

nara roesler

sp-arte 2024

april 3-7

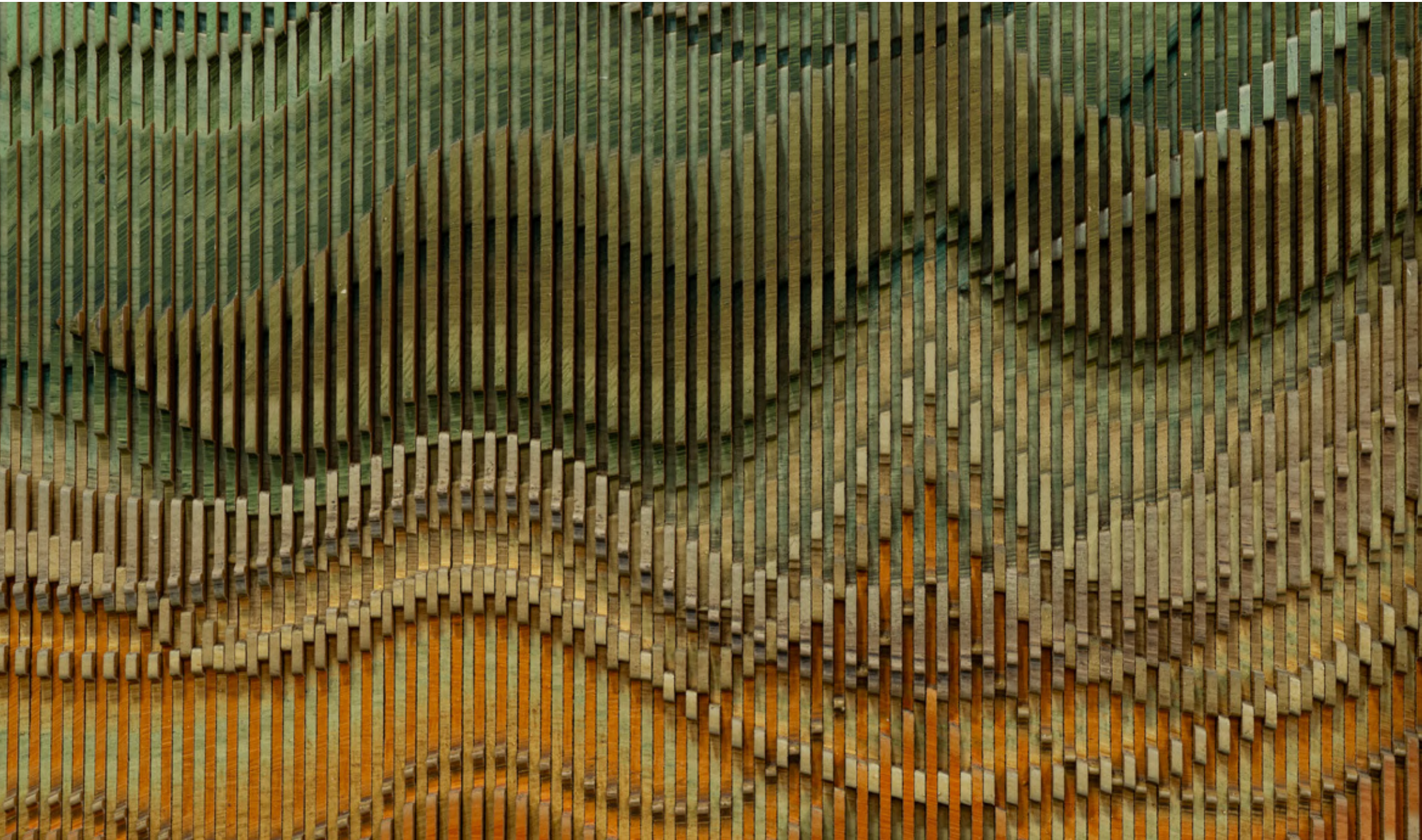
booth e1

pavilhão da bienal

parque ibirapuera, são paulo



abraham palatnik





Abraham Palatnik
Untitled, 1978
oil paint on wood
43,7 x 46 cm
17.2 x 18.1 in

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

selected group exhibitions

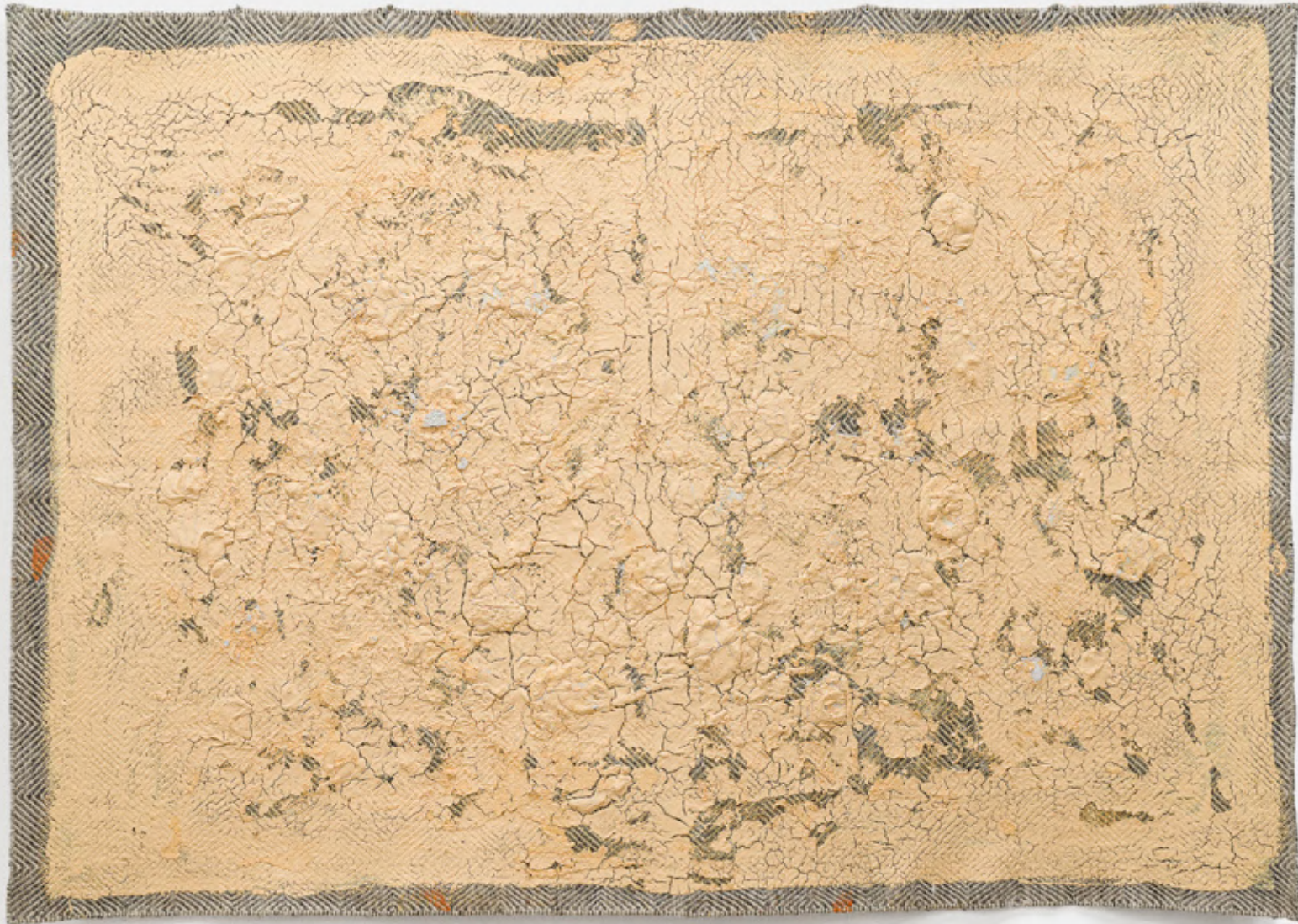
- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary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

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany

carlos bunga





Carlos Bunga
New maps # 6, 2023
PVC glue and latex paint on carpet
203 x 291 x 3 cm
114.6 x 79.9 x 1.2 in

carlos bunga

b. 1976, Porto, Portugal

lives and works in Barcelona, Spain

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

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

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

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selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

marcelo silveira



Marcelo Silveira
Tripla II, 2023
cajacatinga wood and beeswax
203 x 175 x 133 cm
79.9 x 68.9 x 52.4 in





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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selected solo exhibitions

- *Hotel Solidão*, Nara Roesler, New 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)

selected group exhibitions

- *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)

selected collections

- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloísio 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

isaac julien





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





Isaac Julien
*Two lines on Pierre Verger (Lina Bo Bardi –
A marvellous entanglement)*, 2019
Endura Ultra photograph
edition of 6 + 1 AP
180 x 240 x 7,5 cm
70.9 x 94.5 x 3 in

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.

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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

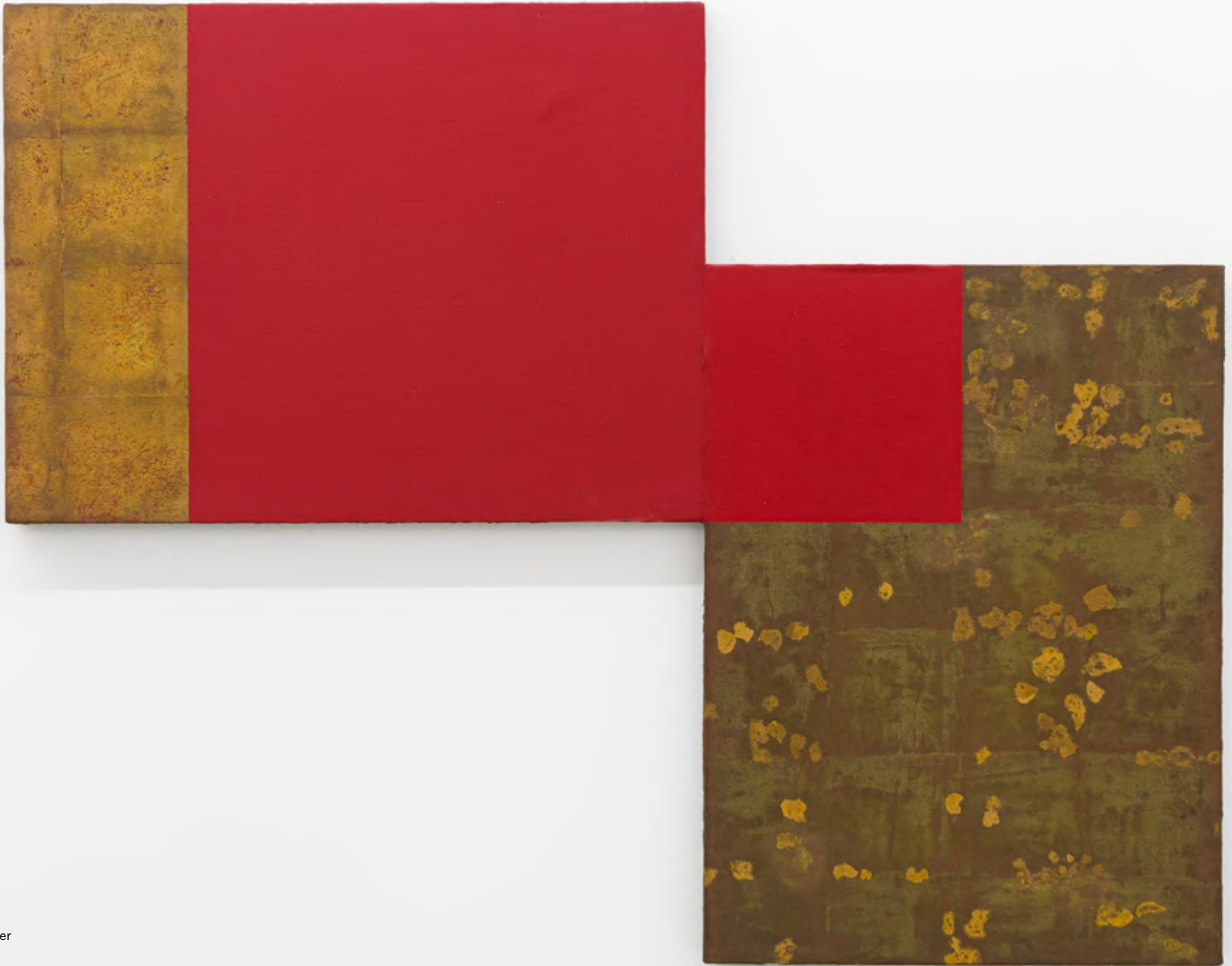
- *Black Diasporas: 21st Century Art and Poéticas*, LACMA, Los Angeles, USA (2023)
- *Thinking Historically in the Present – Sharjah Biennial 15*, Sharjah, UAE (2023)
- *Sweat*, Haus der Kunst, Munich, Germany (2021)
- 57th Venice Biennale, Italy (2017)
- *Gallery*, Birmingham, UK (2017)
- *Coming Out: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

antonio dias





Antonio Dias
Untitled, 1997
graphite, acrylic, iron oxide,
gold foil and copper foil blow paper
104 x 131,5 x 3,5 cm
40.9 x 51.8 x 1.4 in



antonio dias

b. 1944, Campina Grande, Brazil

d. 2018, Rio de Janeiro, Brazil

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

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

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selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

amelia toledo





Amelia Toledo
Untitled, 2003
suitcase, cristals
and paper pulp
20 x 78,3 x 44,5 cm
7.9 x 30.8 x 17.5 in



