

nara roesler

**this *always*
wonderful city**

curated by theo monteiro
roesler curatorial project

alberto baraya
ana hortides
andré griffo
arthur chaves
celo moreira
elian almeida
jaime lauriano
marcos chaves
priscila rooxo
raul mourão
vik muniz
yohana oizumi

nara roesler rio de janeiro
opening february 29
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essa cidade
sempre maravilhosa
theo monteiro

My name is Ismael Silva. I was born in Jurujuba, in Niterói, and I went to Rio, that always wonderful city, at the age of three. I founded the first samba school in the neighborhood of Estácio de Sá, and over time, I've been making my music. I hope you like it.

—Ismael Silva, em *Antonico*

The verses above are an 'introduction' made by the anthological Ismael Silva (1905–1978) about himself before singing *Antonico*, his own samba, and a great success. Silva was not only a samba musician of the highest strength, but he was also, above all, a forerunner of Rio Carnival as we know it. Along with other samba musicians from the Estácio de Sá neighborhood, he founded the Carnival group Deixa Falar in 1928, which went on to become the first samba school in one of the most famous Carnivals on the planet. It is curious that, even as an extremely important figure in the formation of Rio de Janeiro's identity, Silva presents himself in this introduction as an outsider. Not only that, but the speech has an ironic tone to it. Clichés and expectations such as 'this always wonderful city' and 'I hope you like it' are embedded with a certain level of banter, characteristic of those who know things inside out and, aware of their complexity, understand that certain commonplaces are nothing more than empty catchphrases. At the same time as describing Rio as 'this always wonderful city', one can deduce, given his tone, that things are not so simple. There are more things in Jurujuba Beach and Christ the Redeemer than are dreamt of in your philosophy.

The aim of this exhibition is not to deconstruct or destroy elements of the identity of Rio, the former capital of Brazil. That would be a cocky and potentially disrespectful task. The purpose is to delve into the dizzying complexity of contemporary Rio de Janeiro as a city that played a decisive role in the cultural and political formation of the country. This dive takes place precisely through the production of twelve contemporary artists. Most of them are from Rio de Janeiro, and nearly all are Brazilian. The exceptions show us that the scope of the situations and issues experienced by Rio de Janeiro transcends the limits of the municipality, becoming present in other regions of Brazil, feeding foreign imagination.

The exhibition is divided into two parts, distributed between the gallery's two floors. The works on the lower floor show elements present in the city's daily life. This is the case for Rio's idyllic landscape, which is recognized across the world and is a main reason for the city's reputation as 'wonderful.' Here it appears in a work from Vik Muniz's *Dinheiro Vivo* series, in a reinterpretation of the 19th century German artist Johann Moritz Rugendas. While the German painter transforms the city's coastline into an Edenic lost paradise, Muniz uses chopped-up Brazilian Real banknotes, giving it an exaggerated and artificial color.

Contrary to the typical urban design of most big cities, in which the suburbs are but distant neighborhoods, in Rio, due to its peculiar geography, the suburbs are a close reality and often mix with the more gentrified areas. Given their close proximity, interesting developments emerge, such as the constructive knowledge of vernacular architecture explored by Ana Hortides through ceramic tile floors and concrete walls colored with checkered powder. Rougher colors and textures, but no less full of life. This same roughness of color also appears in the backdrops of the paintings by Priscila Rooxo, an artist from the Rio de Janeiro lowlands. The spaces she constructs in her compositions, with large areas of color (predominantly in grays), are populated by men and women (the latter of which are in the majority) involved in both everyday activities and moments of leisure. Even if the settings appear arid, the same cannot be said of the people who live there, especially as the artist goes into such great detail depicting their clothes, hair, nails, props, and festivities, which are represented in such a way as to proudly celebrate the thriving culture beyond the south of the city.

If Rooxo's and Hortides' works have a certain visual economy, in Celo Moreira's work, Rio's urban cacophony overflows in an asphyxiating way. Beer cans, popular commercial signs, cartoon characters, advertising mascots, evangelical temples, and pamphlets from dubious politicians make up what would be the Carioca pop spirit of the 21st century in combination with Baroque visual excess and skeptical sarcasm.

Contrasting with this profusion of cultural paraphernalia are Raul Mourão's metal structures perched on bottles, which alternate between graceful kineticism and phantasmagoria. Above all, they refer to the violence that plagues cities, leading to buildings being surrounded with all types of security measures, such as electric fences, wires, and railings. In the video *Bang-Bang*, these fragile and unstable structures are shot at, reminding us that social inequality, an undeniable element in the city and the country, takes its toll. This dramatic situation is not new, as Jaime Lauriano shows us in an unprecedented work from the series *Pedras Portuguesas* [Portuguese Stones]. These stones are a postcard for Rio, which widely used the stones for the paving of the always wonderful city's famous beaches. In this work, Lauriano engraves the word 'Valongo' on them, referring to the old slave port by the same name that existed in the city between the 18th and 19th centuries, which was one of the largest ports of entry for people trafficked from Africa that ever existed in the Americas. A symbol of one of the nation's greatest historical wounds, for both the nation and the city of Rio, it shows us that the roots of the staggering inequality that crushes us come from similar origins.

