

**co(r)respondences:
constructive
affinities/painting
as surface**

curated by luis pérez-oramas

nara roesler new york
opening june 13, 2024
exhibition june 13 – august 17

lydia okumura / lucia koch / elaine reichek
tomie ohtake / bruno munari / abraham palatnik
carlos bunga / eugenio dittborn / antonio dias
chris martin / bruno dunley

nara roesler



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Co(r)respondences: Constructive Affinities/Painting as Surface is the second iteration of a curatorial idea driving group shows organized by structural affinities rather than art historical links. In this occasion works by artists represented by Nara Roesler Gallery are installed in dialogue vis-à-vis works by significant international artists, following two complementary aspects: the primacy of constructive-driven compositions, and painting as a singular understanding of surface.

Modern painting might have seen the light following the famous assertion by Maurice Denis, at the end of the Nineteenth Century: “It should be remembered that a painting, before being a warhorse, a nude or a story, is essentially a flat surface covered with colors assembled in a certain order.” And yet, for as much that art historians, artists and critics have tried to summarize (modern) art under a unique category, it has not stopped taking endless multiform appearances.

When one considers the relation between construction and surface, it is thus possible to draw a vast field of potentialities for art. Two radical polarities, two different categories serve to manifest a field of constant action and agency: on one hand constructive three-dimensionality, on the other hand flat, almost emptied surfaces. In their inexhaustible intervals, formal and historically, the possibilities are countless, infinite in-between these continents. Construction is volume, void, articulation, insertion, cut; surface is subjectile, support, background, ground. And yet construction and surface can transform into each other, as painting is construction on surface, whereas construction could be a path beyond painting, a de/construction of surfaces.

The show is therefore displayed dialectically, but it aims to stress that art is a single, continuous field of differences where potential affinities unexpectedly rise, beyond contexts and chronologies. The relevance and meaning of works of art do not rest on their uniqueness, rather they only manifest into the degree that the relational interval between their differences is uncovered, displayed, interpreted. It is in its comparative instance that art makes sense, and through which works of art never cease achieving their meaning, beyond the intentional program from which they proceed, beyond the single individual decision that produced them.

Co(r)respondences: Constructive Affinities/Painting as Surface proposes a set of groupings between various artists, following diverse analogical rationale: constructive assemblage investing their site (Bruno Munari, Elaine Reichek, Lucia Koch, Lydia Okumura); serial and continuous composition of elemental forms (Bruno Munari, Tomie Ohtake, Abraham Palatnik); folding surfaces as agencies of spatial displacement and time elapsed (Eugenio Dittborn, Carlos Bunga); all-over repetition between order and chaos (Antonio Dias, Chris Martin, Bruno Dunley); gestural surfaces (Karin Lambrecht, Cristina Canale, Mira Schendel).

Co(r)respondences draws its curatorial impulsion from anthropology rather than art history: it understands art as a politics of multiplicities, against the ghost of unification and synthesis, against the dominant One in which everything subsumes. Through the collision of contexts, it aims to suggest that art can be universal only to the condition that its universality is the ceaseless agency of its variation.

Lydia Okumura
Open Pyramid, 1987
acrylic paint on wall and metal
edition of 2 + 1 AP
265 x 240 cm
104.3 x 94.5 in



Lucia Koch

Naná, 2024

acrylic, foldable structure
and aluminum carrying case
unique

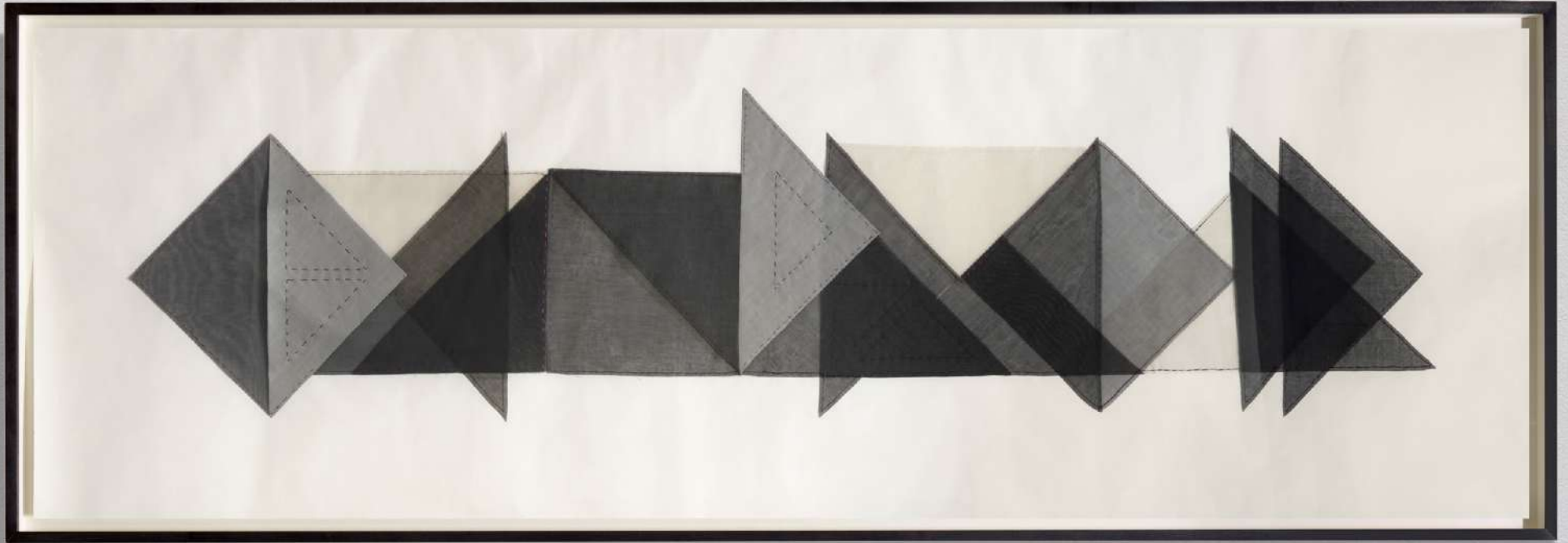
145 x 38 x 28 cm | briefcase: 33 x 46 x 14 cm