Amelia Toledo
Rolinho de Paisagem, 1986
acrylic paint on kozo paper
edition of 3
46 x 123,3 cm
18.1 x 48.5 in





Amelia Toledo
Rolinho de Paisagem, 1986
acrylic paint on kozo paper
edition of 3
45,5 x 110 cm
17.9 x 43.3 in



amelia toledo

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo's diverse practice in terms of media, reveals the artist's investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist's production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

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selected solo exhibitions

- *Amelia Toledo: Paisagem cromática*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil (2024)
- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, USA (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

selected group exhibitions

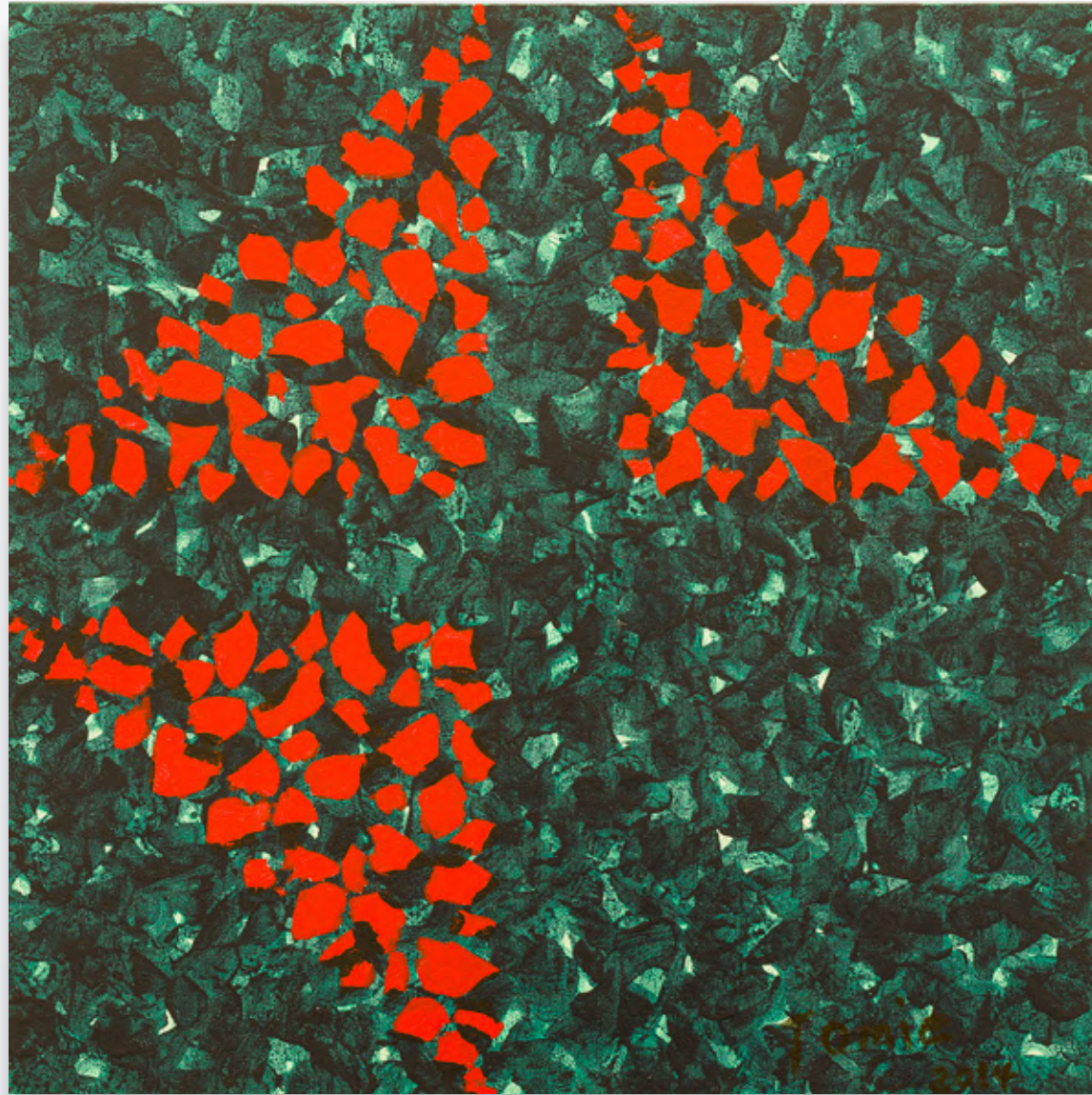
- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
- 29th São Paulo Biennial, Brazil (2010)
- *Brasília MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

tomie ohtake





Tomie Ohtake
Untitled, 2014
acrylic paint on canvas
100 x 100 cm
39.4 x 39.4 in



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: cor e corpo*, Caixa Cultural, Brasília, Brazil (2018)
- *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

- *60th Venice Biennale*, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Raio-que-o-parta: Ficções do moderno no Brasil*, Sesc 24 de Maio, São Paulo, Brazil (2022)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Contemporâneo, sempre – Coleção Santander Brasil*, Farol Santander, São Paulo, Brazil (2019)
- *Surface Work*, Victoria Miro, London, United Kingdom (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
- *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington DC, USA (2013)

selected collections

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

sheila hicks





Sheila Hicks
Untitled, 2023
linen and wooden support
80 x 40 x 2,5 cm
31.5 x 15.7 x 1 in



sheila hicks

b. Hastings, USA, 1934.

lives and works in Paris, France

Sheila Hicks is one of the most significant late-modern artists in the Western hemisphere, a pioneer in textile-based and weaving modern art, and a major presence in contemporary art since the 1960s. Her production sparked at the end of the 1950s, soon after she finished her studies at Yale under the guidance of artists Josef and Anni Albers, the latter, a master in textile techniques within the Bauhaus school. A Global artist avant la lettre, Hicks has travelled extensively, studying each place's culture and local practices, and focusing especially on those related with weaving and textiles in countries such as Mexico, Morocco, Japan, Peru, Israel, Sweden or Colombia.

Her work is characterized by an investigation around scale, ranging from the minute to the monumental, and often occupying a liminal space between art, design, crafts and architecture. Within the multi-faceted nature of her work, Sheila Hicks always gives color the center stage, evoking her beginnings as a painter. The artist is also known for using a wide range of materials, going from pieces of slate and thread to military or nurses uniforms. Most recently, she has begun to experiment with biodegradable materials – though they may physically disintegrate, they do not disappear, as the artist seeks to trigger, or construct memorable, long-lasting, auratic experiences.

exposições individuais selecionadas

- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)
- *Hop, Skip, Jump, and Fly: Escape From Gravity*, The High Line, New York, USA (2017)
- *Sheila Hicks: Hilos libres. El textil y sus raíces prehispánicas, 1954–2017*, Museo Amparo, Puebla, Mexico (2017)

exposições coletivas selecionadas

- *Surrounds – 11 installations*, Museum of Modern Art (MoMA), New York, USA (2019)
- *Weaving Beyond the Bauhaus*, The Art Institute of Chicago, Chicago, USA (2019)
- *Making Knowing: Craft in Art, 1950-2019*, Whitney Museum of American Art, New York, USA (2019)
- *Beyond Craft*, Tate Modern, London, UK (2018)
- *Voyage d'Hiver*, Château de Versailles, Versailles, France (2017)
- 57th Biennale di Venezia, Venice, Italy (2017)

coleções selecionadas

- Centre Georges Pompidou, Paris, France
- Industriet Museum, Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tokyo, Japan
- Stedelijk Museum, Amsterdam, Holland
- Tate Gallery, London, UK

lydia okumura





Lydia Okumura
Passageway III, NYC, 1986
acrylic paint on canvas
150 x 150 cm
59.1 x 59.1 in



