

**frieze**  
**los angeles**  
**2023**

booth e18

nara roesler

**preview**

thursday, february 16

**open to the public**

february 17–19

**tomie ohtake**

bruno dunley

lucia koch

jaime lauriano

manoela medeiros

fabio miguez

vik muniz

amelia toledo

**santa monica airport**

california, usa



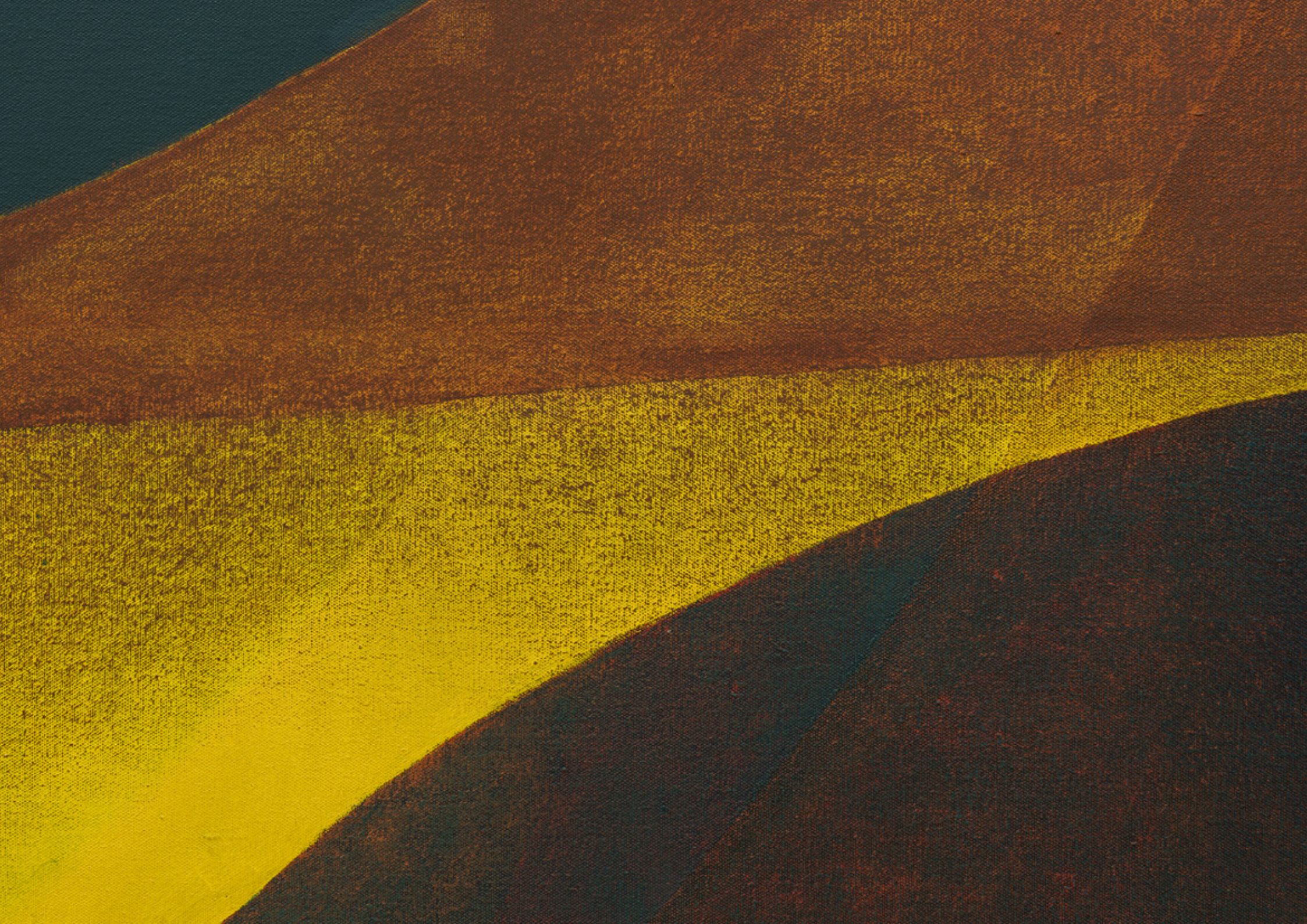
The work *Untitled* (1984) by Tomie Ohtake (1913–2015), belongs to a body of work initiated at the end of the 1970s and developed throughout the 1980s. In these works, Tomie Ohtake articulates different fields of color, textures, tonalities, shapes and transparencies, through overlapping compositions. This procedure confounds and distorts the distinction between figure and background. According to the critic Miguel Chaia: 'in the paintings made between the end of the 1970s and the 1980s, one can notice that the framing functions as a compositional device vis-à-vis the forms approaching it, pulling them towards the foreground. What used to be ethereal and broad, is now embodied and materialized in images that refer to stars, galaxies or other events in the cosmos'.

