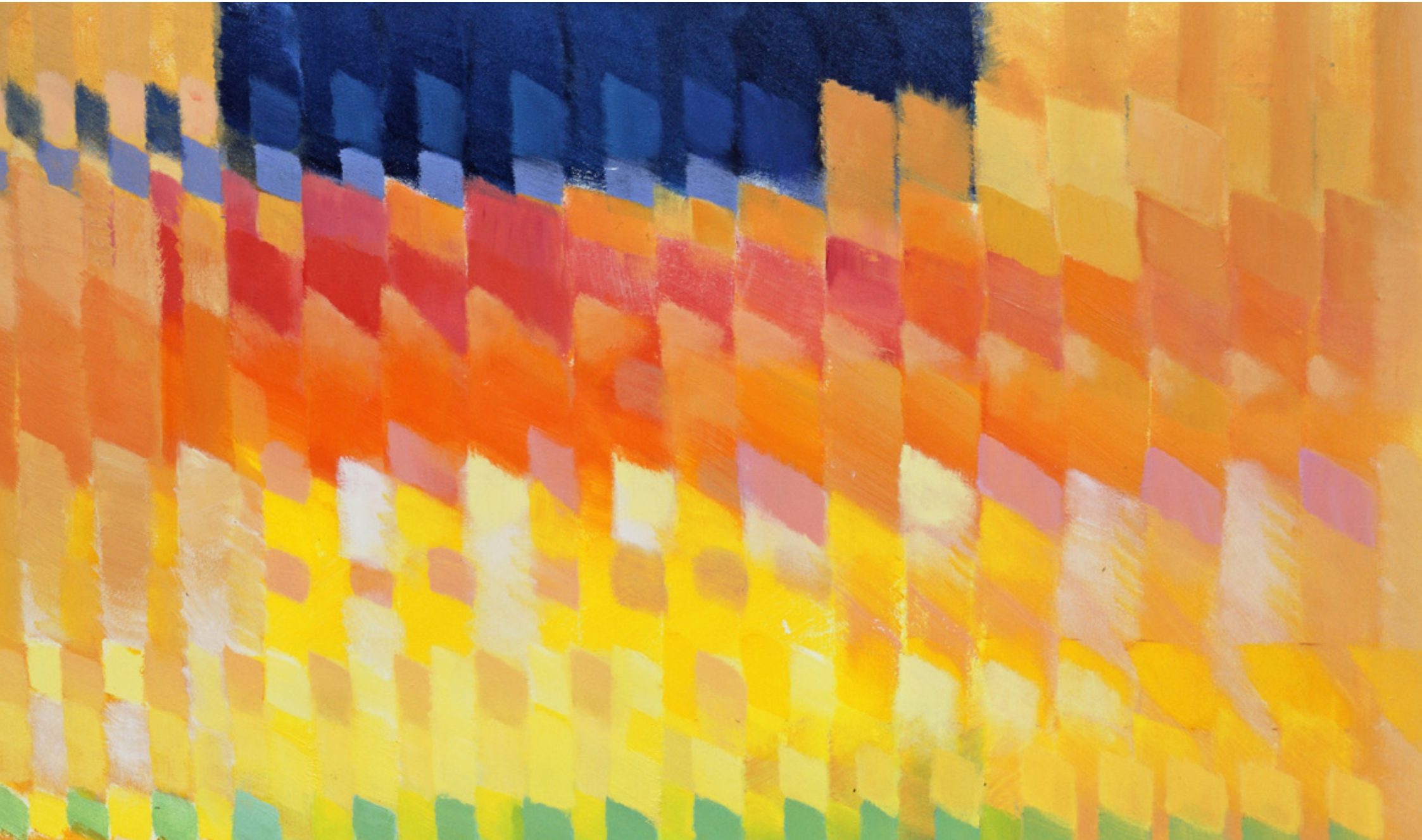
selected group exhibitions

- *El Dorado. Un Territorio*, Fundación PROA, Buenos Aires, Argentina (2023)
- *Máquina do mundo: Arte e indústria no Brasil, 1901–2021*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Exposición 13*, La Conservera, Murcia, Spain (2014)
- *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)
- 26th São Paulo Biennial, Brazil (2004)

