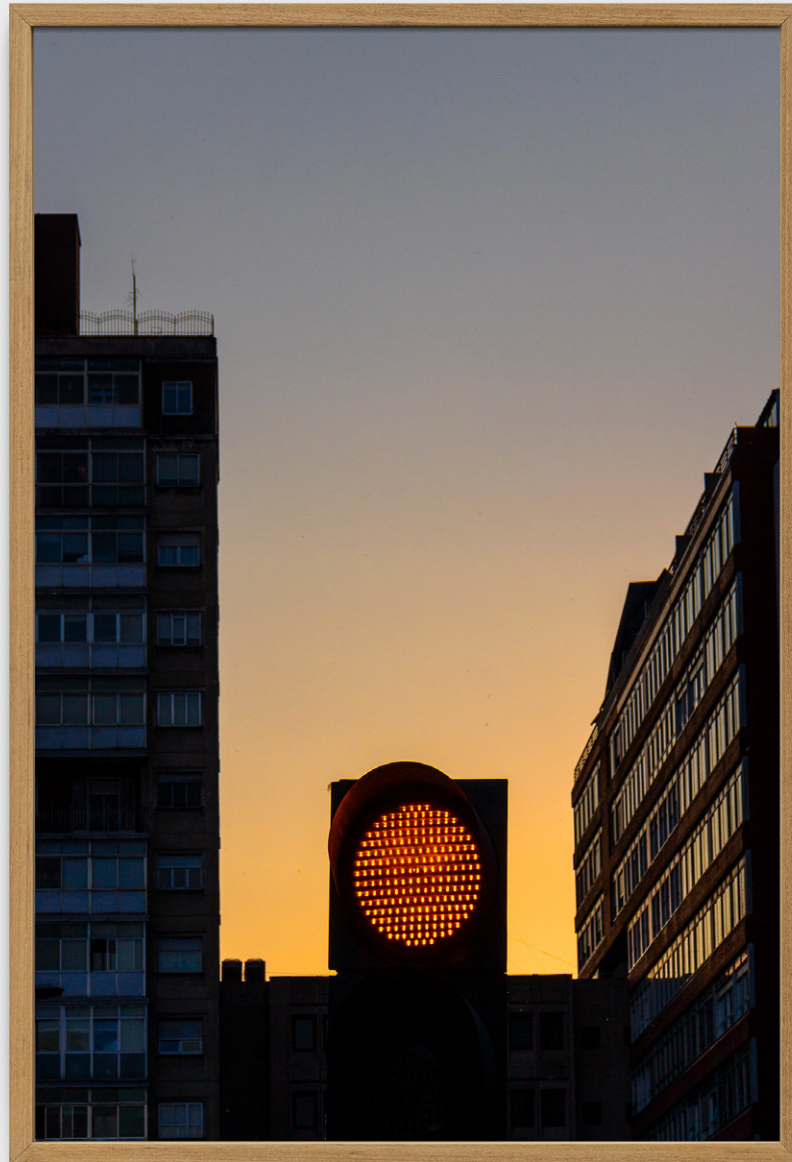
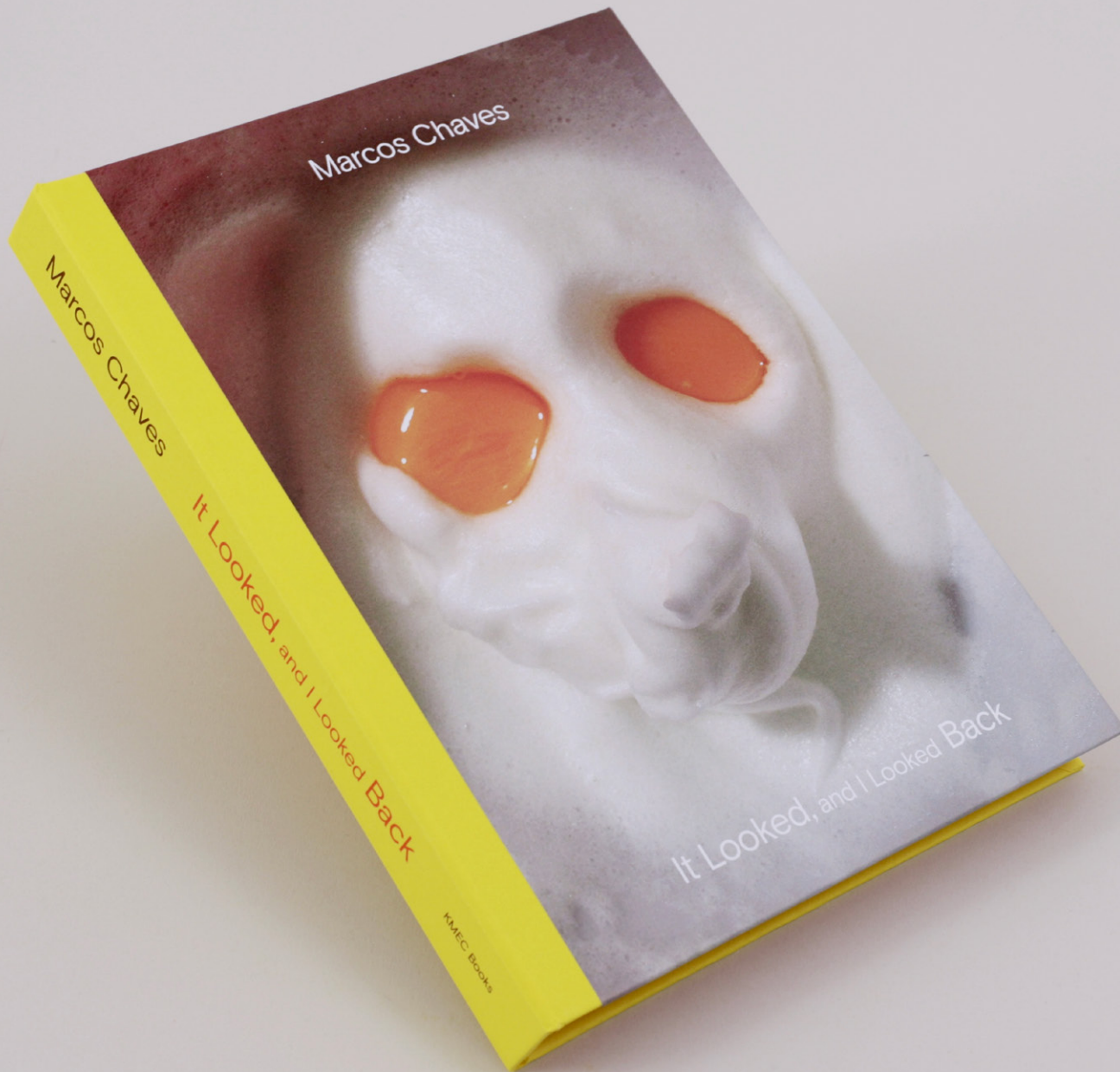