artist bio

---

Tomie Ohtake  
*Untitled*, 1984  
acrylic paint on canvas  
150,4 x 150,7 cm  
59.2 x 59.3 in





*Green Juice*, dated 2017, belongs to the *Fundos* series, initiated by Lucia Koch (1966) in 2011. In these works, the artist develops her investigation into the perception of architectural spaces through her method of photographing the interior of diverse packaging boxes. These photographs are enlarged in order to gain architectural scale, becoming extensions of the environments in which they are installed. Initially existing as structures of disposable objects, the change of dimension allows them to gain a habitable aspect, similar to a room.

artist bio



---

Lucia Koch  
*Green Juice*, 2017  
pigment print on cotton paper  
edition of 6 + 2 AP  
112,4 x 73 x 2,5 cm  
44.3 x 28.7 x 1 in



This work, dated 1969, belongs to a series of paintings and collages executed by Tomie Ohtake in the 1960s. While her earlier work was characterized by greater freedom of gesture, this work demonstrates a specific concern with form, featuring more clearly delineated chromatic areas set against monochromatic backgrounds.

The basis for the execution of these forms are pieces of paper cut and torn from Brazilian and Japanese magazines. Although they present some regularity, these areas are formed by loose, somewhat crooked geometries resulting from the tear. In the same way that the contour is imperfect, the colors that fill it are discontinuous rather than uniform, and they manifest different shades, textures and accumulations, ranging from opaque to translucent within the same composition.

This more imprecise, vibrant and somewhat 'organic' use of geometry was common in Brazilian and Latin American art during the 1950s and 1960s. Having never joined any artistic movement or group, Tomie Ohtake approached this particular organic abstraction by conflating geometry with elements of gestural painting drawn from oriental philosophy.



---

Tomie Ohtake  
*Untitled*, 1969  
oil paint on canvas  
92 x 65 cm | 36.2 x 25.6 in







The *Still Life* series, executed by Manoela Medeiros (1991) throughout 2022, unfolds from her interest in issues such as expanded painting and ruins, an important aspect of her poetics. The title of this sequence refers to the Still Life genre, very common throughout Art History, as a canonic way to represent inanimate objects, food, plants and animals, often with allegorical dimensions. In this case, however, the objects in question are elements of construction, such as bricks, tile ornaments, ceramics, painted plaster and cobogós, which are stacked in different compositions, gaining an 'architectural' characteristic. The *Ruína (Landscape)* series, developed over the last few years, also has an architectural feeling, given that these paintings, composed of thick layers of acrylic paint and excavated mineral pigment, bear a resemblance to peeling walls.

artist bio

---

Manoela Medeiros  
*Still life*, 2022  
concrete block, pigmented  
concrete and ceramics  
79,5 x 36,5 x 11,5 cm  
31.3 x 14.4 x 4.5 in







---

Manoela Medeiros  
*Still life*, 2022  
concrete block, pigmented  
concrete and brick  
80 x 30,5 x 10 cm  
31.5 x 12 x 3.9 in





---

Manoela Medeiros  
*Still life*, 2022  
pigmented concrete block, pigmented  
plaster and ceramics  
83 x 40 x 19 cm  
32.7 x 15.7 x 7.5 in

Manoela Medeiros  
*Still life*, 2022  
pigmented concrete block, pigmented  
plaster and ceramics  
90,5 x 19,5 x 19,5 cm  
35.6 x 7.7 x 7.7 in





---

Manoela Medeiros  
*Still life, 2022*  
pigmented concrete block, pigmented  
plaster and ceramics  
90 x 23 x 19 cm  
35.4 x 9.1 x 7.5 in





---

Manoela Medeiros  
*Ruína (paisagem)*, 2022  
acrylic paint, acrylic putty, mineral  
pigment and excavation on canvas  
120 x 120 x 5 cm  
47.2 x 47.2 x 2 in





---

Manoela Medeiros  
*Ruína (paisagem)*, 2022  
acrylic paint, acrylic putty, mineral  
pigment and excavation on canvas  
120 x 120 x 5 cm  
47.2 x 47.2 x 2 in