Arthur Chaves' work deals with discarded and forgotten materials, specifically fabrics, but also plastics and other debris that accumulate on the city streets. In his hands, through sewing, they are recombined into mysterious and elegant structures that move between majestic fantasies, monstrous beings, or simply pictorial possibilities.

These complex arrangements, which emerge from the debris of the city, evoke all sorts of fantasies, defying everyday logic and speaking of something greater, foreshadowing what will be seen on the upper floor. Climbing the stairs, everyday life and its materiality recede into the background, and matters of the spirit and soul come to the forefront. In a city filled with vehement life, trance, worship, and dreams play a crucial role; they are a way of venting and surviving. Starting with the video *Maracanã*, by Marcos Chaves, which shows the famous stadium by the same name, packed to capacity, with all the lights off, and illuminated only by the cell phone flashlights of the public present. Although associated with everyday leisure, the stadium is loaded with a strong symbolism that only logic and sociology can explain. The same can be said of Elian Almeida's portrait of Ismael Silva, the aforementioned creator of the first samba school. Like soccer, Carnival is an explosive celebration in which all sorts of costumes come into play. Here, Ismael Silva ceases to be a mere mortal and becomes a kind of mythological figure, now duly eternalized.

Matters of the soul, however, can also lead humans into dark basements. This is what André Griffo shows us in *Deus talvez seja meu ditador favorito*. We're talking about a city where faith has played a crucial role since the colonial period and is still a major issue today, given that it is home to one of the largest neo-Pentecostal contingents in Brazil. A less attentive eye might see Griffo's work as something archaic, pre-Renaissance; however, his angels, saints, and cult figures wield

weapons and various other elements related to a violence that is more relevant than ever. The despotic potential of faith also appears in Yohana Oizumi's poetic work *Verbo*, whose title refers to the first chapter of the Gospel of John. In this installation-like work, a sequence of beeswax blocks appear studded with thumbtacks and has openings similar to open wounds, from which a vivid ocean blue emanates. The apparent beauty, constructed through a play of gold and blue, reveals the many wounds, both physical or psychological, that fundamentalist interpretations of spirituality inflict on those who follow it.

Alberto Baraya, for his part, creates a painting with a slight academic flavor, depicting beaches and places in Rio de Janeiro, but highlighting animals that are completely exotic and alien to the setting. The scenery's almost romantic character seems to clash with the precise representation of the beings that live there. The ideal and the scientific meet, and the product is scenes of absurdity.

As the capital of Brazil from 1763 and 1960, Rio de Janeiro was the country's main calling card at a time when it was solidifying itself as a geopolitical agent. More than that, the idea of Brazil, as we know it today, was born in Rio (even at the expense of making other regions invisible). Much like the country it ended up producing, it often defies any pre-established logic. As such, different poetics provide different perspectives and ways of perceiving a city that, if not always wonderful, is at the very least, always deliciously complex.



Alberto Baraya
Águia-pescadora en playa vermelha,
en Pan de Azúcar, Rio de Janeiro, 2018
oil paint on canvas
60 x 80 x 4,5 cm
23.6 x 31.5 x 1.8 in

alberto baraya

b. 1968, Bogotá, Colômbia

lives and works at Bogotá, Colômbia

Alberto Baraya is known for his multimedia production, which includes sculpture, installation, drawing, photography, and video. The beginning of his artistic career is marked by ironic self-portraits, which are based on reproductions of emblematic paintings or create provocative staging. Later, in 2003, he began his emblematic *Herbario de plantas artificiales* series, based on a critical approach to the practices of European travelers in the 17th and 19th centuries.

In his work, the artist creates parodies of colonial exploration and its repercussions on contemporary world relations, questioning consolidated narratives by suggesting new taxonomies, to which he adds subjective components, inserts the debate about identity and incorporates 'residual' products from the market, such as artificial plants. The collecting of the old scientific missions thus takes on a contemporary guise.