57.1 x 15 x 11 in | briefcase: 13 x 18.1 x 5.5 in

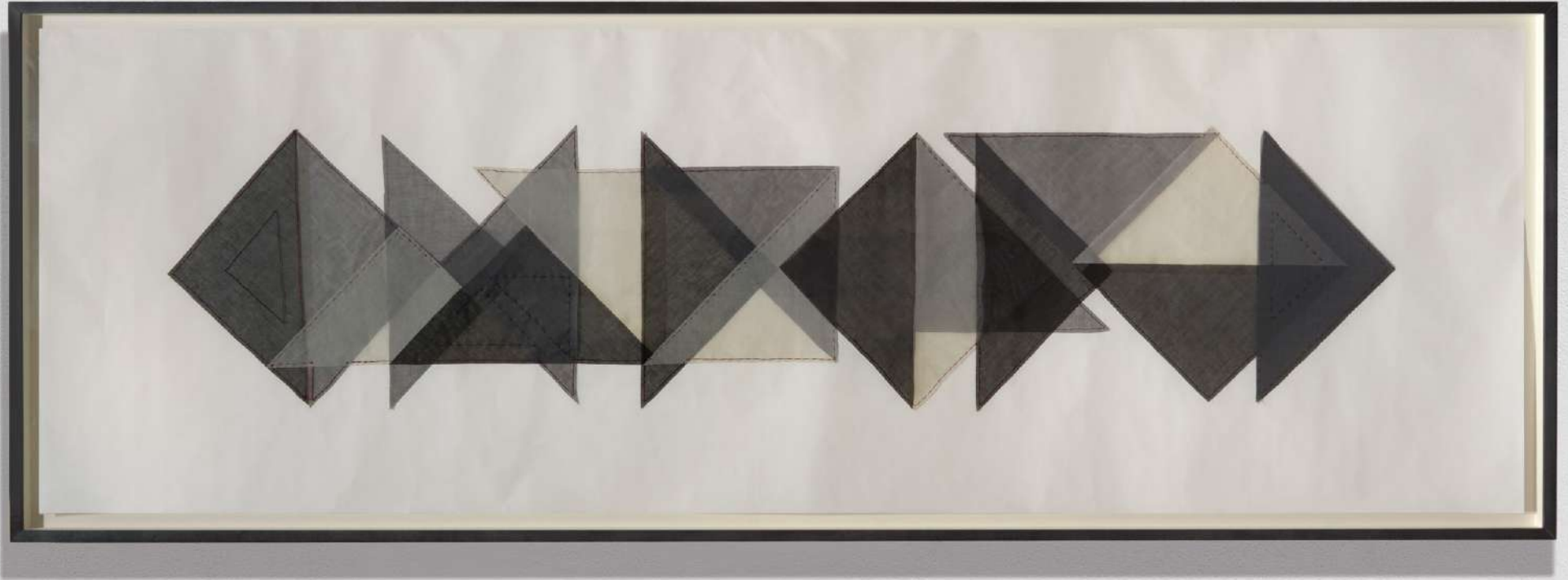




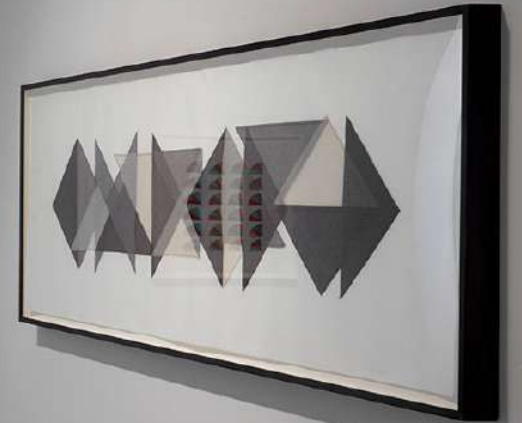
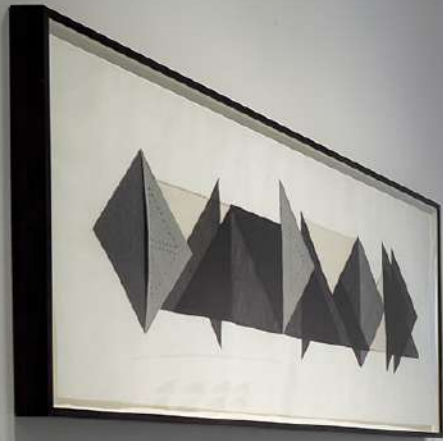
Elaine Reichek
Triangles #1, 1977
organdie sewn onto
Thai mulberry paper
63,5 x 195,6 cm
25 x 77 in



Elaine Reichek
Triangles #1, 1977
organdie sewn onto
Thai mulberry paper
63,5 x 195,6 cm
25 x 77 in



exhibition view *Between
The Needle And The Book*, 2020.
McClain Gallery, Houston, USA





Elaine Reichek
Fan factorial # 1, 1977
organdy sewn to Kozoshi paper
78,7 x 67,3 cm
31 x 26.5 in



Elaine Reichek
Fan factorial # 2, 1977
organdy sewn to Kozoshi paper
78,7 x 67,3 cm
31 x 26.5 in



Elaine Reichek
Fan factorial # 5 1977
organdy sewn to Kozoshi paper
78,7 x 67,3 cm
31 x 26.5 in



—
Bruno Munari
Useless Machine, 1956-70
metal, nylon threads,
colored adhesive tape
edition of 350
80 x 45 cm
31.5 x 17.7 in