lydia okumura

b. 1948, Osvaldo Cruz, Brazil

lives and works in New York

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

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

selected solo exhibitions

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

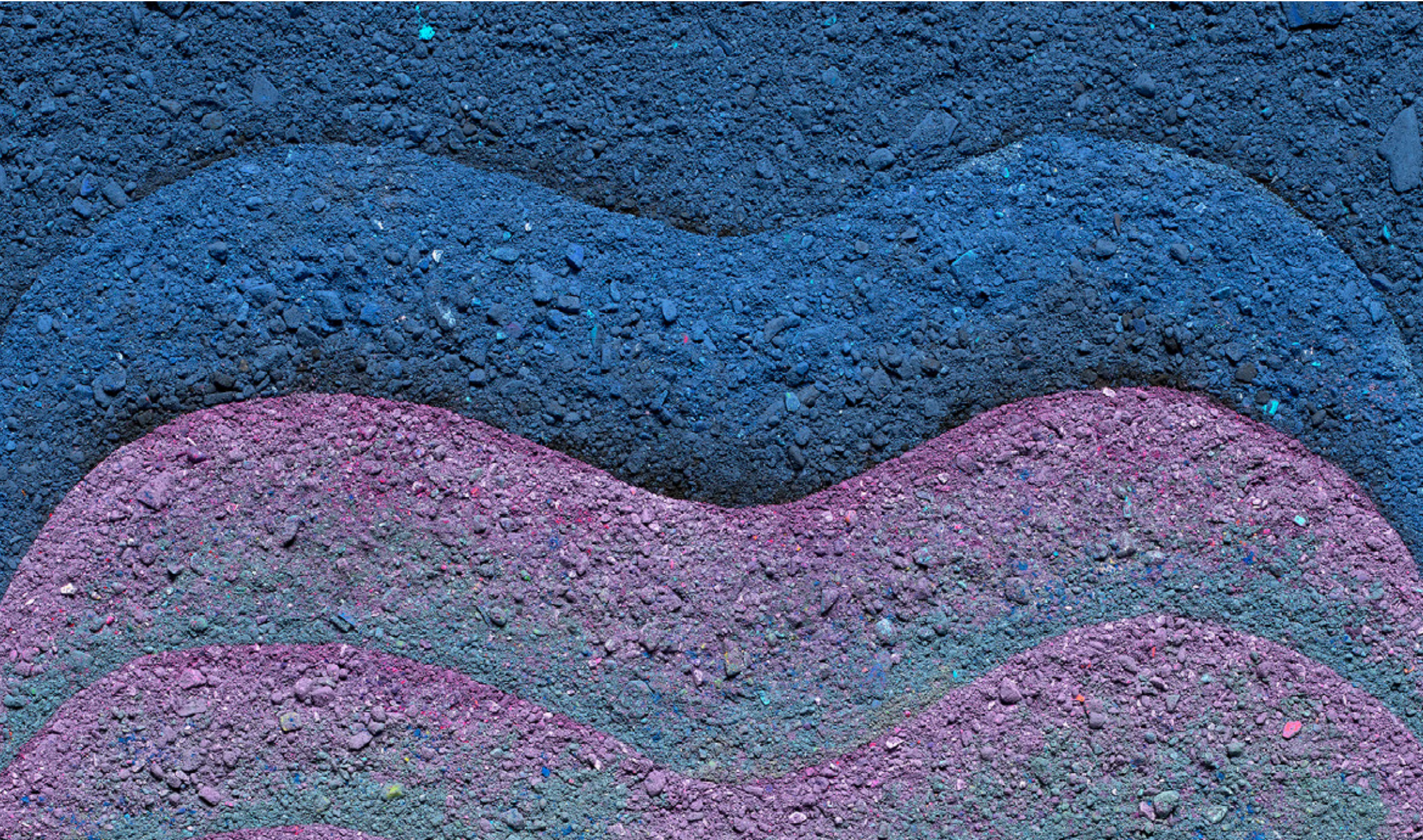
selected group exhibitions

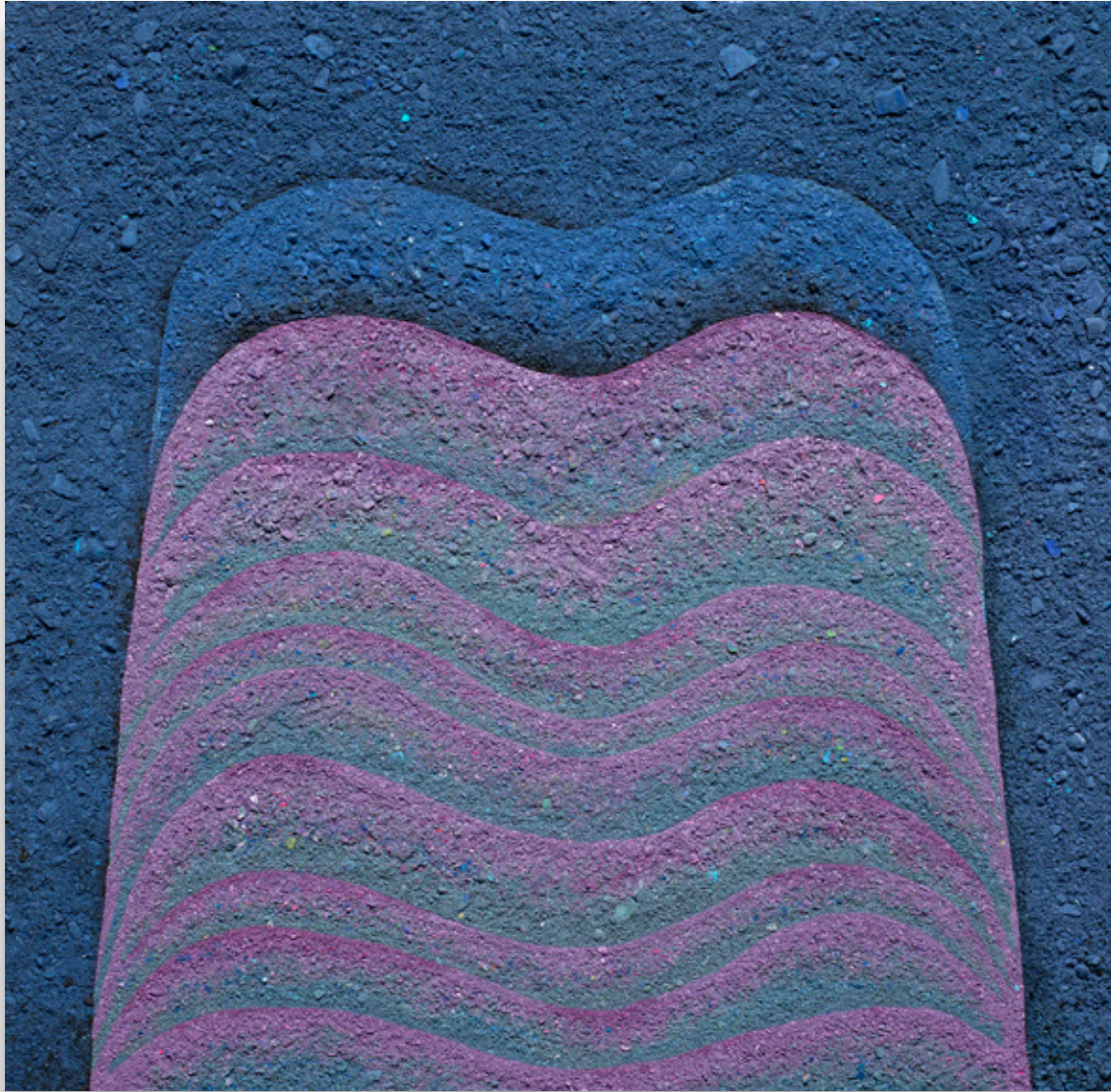
- *This Must be the Place*, Americas Society, Nova York, USA (2021)
- *Dimensions of Reality: Female Minimal*, Galerie Thaddaeus Ropac, Paris, France (2020)
- *The Women Geometers*, Atchugarry Art Center, Miami, USA (2019)
- *Light, Line, Color and Space*, UB Art Galleries, University of Buffalo, USA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

selected collections

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

vik muniz





Vik Muniz
*Metachrome (Untitled, 1976,
after Tomie Ohtake), 2024*
archival inkjet print
160 x 163,2 cm
63 x 64.25 in



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

manoela medeiros





Manoela Medeiros
Ruin, 2024
acrylic paint, acrylic putty, mineral pigment
and excavation on canvas
150 x 122 cm
59.1 x 48 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.

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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'été 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

- *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 Datriis, 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)

brígida baltar



Brígida Baltar
Floresta, 2022

bronze with green and brown patina

edition of 12 + 2 AP

31,5 x 54 x 54 cm

12.4 x 21.3 x 21.3 in



brígida baltar

b. 1959, Rio de Janeiro, Brazil

d. 2022, Rio de Janeiro, Brazil

The work of Brígida Baltar spanned across a wide range of mediums, including video, performance, installation, drawing, and sculpture. Baltar's artistic production began in the 1990s with small poetic gestures, developed in her studio-home in Botafogo, a neighbourhood of Rio de Janeiro. During nearly ten years, the artist collected items of domestic life such as the water dripping through small cracks on her roof, or dust falling from the bricks of her walls. This act of collecting subsequently expanded into the outside world, giving rise to the *Coletas* series, an attempt at capturing mist, dew and ocean breeze—an ultimately impossible or rather, intangible task. In the meantime, she also created a variety of works using the collected brick dust, ranging from landscape drawings on paper, or ornate compositions drawn directly on walls or floors, to sculptures, proposing pieces that uniquely intertwined her past and present practice until her passing.

The artist recurrently based her artistic process in fabulation, intertwining and often embodying human and animal characteristics as a tool to redefine our relationship with nature. This is notably visible in works such as *Ghost Crab*, *Bee House* and *Voar*. Her later work with ceramic engages with the relationship between body and shelter, one of the main themes in her work, proposing shapes of sea shells that merge with those of the human body. In her late years, the artist focused on embroidery, producing works related to her body and her skin, re-affirming her career-long ability to use her personal experience to address philosophical concepts and sensations.

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selected solo exhibitions

- *Brígida Baltar (1959-2022): To make the world a shelter*, Nara Roesler, New York, USA (2023)
- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *A carne do mar*, Nara Roesler, São Paulo, Brazil (2018)
- SAM Art Project, Paris, France (2012)
- *O amor do pássaro rebelde*, Cavalariças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

selected group exhibitions

- *Terra abrecaminhos*, Sesc Pompeia, São Paulo, Brasil (2023)
- *Meu corpo: território de disputa*, Nara Roesler, São Paulo, Brazil (2023)
- *The Fold in the Horizon*, Nara Roesler, New York, USA (2022)
- 12th Mercosul Biennial, Brazil (2020)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *I Remember Earth, Magasin des horizons*, Centre d'arts et de Cultures, Grenoble, France (2019)
- *Neither-nor: Abstract Landscapes, Portraits and Still Lives*, Terra-Art Project, London, UK (2017)
- *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland (MOCA), Cleveland, USA

cássio vasconcellos



Cássio Vasconcellos
A picturesque voyage through Brazil # 16, 2015
inkjet print on cotton paper
edition of 5 + 2 AP
100 x 150 cm
39.4 x 59.1 in



cássio vasconcellos

b. 1965, São Paulo, Brazil, where he lives and works

Cássio Vasconcellos began his career as a photographer at the beginning of the 1980s. Though he previously gathered extensive experience as a photojournalist, his artistic work is characterized by fictional imagery, which he derives from elements of reality. His work blurs the boundaries of photography as a genre, creating, instead, an imaginary iconographic vocabulary geared towards a critique of contemporary society. Notably, the artist's use of aerial photography allows for the manipulation of scale and image, which he uses to challenge the viewer's perception of reality. Vasconcellos has published several monographs of his work, including *Brasil visto do céu* [Brazil seen from the sky], Editora Brasileira, 2017; *Panorâmicas*, DBA, 2012 and *Nocturnos São Paulo* [Nocturnes São Paulo], 2002.

Cássio Vasconcellos' photography highlights our society's excessive consumerism, the abundance of products that flood our everyday-life, the uniformity of architectural structures that surround us and the elements that have become emblematic of our culture. Alternatively, his work also explores the magnificence of nature with landscape images like those from the series *Viagem pitoresca pelo Brasil* (2015), with which he joins the long-standing tradition of artists who have attempted to capture the grandiosity of Brazilian flora. His works embody the mysticism of the country's sublime, untamed jungles, creating images that confront the spectator with a reality that is too large for us to comprehend.