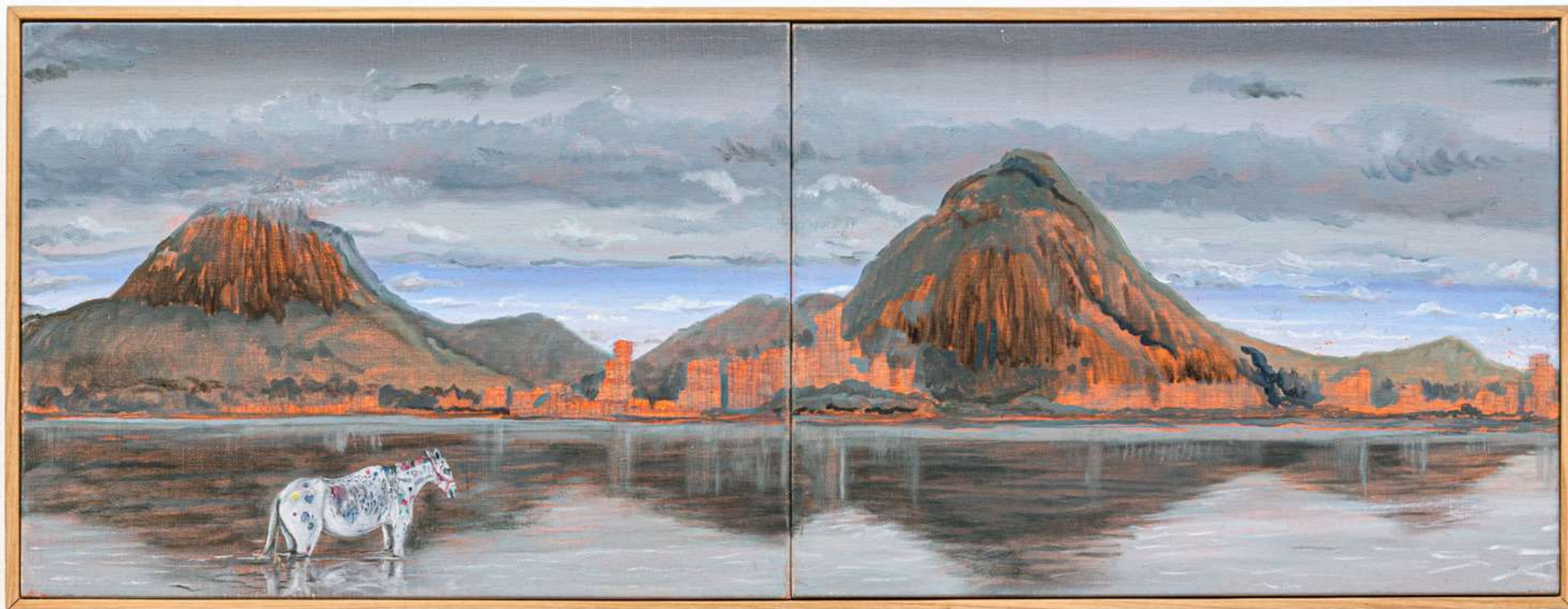




His recent solo shows include: *Expedición siciliana*, at Galería Fernando Pradilla (2019), in Madrid, Spain; *Alberto Baraya - Estudios comparados de paisaje*, at Espacio Odeón (2017), in Bogotá, Colombia; *Ornitología Bolivariana - La fábula de los pájaros*, at Museo Quinta de Bolívar (2015), in Bogotá, Colombia. He took part in the group shows: *Manifesta 12 Palermo - The European Nomadic Biennial: The Planetary Garden. Cultivating Coexistence*, Palermo, Italy (2018); *Flora*, at the Stavanger Kunstmuseum (MUST) (2019), in Stavanger, Norway; *Modern Nature*, at the Drawing Room (2019), in London, UK; *Le bruit des choses qui tombent*, at Frac Provence-Alpes-Côte d'Azur (FRAC PACA) (2017), in Marseille, France; *Botany Under Influence*, at apexart (2016), in New York, United States; and *Naturaleza nominal*, at Centro de Arte Dos de Mayo (CA2M) (2015), in Madrid, Spain. His works are part of several collections, such as: Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, United Kingdom; Museo de Arte de la Universidad Nacional de Colombia, Bogotá, Colombia; Tamarind Institute, Albuquerque, United States.



Alberto Baraya
Hipopotamo en Copacabana:
Expedición Rio de Janeiro, 2018
oil paint on canvas
30 x 40 cm
11.8 x 15.7 in



Alberto Baraya
Caballo (Equus ferus caballus)
en Lagoa, 2018
oil paint on linen
30,5 x 40 cm
12 x 15.7 in





ana hortides

b. Rio de Janeiro, 1989

lives and works in São Paulo, Brazil

The object of Ana Hortides' poetics is the domestic universe and the meanings attached to it. From a feminine perspective, she looks at signs that help to permeate the relationship between body and home, generally loaded with affection and subjectivity, such as toys and family photographs, as well as elements that relate to a wider reality, such as construction techniques from vernacular architecture.

In the words of curator Pollyana Quintella, Hortides' work: 'seeks to merge the lines of a geopolitical landscape and the intimate contours of the house; the visual grammar of the Rio suburb and the unavoidable affective dimension of someone who is feeding on his own memories as raw material for his work. We are therefore talking about a transit between the individual and the collective, between class identity and personal singularity.'

Ana Hortides
*Red curtain with
little creature, Casa 15 series, 2022*
cement, pigment and acrylic resin
on canvas, concrete and ceramics
310 x 170 x 46 cm
122 x 66.9 x 18.1 in



Ana Hortides
Caquinhos (footer),
from the *Casa 15* series, 2022
concrete and ceramic
8 x 90 x 12 cm
3.1 x 35.4 x 4.7 in





Her solo exhibitions include: *Cômodo*, at SESC São João de Meriti, in São João de Meriti, Rio de Janeiro (2023); *Dona*, at Arte Fasam Galeria, São Paulo (2023); *Fundação*, at Casa Fiat de Cultura, in Belo Horizonte (2022) and Casa de Infância, at Centro Municipal de Arte Hélio Oiticica, in Rio de Janeiro (2016). Her main group exhibitions include: *Outras Imaginações Políticas*, at the Museu de Arte Moderna do Rio de Janeiro and Centro de Artes da Maré, in Rio de Janeiro (2022); *Nunca foi sorte*, at Central Galeria, São Paulo (2022); *Rebu*, at Escola de Artes Visuais do Parque Lage, in Rio de Janeiro (2022); *Casa Carioca*, at Museu de Arte do Rio, in Rio de Janeiro (2020) and *Passeata*, at Galeria Simone Cadinelli (2019). His work is part of the collections of the Museu de Arte do Rio, Rio de Janeiro, Brazil, the Museu de Arte Contemporânea de Britânia, Britânia, Brazil and the Acervo Rotativo, São Paulo, Brazil.