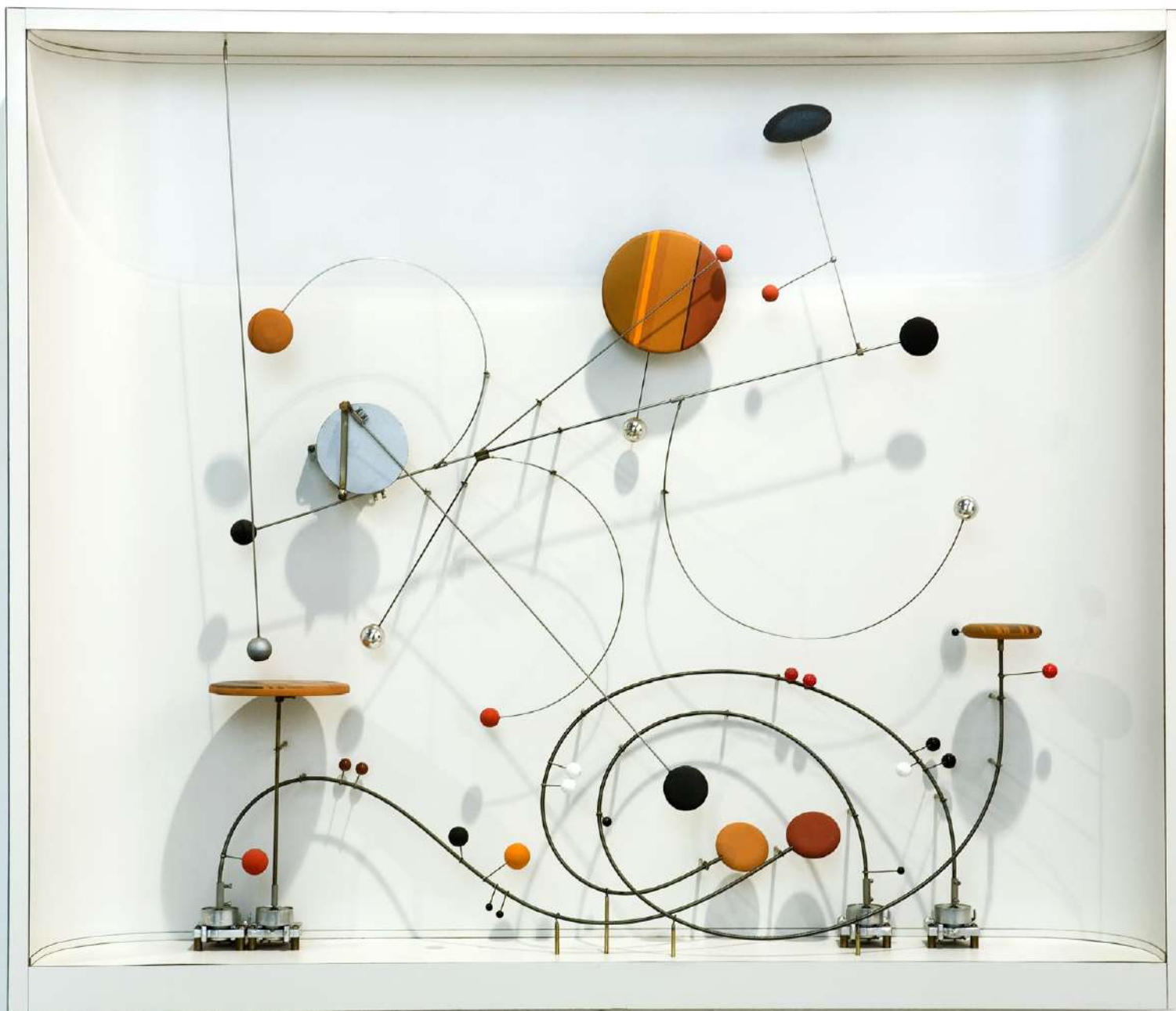


Bruno Munari
Peano's Curve, 1987
oil paint on canvas
100 x 100 cm
39.4 x 39.4 in

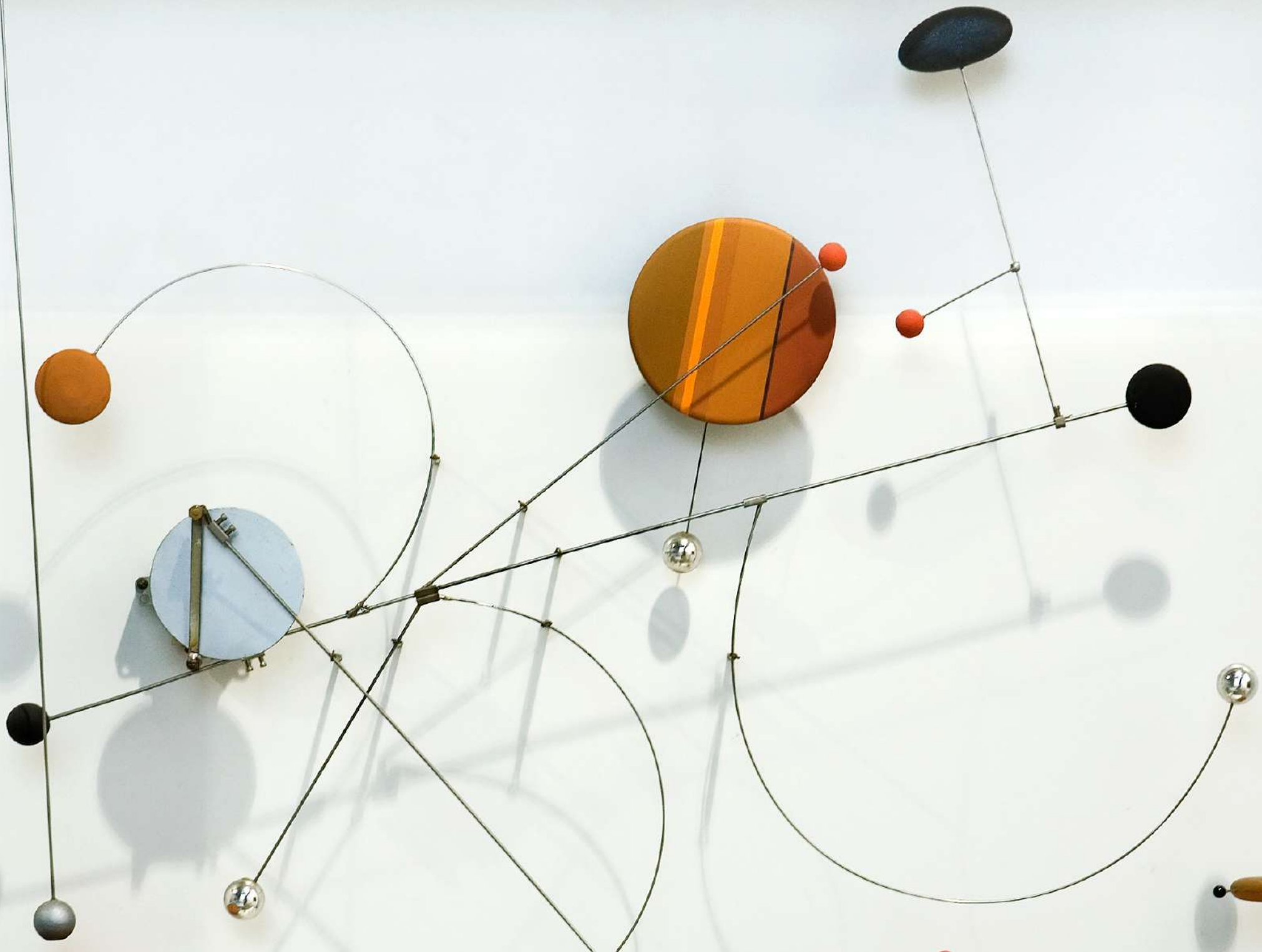


Tomie Ohtake
Untitled, 1984
oil paint on canvas
100,3 x 130,1 cm
39.5 x 51.2 in





Abraham Palatnik
Kinetic Object C-15,
1969/2001
engine, paint, formica, wood,
metal and magnets
unique
77 x 90,5 x 15 cm
30.3 x 35.6 x 5.9 in



Karin Lambrecht
Vazios, 2008
pigments in acrylic
medium on canvas
136 x 260 cm
53.5 x 102.4 in





