nara roesler

THE ARMORY SHOW 2024

booth 231

vip preview
thursday, september 5

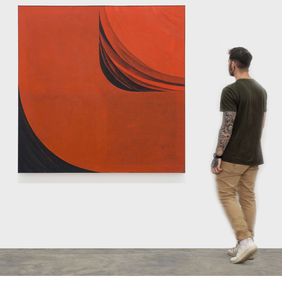
open to the public
september 6 – 8

javits center
429 11th avenue
new york, usa

Tomie Ohtake. *Untitled*, 1983 [detail]

tomie ohtake

Tomie Ohtake
Untitled, 1983
oil paint on canvas
150 x 150 cm
59 x 59 in



A paramount figure in Brazilian art during the second half of the 20th and the first decades of the 21st centuries, Tomie Ohtake is known for having produced one the most compelling body of works in late modern art in the Americas, embracing painting, sculpture, print-making, drawing, collage, theater staging, and monumental civic-scaled works. A close reading of different stages in Ohtake's trajectory shows how she mobilizes her forces from the physical dimension of brushstrokes to the parameters of spirituality to take the constructive rationale closer to gestural sensitivity, thus obtaining a fundamental stylistic singularity in opposed references. Tomie Ohtake's "curved geometry" involves the circle's modes of existence in an extensive typology, which gradually grew more and more atmospheric from the end of the 1980's.

"My work is Western, but it is heavily influenced by Japan, a reflection of my training. This influence is in the search for synthesis: few elements must say a lot". – **Tomie Ohtake**

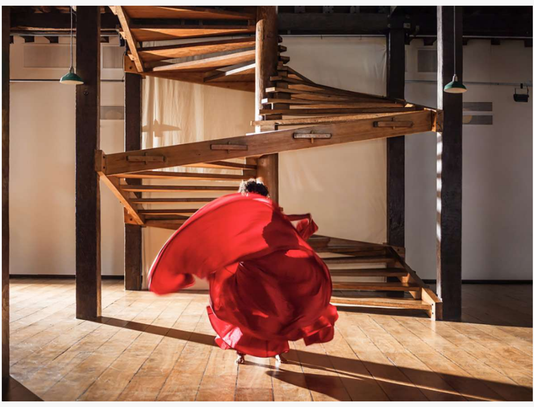
Tomie Ohtake
Untitled, 1995
oil paint on canvas
100 x 100 x 3.0 cm
39.4 x 39.4 x 1.4 in

In *Untitled*, from 1995, gesture is already very present. If in the previous period the coloring is firmer and the shapes more clearly delineated, here the general nature is more vaporous and highly suggestive. In the words of critic and curator Frederico Morais, who coined this moment in Ohtake's career as the "cosmic phase": "in the paintings of the 1990s, the vibrating brushstroke, more touch than extension, annuls or even destroys the precision of the curved line, resulting in forms that dissipate, enveloped in a gaseous and cloudy, matter", in this way: "For the 1990s the metaphor is gas: clouds, vapors, nebulosities, stellar mass, galaxies, celestial bodies, the Milky Way, the universe in formation."

Tomie Ohtake
Untitled, 2013
tubular carbon steel
painted with
automotive paint
115 x 200 x 210 cm
45.3 x 78.7 x 82.7 in

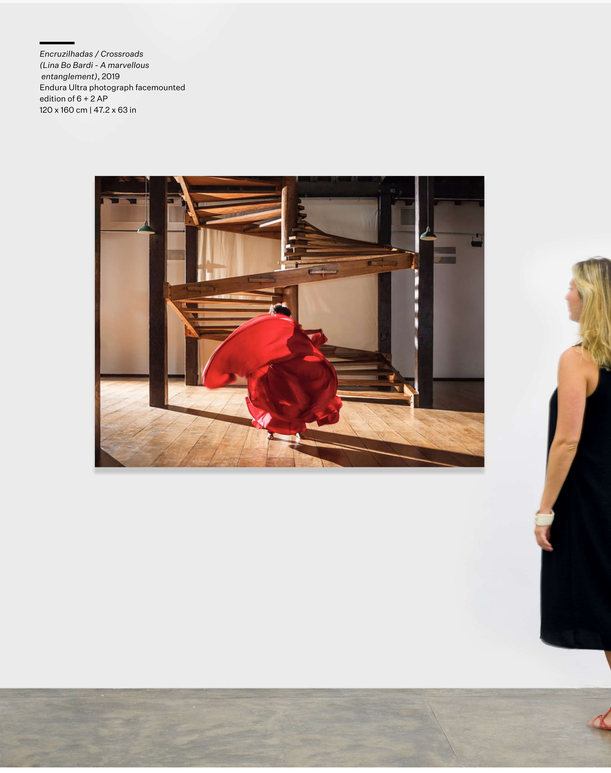
Untitled, from 2013, is part of the series of tubular sculptures developed by Tomie Ohtake since the 1990s, in which sinuous white shapes with a light appearance recall the brush strokes in the artist's work and interact with the space in which they are inserted, becoming a sort of expanded drawing.

more on tomie ohtake →



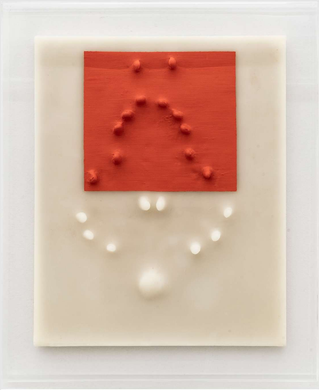
isaac julien

Encruzilhadas / Crossroads (Lina Bo Bardi - A marvellous entanglement), 2019
Endura Ultra photograph facemounted
edition of 6 + 2 AP
120 x 160 cm | 47.2 x 63 in



Lina Bo Bardi - A Marvellous Entanglement is a multiscreen video installation and photographic series that focuses on the work of the visionary modernist architect and designer Lina Bo Bardi (1914-1992), who was born in Italy but immigrated to Brazil in 1946, where she played a very significant role in the country's artistic and cultural scene. The film is inspired by the official stories and anecdotes of Bo Bardi's work and life. When she married Pietro Maria Bardi shortly after the end of World War II and moved to Brazil, she encountered elements that had a permanent impact on her profession and worldview. Bardi felt compelled to apply the creative spirit of Brazilian popular cultures to her prolific and sophisticated production, which encompassed architecture, furniture design, jewelry, exhibitions and theatrical sets, as well as a powerful theoretical reflection. *Marvellous Entanglement* portrays Bo Bardi at different stages of her life, played by acclaimed Brazilian actresses Fernanda Montenegro and Fernanda Torres, who throughout the film interpret texts adapted from the architect's writings.

more on isaac julien →

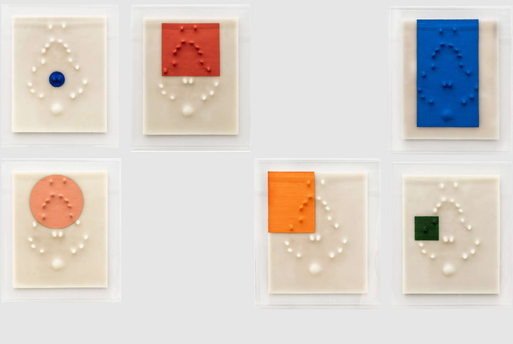


carlito carvalhosa

Carlito Carvalhosa's (b. 1961, São Paulo, Brazil - d. 2021, São Paulo, Brazil) work predominantly involves painting and sculpture. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his colleagues, he produced large paintings with an emphasis on pictorial gesture, an approach that was characteristic of the neo expressionist production. In the late 1980s, with the group having disintegrated, Carvalhosa began to experiment with encaustics and to make pictures using wax, either pure or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and malleable-like pieces with materials such as the so-called “lost waxes”. During this period, he also experimented with porcelain sculptures.