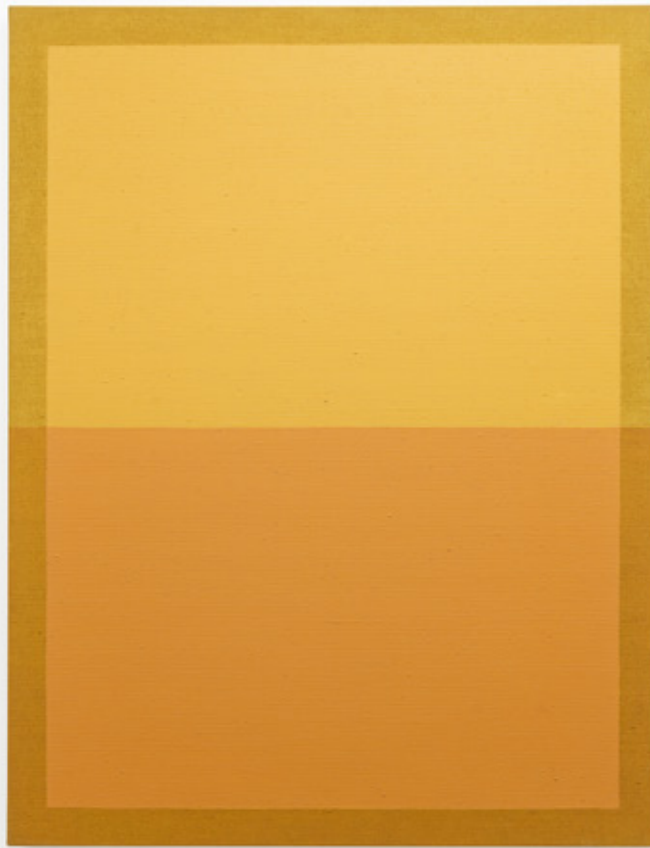
*Untitled*, dated 2012, belongs to the *Horizontes* series, which Amelia Toledo (1926-2017) initiated in the 1990s.

The artist developed the series following her experiments with painting in the 1980s, during which she started to focus on aspects such as support, gesture and color. In this body of work, however, Toledo delves deep into a specific pictorial genre: the landscape. Interested in the elements that make up the painting, she reduces the landscape to a horizon line that divides the canvas in half, placing the work on the threshold between figuration and abstraction. The colors presented in the composition are shades of yellow, with the lower part being more ochre and the upper part more luminous. The artist also includes the frame as part of the work, employing all other shades of yellow.