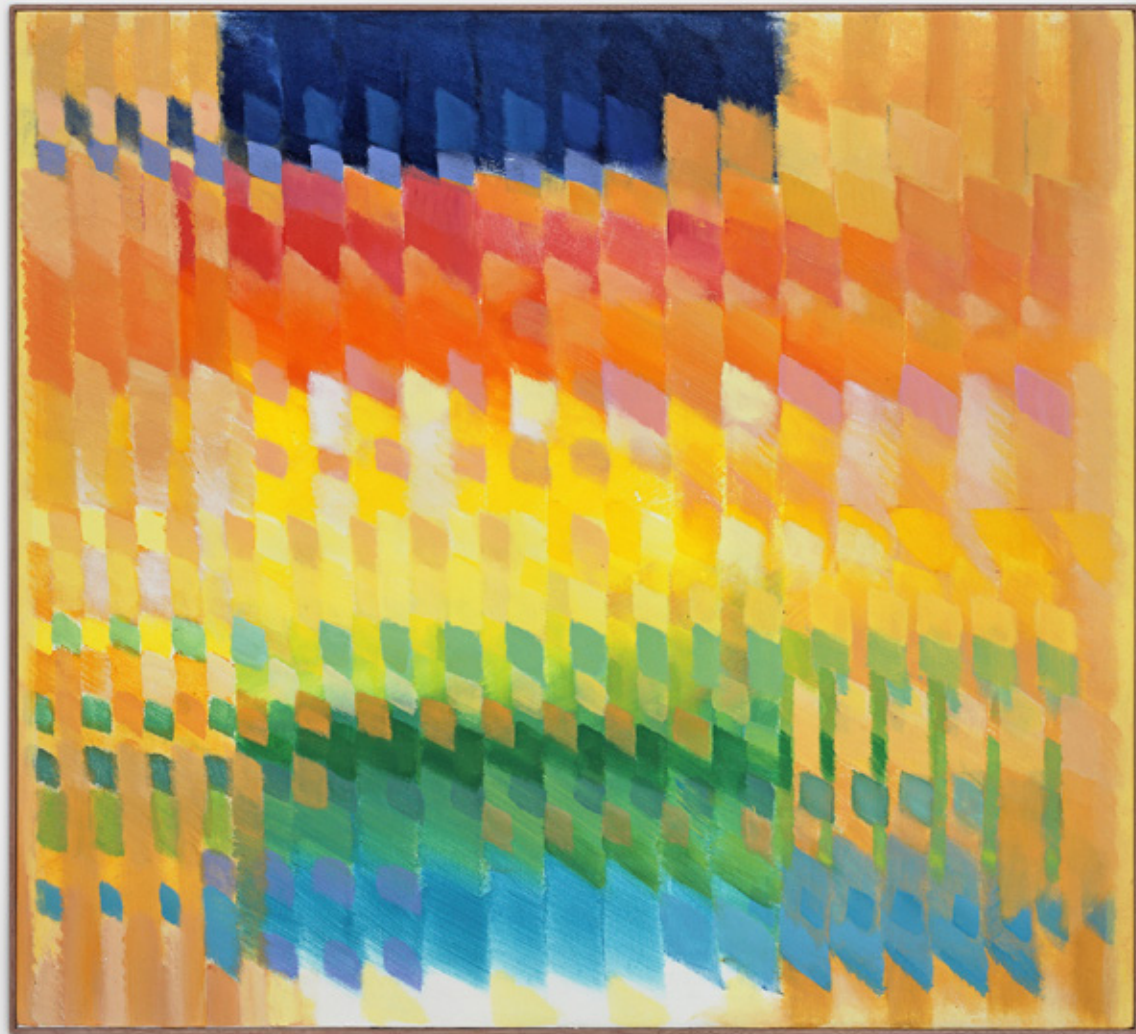
selected collections

- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museu de Arte do Rio (MAR), 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



The Painter's Garden, from 2001, belongs to the *Chromatic Constellation* series. Heinz Mack's artistic philosophy revolves around an in-depth exploration of pure visual phenomena, such as movement, vibration, light, and their resulting elements. He abandons the traditional canvas and employs more unconventional mediums. However, from the 1990s onwards, the artist returned to painting, a method he had discontinued in the late 1950s and then used it to study these same phenomena.



47196
Heinz Mack
The painter's garden
(*chromatic constellation*), 2001
acrylic paint on canvas
132 x 144,5 x 2,5 cm
52 x 56.9 x 1 in



In this work, we see bands of color smoothly transitioning from light yellow to dark blue. The subtle presence of a geometric grid, delicately intermingled through soft brushstrokes, gives the piece a pictorial yet mirror-like surface with a high reflective capacity.