At the beginning of the 2000s, he created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho “put our presence inside them”. Beyond Carvalhosa’s recurrent techniques and materials, the artist has also frequently experimented with objects like tissues and lamps in his creation of installations.

Untitled (P41/19) , 2019
oil paint and wax on wood
6 pieces of 19.7 x 15.7 x 2.4 in (each)



Untitled (P41/19), from 2019, belongs to a moment in Carlito Carvalhosa’s career in which the artist resumes his research with waxes and resins, exploring their materialities. In this work, the artist conceives the wax either as an opaque zone, marked by a very specific and malleable materiality, or as a pictorial surface containing areas of intense light and color.

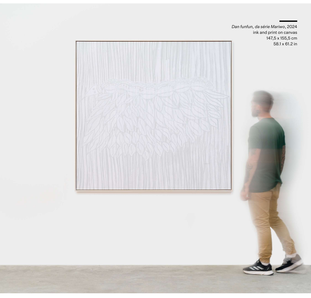
more about carlito carvalhosa →

alberto pitta

Alberto Pitta's (b. 1961, Salvador, Bahia, Brazil) work is centered on textile printing and serigraphy, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta's production is closely linked to popular festivities and in dialogue with other languages, such as fashion and dance, his work has a strong public dimension, having created prints for Afro carnival blocks such as Olodum, Filhos de Gandhy and his own, Cortejo Afro.

Aogyoká, 2024
painting and silkscreen on canvas
175 x 145 cm
68.9 x 57.1 in

In his poetics, Alberto Pitta represents elements and symbolism linked to spirituality and religions of African origin, making direct reference to the Bahia context. While these motifs were originally worked on through the clothing and printing he did for the Salvador carnival blocks, more recently the artist has dedicated himself to other forms of expression, such as painting, screenprinting on canvas and installation work. The symbolism explored by the artist refers in particular to Yoruba mythology: from West Africa, where Nigeria and Benin are today, and which exerted a great influence on Salvador and the *Recôncavo* of Bahia.

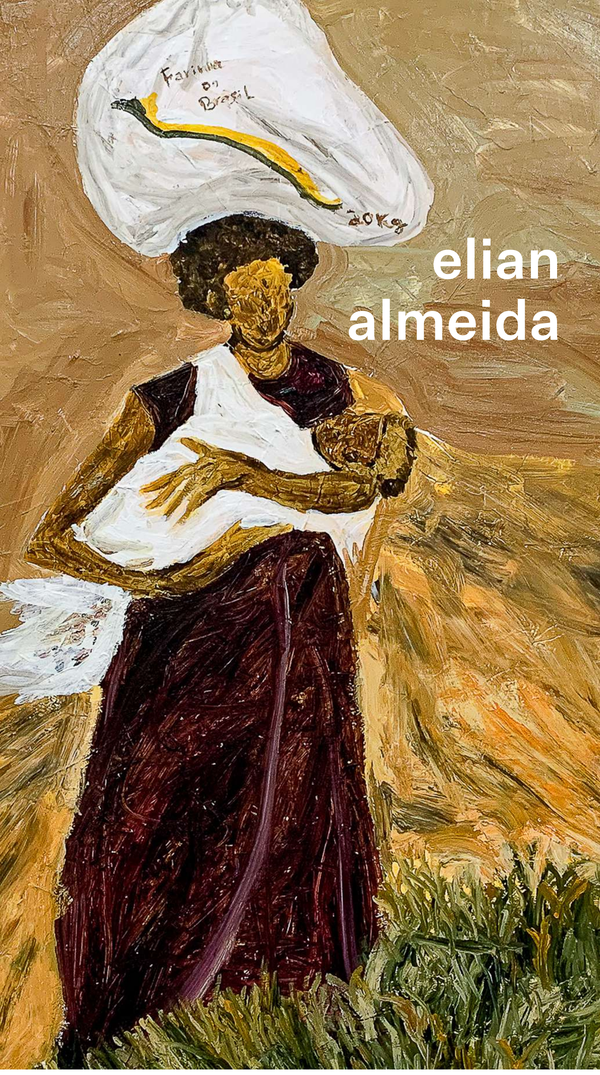


Dan funfun, da série *Mariwo*, 2024
ink and print on canvas
147.5 x 155.5 cm
58.1 x 61.2 in

Oxóso, 2024
ink and print on canvas
134 x 133 x 3.5 cm
52.8 x 52.4 x 1.4 in

In recent years, Pitta has been exploring new chromatic arrangements and visual possibilities. In the *Mariwo* series, developed in 2024, the artist creates compositions using different shades of white. The title of the series refers to the oil palm leaf, widely used on the doors and windows of *candomblé terreiros* (Afro-Brazilian sites of worship) as well as being associated with the orisha (deity) Ogum. The artist has been working with white since 1998. The color refers to Oxalá, the orisha responsible for the creation of the world and mankind. In this set of works, Pitta superimposes a series of layers of white paint from various matrices he has used throughout his career. Predominantly white, the layers highlight the wealth of elements and languages present in the artist's repertoire.

more on alberto pitta →



elian almeida

Elian Almeida's (n. 1994, Rio de Janeiro, Brazil) practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art.

Retirante, 2019
acrylic paint and
oil on canvas
150 x 130 x 4 cm
59.1 x 51.2 x 1.6 in

Over the last two years, Elian Almeida has turned his pictorial research to the representation of important figures from Afro-Brazilian culture, especially that which developed in Bahia during the colonial and imperial periods.

The large migration of black people from Bahia to Rio de Janeiro between the second half of the 19th century and the beginning of the 20th century is a fundamental reality for the consolidation of a black community in the capital of Rio de Janeiro; the people who the actively took part in this process became the object of the artist's research, who has been creating individual and collective portraits of these figures and their cultural practices.

more on elian almeida →

marcelo silveira

Marcelo Silveira's (b. 1962, Gravatá, Brazil) work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials

Pele XXX, 2023
cajacatinga wood,
beeswax and metallic pin
unique
156 x 150 x 5 cm
61.4 x 59.1 x 2 in

Pele XXX, from 2023, is one of a series of works by Marcelo Silveira in which he revisits part of his personal history and the history of his home-state off Pernambuco. Visiting an old sugar mill that belonged to his family, the artist dismantles some of the structures and machines used there, made of cajacatinga: a water-resistant wood widely used in this type of technology.

Using the pieces of *cajacatinga*: cut, sanded and articulated by him, he creates different types of structures, sometimes vertical, sometimes hanging on the wall and even hanging from the ceiling. These constructions, according to critic and curator Moacir dos Anjos, allude to “a precarious architecture that always seems to be close to dismantling itself”, as well as alluding to craft trades that are characteristic of Brazil as a whole.

more on marcelo silveira →

cristina canale

Cristina Canale (b. 1961, Rio de Janeiro, Brazil) 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.

Sopro, 2023
oil, acrylic and
fabric collage on linen
170 x 190 cm
66.9 x 74.8 in

Sopro, from 2023, belongs to a recent group of works by Cristina Canale, in which the artist revisits the genre of the portrait in particular, incorporating intense, luminous colors into this type of composition, as well as collaged and cut-out fragments. As is common in her work, the artist ends up merging the portrait and the landscape, creating, in her words, a kind of “anti-portrait”.

more on cristina canale →

marco a. castillo

Marco A. Castillo (b. 1971, Havana, Cuba) is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art.