Mira Schendel
Untitled, 1960s
Indian ink on paper
43 x 60,8 cm
16.9 x 23.9 in



Cristina Canale
Ladrilho, 2013
mixed media on canvas
40 x 40 cm
15.7 x 15.7 in

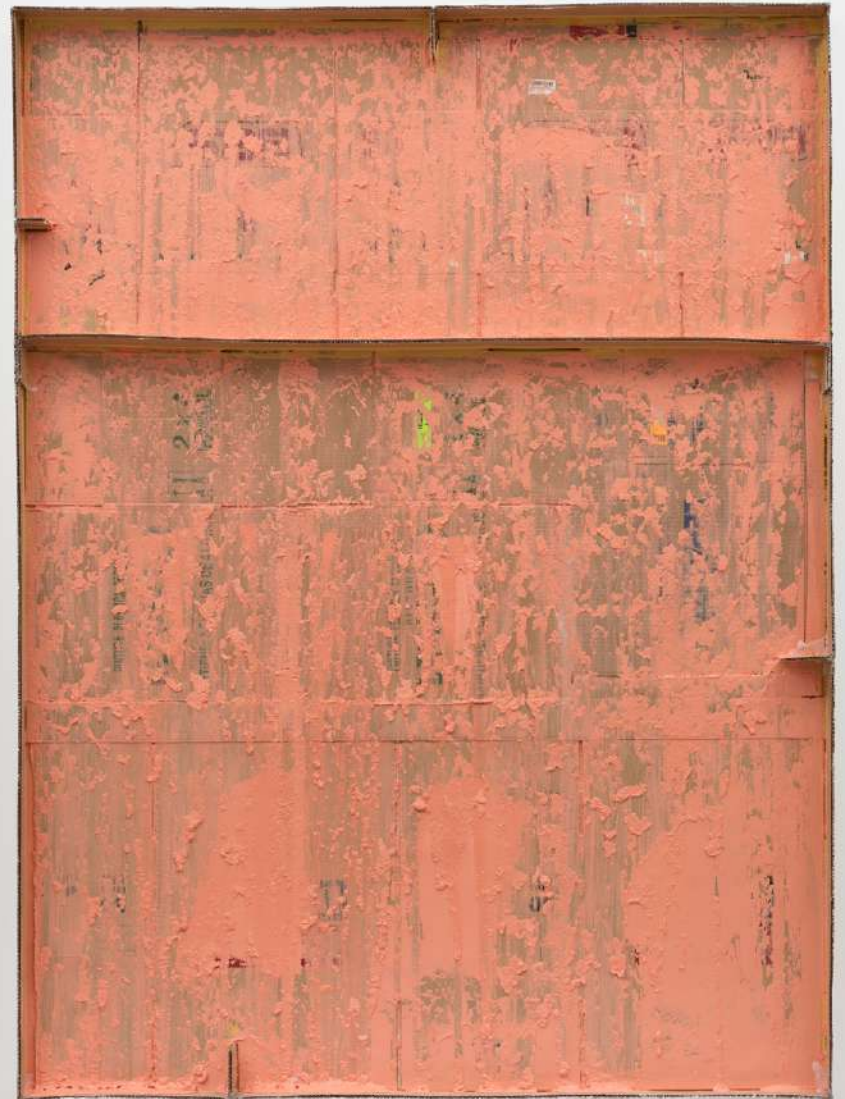


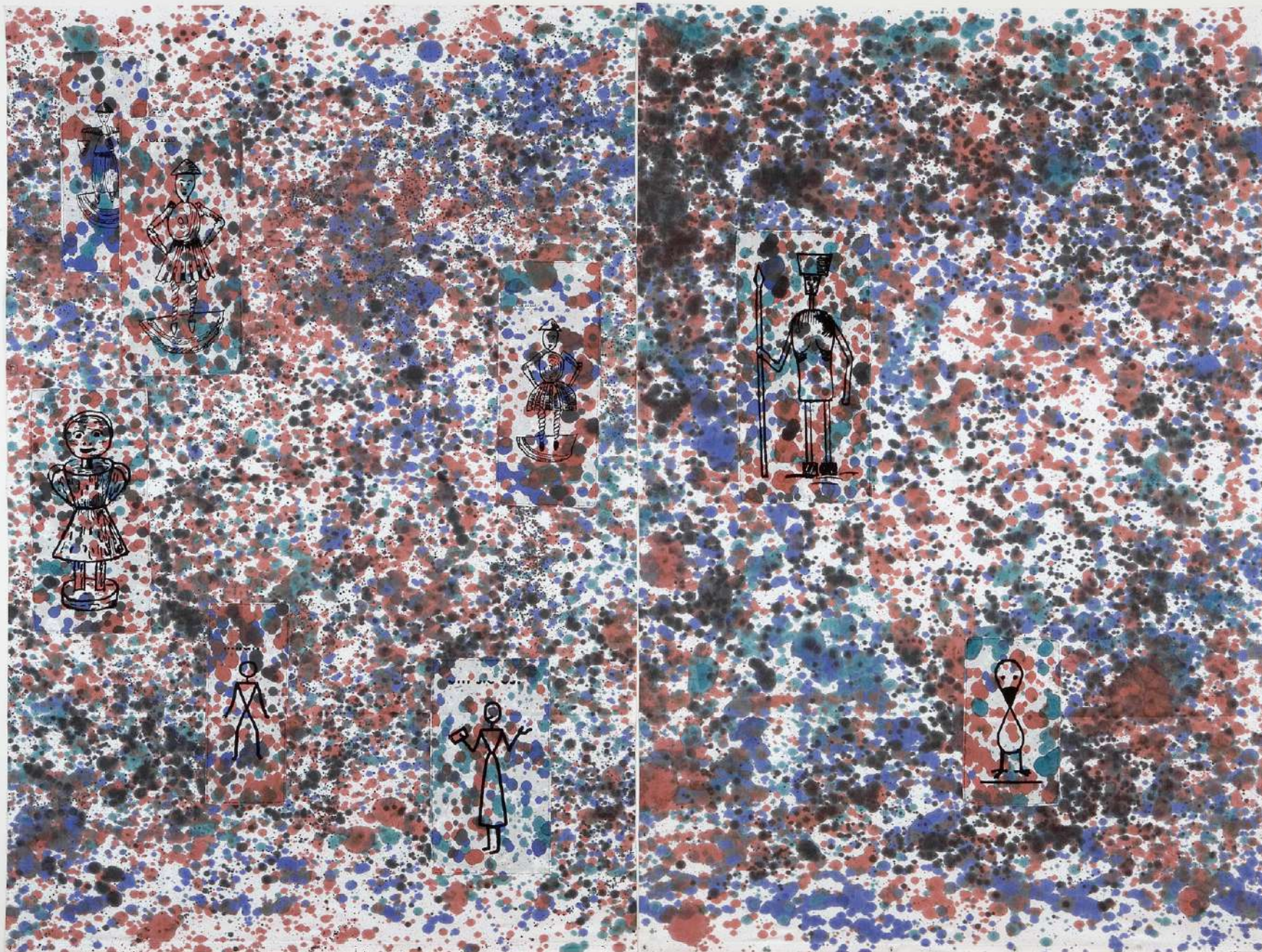
Carlos Bunga
Landscape # 2, 2017