nara roesler

**marcos chaves**  
it looked,  
and i looked back  
nara roesler new york

**opening** july 17  
**pocket show** july 17–26, 2024





## marcos chaves it looked, and i looked back

On the occasion of the launch of the book *It Looked, and I Looked Back*, by artist Marcos Chaves and edited by Karen Marta Editorial Consulting, Nara Roesler New York has selected a set of works representing the artist's career. One of the greatest representatives of contemporary Brazilian art, the artist's poetics are centered on everyday situations, which can have prosaic and curious elements depending on how they are viewed, positioned, or portrayed. According to the artist himself, in an interview with Karen Marta about his book: "People always ask me, "Where do you find these things?" And I say it's there, every day, in everything. There are so many things in the world, which makes it hard to pay attention, but they are there. Sometimes they call my attention, and that's what I think the book's title captures, the feeling that these things are looking at me in a certain way, and in looking back I am replying".

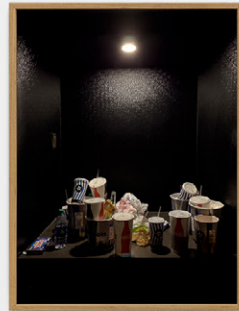
*It Looked, and I Looked Back* adds to another recent publication dedicated to his work, titled *Bem Vindo (ao Rio)/Welcome (to NYC)*, launched in 2023 by Familia Editions. Both provide a closer look at important works and moments in the artist's career.