Marco A. Castillo
Wakamba II, 2023
cardboard
120 x 80 x 21,6 cm
47.2 x 31.5 x 8.5 in

Marco Castillo's bas-relief works arise from the artist's interest in the history of Latin American modernist design, specifically Cuban design, as a medium for communicating the political and social language of a generation. Taking them as a reference and starting point, the artist breaks down the traditional poster to build rectangular shapes that open up to the viewer.

The *Wakamba* series is part of this group of works and pays homage to a generation of designers and architects who made an important contribution to this field in Cuba in the years following the Revolution. The name of the series comes from a renowned 1950s coffee shop in the Vedado neighborhood of Havana, for which designer Gonzalo Córdoba conceived the entire interior design project, furniture, and environments inspired by Indo-Afro-Cuban traditions.

Dictadura vertical IV, 2024
papel, tecido e compensado
de betula multilaminado
247 x 51,5 x 21,5 cm
97.2 x 20.3 x 8.5 in

more on marco a. castillo →

andré griffo

André Griffo (b.1979, Barra Mansa, RJ, Brazil) distinguishes his artistic practice — permeated with sculptures, installations, and, above all, paintings — based on a strategy of relating the spaces he appropriates to historical and contemporary references. The artist focuses on critiquing power structures, especially the stories they invent as a means to maintain control over individuals. In his work, Griffo asks us to pay attention to the smallest details, reflecting on the many violences that have shaped the hegemonic narratives of the history of Brazil and its ruins.

'90s, 2024
oil and acrylic paint
on canvas
177 x 133 cm
69.7 x 52.4 in

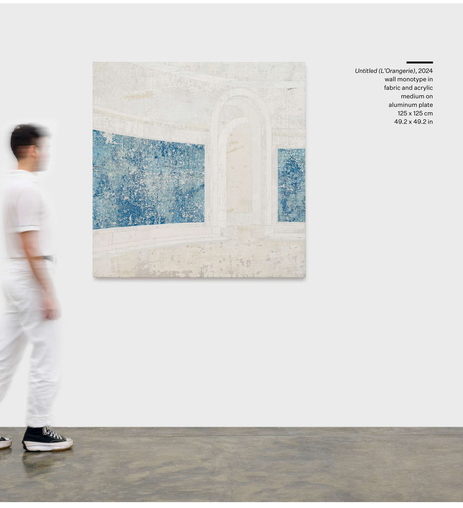
André Griffo's poetics, especially his pictorial work, consists of depicting architectural spaces with a highly elaborate illusionist perspective. These spaces, however, almost always have an inhospitable, somewhat ghostly appearance, and their interiors generally have something of a ruined or aged look. In '80s (2024), we see a lonely man sitting on a chair in the so-called Keith Haring Bathroom, located in the LGBT Center, full of drawings and graffiti by the famous artist in New York.

The light, present both in the room and outside, visible from a window, creates an inhospitable atmosphere. The joyful dynamism and pulsating sexuality of the eighties' artist's drawings, however, contrast directly with the aridity of the scene portrayed by Griffo.

more on andré griffo →

daniel senise

Daniel Senise (b. 1955, Rio de Janeiro, Brazil) is one of the leading representatives of Brazil's so-called Generation 80s, whose main endeavour consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces – such as wooden floors or concrete walls – from carefully chosen locations unto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.



Untitled (L'Orangerie), 2024
wall monotype in fabric and acrylic medium on aluminum plate
125 x 125 cm
49.2 x 49.2 in

For the the latest developments from the series *Museums and Galleries* this concrete materiality as dust and debris which becomes the structural spine of images representing empty and monumental museum spaces. When the framed pictures that are usually shown in them are depicted in his paintings they happen to be erased.

more on daniel senise →

vik muniz

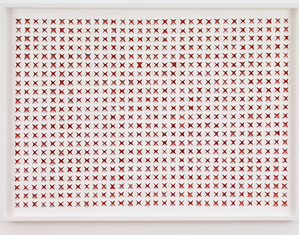
Vik Muniz's (b. 1961, São Paulo, Brazil) body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

Surfaces: The Meochers, after Ellsworth Kelly, 2019
archival inkjet prints
assembled in layers
unique
106,7 x 105,5 cm
42 x 42,7 in

In the *Surfaces* series from 2024, Vik Muniz revisits the legacy of two very important artists in the conception of painting as a flat surface that can be dynamized by pictorial elements: the Frenchman Henri Matisse and the American Ellsworth Kelly. Muniz reconstructs works by these artists using three-dimensional collages made with colored paper. The way he reinterprets the compositions, the shapes of the paintings seem to come to life and aim for space.

Surfaces: Mimosa, after Matisse, 2024
mixed media
unique
115,6 x 116,2 cm
45,5 x 30 in

Double Cut Squares (Rust), Handmade, 2024
técnica mista sobre impressão inkjet em papel archival
unique
53 x 111 cm
20,9 x 43,7 in



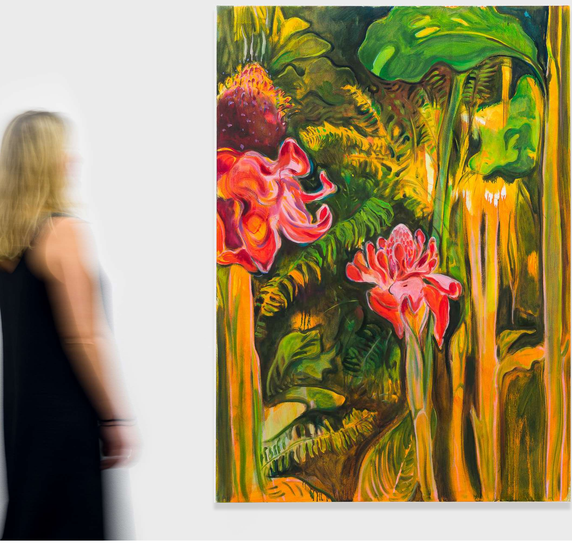
The work *Double Cut Squares* belongs to the series Handmade, from 2016. The artist's aim here is to work on the issue of surface in the photographic image, using paintings and abstract elements as a basis. In this sequence, Vik creates illusions using textures and ambiguous elements.

more on vik muniz →

maria klabin

Maria Klabin's (b. 1978, Rio de Janeiro, Brazil) work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence.

Bastão, 2023
oil paint on linen
140 x 100 x 3,7 cm
55.1 x 39.4 x 1.5 in



Bastão, from 2024, is one of the representations of landscapes with dense vegetation that Maria Klabin has been making in recent years. Inlarge format, it is composed of intense, luminous colors and represents an exuberant botanical arrangement. The absence of a horizon or references on a human scale creates a certain ambiguity about the subject depicted, which could be either a fragment of jungle or a vase of flowers framed very closely.

more on maria klabin →

jose dávila

For more than two decades, Jose Dávila (b. 1974, Guadalajara, México) has been working in the sculptural field, creating works that bring together materials in precarious compositions. By studying and understanding how gravitational energy works, the artist plays with balance. That is one of his most important compositional methods, as well as seriality and stacking, which he employs to create not only visual but physical tensions. The apparent instability of his pieces claims the public's attention, demanding a deep perception of space and spatiality.