latex and glue on
cardboard and wood
200 x 300 x 10 cm
78,7 x 118,1 x 3,9 in (total)





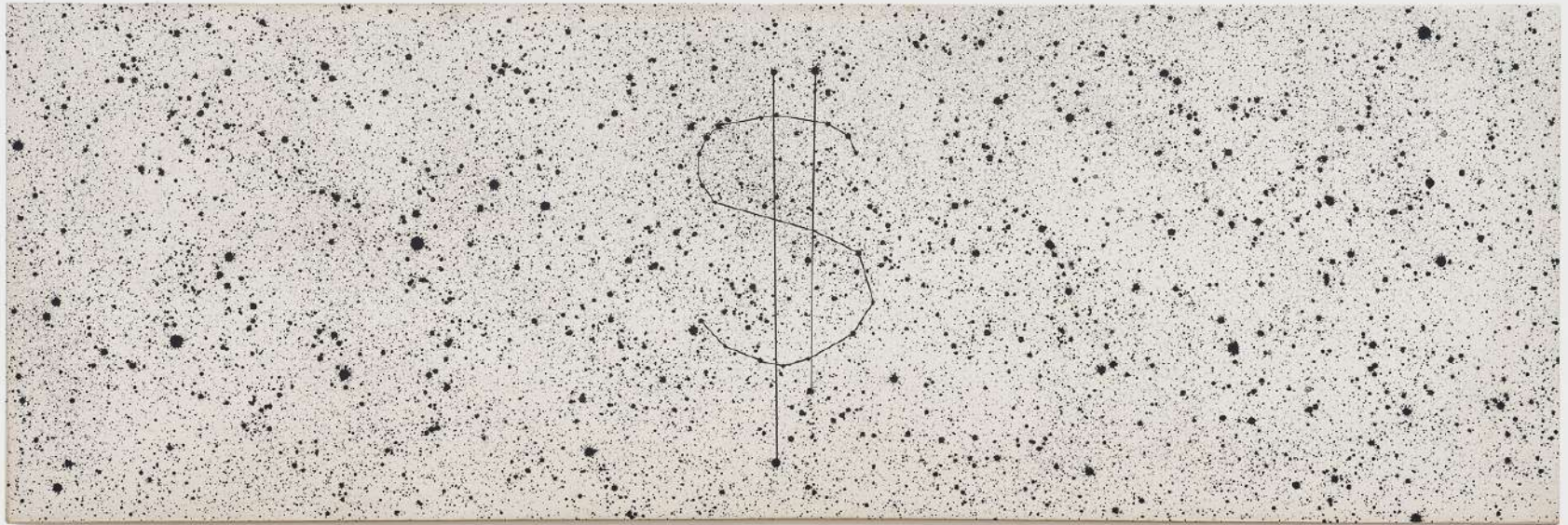
Carlos Bunga
Construcción pictórica # 24 w, 2017
latex and glue on cardboard and wood
200 x 150 x 10 cm
78.7 x 59.1 x 3.9 in