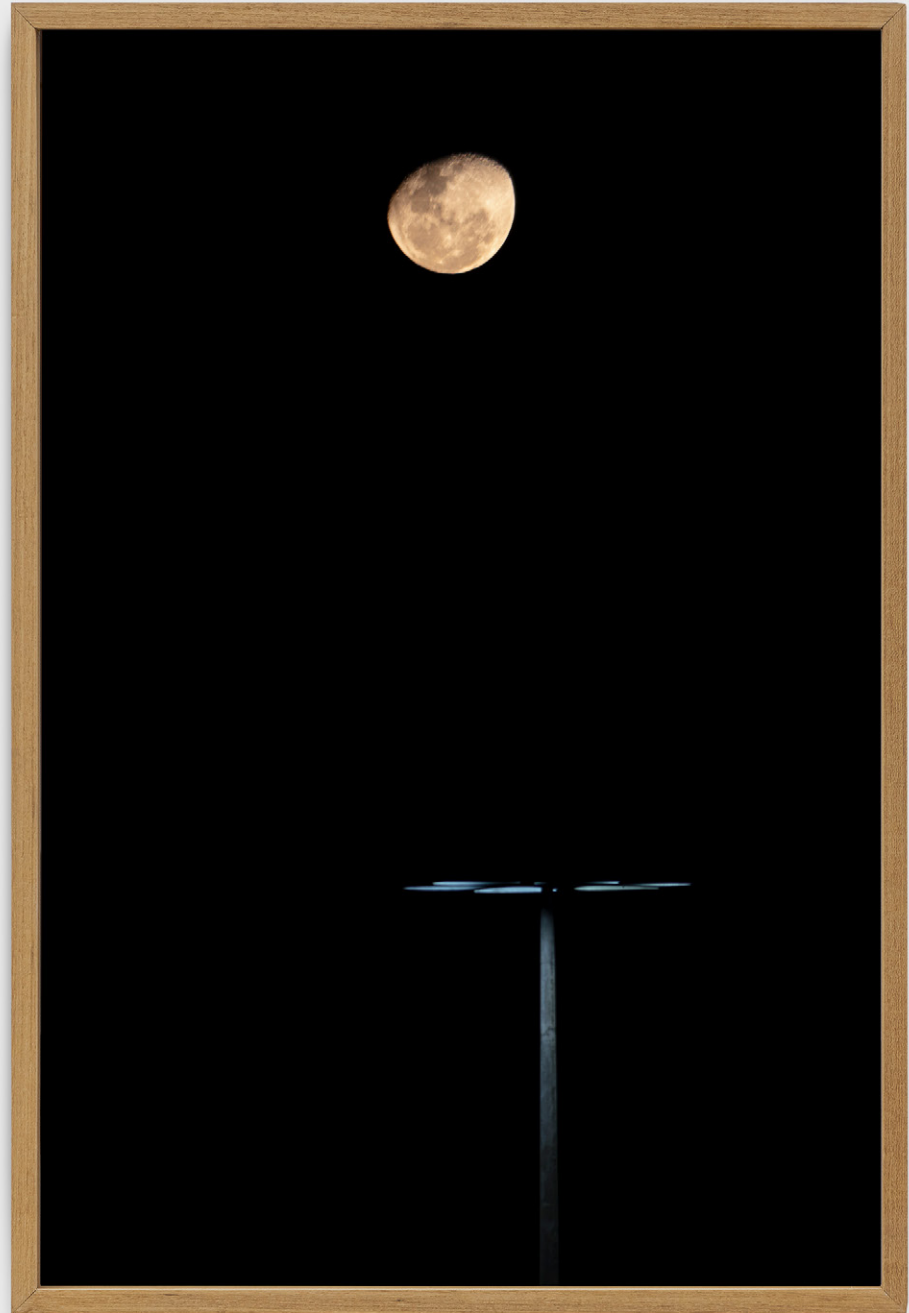
Untitled (series pairs), 2023  
digital printing on cotton paper  
edition of 5 + 2 AP  
21 x 15,7 in | 31,5 x 21,5 in