Ana Hortides
*Portrait, from the
series Casa 15, 2023*
cement, pigment and
acrylic resin on canvas
50 x 30 x 2,5 cm
19.7 x 11.8 x 1 in



andré griffo

b. 1979, Barra Mansa, Brazil

lives and works in Rio de Janeiro, Brazil

André Griffo's artistic practice is permeated by sculptures, installations, and above all paintings – based on the strategy of relating the spaces he appropriates to historical and contemporary references. The artist criticizes power structures, especially the fictions they create to maintain control over individuals. Griffo invites us to pay attention to the smallest details, reflecting in his work the many forms of violence that embody the hegemonic narratives of Brazilian history and its ruins. He discusses, for example, the lingering effects of the slave economy in Brazil's historical formation and the mechanisms of religious institutions in the foundation of imaginaries aimed at the submission of the faithful. Griffo's work straddles the documentary and the fictional; with the overlapping of times and realities, his works allow us to expose the thoughts of individuals from a given society, their values and changes, and, on certain occasions, bear witness to the immutability of things.

André Griffo
Deus talvez seja meu ditador favorito, 2023
oil paint and gold leaf on marine plywood
228 x 150 x 5 cm
89.8 x 59.1 x 2 in

His main solo exhibitions include: *Voarei com asas que os urubus me dão*, at Galeria Nara Roesler, São Paulo (2022); *Objetos sobre arquitetura gasta*, at Centro Cultural São Paulo, São Paulo (2017) and *Intervenções pendentes em estruturas mistas*, at Palácio das Artes, Belo Horizonte (2015). He has also shown his work in group exhibitions such as: *Parada 7 Arte em Resistência*, at Centro Cultural da Justiça Federal RJ, Rio de Janeiro (2022); *Casa Carioca*, at Museu de Arte do Rio, Rio de Janeiro (2020); *Sobre os ombros de gigantes*, at Galeria Nara Roesler, New York (2021); *21st Contemporary Art Biennial Sesc_Videobrasil*, at Sesc 24 de Maio, São Paulo (2019); *Ao amor do público*, at Museu de Arte do Rio, Rio de Janeiro (2015); *Aparições at Caixa Cultural*, Rio de Janeiro (2015); and *Instabilidade estável*, at Paço das Artes, São Paulo (2014). In 2019 he was awarded the Marin Community Foundation Fellowships for the Vermont Studio Center residency, USA and in 2013 he was a fellow in the Deepening Program at the Parque Lage School of Visual Arts, taught by professors Anna Bella Geiger, Fernando Cocchiarale and Marcelo Campos. His works are part of public and private collections such as: Denver Art Museum, Denver, USA; Kistefos Museum, Jevnaker, Norway; Museu de Arte do Rio, Rio de Janeiro, Brazil; Instituto Itaú Cultural, São Paulo, Brazil and Instituto PIPA, Rio de Janeiro, Brazil.



arthur chaves

b. 1986, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

Arthur Chaves is dedicated to drawing in its multiple meanings and produces works that combine painting, drawing and sewing on pieces of fabric with no defined or rigid form. His work walks a fine line between installation, painting and drawing, using a profusion of materials such as fabric, plastic and industrial waste; they are on the threshold between the completed, the finished, and the open process, in constant transformation.

His solo exhibitions include: *Canastra da Emília*, at Galeria Superfície, in São Paulo (2019); *Tem uma bruxa no quintal*, at Anita Schwartz Galeria de Arte, in Rio de Janeiro (2018) and *Três Marias*, at Casamata, Rio de Janeiro (2013).

He has also participated in group shows such as: *Disfuncional*, at Galeria Jaqueline Martins, in São Paulo (2021); *Dicke Luft*, at Galerie Bernhard, in Zurich, Switzerland (2019); *Transformers*, at Auroras, in São Paulo (2018); *Arte Atual Festival: Demonstração por Absurdo*, at Instituto Tomie Ohtake, in São Paulo (2018); *Pavilhão*, at Casa França Brasil, in Rio de Janeiro (2016) and *Symphony of Hunger*, at The School of Curatorial Studies, in Venice, Italy (2015).

Arthur Chaves
Untitled, 2024
sewing, fabric and paper
490 x 110 x 30 cm
192.9 x 43.3 x 11.8 in

Arthur Chaves
Untitled, 2024
sewing, fabric and paper
490 x 120 x 20 cm
192.9 x 47.2 x 7.9 in





celo moreira

b. Rio de Janeiro, 1995

lives and works in Rio de Janeiro, Brazil

A self-taught visual artist, Celo Moreira aims to illustrate, in his own words: 'the various facets of Rio's underworld, its eternal festive atmosphere, which hides its contradiction as a violent, chaotic, carnivalesque, hypocritical and strangely wonderful city'. His painting is marked by a huge accumulation of signs and symbols of mass culture present in everyday life in Rio de Janeiro, such as popular trade signs, brand mascots, neo-Pentecostal churches, bar tables, beer cans, politicians' slogans, product packaging and media characters.