Eugenio Dittborn
Ningún Airmail
Painting No 169, 2004-2007
tincture, stitching, polygal and
photosilkscreen on
2 sections of duck fabric
210 x 280 cm
82.7 x 110.2 in

Antonio Dias
The Illustration of Art, circa 1971
acrylic paint on canvas
50 x 150 cm
19.7 x 59.1 in





Chris Martin
Untitled, 2021
acrylic, glitter, collage,
and sequins on canvas
147,3 x 121,9 cm
58 x 48 in





Bruno Dunley
All night, 2024
oil paint, oil gel medium
and aluminum paste on canvas
180 x 120 x 3,5 cm
70.9 x 47.2 x 1.4 in





lydia okumura

b. 1948, Osvaldo Cruz, Brazil

lives and works in New York

Lydia Okumura began her artistic career in the 1970s. Initially interested in ceramics, she studied fine arts at the Armando Álvares Penteado Foundation (FAAP) between 1970 and 1973, where she was introduced not only in the legacy of Brazilian geometric abstraction, but also in international art movements that were contemporary to her, such as Conceptual Art, which was increasingly strong in Brazil, and Minimalism. These investigations gave rise to works in different media, such as drawing, serigraphy, lithography and woodcut, with a particular emphasis on site-specific installation works, which form a highly expressive part of his poetics. Together with Genilson Soares and Francisco Inarra, between 1970 and 1974, he was part of the Equipe3 group, through which he carried out works and actions, as well as taking part in the 12th São Paulo International Biennial (1973).

With a visual research based on essential abstract elements: planes, lines and colors, the artist studies the relationships established between them, but taking into account an extra and crucial component in her work: the exhibition space. Using materials such as ropes, iron sheets, pencils and charcoal, she creates works that move between the two- and three-dimensional, projecting from the wall into the exhibition space.

selected solo exhibitions

- *Lydia Okumura*, Hall Art Foundation, Hildesheim, Germany (2022)
- *Lydia Okumura*, Galeria Jaqueline Martins, São Paulo, Brazil (2021)
- *Volume 84*, Galerie Thaddaeus Ropac, London, UK (2019)
- *Situations*, Scottsdale Museum of Contemporary Art, Scottsdale, USA (2018)
- *Five Sides and Other Dimensions*, Broadway 1602, Nova York, USA (2017)
- *Situations*, UB Art Galleries, Buffalo, USA (2016)

selected group exhibitions

- *This Must be the Place*, Americas Society, Nova York, USA (2021)
- *Dimensions of Reality: Female Minimal*, Galerie Thaddaeus Ropac, Paris, France (2020)
- *The Women Geometers*, Atchugarry Art Center, Miami, USA (2019)
- *Light, Line, Color and Space*, UB Art Galleries, University of Buffalo, USA (2018)

selected collections

- Metropolitan Museum of Art, Nova York, USA
- Museum of Modern Art, Nova York, USA
- The University of New York, UB Anderson Gallery, Buffalo, USA
- Akron Museum of Art, Ohio, USA
- Museo Reina Sofia, Madrid, Spain
- The Hall Art Foundation, Derneburg, Germany
- The Hara Museum of Contemporary Art, Tokyo, Japan
- Guggenheim Museum, Dubai, UAE

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.

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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)

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- *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

elaine reichek

b. New York, USA, 1943

Lives and works in New York, USA

Elaine Reichek's oeuvre has spanned since the late 1970's through a practice of art as embroidery that has "gendered" the entire world (and the world of art), from ancient mythologies to minimalism. By translating to embroidery the founding principles of (male) abstraction, notably minimalist, Reichek began her career pioneering a gender-driven interrogation of dominant art ideologies. As such, Reichek has 'reduced' to embroidery the work of towering artists, mostly males, from Matisse to Pollock. Although trained in painting rather than craft, Reichek has not ceased to rethink the role of craftsmanship in the visual arts. Her extensive exploration of the history of embroidery has allowed her to bring back alternative narratives that had been excluded from canonic modernism. More recently, Reichek has achieved a brilliant articulation of image and text in dialog with art history, which is the main focus of her current production.

selected solo exhibitions

- *Elaine Reichek: Frock-Conscious*. Shoshana Wayne Gallery, Los Angeles, USA (2023)
- *Between the Needle and the Book*, McCain Gallery, Houston, USA (2020)
- *Now if I Had Been Writing this Story*, Secession, Vienna, Austria (2018)
- *A Postcolonial Kinderhood Revisited*, The Jewish Museum, New York, USA (2014)

selected group exhibitions

- *Past is Prologue: History in Contemporary Art*. Addison Gallery of American Art, Andover, USA (2022)
- *Conscious Becoming*. Tatjana Pieters, Ghent, Belgium (2021)
- *Making Knowing: Craft in Art 1950-2019*. Whitney Museum of American Art, New York, USA (2019)
- *Extra/Ordinary: Art and Textiles 1960-2015*. The Whitworth Art Gallery, University of Manchester, Manchester, UK (2015)
- 30th Bienal de São Paulo, Brazil (2012)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Brooklyn Museum of Art, New York, USA
- Museum of Fine Arts, Boston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Whitney Museum of American Art, New York, USA