Aporia, 2024
glass, one way mirror and boulder
187 x 130 x 98,5 cm
73.6 x 51.2 x 38.8 in

Aporia, from 2023, is a sequence of sculptures whose title comes from a Mexican expression used to define impasses and unresolvable situations. Although José Dávila's central element is the field of sculpture, he is not interested in the often "solid" nature of this type of language; his attention is thus directed towards impermanence and instability. In his career, he has ended up translating many unstable situations into plastic form.

In the work in question, we see elements of very different natures united in the same composition: on one side, a metal corten steel tube, on the other, a block of raw marble, in between, a unidirectional mirror. While one is the result of long geological processes, the other is the product of human technique and reasoning. The two naturally heavy components are joined by the mirror, an element of visible fragility, thus creating a tension between them.

more on jose dávila →

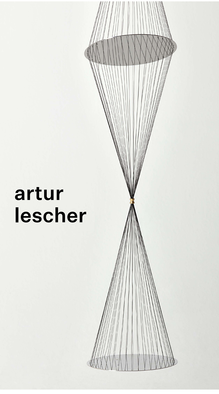
heinz mack

Throughout his career, Heinz Mack has developed a practice anchored in investigations into light, temporality, and movement. His original approach can be seen in installations, sculptures, and works on paper, although he also explored it in painting at the beginning of his career.

Heinz Mack
Untitled (Chromatic Constellation), 2020
acrylic paint on canvas
157 x 173,5 x 2 cm
61.8 x 68.3 x 0.8 in

Since the early 1990s, however, Mack has returned to the practice of painting, continuing his research into light, color, and rhythm. Through this language, the artist interweaves light, color, and movement in an intricate way, so that each exists and is enhanced by the qualities of the others. These works by Mack are characterized by a highly consistent use of color, anchoring his practice in the modulation of color in order to achieve what he defines as chromatic vibration.

more on heinz mack →



artur lescher

Artur Lescher (b. 1962, São Paulo, Brazil) stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves.

Artur Lescher
Untitled #1, 2017
stainless steel, polyamyant line
edition of 5 + 2 AP
Dimensions variable
190 x 40 x 40 cm

Artur Lescher's poetic consists of bringing sculpture into a contemporary key, focusing in particular on the action of gravity and the dichotomy it establishes between lightness and weight. One of the results of this research are the structures suspended in space using multifilament threads, as in *Untitled#1*, from 2017. Such structuring gives these works dynamism and a virtual volumetry, creating a direct dialog with the space in which they are inserted and also with the viewer's perception.

Artur Lescher
Untitled #2, 2018
brass and steel cable
edition of 5 + 2 AP
Dimensions variable
94 x 6 x 6 cm

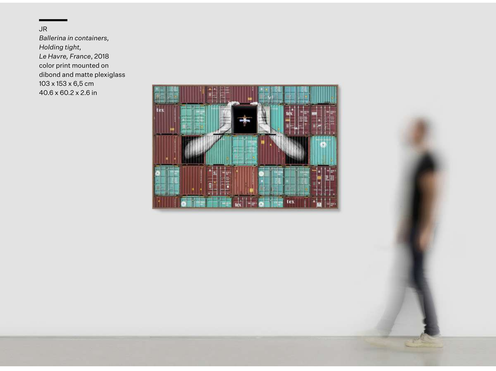
Artur Lescher
Untitled #3, 2018
aluminum and
polyamyant line
edition of 5 + 2 AP
Dimensions variable
94 x 6 x 6 cm

In *Tomie* and *X-x*, from 2021 and 2022 respectively, Lescher works with materials such as aluminum and brass, creating delicate structures suspended in space. Composed of mirrored metal and varying in thickness throughout their conformation, they seem to disappear and reappear in the middle of the exhibition space, creating an interplay between matter and emptiness.

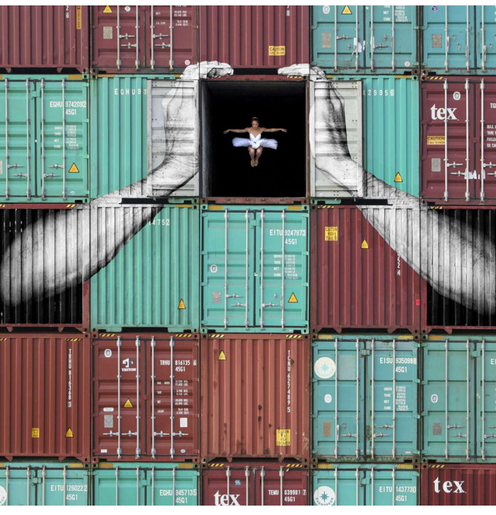
more on artur lescher →

JR

After finding a camera in the subway of Paris in 2001, JR (b. 1983, Paris, France) decided to travel Europe to meet those who express themselves on walls and facades, making their portraits and exhibiting them in the streets. Thanks to his large-scale installation in the streets, he forces us to see phenomena and people that we usually ignore. Through his process, JR strives to involve the local population in the development of his projects. In each of his projects, he seeks to act as a witness for a community. And their members don't just see the works, they make them.

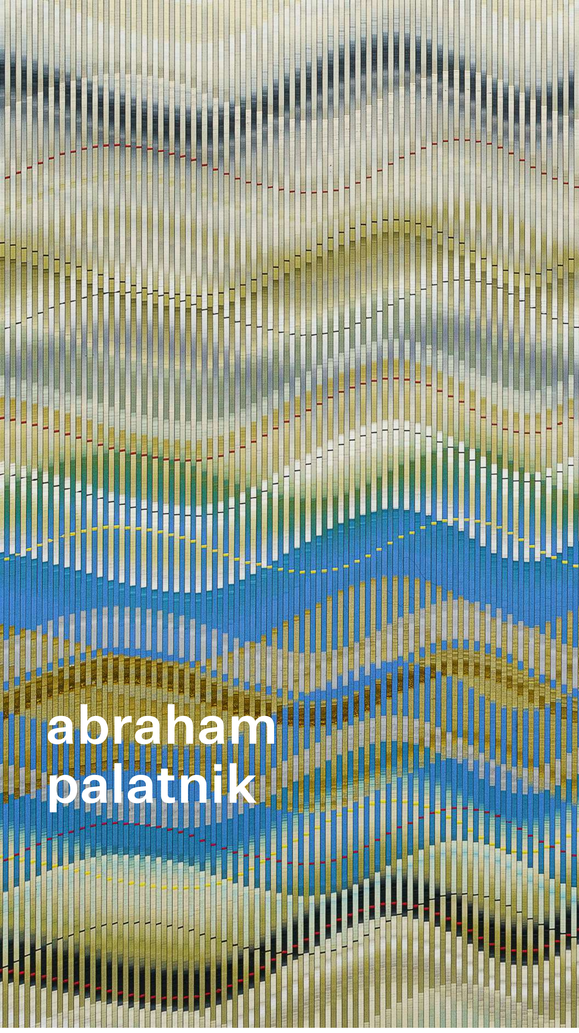


JR
Ballerina in containers, Holding tight, *Le Havre, France*, 2018
color print mounted on dibond and matte plexiglass
103 x 153 x 6,5 cm
40.6 x 60.2 x 2.6 in



Ballerina in containers is part his *Women Are Heroes* project, concluded in 2014, at the Port of Le Havre. JR regularly returns to the Port with ballerinas who dance in the space. By confronting the delicate movement of a ballerina against the hard, industrial backdrop of the containers, JR creates a dialogue between two worlds that, at first glance, seem diametrically opposed. The works draws a connection between the fine, precise movements in ballet and the repetitive, automatic gestures of the shipping world.

more about JR →



abraham palatnik

Abraham Palatnik (b. 1928, Natal, Brazil - d. 2020, Rio de Janeiro, Brazil) is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático [Kinechromatic Device]* effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality.