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selected solo exhibitions

- *Dríades e Faunos*, Nara Roesler, Rio de Janeiro, Brazil (2020)
- *Collectives*, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Viagem pitoresca pelo Brasil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Aéreas do Brasil*, Paço das Artes, São Paulo, Brazil (2014)
- *Coletivos*, Today Art Museum (TAM), Beijing; Art + Shanghai Gallery, Shanghai, China (2013)

selected group exhibitions

- 13th Mercosul Biennial, Porto Alegre, Brazil (2022)
- *Trees*, Fondation Cartier pour l'art contemporain, Paris, France (2019)
- *Civilization: The Way We Live Now*, National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea (2018)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, Phoenix Art Museum, Phoenix, USA (2017)
- *Aquí nos vemos – Fotografía en América Latina 2000–2015*, Centro Cultural Kirchner, Buenos Aires, Argentina (2015)

selected collections

- Bibliothèque Nationale, Paris, France
- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA

artur lescher



Artur Lescher
Massi, 2013
murano glass
edition of 5 + 1 AP
204 x 14 Ø cm
80.3 x 5.5 Ø in





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)

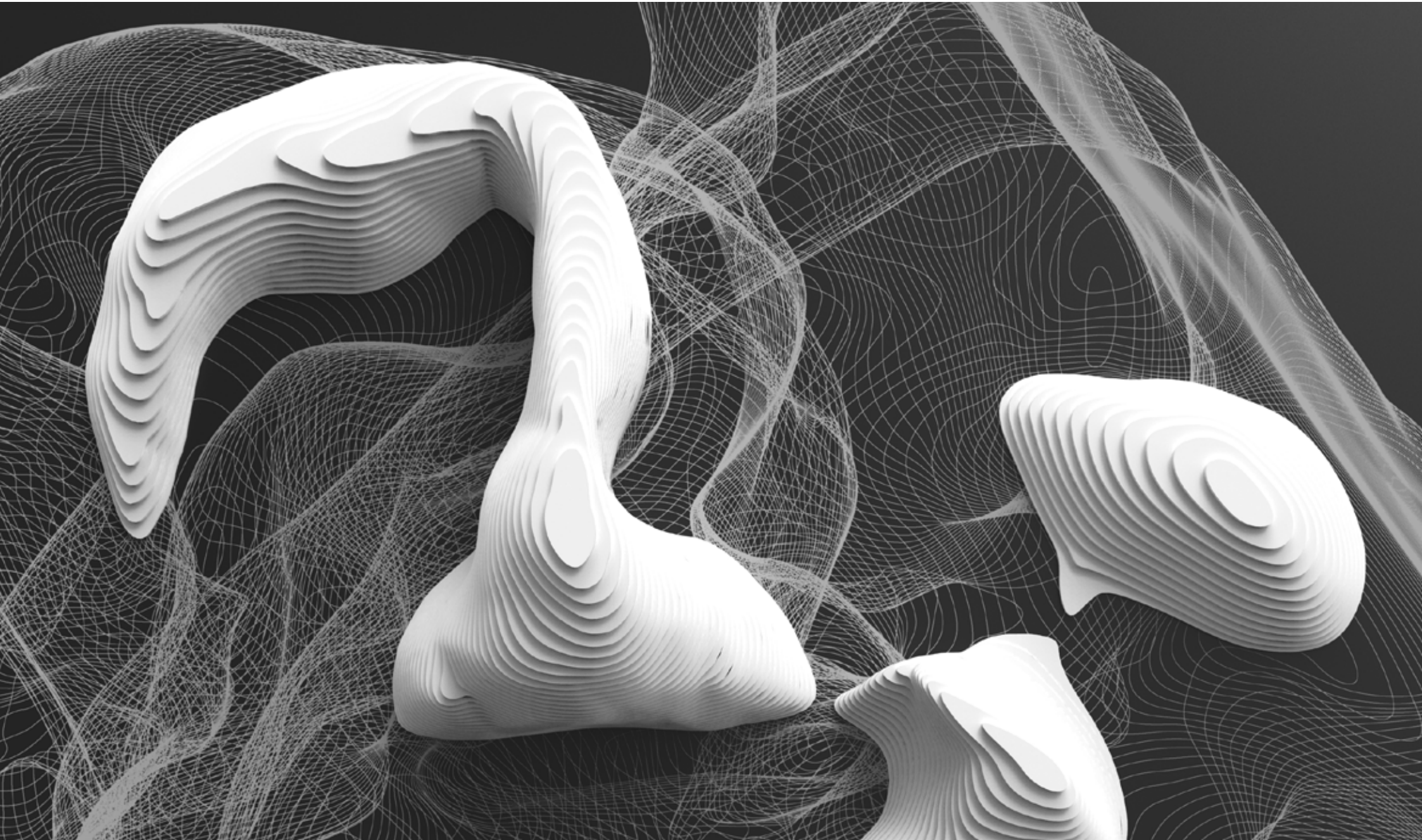
selected group exhibitions

- *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)

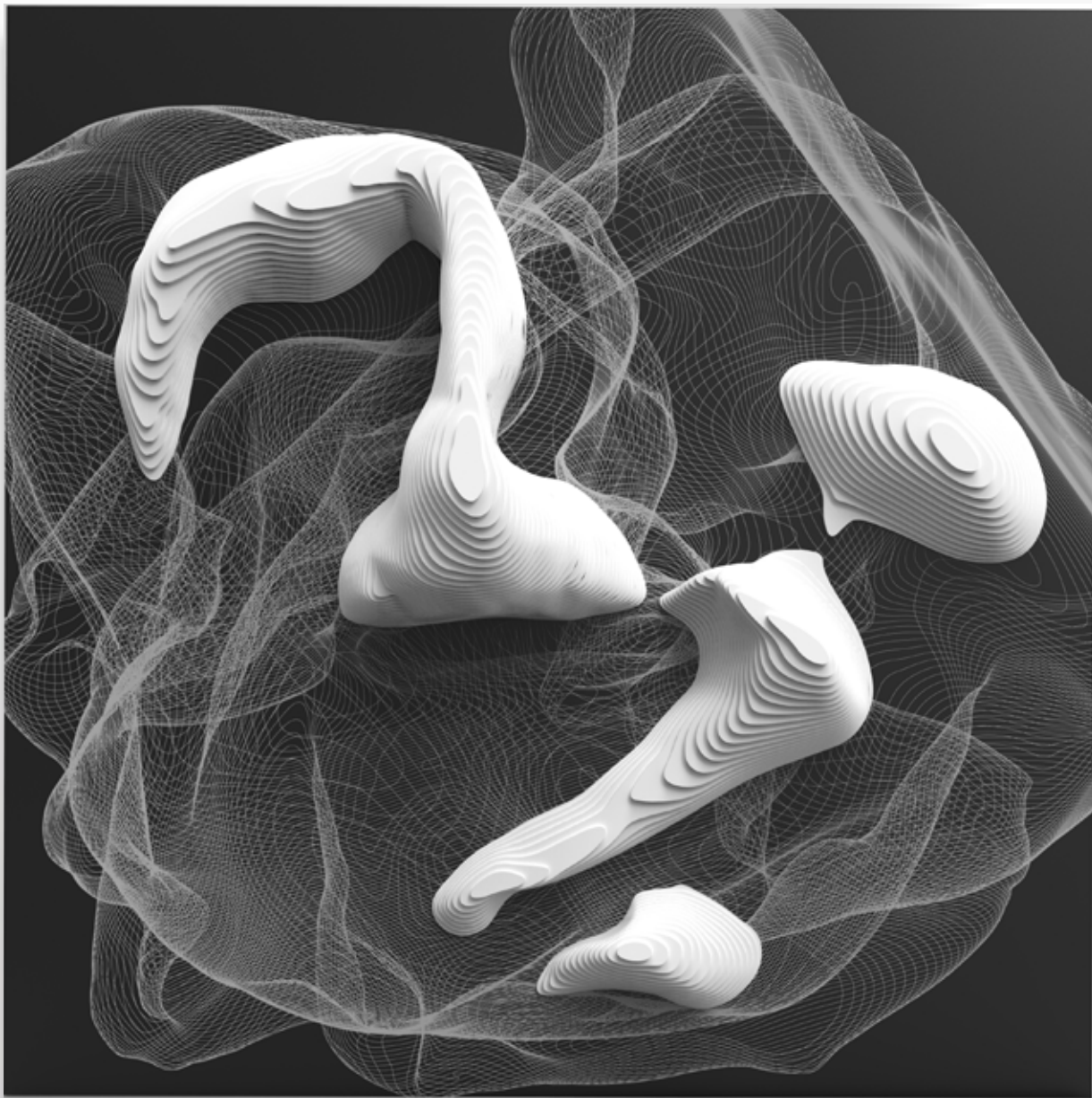
selected collections

- 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

angelo venosa



Angelo Venosa
HM_17, 2016
methacrylate, aluminum and UV printing
edition of 3 + 2 AP
148 x 148 x 14 cm
58.3 x 58.3 x 5.5 in



angelo venosa

b. 1954, São Paulo, Brazil

d. 2022, Rio de Janeiro, Brazil

At the beginning of the 1970s, Angelo Venosa started attending Escola Brasil, an experimental space for the study of art. In 1974, he moved to Rio de Janeiro, where he enrolled at Escola Superior de Desenho Industrial (ESDI). In the 1980s, Venosa attended open courses at the Escola de Artes Visuais do Parque Lage, where the so-called 'Geração 80' began and developed in. While his generation was known for a return to painting, the artist dedicated his practice to sculpture. His work often evokes organic structures, which he builds using wood covered with textiles, resin, glass fiber or bones, beeswax and teeth.

In the words of critic Lorenzo Mammi: 'An even better commentary on these works may be a passage from *The Magic Mountain*, by Thomas Mann: 'What was life, really? It was... a fever of matter... It was not matter, it was not spirit. It was something between the two, a phenomenon borne by matter, like the rainbow above a waterfall, like a flame. But although it was not material, it was sensual to the point of lust and revulsion.'

'The technical precision of analysis and the artisanal pleasure of construction, always present in Venosa's work, contribute to construct not an object, but a body, with all the echoes of alienation and danger that that term can have. The fly ends up incorporating the machine, or vice versa; in the end, however, life remains as a dull noise, both irreducible and disturbing.'

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selected solo exhibitions

- *Angelo Venosa*, Nara Roesler, New York, USA (2024)
- *Angelo Venosa: Escultor*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2023)
- *Clareira Project*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2021), São Paulo, Brazil (2021)
- *Catilina*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Penumbra*, Memorial Vale, Belo Horizonte, Brasil; Museu Vale, Vila Velha, Brazil (2018)
- *Angelo Venosa: Panorama*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife (2014); Palácio das Artes, Belo Horizonte, (2014); Pinacoteca do Estado de São Paulo, São Paulo (2013); Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Em polvorosa – Um panorama das coleções do MAM Rio*, Museu de Arte de Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *30 x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Sommerset House, London, United Kingdom (2012)
- *MAM 60*, Oca, São Paulo, Brazil (2008)
- 5th Mercosul Biennial, Brazil (2005)
- 45th Venice Biennial, Italy (1993)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

jose dávila



Jose Dávila
Untitled (Tete à la coiffe), 2023
archival pigment print
edition of 4 + 1 AP
209,3 x 176 x 8 cm
82.4 x 69.3 x 3.1 in





Jose Dávila
Untitled, 2024
concrete, epoxy paint, and boulder
96,5 x 50 x 71,5 cm
38 x 19.7 x 28.1 in

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 Sofía (MNCARS), Madrid, Spain (2005)