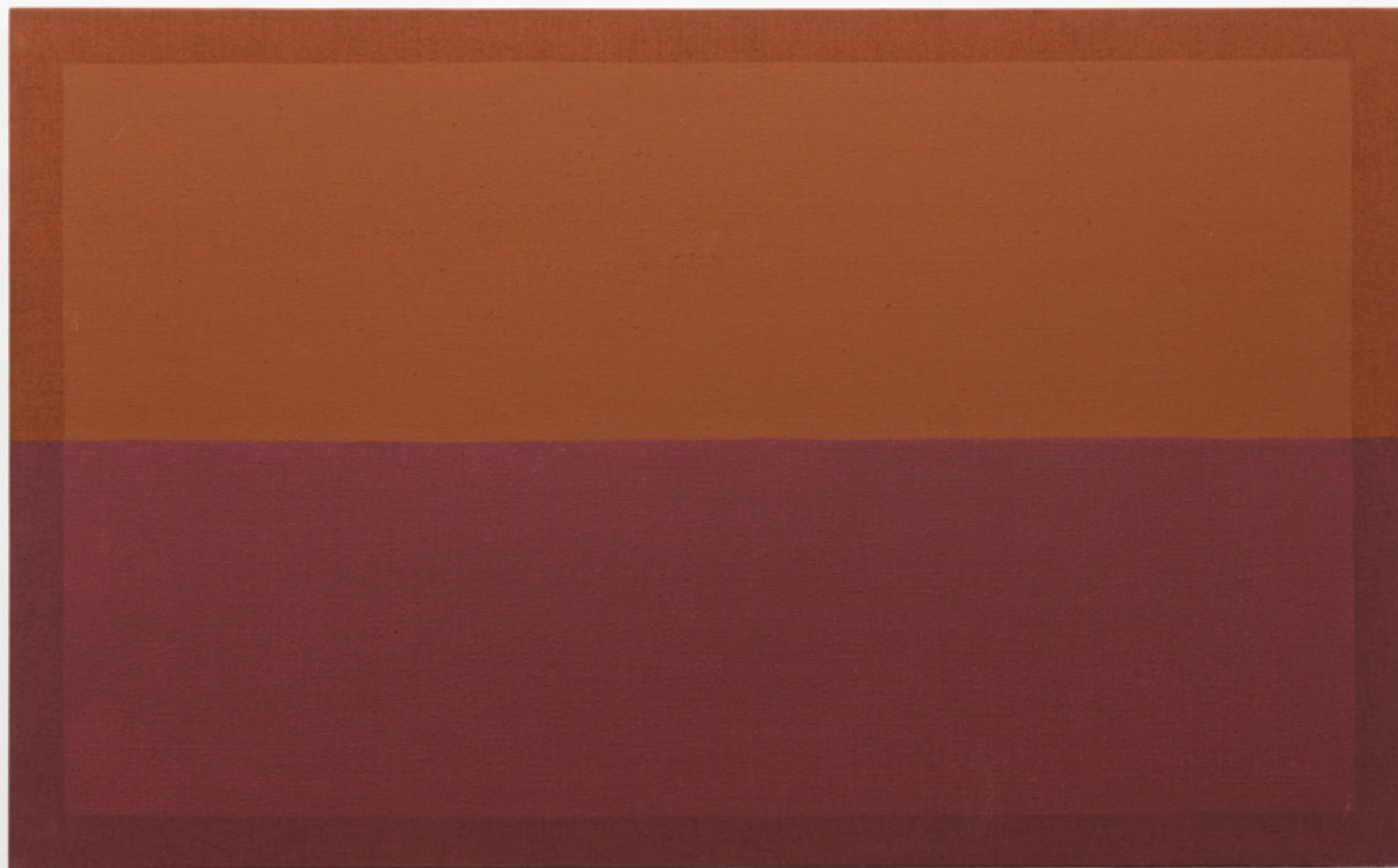
artist bio

---

Amelia Toledo  
*Untitled*, from *Horizontes series*, 2012  
acrylic paint on linen  
130 x 100,7 x 3,7 cm  
51.2 x 39.6 x 1.5 in







---

Amelia Toledo  
*Untitled, from Horizontes series, 2012/2015*  
acrylic paint on linen  
80,4 x 130,4 x 3,6 cm  
31.7 x 51.3 x 1.4 in



Fabio Miguez  
*Untitled*, 2019  
oil paint and wax on linen  
30 x 30 x 2,5 cm  
11.8 x 11.8 x 1 in



The series *Atalhos* and *Volpi* result from Fabio Miguez' (1962) research over the last decade. Working in small formats, the artist grounds his compositions on strategic transformations of old masters works, mostly Italian primitives from early Renaissance. In the series *Atalhos*, Miguez proceeds by emptying the primitive depictions of mythological or religious narratives, resulting in striking modern geometric abstractions, which still suggest spaces and architectural elements. The *Volpi* series follows a similar path, though grounded in the work of Alfredo Volpi, a self taught Brazilian modernist whose inspiration was also mostly drawn from early Italian primitives and colorful popular scenes. Miguez engages with details of Volpian compositions, recomposing them as geometric articulations of colorful rectangles, sometimes creating monumental versions of them.

## artist bio

*Untitled*, 2021  
oil paint and wax on linen  
30,3 x 30,3 x 2,6 cm  
11.9 x 11.9 x 1 in

*Untitled*, 2021  
oil paint and wax on linen  
30,1 x 30,8 x 2,5 cm  
11.9 x 12.1 x 1 in

*Untitled*, 2022  
oil paint and wax on linen  
24 x 18 cm  
9.4 x 7.1 in





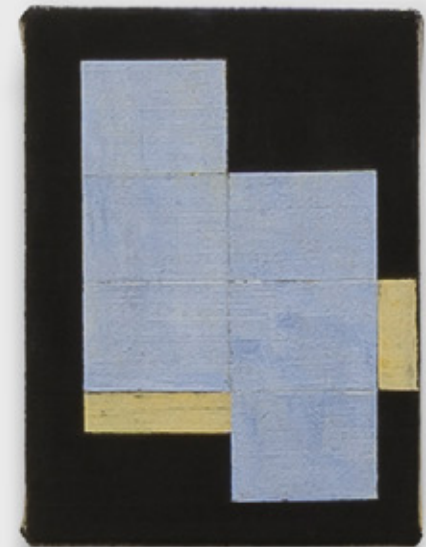
---

Fabio Miguez  
*Untitled (Volpi series)*, 2022  
oil paint and wax on linen  
24,3 x 25 x 3 cm  
9.6 x 9.8 x 1.2 in



---

Fabio Miguez  
*Untitled (Volpi series)*, 2022  
oil paint and wax on linen  
25 x 24,2 x 3 cm  
9.8 x 9.5 x 1.2 in