Abraham Palatnik
W-HB 7, 2018
acrylic paint and enamel on wood
110 x 170 cm
43.3 x 66.9 in

W HB-7 belong to the *W Series*, started by Abraham Palatnik in 2004, an offshoot of the *Progressive Reliefs* series, in which the artist explores visual kineticism through different materials. In this sequence, Palatnik creates compositions of areas of color with acrylic paint on a wooden board. He then sections the support vertically into equal parts and moves the strips of wood in different directions, highlighting the contrast of colors and creating a visual effect that accentuates the rhythms and internal dynamics of the painting.

more about abraham palatnik →

fabio miguez

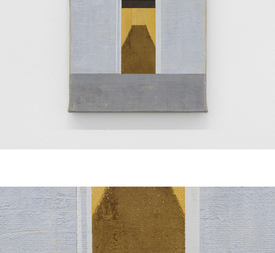
Fabio Miguez (b. 1962, São Paulo, Brazil) began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

Fabio Miguez
Untitled, 2022
oil paint and gesso on linen
90 x 90 x 3 cm
11.8 x 11.8 x 0.8 in

Fabio Miguez
Untitled, 2022
oil paint and wax on linen
24 x 24 x 3 cm
9.4 x 9.4 x 0.8 in

The most recent examples of his research are divided into two main paths developed from fragments of his personal and affective field of reference: small-format paintings made from re-readings of fragments of works by Renaissance masters and combinatorial and geometric experiments derived from the schematic planning of volumes. In revisiting these old paintings, Miguez removes the narrative episodes from the representations, giving prominence to space, highlighting the geometry present in these fragments displaced by the artist.

Fabio Miguez
Untitled (Pay), 2022
oil paint and wax on linen
12 x 12 x 3 cm
11 x 12.2 x 1.1 in



more on fabio miguez →

manoela medeiros

In her practice, Manoela Medeiros (b. 1991, Rio de Janeiro, Brazil) articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work. Pursuing a hybrid framework for the pictorial, Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer.

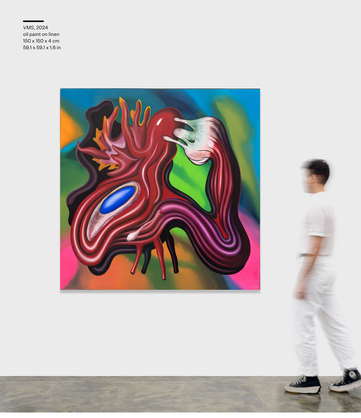
Ruína (paisagem), 2022
acrylic paint, acrylic paste, mineral pigment and excavation on canvas
120 x 120 x 5 cm
47.2 x 47.2 x 2 in

Since 2014, Manoela Medeiros has been creating the Ruins series, in which she artificially recreates the effects of the passage of time on surfaces. This group of works arose from the artist's interest in the pictorial quality of walls from abandoned and degraded spaces, from which she herself removed parts, creating small collections and typologies from these fragments.

more on manoela meideiros →

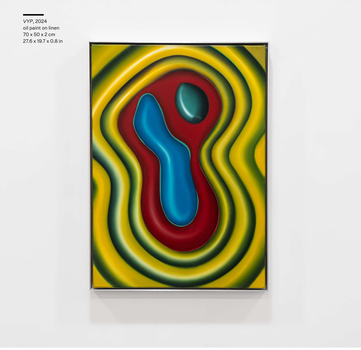
rodolpho parigi

Rodolpho Parigi (b. 1977, São Paulo, Brazil) is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music.



VMS, 2024
oil paint on linen
150 x 150 x 4 cm
59.1 x 59.1 x 1.6 in

In the last two years, Rodolpho Parigi's production has focused oncreating representations of volumetry and three-dimensional elements in a two-dimensional medium, such as painting. Inspired by works by artists such as Picasso and Tarsila do Amaral, Parigi's paintings take on an intense and luminous color, with a high-tech appearance, which the artist achieves through a painting process known as *velatura*.



VYP, 2024
oil paint on linen
70 x 50 x 2 cm
27.6 x 19.7 x 0.8 in

Although they are dense forms, their appearance is malleable and fluid. In the artist's own words: "I draw and paint the figures with the desire to transfigure bodies and pre-established ideas, gender confusion and the exploration of boundaries between real and simulated images. Bodies are fused and remodeled to transform the surface of the canvas or paper, where containment and expansion are negotiated within the physical limits of the support" In this sense, the forms represented in his paintings always seem to be metamorphosing.

more on rodolpho parigi →

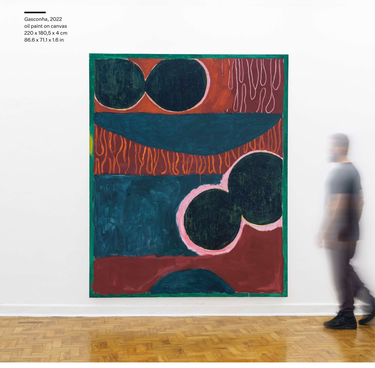
bruno dunley

The work of Bruno Dunley (b. 1984, Petropolis, Brazil) 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 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene.

Untitled, 2023
oil paint on canvas
35 x 40 x 3 cm
13.8 x 15.7 x 1.2 in

Gasconha, from 2022, comes at a time in Bruno Dunley's career when the artist intensified and enriched his research into colors and pigments. This interest was greatly accentuated by a venture he started alongside his friend and fellow painter Rafael Carneiro: the oil paint brand *Joules & Joules*. The initiative, which began in 2020, launched the artist into a meticulous and highly experimental relationship with pigments, the reflections of which are echoed in the works produced especially between 2020 and 2022. Motivated by the search for the luminosity of colors through the use of oil, he operates through layers of paint, scraped or unmade, revealing to us, in his paintings, a narrative of matter.

Gasconha, 2022
oil paint on canvas
220 x 180.5 x 4 cm
86.6 x 71.1 x 1.6 in



more on bruno dunley →

lydia okumura

Lydia Okumura's career began in the early 1970s, a period when proposals and works aligned with conceptual art were gaining momentum in the country. She uses pure plastic elements as the basis of her work: line, plane and color. Through this minimal language, she creates optical games that aim to mobilize the viewer's sensory perception. Aiming for a more comprehensive experience, the artist often uses a few simple lines, strings and graphite scribbles to create interventions in the exhibition space. Because her work is typically based exclusively on proposals and visual interventions to be carried out in spaces, site-specific and installation are important starting points in her career.