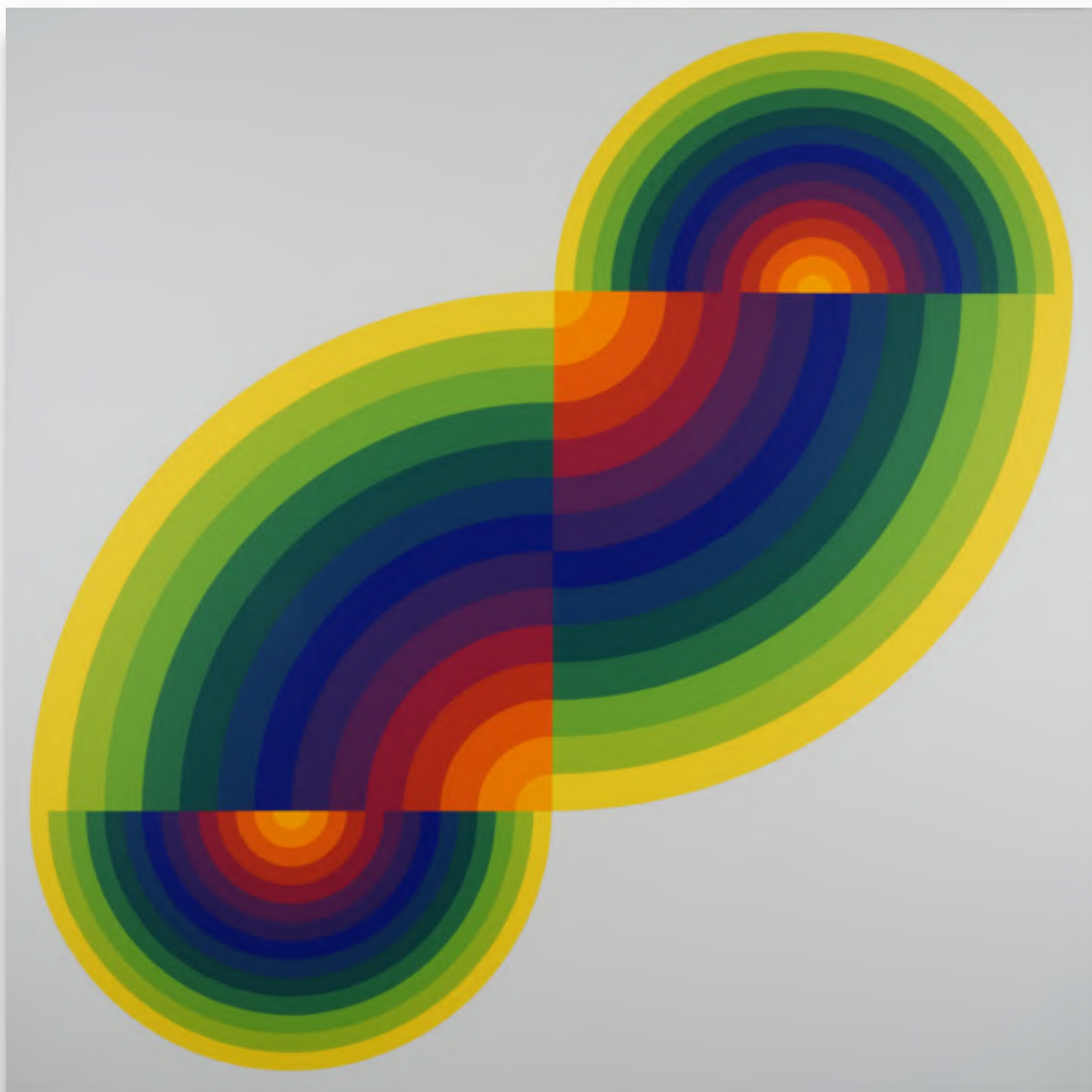
selected collections

- 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

julio le parc



Julio Le Parc
Fractionné double
deux serie 14E n° 1, 2021
acrylic paint on canvas
200 x 200 cm
78.7 x 78.7 x 1.2 in



julio le parc

b. 1928, Mendoza, Argentina

lives and works in Cachan, France

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes in the assemblages and apparatuses he employs.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and even on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

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selected solo exhibitions

- *Quintaesencia*, Museo de Arte Contemporáneo Atchugarry (MACA), Punta del Este, Uruguay (2023)
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, USA (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

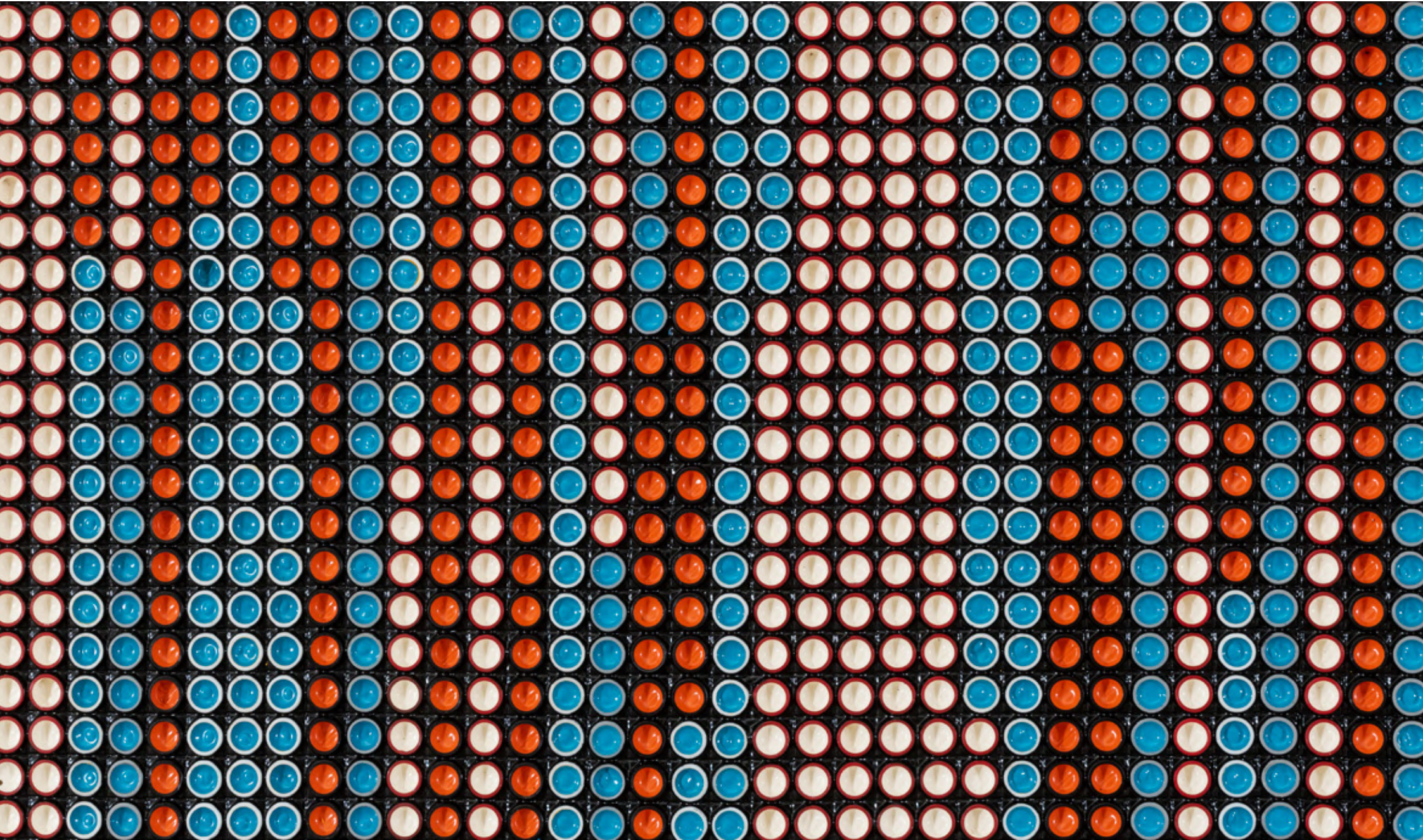
selected group exhibitions

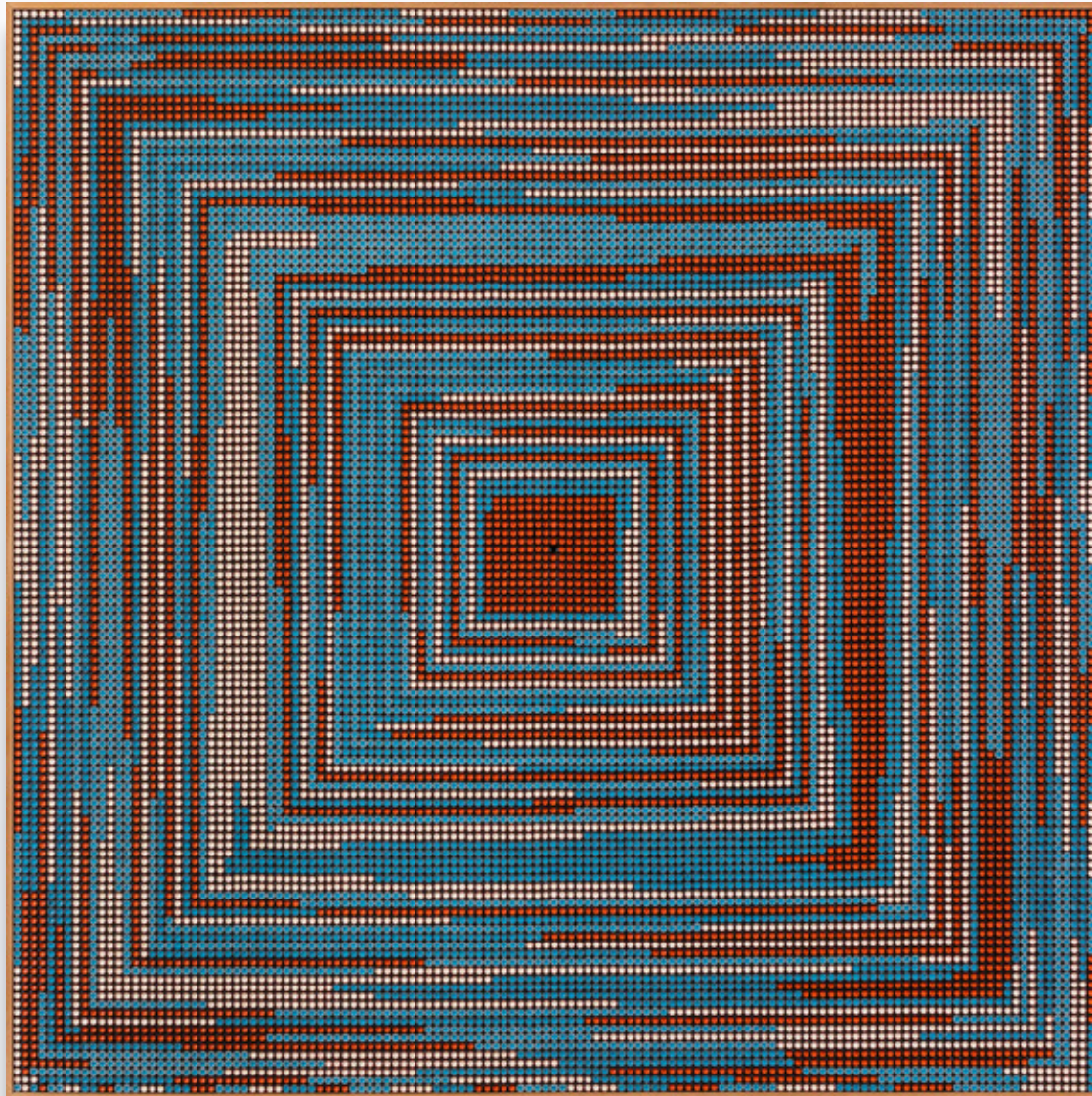
- *Parallel Inventions: Julio Le Parc, Heinz Mack, Nara Roesler*, New York, USA (2023)
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

selected collections

- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- Museum of Modern Art (MoMA), New York, USA