He has already held the solo exhibition *Gororobas*, at Galeria Belizário, in São Paulo (2022). He was also part of the group shows *Abre Alas*, at Gentil Carioca, in Rio de Janeiro (2023) and *Brasil Delivery*, at Espaço Travessia, in Rio de Janeiro (2021).



Celo Moreira
Fofuras (série sabor
brasileiro), 2024
acrylic paint and PVA
on raw cotton fabric
121 x 104 cm
47,6 x 40,9 in



elian almeida

b. 1994, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

The main object of Elian Almeida's poetics is the production of a visual culture linked to the idea of blackness in Brazil, especially through the pictorial field. With a decolonial approach, he recovers elements of the past, images, narratives, and characters – both official and unofficial – in order to contribute to the strengthening and dissemination of Afro-Brazilian historiography. Aiming to overcome the absence of black references in our visual culture, it revisits various types of images, ranging from historical paintings and established genres, such as portraiture, to those present in our daily lives, such as magazine covers and scenes from the news. Through powerful black references, whether individual or collective, he helps to propose other possibilities for being in the present and for projecting possible futures.



Elian Almeida
Ismael Silva (Casa Vogue), 2024
acrylic paint and oil on canvas
125 x 157 cm
49.4 x 63.2 x 2 in



His solo exhibitions consist of: *Pessoas que eram coisas que eram pessoas*, at Nara Roesler in São Paulo (2023), and *Antes - agora - o que há de vir*, at Nara Roesler (2021), in Rio de Janeiro, Brazil. His work has been featured in several group exhibitions, including: *Crossroads of Afro-Brazilian Art*, at Centro Cultural Banco do Brasil (2023), *Brasil Futuro: as formas da democracia*, at Museu Nacional da República, in Brasília, Brazil (2023), *Quilombo: vida, problema e aspirações do negro*, at Instituto Inhotim (2022), Brumadinho, Brazil, *Atos de revolta*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2022), in Rio de Janeiro, Brazil. *Crônicas cariocas*, at the Museu de Arte do Rio (MAR) (2021), in Rio de Janeiro, Brazil; *Enciclopédia negra*, at the Pinacoteca do Estado de São Paulo (2021), in São Paulo, Brazil; and at the Museu de Arte do Rio (MAR) (2022), in Rio de Janeiro, Brazil; *Amanhã há de ser outro dia / Demains sera um autre jour*, at Studio Iván Argote and Espacio Temporal (2020), in Paris, France; among others. His work is included in the collections of the Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil, the Pinacoteca do Estado de São Paulo, São Paulo, Brazil, and the Instituto Inhotim, Brumadinho, Brazil.



jaime lauriano

b. 1985, São Paulo, Brazil

lives and works in São Paulo, Brazil

Through videos, installations, objects and texts, Jaime Lauriano revisits the symbols, images and myths that form the imaginary of Brazilian society, tensioning them through critical propositions capable of revealing how the colonial structures of the past reverberate in contemporary necropolitics. Lauriano addresses the forms of everyday violence that have permeated Brazilian history since its invasion by the Portuguese, focusing with particular perversity on racialized individuals. In this sense, the artist delves into the historical traumas of our culture, understanding its complexities through the use of images and discourses from the most diverse sources, whether those considered official, such as media outlets and state propaganda; or unofficial, such as videos of lynchings shared on the internet.

His critique extends from the macro-politics of the official spheres of power to micro-politics. Lauriano thinks about trauma not only in its temporal dimension, but also in its spatial dimension, using forms of mapping to question colonial territorial disputes and constructions. Another dimension of his work is the connection with ancestral religions of African origin. The artist employs signs and symbols from these rituals, such as the white pemba, used in the making of his maps, understanding how the religious sphere was fundamental to the resistance of the enslaved, serving as a space for maintaining their relationship with the ancestral territory.

Jaime Lauriano
Pedras portuguesas #16
(*Valongo*), 2023
cobblestone, iron box and cement
10 x 100 x 150 cm
3.9 x 39.4 x 59.1 in



Jaime Lauriano lives and works in São Paulo. His solo exhibitions include: *Aqui é o Fim do Mundo*, at the Rio Art Museum (MAR) (2023), in Rio de Janeiro, Brazil; *Paraíso da miragem*, in collaboration with collective silence, at the Kubik Gallery (2022), in Porto, Portugal; *Marcas*, at the Joaquim Nabuco Foundation (Fundaj) (2018), in Recife, Brazil; *Brinquedo de furar moletom*, at Museu de Arte Contemporânea de Niterói (MAC-Niterói) (2018), in Niterói, Brazil; *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ) (2015), in Rio de Janeiro, Brazil; and *Impedimento*, at Centro Cultural São Paulo (CCSP) (2014), in São Paulo, Brazil. Lauriano presented works at *El Dorado: Myths of Gold*, at the Americas Society, New York, USA (2023), at the 37th *Panorama of Brazilian Art*, São Paulo, Brazil (2022); and at the 11th *Mercosul Biennial*, Porto Alegre, Brazil (2018). Participation in group exhibitions includes: *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023), *Social Fabric: Art and Activism in Contemporary Brazil*, Visual Arts Center, The University of Texas, Austin, USA (2022); *Brazilian Histories*, at the São Paulo Museum of Art (MASP) (2022), in São Paulo, Brazil; *Afro-Atlantic Histories*, at the National Gallery of Art (2022), in Washington DC, USA and at the Museum of Fine Arts (MFAH) (2022), in Houston, USA; *Quem não luta tá morto - arte democracia utopia*, at the Rio Art Museum (MAR) (2018), in Rio de Janeiro, Brazil; *Levantes*, at SESC Pinheiros (2017), in São Paulo, Brazil; *Territories: Afro-descendant artists in the Pinacoteca collection*, at the Pinacoteca do Estado de São Paulo (2015), in São Paulo, Brazil. His work can be found in institutional collections such as: Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil; Museu de Arte de São Paulo (MASP), São Paulo, Brazil and Pinacoteca do Estado de São Paulo, São Paulo, Brazil.