Untitled, 2023
acrylic paint on paper
56 x 76 cm
22 x 29.9 in

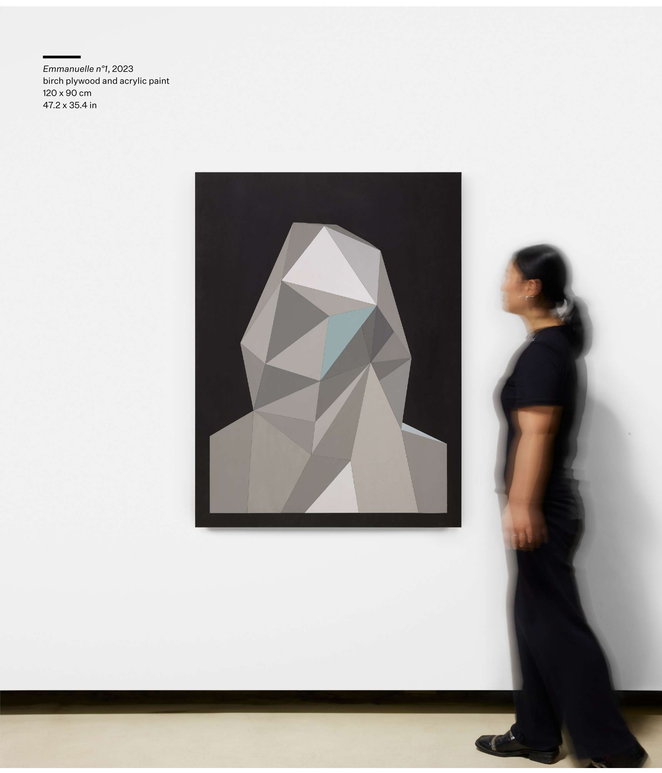
Since the 1980s, however, Okumura has been making pictorial works on paper or canvas, such as *Untitled*. In them, the artist transposes the same geometric and formal investigations she carries out in space onto the plane. The illusion of depth, which makes the composition seem three-dimensional, brings with it a subtle tonalism, which increases the verisimilitude of depth.

more on lydia okumura →

xavier veilhan

Since the mid-1980s, Xavier Veilhan (b. 1963, Paris, France) has created an acclaimed body of works - sculpture, painting, installation, performance, video and photography - defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art.

Emmanuelle n°1, 2023
birch plywood and acrylic paint
120 x 90 cm
47.2 x 35.4 in

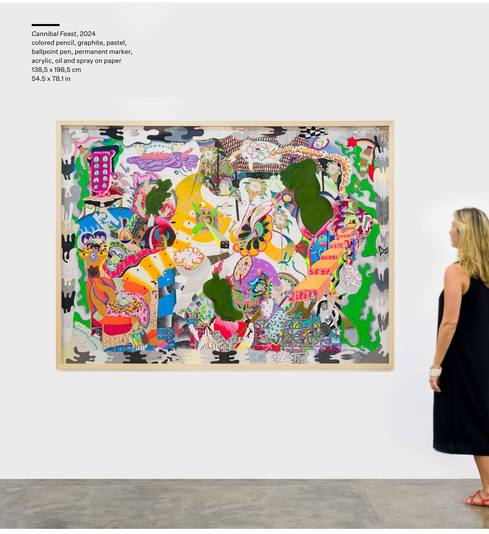


more on xavier vielhan →

thiago barbalho

As a writer and visual artist, Thiago Barbalho (b. 1984, Natal, Brazil) found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions propose intricate universes of form, where shapes, references and colors intertwine to form somewhat psychedelic narratives that challenge the relation between figure and background. Barbalho understands drawing as an ancestral technology, which spans ages and cultures.

Cannibal Feast, 2024
colored pencil, graphite, pastel, ballpoint pen, permanent marker, acrylic, oil and spray on paper
138.5 x 198.5 cm
54.5 x 78.1 in



In the words of curator Raphael Fonseca: "the artist presents works that are characterized by vacuum horror, that is, a'horror of emptiness' that invites us to contemplate images full of details. On the surfaces of different sheets of paper, Barbalho creates agglutinations of situations, figures, stains, and strokes that attach to each other. Seen from afar, these images stand out due to the vibrant presence of color, while seen up close, they are like a weave where pleasure, humor, violence, and nonsense come together in the juxtaposition of images rich in possible interpretations".

more on thiago barbalho →

click here to go back to the beginning of the preview ↑

more about the artists

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.

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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,* Veneza, 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, UK (2018)
• *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisboa, 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

back to the artist's work ↑

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

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

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

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

click to see full cv

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

selected group exhibitions
• *Black Diasporas: 21st Century Art and Poeticas,* LACMA, Los Angeles, USA (2023)
• *Thinking Historically in the Present – Sharjah Biennial 15,* Sharjah, UAE (2023)
• *Sweat*, Haus der Kunst, Munich, Germany (2021)
• 57th Venice Biennale, Italy (2017)
• *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool; Birmingham Museum and Art Gallery, Birmingham, UK (2017)
• *The Shadow Never Lies*, Minsheng Museum, Shanghai, China (2016)
• Paris Triennal, France (2012)
• 7th Gwangju Biennial, South Korel (2008)

selected collections
• Art Institute of Chicago, Chicago, USA
• Centre Georges Pompidou, Paris, France
• Museum of Modern Art (MoMA), New York, USA
• Solomon R. Guggenheim Museum, New York, USA
• Tate Modern, London, UK
• SFMoMA, San Francisco, USA
• Young Museum, San Francisco, USA

back to the artist's works ↑

carlito carvalhosa
b. 1961, São Paulo, Brazil
d. 2021, São Paulo, Brazil

Carlito Carvalhosa's work predominantly involves painting and sculpture. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his colleagues, he produced large paintings with an emphasis on pictorial gesture, an approach that was characteristic of the neo expressionist production. In the late 1980s, with the group having disintegrated, Carvalhosa began to experiment with encaustics and to make pictures using wax, either pure or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and malleable-like pieces with materials such as the so-called 'lost waxes'. During this period, he also experimented with porcelain sculptures.

Carvalhosa has ascribed deep eloquence to the materiality of the media that he employed, seeking to transcend formal aspects in order to explore matters of time and space. In his practice, one encounters a tension between form and materiality through a disjunction of the visible and the tactile — what we see is not what we touch, and what we touch is not what we see. At the beginning of the 2000s, he created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho 'put our presence inside them'. Beyond Carvalhosa's recurrent techniques and materials, the artist has also frequently experimented with objects like tissues and lamps in his creation of installations.

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selected solo exhibitions
• *Matter as Image. Works from 1987 to 2021,* Nara Roesler, New York, USA (2022)
• *I Want to Be Like You*, Nara Roesler, New York, USA (2019)
• *Sala de espera*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)
• *Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)
• *Corredor*, Projeto Parede, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)

selected group exhibitions
• *Sensory Poetics: Collecting Abstraction,* Solomon R. Guggenheim Museum, New York, USA (2022)
• *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Art Museum, Phoenix, USA (2017)
• *Troposphere – Chinese and Brazilian Contemporary A*rt, Beijing Minsheng Art Museum, Pequim, China (2017)
• 10ª Bienal de Curitiba, Brasil (2015)
• *Rio (River)*, Performance, Museum of Modern Art (MoMA), Nova York, EUA (2014)
• 30ª e 18ª Bienal de São Paulo, Brasil (2013 e 1985)
• 3ª Bienal do Mercosul, Brasil (2001)

selected collections
• Salomon R. Guggenheim Museum, New York, USA
• Cisneros Fontanals Art Foundation (CIFO), Miami, EUA
• Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brasil
• Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brasil
• Pinacoteca do Estado de São Paulo, São Paulo, Brasil
• Dallas Museum of Art, Dallas, EUA

back to the artist's works ↑

alberto pitta
b. 1961, Salvador, Brazil

lives and works in Salvador, Brazil

The artist Alberto Pitta has textile printing and serigraphy as a central element of his work, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta's production is closely linked to popular festivities and in dialogue with other languages, such as clothing, his work has a strong public dimension, having created prints for Afro Carnival blocks such as Olodum, Filhos de Gandhy and his own, Cortejo Afro.