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

- *The light in Me*, Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)
- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time*. Painting and Sculpture, 1994–2016, Palais Schönborn Batthyány, Vienna, Austria (2016)

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- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
 - *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
 - *The Sky Over Nine Columns*, Venice Biennale, Italy (2014)
 - *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
 - *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)
 - *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

selected group exhibitions

- *Parallel Inventions: Julio Le Parc, Heinz Mack*, Nara Roesler, New York, USA (2023)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, George 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, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow, 1950s–60s*, Solomon R. Guggenheim Museum, New York, USA (2015)
- *The Sky over Nine Columns*, 14th Venice Architecture Biennale, Italy (2014)
- 35th Venice Biennale, Italy (1970)
- *Documenta II* (1959) and *Documenta III* (1966), Kassel, Germany

selected 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, UK
- Whitney Museum of American Art, New York, USA
- Walker Art Center, Minneapolis, USA

vik muniz



Repro: Wild Flowers, After Tom Thomson is the artist's interpretation of the painting *Wild Flowers*, an early 20th century still life by the Canadian artist Tom Thomson. While the original canvas features colorful flowers constructed from thick impastos of pigment, Vik reconstructs the work using fragments of printed and graphic images, resulting in a distinctly artificial quality.



53095
Vik Muniz
Repro: Wild Flowers,
after Tom Thomson, 2021
archival inkjet print
edition of 6 + 4 AP
101,6 x 130,2 cm
40 x 51.25 in

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

- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, 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)