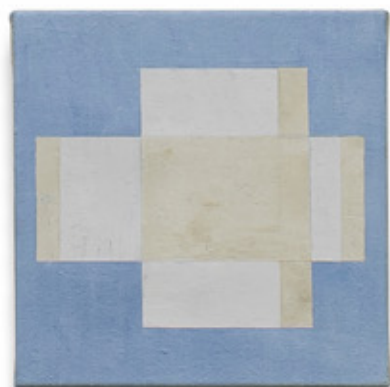


---

Fabio Miguez  
*Untitled*, 2021  
oil paint and wax on linen  
24,4 x 18,6 x 2 cm  
9.6 x 7.3 x 0.8 in







---

*Untitled, 2021*  
oil paint and wax on linen  
24,6 x 18,5 x 2 cm  
9.7 x 7.3 x 0.8 in

---

*Untitled, 2021*  
oil paint and wax on linen  
30,5 x 30,5 x 2,7 cm  
12 x 12 x 1.1 in

---

*Untitled, 2021*  
oil paint and wax on linen  
24,4 x 18,7 x 2 cm  
9.6 x 7.4 x 0.8 in

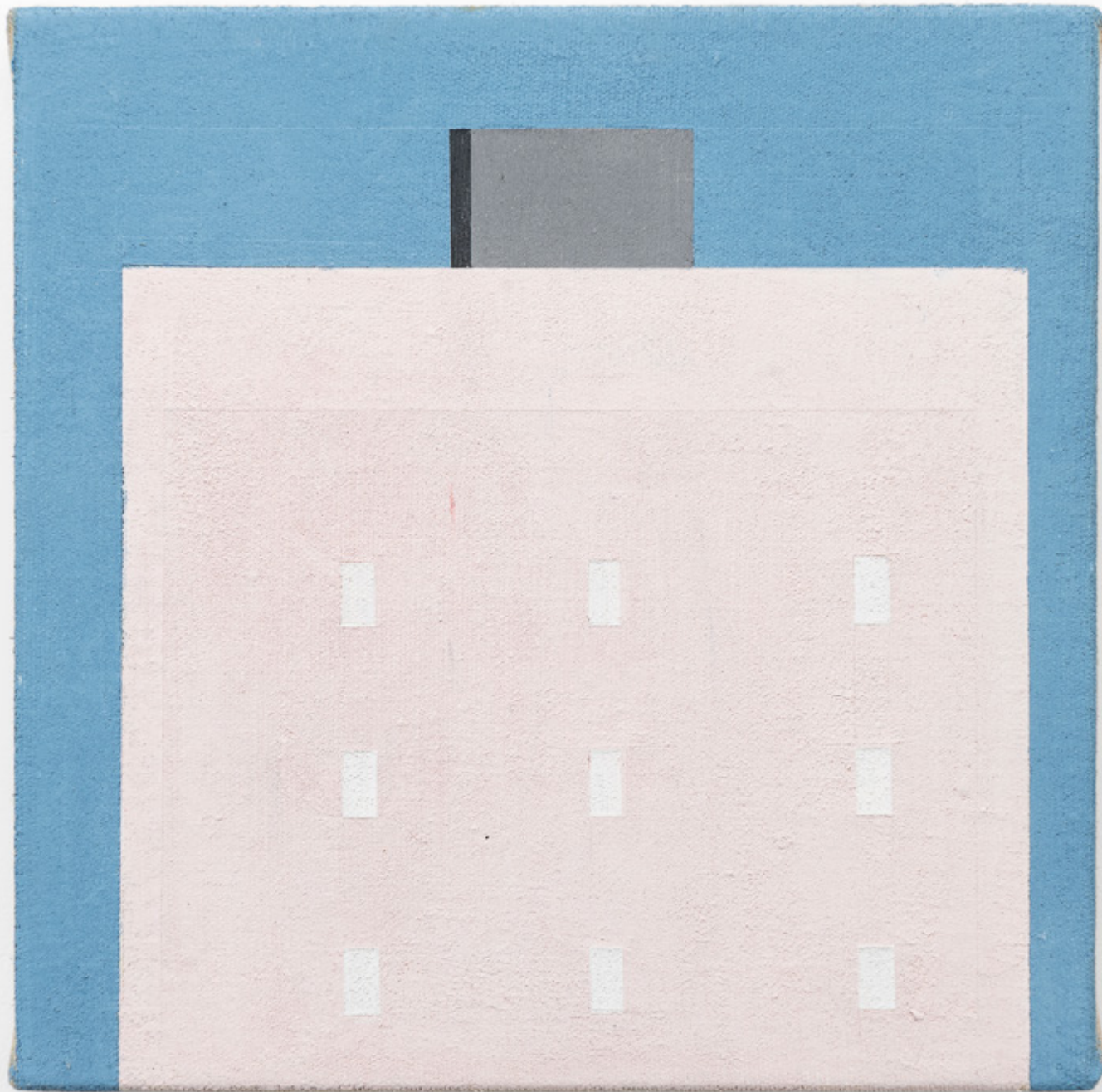
---

*Untitled, 2021*  
oil paint and wax on linen  
24,4 x 18,5 x 2 cm  
9.6 x 7.3 x 0.8 in