bruno munari

b. Milan, Italy, 1907

d. Milan, Italy, 1998

Bruno Munari described himself as an “artist, writer, inventor, designer, architect and illustrator”. He began his career during the second wave of Italian Futurism, exhibiting his work for the first time in 1927 at the Galleria Pesaro in Milan. In the following years, he progressively moved away from the influence of Futurism, developing an extremely personal and unique project over the course of 70 years. In 1930, he produced *Macchina Aerea* (Aerial Machine), from which emerged the series of *Macchine inutili* (Useless Machines), anticipating his interest in the deconstruction of the traditional work of art. Much of Munari’s work is characterized by a pedagogical interest and a radical vision of expanding man’s understanding of the world through the development of new forms of visual communication. Prolific in output throughout his life and tirelessly inventive, his work defied categorization and includes some of the first experiments in what Munari himself would call “programmed art”, as well as light art, installation, and works based on projection and photocopying. Throughout his work, Munari saw technology as a democratizing force within art, citing the potential of an “art for all” and the destabilization of the idea of a singular artistic genius.

selected solo exhibitions

- *Bruno Munari: Tutto*, Fondazione Magnani Rocca, Mamiano, Italy (2024)
- *Bruno Munari: The Child Within*, Center for Italian Art, New York, USA (2022)
- *Bruno Munari*, Fundación Juan March, Madrid, Spain (2022)
- *Bruno Munari: A Mudança é a única constante no Universo*, Museu da Casa Brasileira, São Paulo, Brazil (2019)

selected group exhibitions

- *L’image et son double*, Centre Georges Pompidou, Paris, France (2024)
- *Engineer, Agitator, Constructor: The Artist Reinvented*. Museum of Modern Art (MoMA), New York, USA (2020)
- *Post Zang Tumb Tuum - Art Life Politics: Italia 1918-1943*. Fondazione Prada, Milan, Italy (2018)
- *Italian Futurism 1909-1944 - Reconstructing Universe*. Guggenheim Museum, Nova York, USA (2014)

selected collections

- Metropolitan Museum of Art, New York, USA
- Museum of Modern Art (MoMA), New York, USA
- Centre George Pompidou, Paris, France
- The British Museum, London, UK
- The J. Paul Getty Museum, Los Angeles, USA

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.

[learn more about the artist](#)

selected solo exhibitions

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *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

- *Open Ended: SFMoMA's Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- 60th International Art Exhibition La Biennale di Venezia, *Stranieri Ovunque – Foreigners Everywhere*, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *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

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

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. He also joined, in the mid 1950s, the Grupo Frente, a branch of Brazilian Constructivism, alongside artists such as Lygia Pape and Ivan Serpa, and critics such as Ferreira Gullar and Mário Pedrosa.

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.

learn more about the artist

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), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

selected group exhibitions

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

selected 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

karin lambrecht

b. 1957, Porto Alegre, Brazil

lives and works in Broadstairs, UK

Karin Lambrecht's production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visuality that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sow up the fabric, and use charred patches. As part of the so-called 'Geração 80', Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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selected solo exhibitions

- *Seasons of the Soul*, Nara Roesler, São Paulo, Brazil (2022)
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *Alegria: A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 25th São Paulo Biennial, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th La Habana Biennial, Cuba (1992)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum für Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

mira schendel

b. 1919, Zurich, Switzerland

d. 1988, São Paulo, Brazil

Born in Zurich, Switzerland, Mira Schendel moved to Milan, Italy during the 1930s, where she began studying art and philosophy, which she abandoned due to the Second World War (1939–1945). She settled in Rome in 1946 and, in 1949, obtained permission to move to Brazil. She settled in Porto Alegre, where worked with graphic design, painting, ceramic sculpture, poems and restoring of baroque images, signing with her married name Mirra Hargesheimer. Her participation in the 1st São Paulo International Biennial, in 1951, allowed her contact with international experiences and insertion into the national national scene.

Two years later, she moved to São Paulo and adopted the surname Schendel. In the 1960s she created works on rice paper. In 1968 she began producing works using acrylic. Between 1970 and 1971, produced a set of 150 notebooks, divided into several series. In the 1980s, produced white and black tempera, the *Sarrafos* and begins a series of paintings with brick dust. Mira Schendel's artistic production, marked by constant experimentation, consists of multiple series of works, quite diverse in terms of format and dimensions, the media chosen and the technique, but which are consistent with each other in terms of the questions they raise.

selected solo exhibitions

- *Mira Schendel*, Tate Modern, London, UK (2013)
- *Mira Schendel Pintora*, Instituto Moreira Salles, São Paulo, Brazil (2011)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Daros Latinamerica Collection, Zurich, Switzerland
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil.
- Tate Modern, London, UK
- The Museum of Fine Arts, Houston, USA

cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

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

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

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selected solo exhibitions

- *Memento Vivere*, Nara Roesler, São Paulo, Brazil (2023)
- *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

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Museum No Hero, Delden, Netherlands
- Instituto Itaú Cultural, São Paulo, Brazil
- Hall Art Foundation, Reading, USA
- 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

carlos bunga

b. 1976, Porto, Portugal

lives and works in Barcelona, Spain

Carlos Bunga creates process-oriented works in various formats: sculptures, paintings, drawings, performances, video, and above all in situ installations, that refer to and intervene in their immediate architectural surroundings.

While often using ordinary, unassuming materials such as packing cardboard and adhesive tape, Bunga's work involves a highly developed degree of aesthetic care and delicacy, as well as a conceptual complexity derived from the inter-relationship between doing and undoing, between unmaking and remaking, between the micro and the macro, between investigation and conclusion. Straddling the divide between sculpture and painting, Bunga's deceptively delicate works are characterized by an intense study of the combination of color and materiality, while at the same time emphasize the performative aspect of the creative act.

Bunga's works on paper, which are closely related to his sculptures and installations, often involve overlays, whether of compositional elements in the paintings or sheets of translucent paper in the drawings. The analytic/descriptive result, like a photographic double-exposure, mimics the dual experience of memory and imagination underlying the sculpture.