O QUE EU VEJO

marcos chaves

b. 1961, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

Although he began his career in the first half of the 1980s (when painting occupied a central place in his artistic practice), it is in the use of different media that Marcos Chaves finds one of the hallmarks of his work, which moves freely between the production of objects, sculptures, installations, photographs, videos, words, and sounds. This variety is in line with his deeply critical work which, despite its coherence, remains open to interpretation, especially due to the marked presence of humor and irony.

In his work, he often appropriates small elements or scenes from everyday life, which show, either directly or through small interventions, the extraordinary character that can dwell in the prosaic. Her work is part of a long tradition of artists who have put a strain on the relationship between image and language by, for example, proposing subtly ambiguous and amusing titles that lead to a humorous reflection on society and culture.



Marcos Chaves
Maracanã, 2016
digital media
edition of 5 + 2 AP
4'24" (looping)



Some of his recent solo shows include:

Marcos Chaves: as imagens que nos contam, at the Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2021), in Rio de Janeiro, Brazil; *Marcos Chaves no MAR*, at the Museu de Arte do Rio (MAR) (2019), in Rio de Janeiro, Brazil; *Eu só vendo a vista*, at the Niterói Museum of Contemporary Art (MAC-Niterói) (2017), in Rio de Janeiro, Brazil; *Marcos Chaves*, at Carpe Diem Arte e Pesquisa (2016), in Lisbon, Portugal, and *Marcos Chaves - ARBOLABOR*, at the Caja de Burgos Art Center (CAB), in Burgos, Spain. He has shown his work at the 17th *Cerveira Biennale*, Portugal (2013), the 54th *Venice Biennale*, Italy (2011); *Manifesta 7*, Italy (2008), as well as in group shows: *Utopias and Dystopias*, at Museu de Arte Moderna da Bahia (MAM-BA) (2022), in Salvador, Brazil; *Alegria - A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), Rio de Janeiro, Brazil; *Inside the Collection - Approaching Thirty Years of the Centro Pecci (1988-2018)*, Centro per l'Arte Contemporanea Luigi Pecci (2018), Prato, Italy; *Troposphere - Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum (2017), Beijing, China; *Brazil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden aan Zee (2016), The Hague, Netherlands. His works are part of the collections of: Centro de Arte de Caja de Burgos (CAB), Burgos, Spain; Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil; The Ella Fontanals-Cisneros Collection, Miami, USA.

priscila rooxo

b. 2001, Rio de Janeiro, Brazil

Priscila Rooko's work is a reflection on the territorial, gender, and class issues that are present in the Baixada Fluminense, Rio de Janeiro, where she lives, a region known for its high rates of violence and crime and the lack of basic services and infrastructure. Based on an activist and critical practice, Priscila Rooko's paintings explore themes such as poverty, motherhood, social exclusion, the recognition of women's role in society, the peripheral body and its relationship to notions of social belonging and visibility in order to subvert habitual cultural classifications and distinctions, namely between erudite culture and mass culture. Her practice is visibly influenced by graffiti and the cultural manifestations commonly associated with the periphery of Rio de Janeiro.

She has already held solo exhibitions:

Protagonizando a cena, at Galeria Francisco Fino, in Lisbon, Portugal (2023) and *A mãe tá on*, at Art Sampa, São Paulo, Brazil (2022). She has also taken part in group shows: *Funk: a cry of boldness and freedom*, at the Museu de Arte do Rio (MAR), in Rio de Janeiro (2023); *Histórias Brasileiras*, at the Museu de Arte de São Paulo (MASP), in São Paulo (2022); *Elas da Baixada*, at SESC Nova Iguaçu, in Nova Iguaçu, Brazil (2019) and *Vynyl Vandals*, at *C'mon Everybody*, in New York, USA (2016).