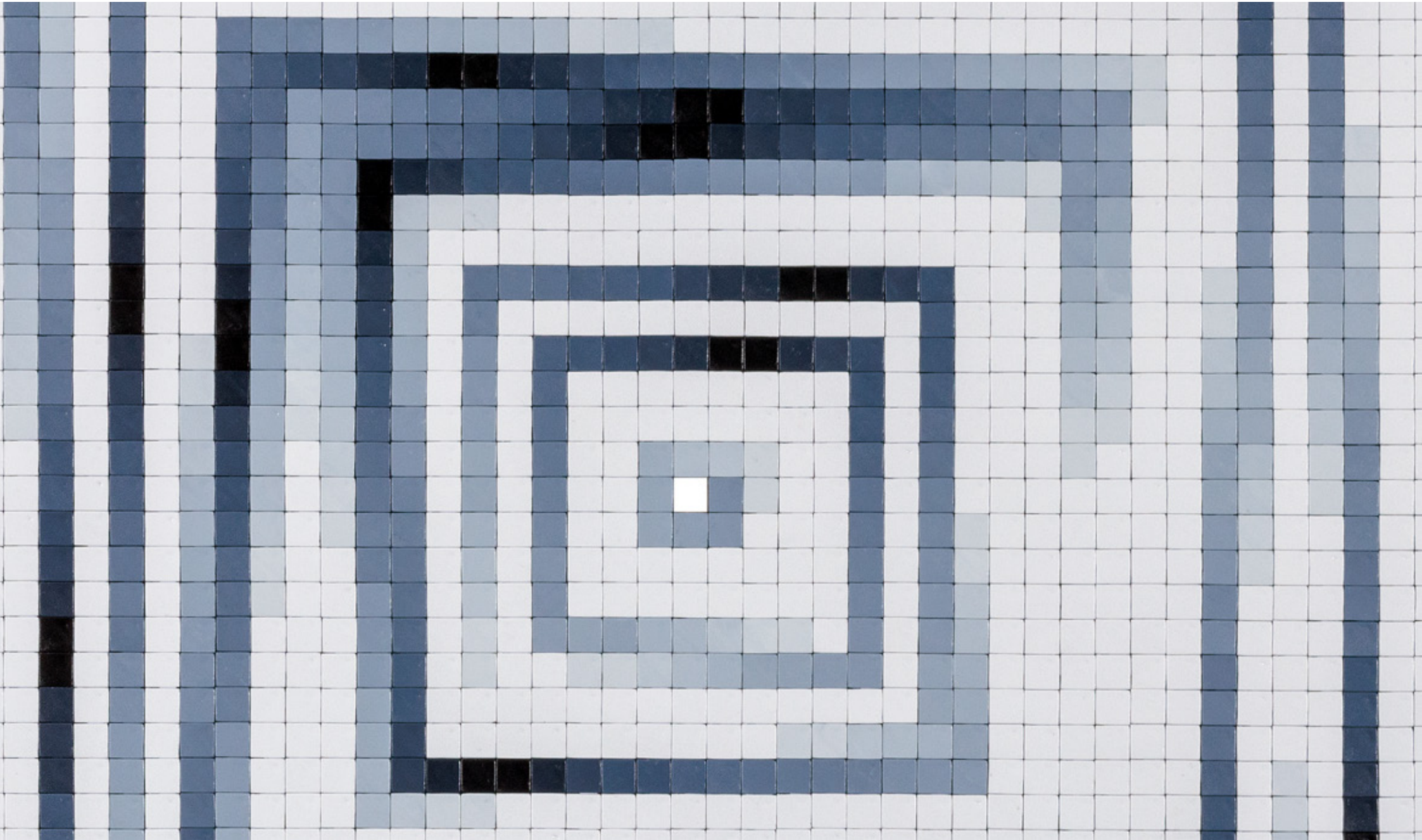
selected group exhibitions

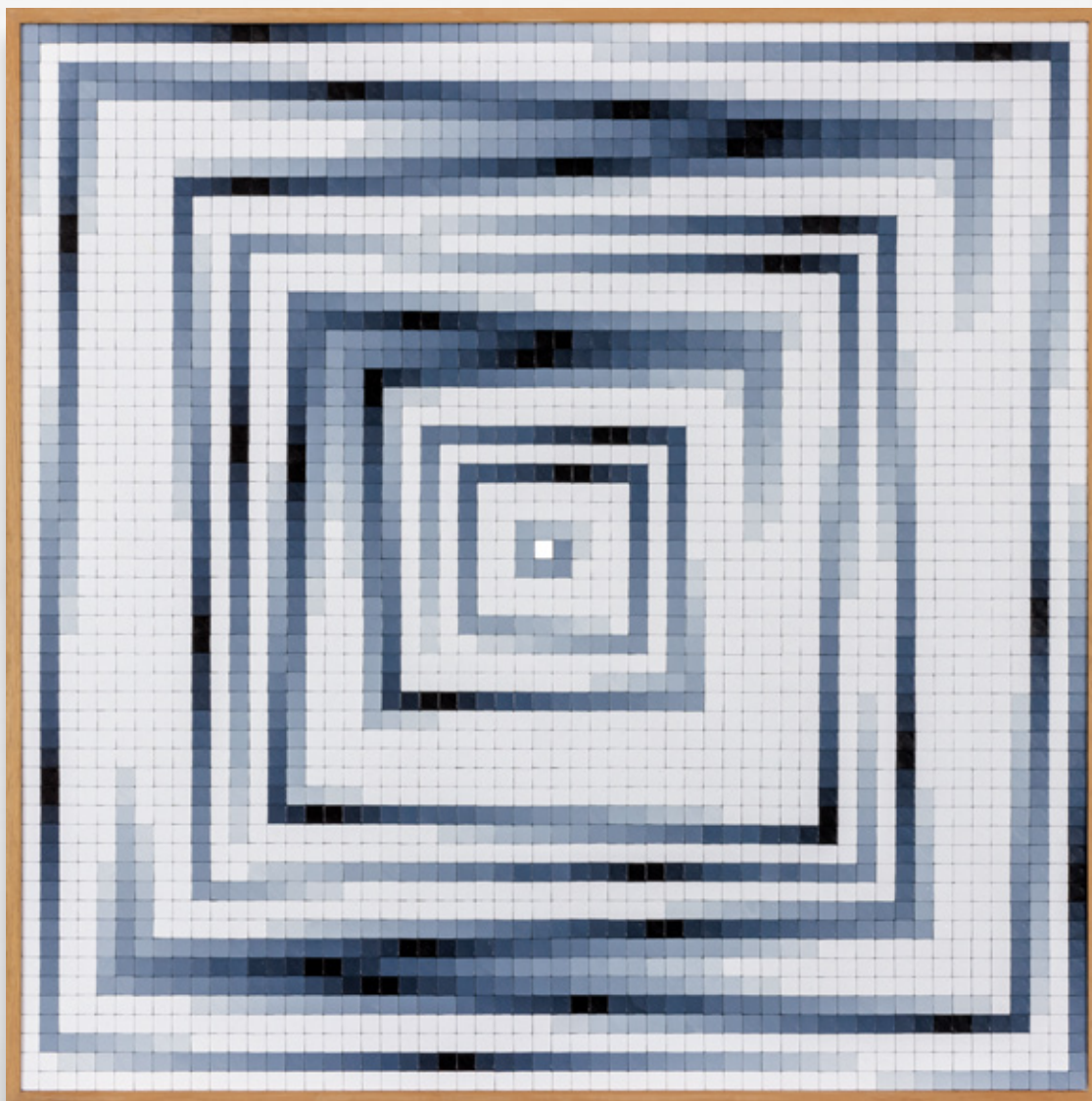
- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The 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 São Paulo Biennial, Brazil (1998)