---

*Untitled, 2021*  
oil paint and wax on linen  
24,4 x 18,8 x 2 cm  
9.6 x 7.4 x 0.8 in





---

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



---

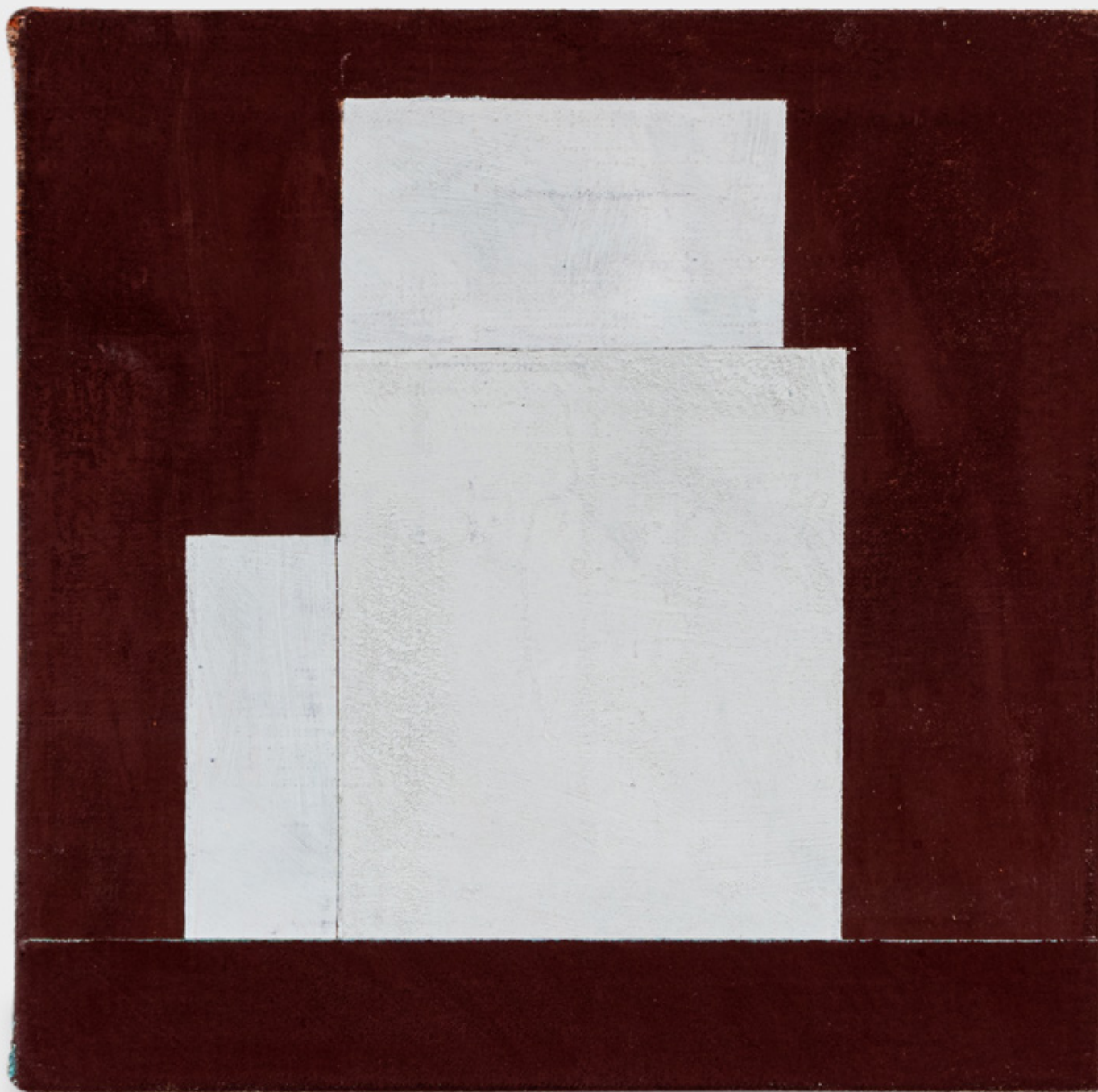
Fabio Miguez  
*Untitled*, 2021  
oil paint and wax on linen  
30,5 x 30,7 x 2,7 cm  
12 x 12.1 x 1.1 in