Priscila Rooko
A mãe tá on, 2023
inkjet printing on
glass gin glass
edition of 3 + AP
10 x 10 cm
3.9 x 3.9 in



Priscila Rooxo
Geografia popular, 2024
acrylic paint on canvas
140 x 200 x 6 cm
55.1 x 78.7 x 2.4 in

Raul Mourão
4 garrafas, 2017
carbon steel with synthetic
resin and glass bottles
46 x 44 x 44 cm
18.1 x 17.3 x 17.3 in



raul mourão

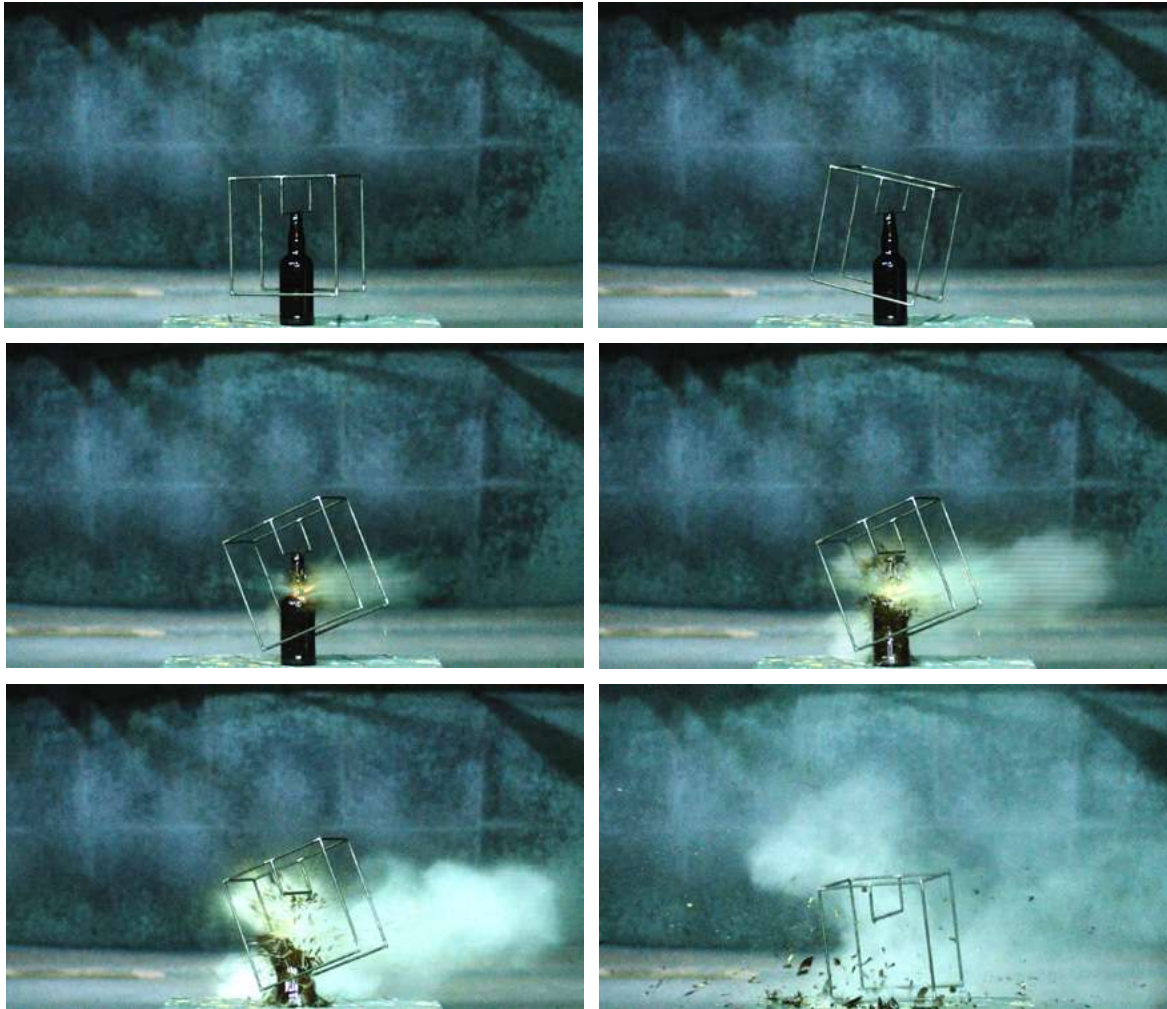
b. 1967, Rio de Janeiro, Brazil

lives and works at Rio de Janeiro, Brazil

Raul Mourão, an exponent of a generation that marked the Rio de Janeiro scene in the 1990s, is known for his multimedia production, made up of drawings, engravings, paintings, photographs, videos, sculptures, installations and performances, in which his gaze is always permeated by a critical sense of humour about urban space. Inspired by the metropolitan landscape (initially Rio de Janeiro), the artist creates from observations of everyday life, developing proposals that move between the documentary and the fictional. His works, made up of different materials that re-signify the visual elements of the city, stimulate reflections on space and the social body.

Mourão began his artistic production in the second half of the 1980s, taking part in exhibitions from 1991 onwards. In 1989, he made the first photographic records of protection, security and isolation grids on the streets of Rio de Janeiro, which resulted in his well-known Grades series. From the 2000s onwards, this research unfolded and resulted in sculptures, videos and installations. Since 2010, Mourão has expanded the references used to other modular structures with geometric shapes typical of the urban context, creating interactive kinetic sculptures and installations that can be activated by the public. Among other things, the artist establishes an association between the problem of urban violence implicit in his previous works and his formalist concern with structural balance.