selected collections

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

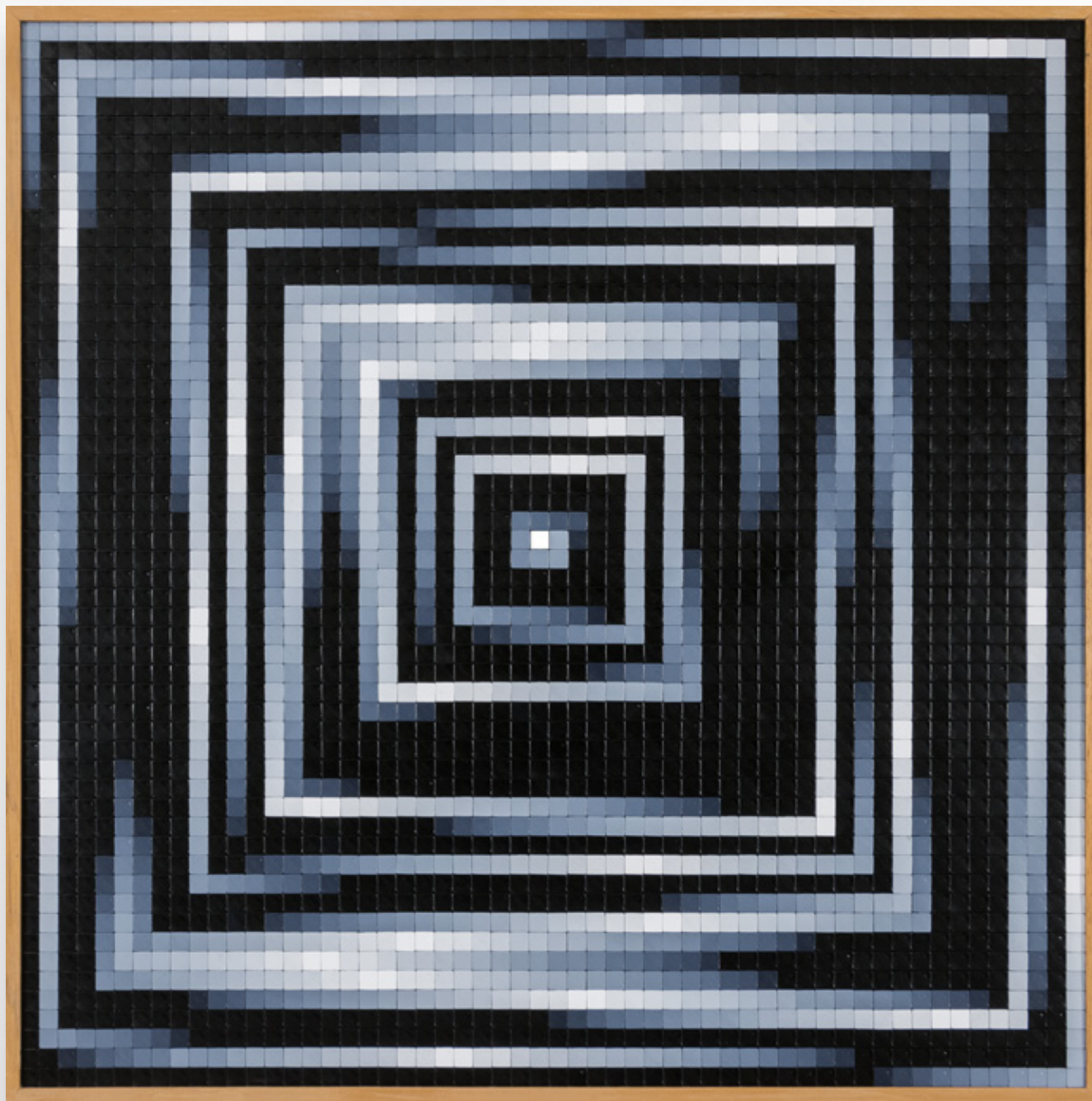
josé patrício





Circuito Tonal XIV, from 2022, is part of a series in which José Patrício employs small plastic puzzle pieces as his foundational medium. The artist has been utilizing this material to craft serialized compositions since the early 2000s. Initially, these puzzle pieces were plucked directly from original puzzles and games. However, in recent years, Patrício has partnered with a factory that manufactures these pieces and has them made-to-order in various colors and shades. With these diverse pieces at his disposal, he arranges them into distinct compositions, each influenced by mathematical formulas that determine potential tonal combinations. These arrangements are then explored exhaustively, maximizing the spectrum of possible visual outcomes.

52923
José Patrício
Tonal circuit XIV, 2022
plastics puzzle pieces on wood
81 x 81 cm
31.9 x 31.9 in



52876
José Patricio
Tonal circuit XVI, 2022
plastics puzzle pieces on wood
81 x 81 cm
31.9 x 31.9 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

- *Infinitos Outros*, Nara Roesler, Rio de Janeiro, Brazil (2023)
- *Potência criadora infinita*, Nara Roesler, São Paulo, Brazil (2021)
- *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

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *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 La Habana Biennial, Cuba (2003)
- 22th São Paulo Biennial, Brazil (1994)

selected collections

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- 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

jaime lauriano



Axé



A Chain of Slaves travelling from the Interior.



Fé





51908

Jaime Lauriano

Quem protege esse meu viver, 2022

acrylic paint, stickers, inkjet printing,

prints and duct tape on mdf

86 x 90 x 3,5 cm

33.9 x 35.4 x 1.4 in



Quem protege esse meu viver, from 2022, is part of the *Recanto* series – an assembly of works in different mediums, where the artist harnesses the symbolism of orixás to explore the historical and contemporary tapestry of Brazil. Some works in the series even function as offerings to the orixás. In *Quem protege esse meu viver*, Jaime Lauriano incorporates fragments of cut-out images onto a monochromatic canvas, including drawings, collages, and words. Some elements derive from the symbolism of African-origin cults and religions, which constitute a significant presence in Lauriano’s artistry, while others reference recent social events. The