



nara roesler

ARPA 2024

booth C3

manoela medeiros

june 26—30

mercado livre arena pacaembu

charles miller square

são paulo, brazil

manoela medeiros

Manoela Medeiros' raw material is tectonic, rough, and opaque. The material she works with is architectural by nature. And therefore, in the words of Swiss architect Luigi Snozzi, it tends towards the infinite: "In a world where there are no more points of reference, architecture is the only one to establish fixed, static points". And precisely because it tends towards immobility, it is a substance that is opposed to being crossed. But as far as Medeiros is concerned, things don't exactly go that way.

In her poetic research, which combines concepts from expanded painting with installation elements, Medeiros doesn't treat her support as something smooth and finished, but rather as something made up of entrails and layers, of different natures and textures, just like the earth's crust. Made up of all sorts of minerals, rocks, and formations, its in-depth study lets us know our geological reality and history. Manoela Medeiros considers the wall to be a repository of architectural, graphic and pictorial sediments and part of her pictorial gesture consists of simulating this unveiling, with layers overlapping and revealing their different natures.

While in earlier works the result of this gesture was more abstract, in more recent ones the compositions have become more diverse, with the appearance of painted graphics, simulated frescoes, and elements such as tablets and tiles. However, Medeiros is not interested in the "eternal" factor of architecture, but rather in the way time passes through it. As such, the works are marked by imperfections, wear and tear, and

discontinuities, as if they were on their way to becoming ruins. While some elements appear more "alive", with more pronounced colors, others are already faded and cracked.

In the selection of works that make up the presentation, color becomes deeper, in which blues, greens and reds light up. The way they are organized, always discontinuous, seems to emulate plants, seeds and other botanical elements. In some cases, the artist uses shades of black in the background, evoking a nocturnal atmosphere.

There is something magical about these almost still-lives. The support she works with, made of plaster, is filled with life and exuberance. However, the material on which Manoela Medeiros dwells is inorganic. There is nothing alive about it. What you see are traces, signs that something was there, but is no longer there. To talk about painting is to discuss an absence. The plants, seeds, and illuminated nights of these compositions are nothing more than layers and sediments of different hues that, when combined, illuminate, and it is this kind of tension, between ruin and life, between geology and archaeology, that the artist has been working through over the last few years, using painting, while also establishing strong links with the surrounding space.



Manoela Medeiros
Falling seeds, 2023
acrylic paint, acrylic putty,
mineral pigment and
excavation on canvas
120 x 100 x 4 cm
47.2 x 39.4 x 1.6 in





Manoela Medeiros
Plants in the dark sky, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
120 x 100 x 5 cm
47.2 x 39.4 x 2 in





Manoela Medeiros
Inside the plant, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
200 x 160,5 x 5 cm
78.7 x 63.2 x 2 in







Manoela Medeiros
The carnival of seeds, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
200 x 161 x 5 cm
78.7 x 63.4 x 2 in





Manoela Medeiros
Leaves and waterfall, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150 x 120 x 5 cm
59.1 x 47.2 x 2 in





Manoela Medeiros
Plant Animal, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150 x 120,5 x 5 cm
59.1 x 47.4 x 2 in





Manoela Medeiros
Yellow light in the night sky, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150,5 x 121 x 5 cm
59.3 x 47.6 x 2 in







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.

[click to see full cv](#)

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)

nara roesler

são paulo

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

rio de janeiro

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

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art