His main solo exhibitions and recent solo projects include: *Empty Head*, at Nara Roesler (2021), in New York, United States; *Fora/Dentro*, at Museu da República (2018), in Rio de Janeiro, Brazil; *Você está aqui*, at Museu Brasileiro de Ecologia e Escultura (MuBE) (2016), in São Paulo, Brazil; *Please Touch*, at the Bronx Museum (2015), in New York, United States; *Animal Traction*, at the Museum of Modern Art of Rio de Janeiro (MAM Rio) (2012), Rio de Janeiro, Brazil; *Touch Slowly*, at Praça Tiradentes (2012), in Rio de Janeiro, Brazil. Recent group shows include: *Utopias and Dystopias*, at the Museum of Modern Art of Bahia (MAM-BA) (2022), in Salvador, Brazil; *Collections at MuBE: Dulce and João Carlos de Figueiredo Ferraz - Constructions and Geometries*, at the Museum of Ecology and Sculpture (MuBE) (2019), in São Paulo, Brazil; *Ways of seeing Brazil: Itaú Cultural 30 years*, at Oca (2017), in São Paulo, Brazil; *Mana Seven*, at Mana Contemporary (2016), in Miami, United States; *Brazil, Beleza?! Contemporary Brazilian Sculpture*, at the Museum Beelden Aan Zee (2016), in The Hague, Netherlands; *Vancouver Biennial 2014-2016*, Canada (2014). His work is included in the collections of important institutions such as: ASU Art Museum, Tempe, United States; Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil; Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil; and Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil.

Raul Mourão
Bang Bang #1, 2017
digital video and stereo soundtrack
edition of 5 + 1 AP
5'38" (looping)



vik muniz

n. 1961, São Paulo, Brazil

lives and works between New York, United States,
and Rio de Janeiro, Brazil

Vik Muniz's work questions and strains the limits of representation. Using raw materials such as cotton, sugar, chocolate and even garbage, the artist meticulously composes landscapes, portraits and iconic images taken from the history of art and the imagery of Western visual culture, proposing other meanings for these materials and the representations created.

For critic and curator Luisa Duarte, 'his work is home to a kind of method that asks the public to look back at the work. In order to 'read' one of his photographs, we need to investigate the process of making it, the materials used, and identify the image so that we can finally get closer to its meaning. The work poses a series of questions for the eye, and it is in this zone of doubt that we build our understanding.'

Muniz also stands out for the social projects he coordinates, using art and creativity as a factor in transforming underprivileged Brazilian communities and creating works that seek to give visibility to marginalized groups in our society.



Vik Muniz

Live Cash: Praia Rodrigues,

after Johann Moritz Rugendas, 2022

archival inkjet print

edition of 6 + 4 AP

101,6 x 134,4 cm

42.5 x 55.5 x 1.6 in



Recent solo exhibitions include: *Fotocubismo*, at Nara Roesler (2021), in São Paulo, Brazil; *Vik Muniz*, at The Sarasota Museum of Art (SMOA), Ringling College of Art and Design (2019), in Sarasota, United States; *Imaginária*, at Solar do Unhão, Salvador Museum of Modern Art (MAM-BA) (2019), in Salvador, Brazil; *Vik Muniz: Verso*, at the Belvedere Museum Vienna (2018), in Vienna, Austria; *Afterglow - Pictures of Ruins*, at Palazzo Cini (2017), in Venice, Italy. He has participated in numerous biennials, such as the 56th Venice Biennale, Italy (2015), and the 24th São Paulo Biennial, Brazil (1998), among others. Some of the group shows he has participated in are: *Naar Van Gogh*, at the Vincent van GoghHuis (2018), in Zundert, Netherlands; *Troposphere - Chinese and Brazilian Contemporary Art*, at the Beijing Minsheng Art Museum (2017), in Beijing, China; *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, at the Pera Museum (2017), in Istanbul, Turkey; *Botticelli Reimagined*, at the Victoria & Albert Museum (2016), in London, United Kingdom. His works are part of collections such as: 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, United States; Tate Gallery, London, United Kingdom; Whitney Museum of American Art, New York, United States.

yohana oizumi

b. 1989, Rubiataba, Brazil

lives and works in São Paulo, Brazil

Yohana Oizumi prioritizes in her studies the experience and observation of the transformation of materialities and herself. Through installation, performance, drawing, painting and sculpture, she proposes provocations of possible critical readings regarding sensory projections of the deconstruction and ritualization of aspects of the sacred. In the artist's words:

'Performance runs through my thinking and work experience, which influences my drawings, paintings, installations and sculptures. Deconstructing and reconstructing are the main guidelines that drive my artistic practice, in a clash with clay, metal, glass, wood and other materials. I evoke what I consider sacred and subversive in order to elucidate the liberation of the body to the point of exhaustion and transformation of what I intend to honour and ritualize.'

She has already had a solo exhibition: *Do Pó ao Pulso*, at Galeria Babel, in São Paulo (2022) and has

been part of group shows: *Na Planta: Occupation* at the General Jardim building, in São Paulo (2023); *O que Ancora*, at Samba Galeria, in Rio de Janeiro (2023); *We must take action: XXII Bienal Internacional de Arte de Cerveira*, in Vila Nova de Cerveira, Portugal (2022); *O Encontro é um lugar possível*, at Centro Cultural dos Correios, São Paulo (2022); *Camaguey International Video Art Festival*, in Camaguey, Cuba (2021) and *Color 2021*, at Cica Museum Seoul, in Seoul, South Korea.



Yohana Oizumi
Verbo, 2023
metal thumbtacks and
pigment on beeswax
30 x 25 x 5 cm
11,8 x 9 x 2 (each)



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