artist, whose research also delves into the history of Brazilian colonization, includes a reproduction of a 19th century painting by a foreign traveler, depicting a scene of slavery in Brazilian territory. By overlaying the reproduction with Exu’s trident symbol, the artist symbolically performs an act of healing against ongoing violence against racialized individuals, aiming to nullify the legacy of colonialism and provoke an empty space on the canvas for the new to be created.

jaime lauriano

b. 1985, São Paulo, Brazil

lives and works in São Paulo, Brazil

Through videos, installations, objects and texts, Jaime Lauriano explores symbols, images and myths that shape the imagination of Brazilian society, placing them in dialogue critical statements that reveal how the colonial structures of the past reverberate in contemporary necropolitics. Drawing from his own experience as a black man, Lauriano addresses the forms of everyday violence that have permeated Brazilian history since its invasion by the Portuguese and has focused, most unjustly, on non-white individuals. In this sense, the artist focuses on the historical traumas of Brazilian culture, understanding their complexities through the agency of images and discourses from the most diverse sources, whether from those considered official, such as communication vehicles and State propaganda; or unofficial ones, like videos of lynchings shared over the internet.

His criticism extends from the macropolitics of the spheres of official power, to micropolitics. Lauriano thinks about trauma not only in terms of temporality, but also spatially, using cartography to question colonial territorial disputes and constructions. Another dimension of his work is the connection with ancestral religions of African origin. The artist uses signs and symbols of the rituals of these religions, such as the white pemba, used in the making of his maps. Lauriano understands how the religious sphere was fundamental for the resistance of those that were enslaved and served as a space for maintaining their connection with their ancestral territory.

selected solo exhibitions

- *O Infinito é Aqui*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2023)
- *Paraíso da miragem*, Kubik Gallery, Porto, Portugal (2022)
- *Marcas*, Fundação Joaquim Nabuco (Fundaj), Recife, Brazil (2018)
- *Brinquedo de furar moletom*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2018)
- *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Impedimento*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2014)