josé patricio

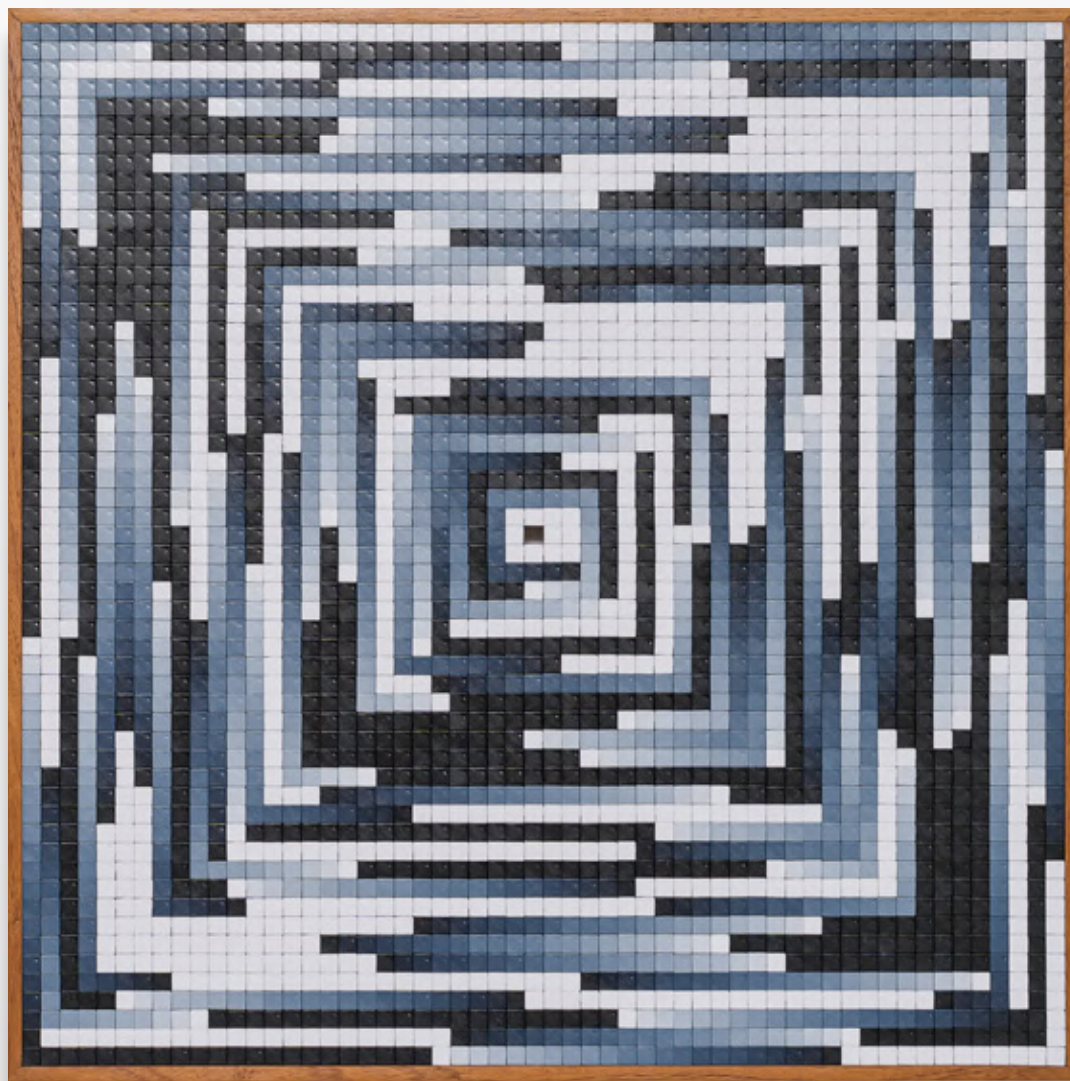


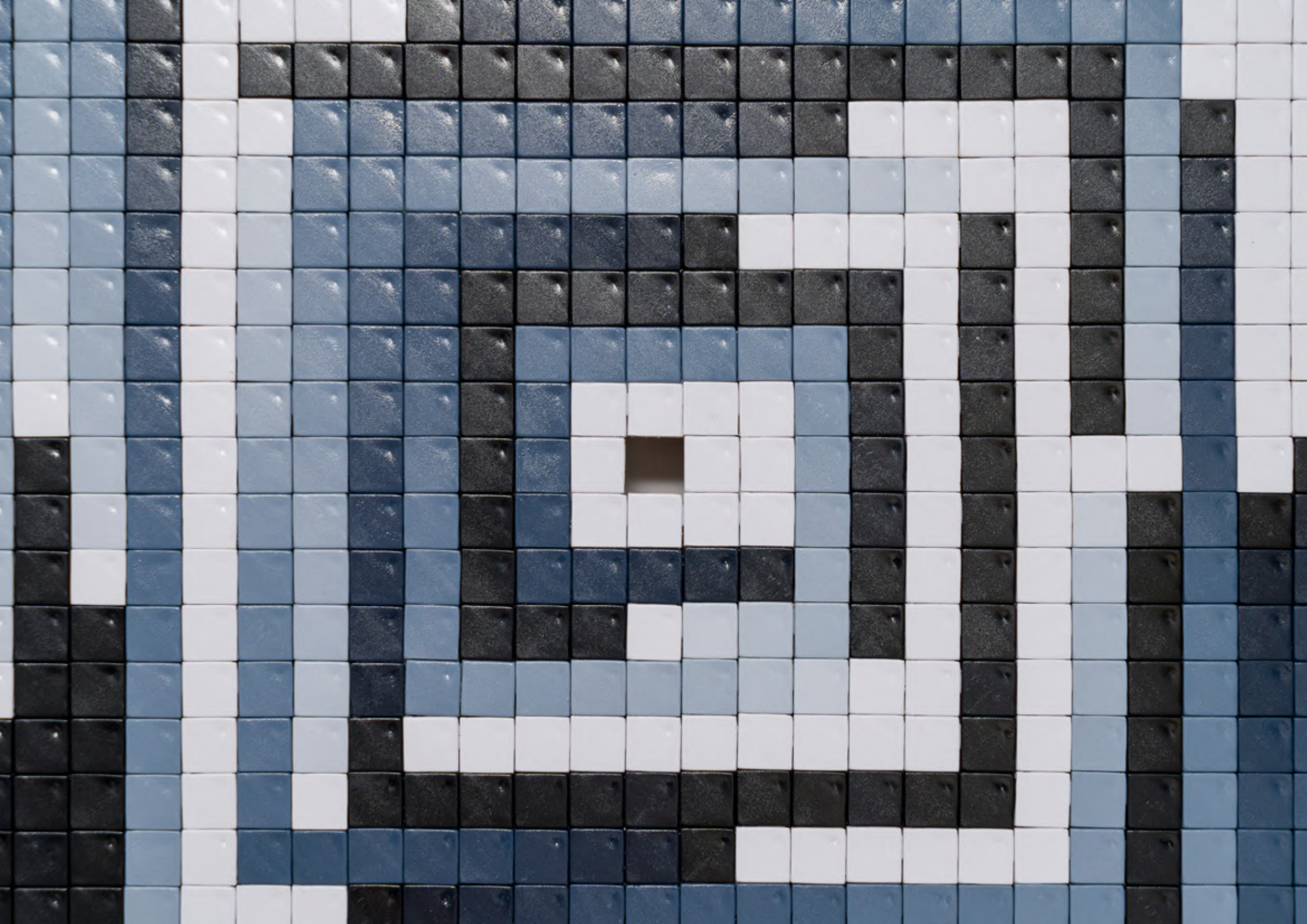


José Patricio
*Containers – progressively decreasing
accumulation in blue, orange and white, 2023*
synthetic enamel on plastic puzzle pieces on wood
183,5 x 183,5 x 4 cm
72.2 x 72.2 x 1.6 in



José Patrício
Circuito tonal XVIII, 2023
plastic puzzle pieces on wood
edition of 3 + display copy
81,5 x 81,5 cm
31.1 x 31.1 in





josé patrício

b. 1960, Recife, Brazil, where he lives and works

José Patrício's work blurs the boundaries between installation and painting. His practice stems from the arrangement of everyday-use objects, such as dominoes, dice, buttons, and nails, to create patterns and images, either in a geometric or organic manner, but always enigmatically familiar. Starting out his career in 1999 when he created an installation at the São Francisco Convent in João Pessoa, Patrício uses dominoes as a key element to several of his works. When viewed from afar, the patterns we see in his artworks assume an almost painterly tonality with an overall appearance that contrasts with the graphical nature of each individual domino

Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us 'on a different level than the issues set forth by the progress of science and technique in artwork. As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same.'

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selected solo exhibitions

- *Geometry of Chance*, Nara Roesler, New York, USA (2023)
- *Infinitos Outros*, Nara Roesler, Rio de Janeiro, Brazil (2023)
- *Potência criadora infinita*, Nara Roesler, São Paulo, Brazil (2021)
- *José Patrício: Algorithm in 'Object Recognition'*, Pearl Lam Galleries Hong Kong H'Queens, Hong Kong (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte; Museu Nacional de Brasília (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Géométries américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l'art contemporain, Paris, France (2018)
- *Asas e Raízes*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- 8th La Habana Biennial, Cuba (2003)
- 22th São Paulo Biennial, Brazil (1994)

selected collections

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Fondation Cartier pour L'art contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

jonathas de andrade





Jonathas de Andrade
Um pra um - first version, 2019
250 clay bars
variable dimensions
19.7 x 1.2 x 1.2 in (each bar)

jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

—Jonathas de Andrade

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selected solo exhibitions

- *Com o coração saindo pela boca*, 2022, Brazilian Pavilion, 59th Venice Biennale, Italy (2022)
- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

selected collections

- Centre Georges Pompidou, Paris, France
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museo del Barrio, New York, USA
- Museu Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

elian almeida



Elian Almeida
*Um jantar brasileiro depois
de Debret (Casa Vogue)*, 2024
acrylic and oil on canvas
165 x 207 cm
65 x 81.5 in



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 aspirações 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

jr





JR

*Inside Out, Native American,
Highline close-up, New York, USA, 2024*
color print mounted on dibond
and matte plexiglass
edition of 3 + 2 AP
125 x 187,5 x 7 cm
49.2 x 73.8 x 2.8 in



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)
- *Momentum*. La Mécanique de 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*, 21^e 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

daniel senise





Daniel Senise
Untitled (Biennial Building), 2023
wall monotype on fabric and
acrylic medium on aluminum plate
220 x 150 x 5,5 cm
86.6 x 59.1 x 2.2 in

daniel senise

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

Daniel Senise 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.

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 Biennale, 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, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

carlito carvalhosa



Carlito Carvalhosa
Untitled (P32/13), 2013
oil paint on mirrored aluminum
200 x 100 x 2,5 cm
78.7 x 39.4 x 1 in



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)
- *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)