His print production began in the 1980s. They feature signs, shapes, and strokes that evoke traditional African and Afro-diasporic elements, especially those from Yoruba mythology, which is very present in Salvador and the Bahian recôncavo. In the words of curator Renato Menezes: "In fact, signs, shapes, and lines that evoke traditional African graphics have found, on their fabrics, a privileged place for educating the masses and telling stories that only make sense collectively. If the writing in Pitta's work is organized in the set of patterns and colors that reinterpret the Yoruba worldview, the reading, on the other hand, concerns the relationship established in the contact between bodies in movement, when the city streets become a terreiro[1]. Through the folds of the fabrics that cover the revelers runs an alphabet of letters and affections, mobilized by music and dance: it is in the body of the other that the text that completes us is read."

selected individual exhibitions

- *Mariwó*, Paulo Darzé Galeria, Salvador, Brazil (2023)
- *Eternidade Soterrada*, Carmo & Johnson Projects, São Paulo, Brazil (2022)
- *Homens de Ferro*, Galeria Solar do Ferrão, Salvador, Brazil (2013)

selected coletive exhibitions

- *24th Bienal de Sidney*, Sidney, Austrália (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlim, Alemanha (2023)
- *Encruzilhada*, Museu de Arte Moderna de Salvador, Salvador, Brasil (2022)
- *Um Defeito de Cor*, Museu de Arte do Rio, Rio de Janeiro, Brasil (2022)

selected collections

- Instituto Inhotim, Brumadinho, Brasil
- Museu de Arte Moderna de Salvador, Salvador, Brasil
- Museu de Arte do Rio, Rio de Janeiro, Brasil

back to the artist's works ↑

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

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

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

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

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

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

back to the artist's works ↑

marcelo silveira
b. 1962, Gravatá, Brazil
lives and works in Recife, Brazil

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

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

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

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

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

back to the artist's works ↑

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

back to the artist's works ↑

marco a. castillo
b. 1971, Habana, Cuba
lives and works between Habana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

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selected solo exhibitions
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

selected group exhibitions
- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
- *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
- La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13th Sharjah Biennial, UAE (2017)
- 25th São Paulo Biennial, Brazil (2002)

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

back to the artist's works ↑

andré griffo
b. 1979, Barra Mansa, Brazil
works and lives in Rio de Janeiro, Brazil

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

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

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

selected group exhibitions
- *Essa cidade* sempre *maravilhosa,* Nara Roesler, Rio de Janeiro, Brazil (2024)
- *Sobre os ombros de gigantes*, Nara Roesler, São Paulo, Brazil (2021)
- 21st Bienal de Arte Contemporânea SESC Vídeo Brasil, São Paulo, Brazil (2019)
- *Intervenções*, Museu da República, Rio de Janeiro, Brazil (2016)
- *Ao amor do público*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2015)
- *Aparições*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- *Instabilidade estável*, Paço das Artes, São Paulo, Brazil (2013)

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

back to the artist's works ↑

daniel senise
b. 1955, Rio de Janeiro, Brazil, where he lives and works

Daniel Senise is one of the leading representatives of Brazi's so-called Generation 80s, whose main endeavour consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces—such as wooden floors or concrete walls—from carefully chosen locations unto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

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selected solo exhibitions
- *Biógrafo: Daniel Senise,* Museu de Arte Contemporânea da USP (MAC-USP), São Paulo, Brazil (2023)
- *Verônica*, Nara Roesler, São Paulo, Brazil (2022)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)
- Pinacoteca do Estado de são Paulo, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008) • *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- Museo de Arte Contemporáneo, Monterrey, Mexico (1994)
- Museum of Contemporary Art, Chicago, USA (1991)

selected group exhibitions
- 18th, 20th, 24th and 29th Bienal de São Paulo, Brazil (1985, 1989, 1998, 2010)
- 11th Bienal de Cuenca, Ecuador (2011)
- 44th Venice Bienalle, Italy (1990)
- 2nd Bienal de La Habana, Havana, Cuba (1986)

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

back to the artist's works ↑

vik muniz
b. 1961, São Paulo, Brazil
lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

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selected solo exhibitions
- *Flora Industrialis,* Museo Universidad de Navarra, Pamplona, Spain (2023)
- *Dinheiro Vivo,* Nara Roesler, São Paulo, Brazil (2023)
- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow—Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

selected group exhibitions
- *Fantastic Visions: Surreal and Constructed Images,* Amarillo Museum of Art, USA (2022)
- *Art of Illusion,* Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society,* Museum of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the 'la Caixa' Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 56th Venice Biennale, Italy (2015)
- 24th São Paulo Biennial, Brazil (1998)

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

back to the artist's works ↑

maria klabin
b. 1978, Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

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selected solo exhibitions
- *Liquid Air,* Nara Roesler, New York, USA (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

selected group exhibitions
- *Abrasive Paradise*, Kunsthal KADE, Amstersfoort, The Netherlands (2022)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
- *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

selected collections
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

back to the artist's works ↑

jose dávila
b. 1974, Guadalajara, Mexico, where he lives and works

For more than two decades, Jose Dávila (b. 1974, Guadalajara, México) has been working in the sculptural field, creating works that bring together materials in precarious compositions. By studying and understanding how gravitational energy works, the artist plays with balance. That is one of his most important compositional methods, as well as seriality and stacking, which he employs to create not only visual but physical tensions. The apparent instability of his pieces claims the public's attention, demanding a deep perception of space and spatiality. Dávila challenges the viewer to face the elements and construction of the work from different perspectives, observing how they are capable of making rawness and fragility coexist, as well as organic and artificial form, system and chaos, danger, and peace.

Jose Dávila's practice is based on an original approach to the fundamental properties of the sculptural medium, such as weight, density, shape, volume, and mass. These aspects, in interaction with the characteristics of each material, often used in their raw state, such as rocks, or after having gone through industrial processes, such as metal, concrete, and glass structures, lead us to see his works as an expressive manifestation of human constructive will. Frequently, the artist brings together different forms and objects using ropes and wires, or leaning on each other, giving protagonism to physical forces, made explicit by the co-dependent relationship between the work's internal forms, emphasizing the different rhythms created by internal dynamics and tensions in their configuration

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selected solo exhibitions

- *A pirate, a poet, a pawn and a king,* Nara Roesler, São Paulo, Brazil (2023)
- *Las piedras saben esperar,* Centro Internazionale di Scultura, Peccia, Switzerland (2021)
- *Directional Energies,* Dallas Contemporary, Dallas, USA (2020)
- *Pensar como una montaña,* Museo Amparo, Puebla, Mexico (2019)
- *Non tutti quelli che vagano sono persi,* Museo del Novecento, Florence, Italy (2018)
- *Die Feder und der Elefant,* Kunsthalle Hamburg, Hamburg, Germany (2017)
- *Jose Dávila: The Object and the Environment,* Jumex Museum, Mexico City, Mexico (2016)

selected group exhibitions

- 16th Bienal de Lyon, France (2022)
- 22th Bienal de Sidney, Australia (2020)
- 13th and 12th Bienal de Havana, Cuba (2019 and 2017)
- *Walking Through Walls,* Gropius Bau, Berlin, Germany (2019)
- *Cher(es) ami(e)s*, Centre Georges Pompidou, Paris, France (2016) • *Panorama. Foreigners everywhere*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2009)
- *Eco*. Mexican Contemporary Art, Museo Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain (2005)

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Centre Georges Pompidou, Paris, France
- Pérez Art Museum, Miami, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Hamburger Kunsthalle, Hamburg, Germany

back to the artist's works ↑

heinz mack
b. 1931, Lollar, Germany
lives and works between Mönchengladbach, Germany and Ibiza, Spain

Throughout his career, Heinz Mack (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957–1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work.