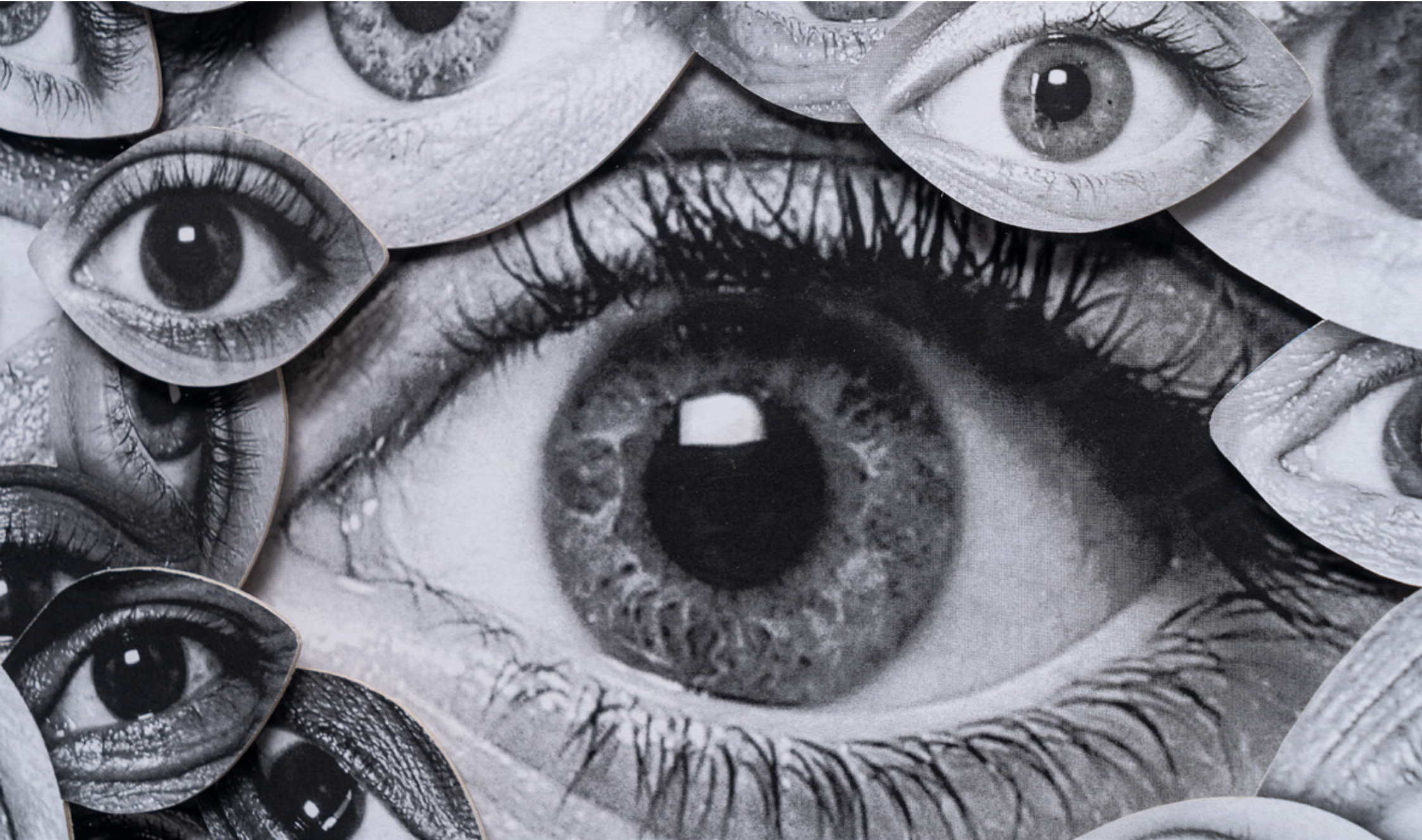
selected group exhibitions

- 37th Panorama da Arte Brasileira, São Paulo, Brazil (2022)
- *Histórias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Afro-Atlantic Histories*, National Gallery of Art, Washington DC, USA (2022)
- *Afro-Atlantic Histories*, Museum of Fine Arts (MFAH) (2022), Houston, USA (2022)
- 11th Mercosul Biennial, Porto Alegre, Brazil (2018)
- *Quem não luta tá morto – arte democracia utopia*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Levantes*, Sesc Pinheiros, São Paulo, Brazil (2017)

selected collections

- Fundação Joaquim Nabuco (Fundaj), Recife, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Schoepflin Stiftung, Lörrach, Germany

JR



This work is part of the artist's latest series titled *Hands*. JR is known for immortalizing the faces and poses of anonymous individuals through photography and urban installations, and uses his own hand as a starting point. However, in this series, he focuses not on the palm, but on the back of the hand, so that his real identity, recognizable through his fingerprints, remains hidden.