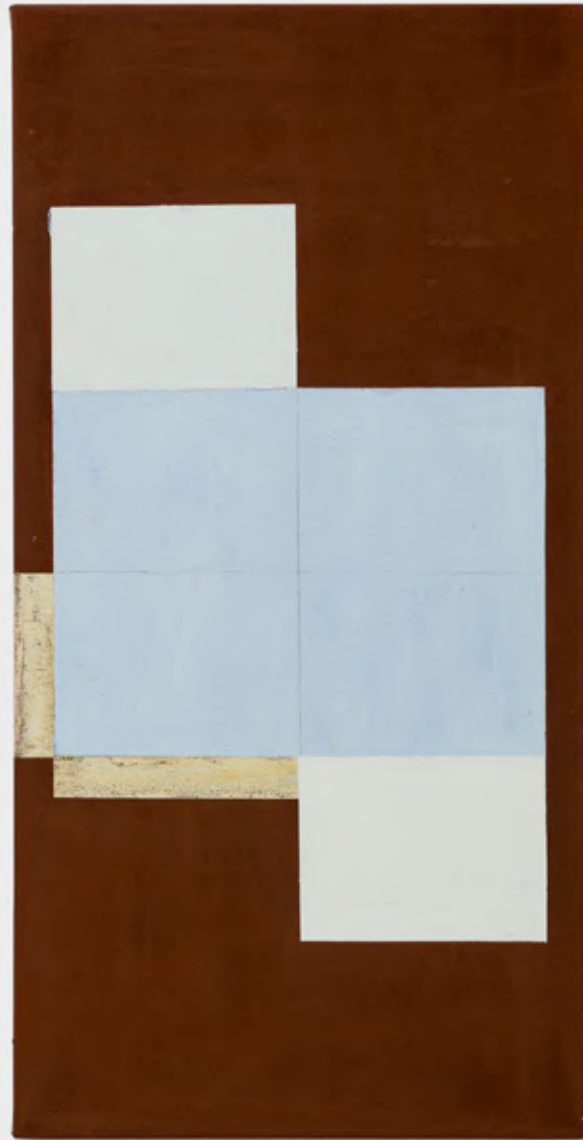
selected group exhibitions

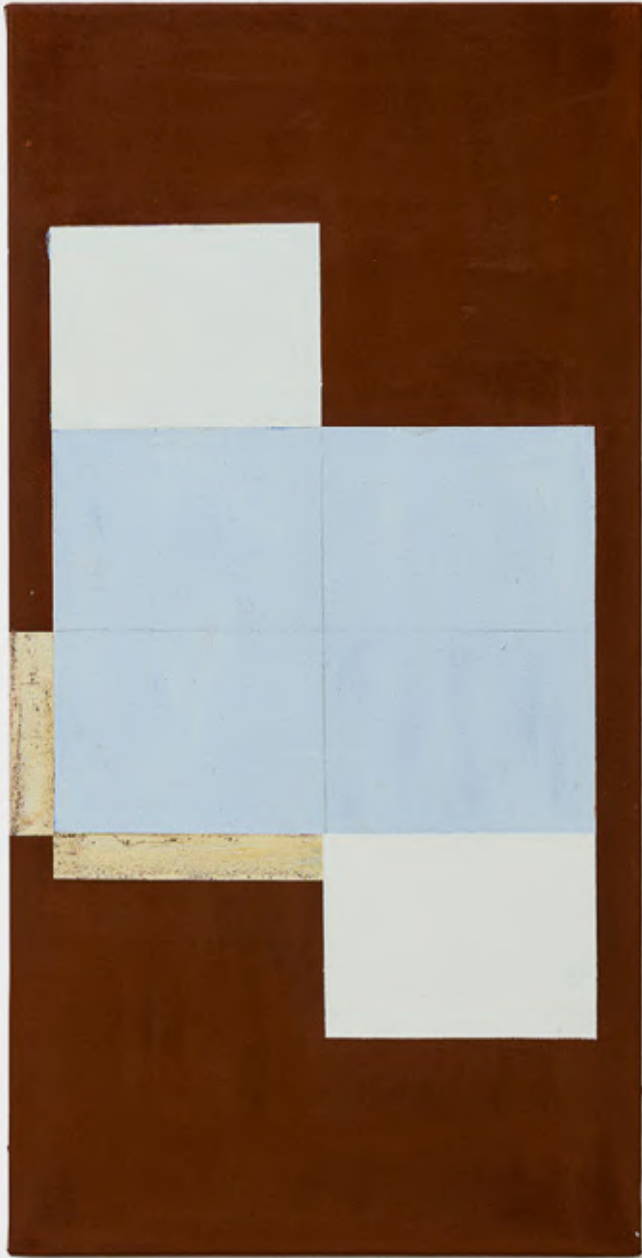
- *Sensory Poetics: Collecting Abstraction*, Solomon R. Guggenheim Museum, New York, USA (2022)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Art Museum, Phoenix, USA (2017)
- *Troposphere –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

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- 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
- Dallas Museum of Art, Dallas, USA

fabio miguez





Fabio Miguez
Untitled, 2024
oil paint and wax on linen
80 x 40 cm
31.5 x 15.7 in







Fabio Miguez
Untitled, 2024
oil paint and wax on linen
80 x 40 x 2 cm
31.5 x 15.7 x 1 in



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

raul mourão



Raul Mourão
Seta #01, 2023
weathering steel
200 x 150 x 100 cm
78.7 x 59.1 x 39.4 in





raul mourão

b. 1967, Rio de Janeiro, Brazil, where he lives and works

Working across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that marked Rio's artistic scene in the 1990s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão's work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society as a means of stimulating thought on the matters of place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he started to investigate the visual symbology of architectonic safety devices in the urban landscape of Rio de Janeiro with structures such as window railings and security fences. This process resulted in a series titled *Grades*, which includes works in photography, video, sculptures, and installations. Since 2010, the artist has expanded his research on security systems while deconstructing visual structures present in these forbidding apparatus, leading him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

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selected solo exhibitions

- *Cage Head*, America's Society, New York, USA (2023)
- *Lugar Geométrico*, Casa França-Brasil, Rio de Janeiro, Brazil (2023)
- *Viva Rebel*, Rio de Janeiro, Brazil (2021)
- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- Vancouver Biennial 2014–2016, Canada (2014)

selected collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

cristina canale





Cristina Canale
Thetys, 2022/2023
acrylic paint, oil paint, acrylic spray
and collage of fabric on canvas
160 x 140 cm
63 x 55.1 in



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)

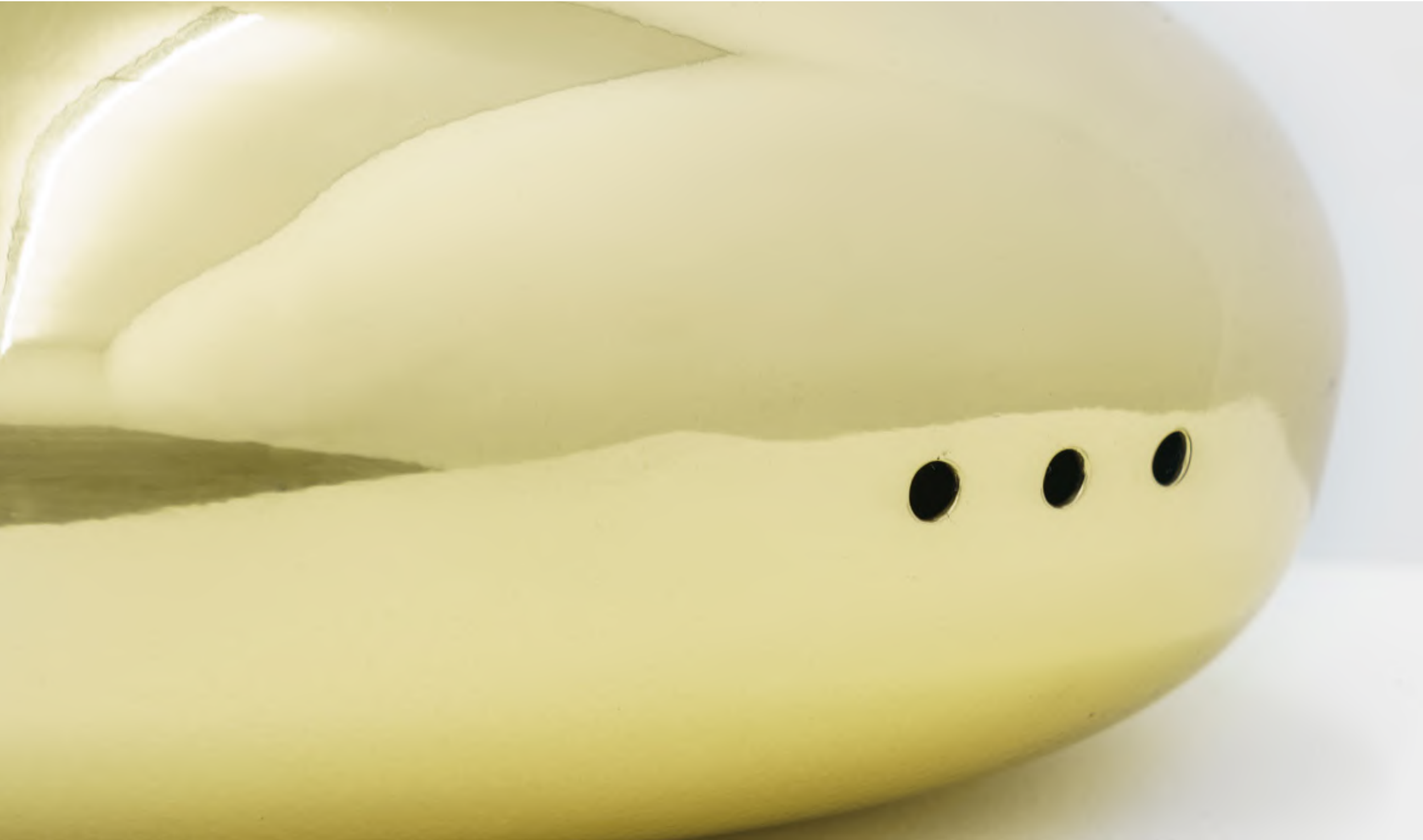
selected group exhibitions

- *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)

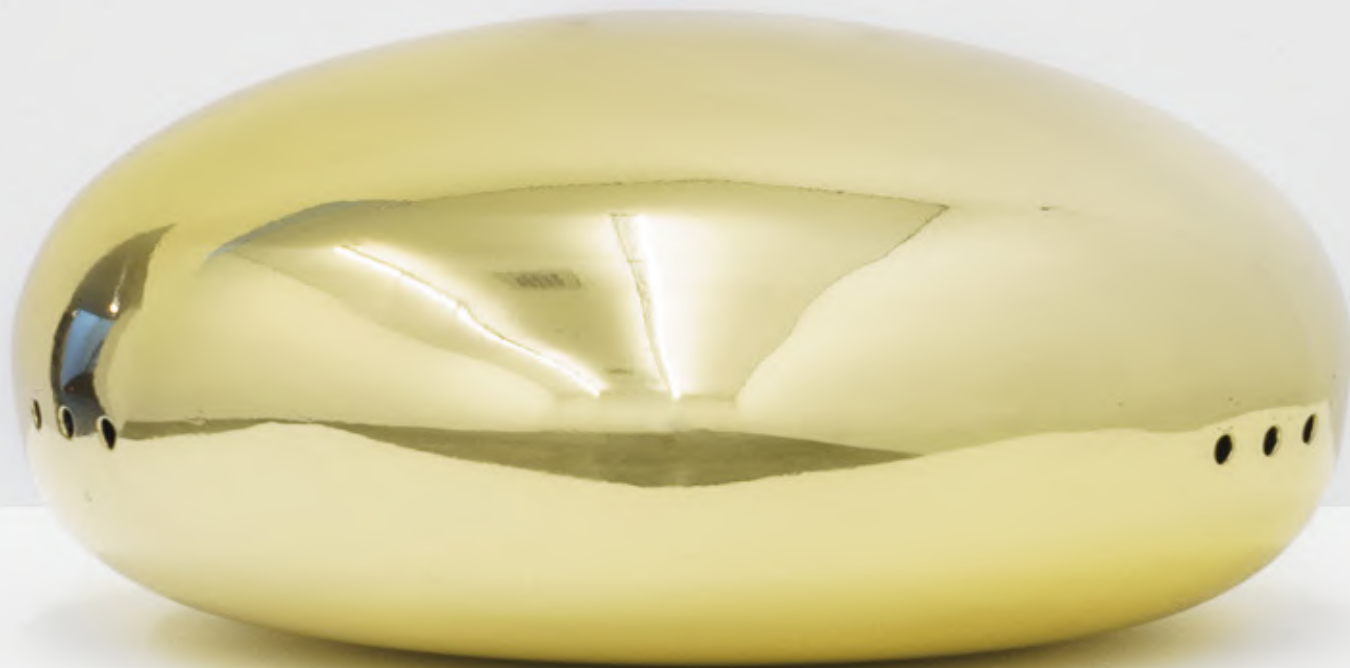
selected collections

- 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

laura vinci



Laura Vinci
Gota #17, 2020
gold plated spun brass
edition of 5 + 1 AP
27 x Ø 60 cm
10,6 x Ø 23,6 in



laura vinci

b. 1962, São Paulo, Brazil, where she lives and works

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly led her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as ‘hourglass’, which she created for the project *Arte/Cidade 3* (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci's work with *Teatro Oficina*, where she has undertaken the role of artistic director, participating in the theater's set and costume design work. She is currently working with *Mundana Companhia*.