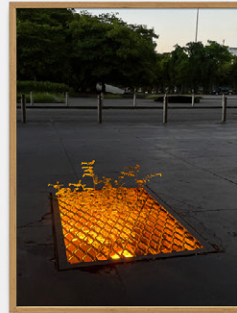
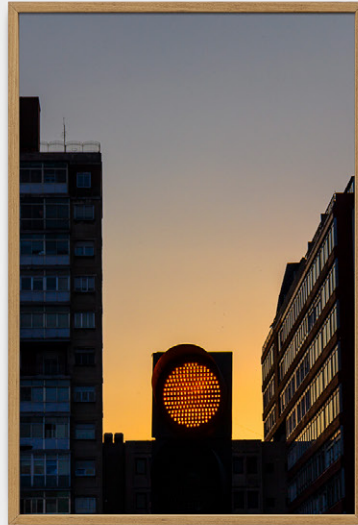


Untitled (series pairs), 2023  
inkjet printing on paper Hahnemühle  
edition of 5 + 2 AP  
21 x 15,7 in | 31,5 x 21,5 in





Untitled (series pairs), 2023  
inkjet printing on paper Hahnemühle  
edition of 5 + 2 AP  
31,5 x 23,6 in | 21 x 23,6 in





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*Light Year*, 2015  
photograph on lightbox  
edition of 5 + 2 AP  
15.7 x 15.7 x 3.1 in



Crystals 1, 2016  
digital print on silk  
edition of 5 + 2 AP  
74.8 x 90.6 in





*Crystals 1* is part of the series of works with the same name, from 2016. In this series, the artist composes an image of the landscape “in a way that preserves the traditional perspective, but at the same time articulates it in isolated parts that can have a life of their own, each one being in itself a “window to the world”, according the curator Ligia Canongia.



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*Patamar*, 2013  
digital print on  
cotton paper  
edition of 5 + 2 AP  
31.5 x 59.1 in



*Handles*, from 1990, is another example of Marcos Chaves' poetics. According to the curator Adolfo Montejo Navas: "Marcos Chaves objects escape excellence, from the manufacture of elitist origins [...], and are inscribed—appropriation is always a back and forth path—close and every day on the horizon, in unsuspected alliances with the world. Everyday life then appears as a counterpoint to avoid stiff speeches disconnected from life." Chaves explains the intimate relationship between everyday life and art, or, as Navas summarizes: 'in all the artist's operations, the pulse of life is present as a connection close to the ground, a ground wire that is also the horizon'

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*Handles*, 1990  
craft paper and plastic  
edition of 5 + 2 AP  
65 × 5.9 × 3.9 in





*Phantom # 02*, by Marcos Chaves, is a raw linen canvas, stretched over a chassis, with two small horizontal cuts in its center. With a nylon thread, Chaves ties these slits together, bringing them together, deforming them and creating creases in the fabric by introducing this new point of tension. The work is part of an experimental set that the artist has developed, since the late 1980s, with nylon, a material usually used due to its ability to camouflage itself in the environment, becoming invisible from a distance. Chaves, however, uses the material to make it evident in the composition, revealing its constructive possibilities. *Fantasma # 02* is also part of the series of works that Chaves has been carrying out since 1985, driven by the desire to deconstruct painting, a language that predominated among the artists of his generation.

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*Fantasma # 02*, 1989/2022  
linen canvas and nylon thread  
35.4 × 49.2 in



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## 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.

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## selected solo exhibitions

- *Marcos Chaves: as imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *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)
- 17<sup>th</sup> Cerveira Biennial, Portugal (2013)
- 54<sup>th</sup> Venice Biennale, Italy (2011)
- Manifesta 7, Bolzano, Italy (2007)
- All About Laughter—Humour in Contemporary Art, Mori Art Museum, Tokyo (2006)
- 4<sup>th</sup> Mercosul Biennial, Brazil (2005)
- 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

## selected collections

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



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nara roesler

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**são paulo**

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

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**rio de janeiro**

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

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**new york**

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

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

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