JR has taken countless photographs of his hand making various gestures and in some works, even engages with mediums such as painting. In the work featured in this presentation, JR doesn't incorporate hands, but instead, he focuses on eyes. In particular, these eyes are sourced from his extensive database of photographs taken over the years, from people he has encountered across the world.



52123
JR
Hands, composition # 7, 2022
black and white paper collage
on birch wood, scroll cutting,
walnut frame
unique
82,6 x 104,5 x 6,5 cm
32.5 x 41.1 x 2.6 in

JR

b. 1983, Paris, France

lives and works between Paris, France and New York, USA

After finding a camera in the subway of Paris in 2001, JR decided to travel Europe to meet those who express themselves on walls and facades, making their portraits and exhibiting them in the streets. Thanks to his large-scale installation in the streets, he forces us to see phenomena and people that we usually ignore. He creates drastically simplified portraits with enquiring, penetrating, watchful yet solemn expressions that draw our attention and remain in our conscience long after we have seen them. JR has conceived films, installations, interventions, and other works in different media. In addition, he has collaborated with New York City Ballet, OSGemeos, Agnès Varda, Robert De Niro, and many other artists.

Through his process, JR stroves to involve the local population in the development of his projects. JR catches the attention of people who are not typical visitors of a museum, spreading unsolicited works on the buildings of slums around Paris, on walls in the Middle-East, on broken bridges in Africa or the favelas in Brazil. In each of his projects, he seeks to act as a witness for a community. And their members don't just see them, they make them. Elderly women become models for a day; kids turn into artists for a week. JR practice does not separate the actors from the spectators and promotes the encounter between the subject/protagonist and the passer-by/interpreter, raising questions, creating a social link, bringing communities together, making people more aware, always preserving humour.

selected solo exhibitions

- *O papel da mão*, Nara Roesler, São Paulo, Brazil (2023)
- *JR: Chronicles*, Lotte Museum, Seoul, South Korea (2023)
- *JR: Chronicles*, Kunsthalle, Munich, Germany (2022)
- *JR: Chronicles*, Saatchi Gallery, London, United Kingdom (2021)
- *JR: Chronicles*, Brooklyn Museum, New York, USA (2019)
- *Momentum*. La Mécanique de l'Épreuve, Maison Européenne de la Photographie, Paris, France (2018)
- *Chroniques de Clichy-Montfermeil*, Palais de Tokyo, Paris, France (2017)
- *Kikito*, Mexico-USA border (2017)
- *JR at the Louvre*, Musée du Louvre, Paris, France (2016)

selected group exhibitions

- *Forever is Now*, Giza Pyramids, Giza, Egypt (2021)
- *JR, Adrian Piper, Ray Johnson*, Museum Frieder Burda, Berlin, Germany (2019)
- *Refuge*, 21^e Museum, Bentonville, USA (2019)
- *Post No Bills: Public Walls as Studio and Source*, Neuberger Museum of Art, Purchase, USA (2016)
- *Tu dois changer ta vie*, Tripostal, Lille, France (2015)

selected collections

- Brooklyn Museum, Brooklyn, USA
- Château La Coste, Aix-en-Provence, France
- Hong Kong Contemporary Art Foundation, Hong Kong
- Museum of Modern Art (MoMA), New York, USA
- Palais de Tokyo, Paris, France
- San Francisco Museum of Modern Art, San Francisco, USA

artur lescher



52986
Artur Lescher
Siete, 2023
aluminum with blue
automotive paint
and steel cable
edition of 5 + 2 AP
204 x 10 x 10 cm
80.3 x 3.9 x 3.9 in



Siete, created in 2023, is a work in which Arthur Lescher delves into an element extensively explored in his recent works: gravity. Like many of his recent sculptures, this piece traverses the space it occupies, yet its base is not connected to the floor – creating the illusion of floating, much like a pendulum. This formal approach accentuates gravity’s influence, the force that governs the hierarchy of attraction between bodies, thereby drawing our attention to the physical nature of both the sculptural object and the observer within the spatial context.

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*, Instituto Artium, São Paulo, Brazil (2023)
- *Observatório*, Farol Santander, Porto Alegre, Brazil (2022)
- *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

- *Form Follows Energy*, Lago / Algo, Mexico City, Mexico (2022)
- *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 collections

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

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