---

Fabio Miguez  
*Untitled*, 2021  
oil paint and wax on linen  
30,2 x 30,8 x 2,7 cm  
11.9 x 12.1 x 1.1 in





---

*Untitled, 2019*  
oil paint and wax on linen  
30,3 x 30,8 x 2,6 cm  
11.9 x 12.1 x 1 in

---

Fabio Miguez  
*Untitled (Piero)*, 2021  
oil paint and wax on linen  
30,2 x 30,8 x 2,6 cm  
11.9 x 12.1 x 1 in





*Quando a Gira Girou*, from 2022, is part of a new series of works by Jaime Lauriano (1985) and stands out for being his first experimentation in the field of painting. Lauriano places fragments of cropped images on a monochromatic canvas, such as drawings, collages and words, as well as three-dimensional objects posing on top of the frame of his paintings, transforming them into whole iconostasis (a wall of icons in Byzantine art). Many of these elements are derived from cults and religions of African-Brazilian origin, which have a major presence in Lauriano's poetics, such as swords of São Jorge, tridents of 'Exu' and words like 'Axé' (both referring to Afro-Brazilian divinities). The artist, whose research also focuses on the history of colonization, includes reproductions of photographs and watercolors made by foreign travelers from the 19th century, often depicting scenes of slavery in Brazil. He also intervenes with collages of Exu's tridents, which serve as a kind of protection against all the colonial evil that affects those individuals, marking Lauriano's political stand in favor of de-colonizing thinking.

artist bio



Jaime Lauriano  
*Quando a gira girou*, 2022  
acrylic paint, stickers, inkjet  
printing, clay quartinhas,  
prints and silver reflective  
self-adhesive tape on mdf  
97 x 120 x 3,5 cm | 38.2 x 47.2 x 1.4 in





CONVICTS.





Axé  
Axé  
Axé





In *Christina's World after Andrew Wyeth*, Vik Muniz (1961) revisits the famous North American painting of the same title, painted in 1948 by Wyeth. That celebrated painting portrays Christina Olson, a woman who suffered from various muscle degeneration, which resulted in the paralysis of her lower body, leading her to drag across her land in order to be able to harvest vegetables. In this rereading, however, Muniz reconstructs the canvas using several small portraits and fragments of painting collected throughout the history of art, notably numerous figures of women from the most diverse cultures and conditions.

artist bio

---

Vik Muniz  
*Christina's World after  
Andrew Wyeth*, 2022  
archival inkjet print  
100 x 150 cm | 39.4 x 59 in





*Untitled*, from 1999, belongs to another phase of Tomie Ohtake's career. While her works during the 1970s and 1980s display more finished forms, sometimes with a certain solidity, later works are more suggestive, functioning as discreet evocations of unstable forms and shapes. The use of acrylic paint diluted in water gives the general atmosphere of the composition a smokier and more volatile mood. Following critic Frederico Morais 'in the canvases from the 1990s, the vibrating brushstroke, rather touch than extension, nullifies or even destroys the precision of the curved line, resulting in forms that dissipate, wrapped in a gaseous, cloudymatter. And not by chance, the artist replaces the corporeal opacity of oil with acrylic that favors transparencies and veiling'.

---

Tomie Ohtake  
*Untitled*, 1999  
acrylic paint on canvas  
70 x 70 cm | 27.6 x 27.6 in