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selected solo exhibitions

- *The light in Me,* Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)
- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time*. Painting and Sculpture, 1994–2016, Palais Schönborn Batthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
- *The Sky Over Nine Columns*, Venice Biennale, Italy (2014)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)
- *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

selected group exhibitions

- *Parallel Inventions: Julio Le Parc, Heinz Mack,* Nara Roesler, New York, USA (2023)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, George Economou Collection, Athens, Greece (2016)
- *Facing the Future. Art in Europe*, 1945–68, Palais des Beaux Arts, Brussels, Belgium (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow*, 1950s–60s, Solomon R. Guggenheim Museum, New York, USA (2015)
- *The Sky over Nine Columns,* 14th Venice Architecture Biennale, Italy (2014)
- 35th Venice Biennale, Italy (1970)
- *Documenta II* (1959) and *Documenta III* (1966), Kassel, Germany

selected collections

- Albright-Knox Art Gallery, Buffalo, USA
- Centre Georges Pompidou, Paris, France
- Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate, London, UK
- Whitney Museum of American Art, New York, USA
- Walker Art Center, Minneapolis, USA

back to the artist's works ↑

artur lescher
b. 1962, São Paulo, Brazil, where he lives and works

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or 'the restlessness,' as the critic and curator Agnaldo Farias remarked in relation to 'his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.' This contradiction opens space for myth and imagination, essential elements for the construction process.

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selected solo exhibitions
- *Artur Lescher*, Instituto Artium, São Paulo, Brazil (2023)
- *Observatório*, Farol Santander, Porto Alegre, Brazil (2022)
- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions
- *3rd Forever is Now,* Great Pyramids of Giza, Egypt (2023)
- *Form Follows Energy*, Lago / Algo, Mexico City, Mexico (2022)
- *Tension and Dynamism Atchugarry Art Center*, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

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

back to the artist's works ↑

JR
b. 1983, Paris, France
lives and works between Paris, France and New York, USA

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

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

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

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

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

back to the artist's works ↑

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.

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selected solo exhibitions

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasilia, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

selected group exhibitions

- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, 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

back to the artist's works ↑

fabio miguez
b. 1962, São Paulo, Brazil, where he lives and works

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations Onde (2006), Valises (2007), and Ping-pong (2008), which expanded his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

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selected solo exhibitions
- *Alvenarias*, Nara Roesler, São Paulo, Brazil (2022)
- *Fragmentos do real (atalhos) – Fábio Miguez*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro (2016); Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)
- *Fábio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

selected group exhibitions
- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- Oito décadas de abstração informal, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- Casa 7, Pivô, São Paulo, Brazil (2015)
- 5th Mercosul Biennial, Brazil (2005)
- 2nd La Habana Biennial, Cuba (1986)
- 18th and 20th São Paulo Biennial, Brazil (1985 and 1989)

selected collections
- Centro Cultural São Paulo (CCSP), São Paulo, Brazil
- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

back to the artist's works ↑

manoela medeiros
b. 1991, Rio de Janeiro, Brazil
lives and works between Rio de Janeiro, Brazil and Paris, France

In her practice, Manoela Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space's walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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selected solo exhibitions
• *O carnaval da substância,* Nara Roesler, São Paulo, Brazil (2022)
• *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
• *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
• *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
• *Falling Walls*, Double V Gallery, Marseille, France (2017)

selected group exhibitions
• *Primer aviso,* Space Julio, Paris, France (2024)
• *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)
• *Afirmacão - Brésil, l'affirmation d'une generation,* La Galerie du Jour, Paris, France (2023)
• *Arqueologias no presente,* Nara Roesler, São Paulo, Brazil (2021)
• *Recycler / Surcycler*, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France (2020)
• *Reservoir*, 019, Ghent, Belgium (2020)
• *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
• *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
• *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
• 11th Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

back to the artist's works ↑

rodolpho parigi
b. 1977, São Paulo, Brazil, where he lives and works

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, the high tech present on the works' thematic meets oil painting's centenary virtuosity; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

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selected solo exhibitions

- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El Bestiario*, Sketch, Bogotá, Colombia (2014)
- Casa Modernista, São Paulo, Brazil (2013)
- *Febre*, Pivô, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação
- Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituanie (2017)
- *LOL Levels of Life 1-2*, Artspace, Auckland, New Zeland (2014)
- *Works on Paper*, Rabitthole Space, New York, USA (2011)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Alvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

back to the artist's works ↑

bruno dunley
b. 1984, Petrópolis, Brazil,
lives and works in São Paulo, Brazil

The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct,alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called the 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation.

As stated by the artist 'I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it.' Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

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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)
• 1bis 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, Brasilia, Brazil (2019)
• *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
• *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
• *Visões da arte no acervo do MAC USP 1900–2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2016)
• *Deserto-modelo*, 713 Arte Contemporáneo, 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

back to the artist's works ↑

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

back to the artist's works ↑

xavier veilhan
b. 1963, Paris, France, where he lives and works

Since the mid–1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is 'a vision tool through which we must look in order to understand our past, present, and future'. Frequently investing in public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

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selected solo exhibitions
- *Xavier Veilhan,* Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Plus que pierre*, Collégiale Saint-Martin, Angers, France (2019)
- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la Musique, Cité de la Musique, Paris, France (2018)
- *Xavier Veilhan, Yuksek*, Caterina Barbieri & Carlo Maria, Le Comte, Jonathan Fitoussi – Cine-concert, Le Lieu Unique, Nantes, France (2018)
- *Reshaped Reality: 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar,* Andrehn-Schiptjenko, Stockholm, Sweden (2015)

selected group exhibitions
- *Tout l'univers,* TNB Rennes, Rennes, France (2023)
- *Humain, animal: se reconnaître,* Musée de L'abbaye, Saint Claude, France (2022)
- *Kinetismus: 100 years of Art and Eletricity,* Kunsthalle, Prague, Czech Republic (2022)
- *Rêve Électro*, Musée de la Musique, Cité de la Musique, Paris, France (2019)
- *Calling for a New Renaissance, Joakim & Xavier Veilhan*, Villa Aperta 8, Villa Medici (2018), Rome, Italy
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Olivier Malingue, London, United Kingdom; Palais d'Iéna, Paris, France (2018)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 57th Venice Biennale, Italy (2017)

selected collections
- Centre Georges Pompidou, Paris, France
- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- New National Museum of Qatar, Doha, Qatar

back to the artist's works ↑

thiago barbalho
b. 1984, Natal, Brazil
lives and works in São Roque, Brazil

As a writer and visual artist, Thiago Barbalho found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture— between consciousness and reality.

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selected solo exhibitions

- *Depois que entra ninguém sai*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, UK (2018)

selected group exhibitions

- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer,* Elizabeth XI Bauer, London, UK (2023)
- *Mapa da estrada: Novas obras no acervo da Pinacoteca de São Paulo*, Pinacoteca de São Paulo, São Paulo, Brazil (2022)
- Electric Dreams, Nara Roesler, Rio de Janeiro, Brazil (2021)
- AVAF, Casa Triângulo, São Paulo, Brazil (2018)
- Rocambole, Pivô, São Paulo, Brazil (2018)
- Rocambole, Kunsthalle Lissabon, Lisbon, Portugal (2019)
- Voyage, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
- Shadows & Monsters, Gasworks, London, UK (2017)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

back to the artist's works ↑

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