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selected solo exhibitions

- *Habitar Juntos*, Nara Roesler, São Paulo, Brazil (2024)
- *Carlos Bunga: Performing Nature*, Centre d'Art Bomba Gens, Valencia, Spain (2024)
- *Reassembling Spilt Light: An Immersive Installation*. Sarasota Art Museum, Sarasota, USA (2023)
- *Against the extravagance of desire*, Palácio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2022)
- *Something Necessary and Useful*, Whitechapel, London, UK (2020)
- *Carlos Bunga, Architecture of Life*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2020)
- *Capella, La Capella dels Àngels*, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain (2015)

selected group exhibitions

- *Coreografias do impossível*. 35th São Paulo Biennial, São Paulo, Brazil (2023)
- *Meia Noite*, Bienal de Coimbra, Coimbra, Portugal (2021)
- *Gigantisme*, Pôle d'Art Contemporain de Dunkerque, Dunkerque, France (2019)
- *Quote/Unquote. Entre apropriação e diálogo*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2017)
- *The State of the Art of Architecture*, Chicago Architecture Biennial, Chicago, USA (2015)

selected collections

- Fundação Serralves, Porto, Portugal
- Hammer Museum, Los Angeles, USA
- Museu Calouste Gulbenkian, Lisbon, Portugal
- Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
- Museum of Contemporary Art, Detroit, USA
- Patricia Phelps de Cisneros Collection, New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Pérez Art Museum, Miami, USA
- The Museum of Modern Art MoMA, New York, USA

eugenio dittborn

b. 1943, Santiago do Chile, Chile

lives and works in Santiago do Chile, Chile

Eugenio Dittborn counts among the pioneers of mail art. In the early 1980's, he conceived his first 'Aerpostal Painting', expanding the realm of painting through the concept of mail art, which brought him wide national and international recognition. 'Aerpostal Paintings' consist of pliable works on paper or fabric featuring iconic, textual and graphic elements, through a variety of techniques, from stitching to photo silkscreen, etc. Each painting is folded up and stored in envelopes to be sent via the international postal network to different parts of the world. The envelopes, which are an integral part of the works and must be shown alongside them, are informed with written quotes and texts as well as with the many addresses to which the works have been sent. When they are displayed at each new destination, the folds function as traces of the journey, both in material and temporal levels, and the envelopes as portable archives of their circulation and meaning. As such Dittborn's production is about art as much as it is about the circulation of art. Eugenio Dittborn is also known as a pioneer of video art and author of several artist's books and catalogs in which he investigates the boundary between visuality and writing.

selected solo exhibitions

- *Eugenio Dittborn: Pinturas Aeropostales Recientes*. Alexander and Bonin, New York, USA (2018)
- *Pinturas Aeropostales*. Bienal do Mercosul, Porto Alegre, Brazil (2011)
- *Eugenio Dittborn*. Museo de Artes Visuales, Santiago de Chile, Chile (2011)
- *Eugenio Dittborn*. Tate Modern, London, UK (2008)

selected group exhibitions

- *Direct Message: Art, Language and Power*. Museum of Contemporary Art Chicago, Chicago, USA (2019)
- *El Bien Comun*. Museo Nacional de Bellas Artes, Santiago de Chile, Chile (2017)
- *Recent Acquisitions*. Hirshhorn Museum and Sculpture Garden, Washington DC, USA (2009)
- *Provisions for the Future*, Sharjah Biennial, Sharjah, UAE (2009)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- Tate Modern, London, UK
- Moderna Museet, Stockholm, Sweden
- Museo Nacional de Bellas Artes, Santiago de Chile, Chile

antonio dias

b. 1944, Campina Grande, Brazil

d. 2018, Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols—bones, cross, rectangle, phallus—, an underlying correlation with the artist's earlier production.

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selected solo exhibitions

- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2021)
- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, USA (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected group exhibitions

- *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, USA (2021)
- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston (2019); Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 34th and 33th São Paulo Biennial, Brazil (2018)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

selected collections

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

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 2000e8 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 2000e8'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.

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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

- *The rains are changing fast*, The Hekscher Museum of Art, Huntington, USA (2024)
- *Aberto 02*, Casa Vilanova Artigas, São Paulo, Brazil
- *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)
- *Al-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

- The Hekscher Museum of Art, Huntington, USA
- 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

chris martin

b. 1954, Washington DC, USA

lives and works in New York, USA

Throughout a career spanning forty years, Chris Martin is known for his vibrant and dynamic paintings that alternate between meditative formal investigations and bold painterly abstraction. Fearlessly culling diverse cultural influences, from Eastern mystical traditions to postwar European paintings, Martin rejects conventional aesthetic principles in favor of capturing the essence of the present with joy and immediacy. While rooted in the traditions of Abstract Expressionism and Color Field painting, Martin's radical use of non-traditional materials, such as a glitter and collaged refuse found in the studio, infuses his works with visceral textures and dynamic physicality. Martin is a revered and influential figure in the artistic community in Brooklyn, New York, where he has been based since the 1980s.

selected solo exhibitions

- *Chris Martin: After the Rain*. Timothy Taylor London, London, UK (2022)
- *The Eighties*. David Kordansky Gallery, Los Angeles, USA (2019)
- *Staring at the Sun*. Kunsthalle, Dusseldorf, Germany (2011)
- *Aberrant Abstraction*. Nerman Museum, Kansas City, USA (2010)

selected group exhibitions

- *That's 70s Show*. Eric Firestone Gallery, New York, USA (2024)
- *Summer of Possibilities*. Bode Projects, Berlin, Germany (2022)
- *Artists I Steal From*. Galerie Thaddaeus Ropac, London, UK (2019)
- *Unlimited*. ArtBasel, Basel, Switzerland (2016)

selected collections

- Albright-Knox Art Gallery, Buffalo, USA
- Museum of Contemporary Art Chicago, Chicago, USA
- High Museum of Art, Atlanta, USA
- Museum Boijmans Van Beuningen, Rotterdam, Netherlands

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