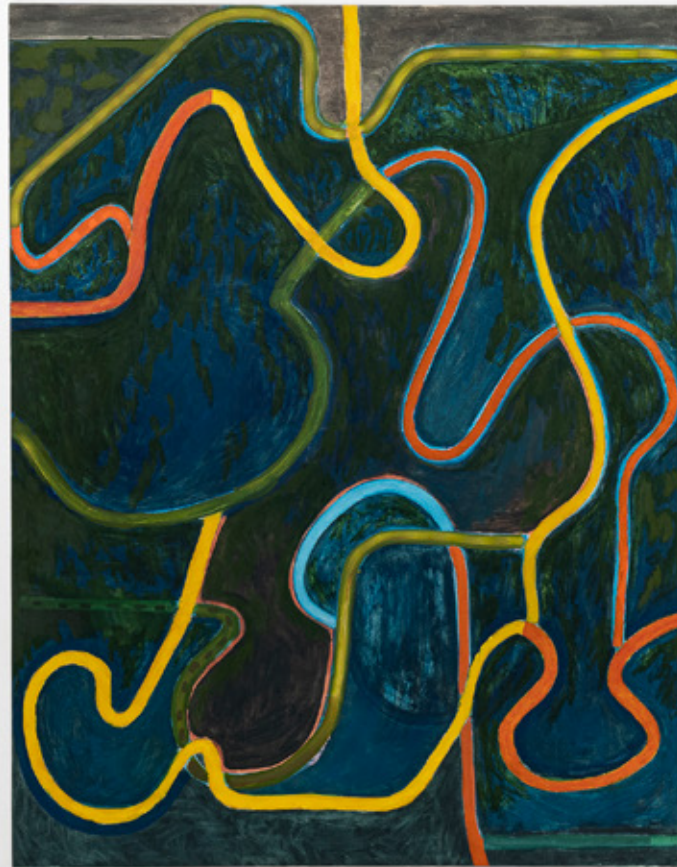


Bruno Dunley's (1984) *Lawn, November* and *The Beauty Painting II*, all dated 2022, draw attention to an exuberance of color: intense, luminous and vibrant, as well as to their diversity, given that the painter works both with cool colors, such as blue and purple, and warmer ones, such as yellow and red, all within the same composition.

The interest in color and its expressive possibilities has been the mainstay of Dunley's work in recent years. In order to improve this knowledge, the artist focuses on the study of medieval and oriental illuminated manuscripts, historical examples of the use of lively and intense coloring. Another factor, as the critic José Augusto Ribeiro points out, is the fact that the same painting contains juxtapositions of different elements and gestures: 'the constitution of painting began to involve diverse and sometimes conflicting operations, with figures and actions in superposition'.

Dunley's recent paintings are made using oil paint and ink locally produced by the artist from Brazilian elements through an initiative branded Joules&Joules, alongside painter Raphael Carneiro as a response to the scarcity of imported art materials in Brazil.

artist bio



Bruno Dunley  
*Lawn*, 2022  
oil paint on canvas  
140 x 110 cm | 55.1 x 43.3 in









---

Bruno Dunley  
November, 2022  
oil paint on canvas  
100 x 80 cm | 39.4 x 31.5 in







---

Bruno Dunley  
*The beauty painting II*, 2022  
oil paint on canvas  
170 x 140 cm | 66.9 x 55.1 in



---

## bruno dunley

b. 1984, petropolis, 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)
- *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

- 37<sup>th</sup> 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); Museum of Fine Arts (MFAH), Houston, USA (2022)
- 33<sup>a</sup> Bienal de São Paulo, Brazil (2018)
- 11<sup>th</sup> 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)
- *Projeto Piauí*, Pivô, São Paulo, Brazil (2016)

### 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

[back to work](#)

---

## 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.

[back to work](#)

---

## selected solo exhibitions

- *Double Trouble*, Palais d'Iéna, Paris, France (2022)
- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (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

- 1<sup>st</sup> Rabat Biennial, Morocco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- 2<sup>th</sup> 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)
- 11<sup>th</sup> Sharjah Biennial, Sharjah, United Arab Emirates (2013)
- 11<sup>th</sup> Lyon Biennial, France (2011)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)
- 27<sup>th</sup> São Paulo Biennial, Brazil (2006)
- 8<sup>th</sup> Istanbul Biennial, Turkey (2003)

## selected collections

- J. Paul Getty Museum, Malibu, USA
- 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

---

## 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

- *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

- 37<sup>th</sup> 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)
- 11<sup>th</sup> 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

[back to work](#)



---

## 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

- *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

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

[back to work](#)

---

## 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

- *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)
- 5<sup>th</sup> Mercosul Biennial, Brazil (2005)
- 2<sup>nd</sup> La Habana Biennial, Cuba (1986)
- 18<sup>th</sup> and 20<sup>th</sup> 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

[back to work](#)

---

## vik muniz

b. 1961, são paulo, brazil

lives and works between rio de janeiro, brazil and new york, united states

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

- *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)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- 24<sup>th</sup> 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, United Kingdom
- Whitney Museum of American Art, New York, USA

[back to work](#)

---

## 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.

[back to work](#)

---

## 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

- *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
- 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, United Kingdom

---

## 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

- *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)
- 10<sup>th</sup> 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)
- 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
- *Brasileira 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

[back to work](#)

---

nara roesler

---

---

**são paulo**

avenida europa 655,  
jardim europa, 01449-001  
são paulo, sp, brasil  
t 55 (11) 2039 5454

---

**rio de janeiro**

rua redentor 241,  
ippanema, 22421-030  
rio de janeiro, rj, brasil  
t 55 (21) 3591 0052

---

**new york**

511 west 21<sup>st</sup> street  
new york, 10011 ny  
usa  
t 1 (212) 794 5034

---

[nararoesler.art](http://nararoesler.art)

[info@nararoesler.art](mailto:info@nararoesler.art)