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selected solo exhibitions

- *maquinamata*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *mundana +: Medeamaterial, mundana cia*, Sesc Pinheiros, São Paulo, Brazil (2019)
- *Todas as Graças*, Instituto Ling, Porto Alegre, Brazil (2018)
- *Papéis Avulsos*, Art Center/South Florida, Miami, USA (2014)
- *Carpe Diem Arte e Pesquisa*, Lisbon, Portugal (2010)
- *Warm White*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2007)

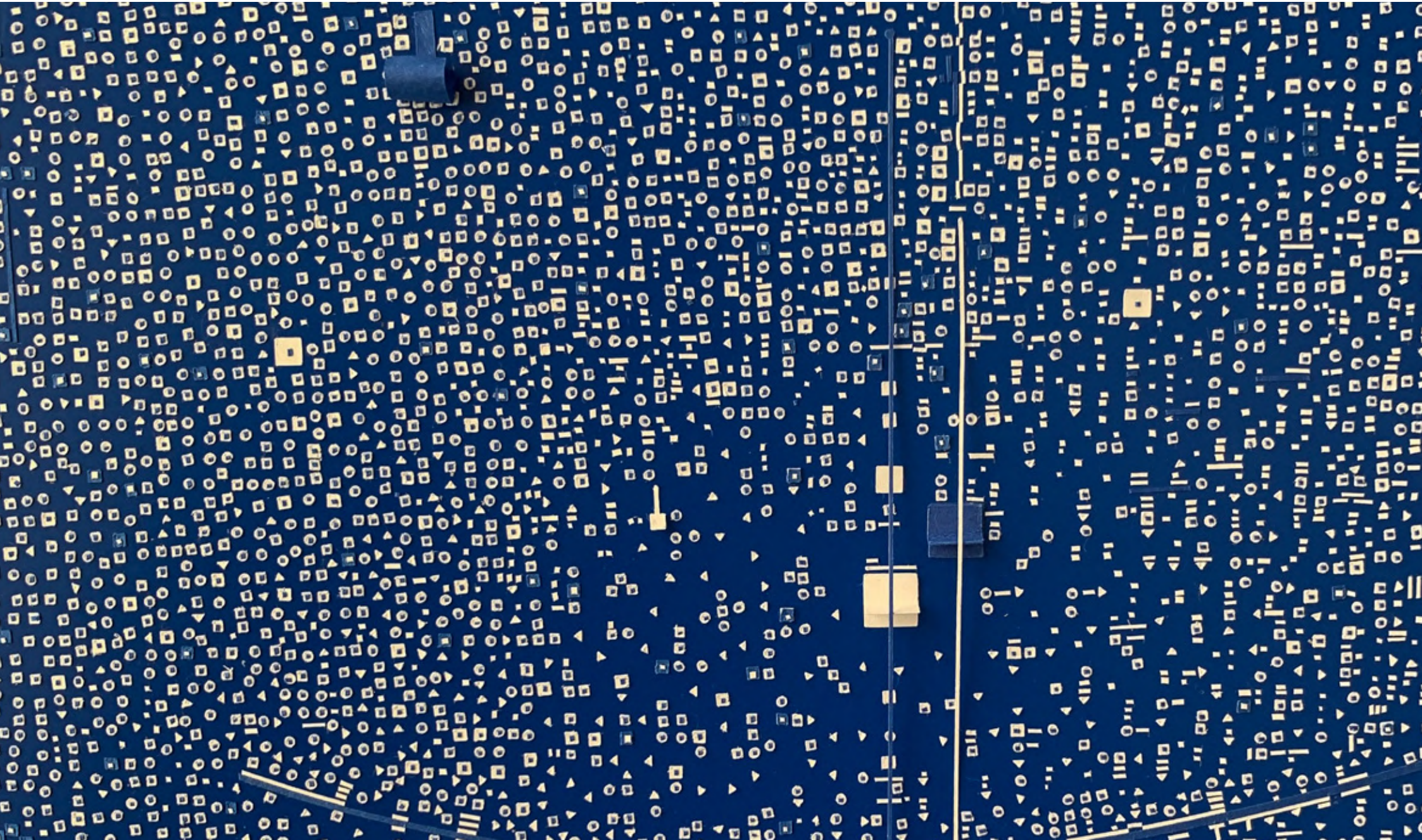
selected group exhibitions

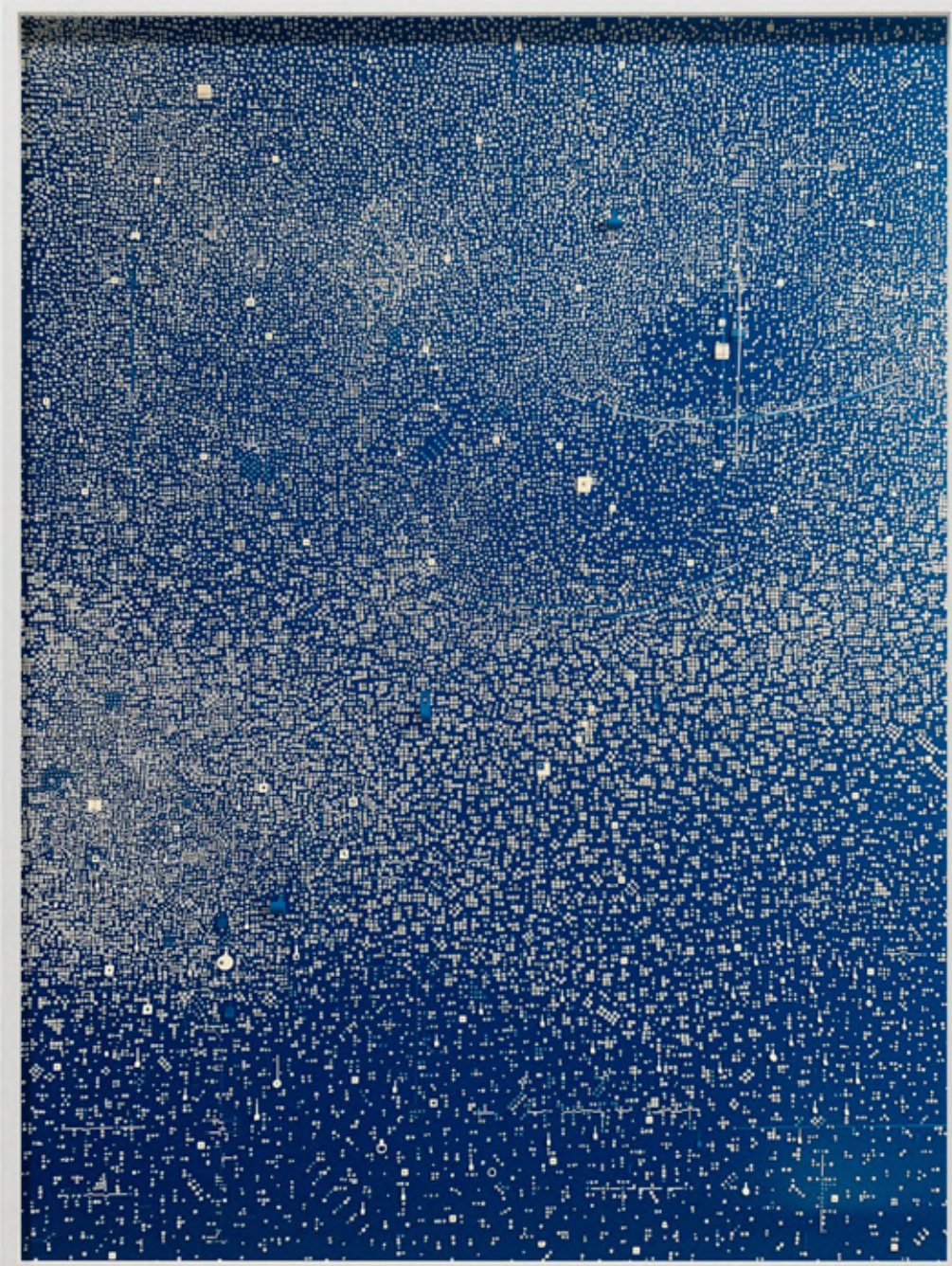
- *El Dorado. Un Territorio*, Fundación PROA, Buenos Aires, Argentina (2023)
- *Máquina do mundo: Arte e indústria no Brasil, 1901-2021*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Exposición 13*, La Conservera, Murcia, Spain (2014)
- *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)
- 26th São Paulo Biennial, Brazil (2004)

selected collections

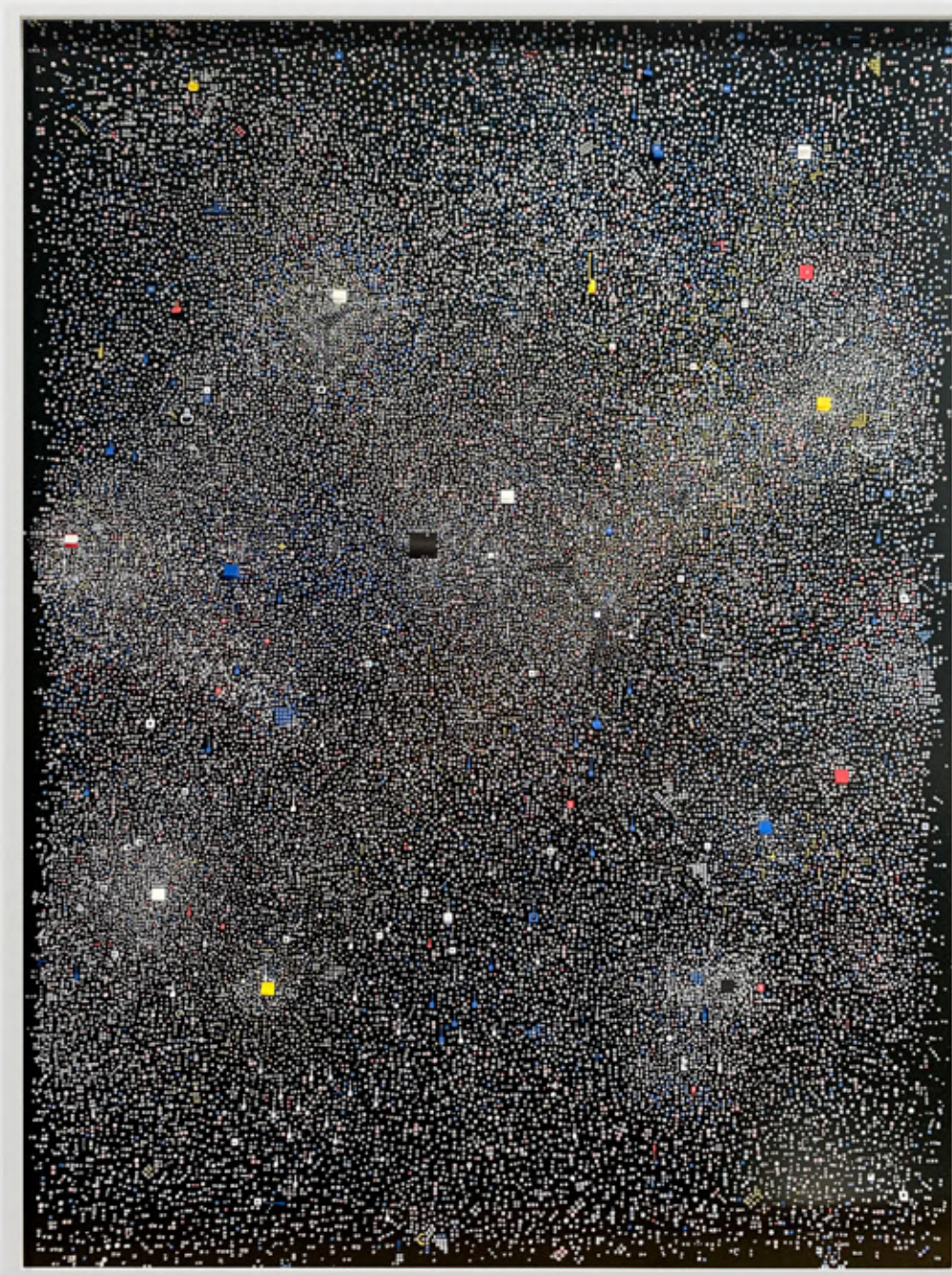
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

marco maggi

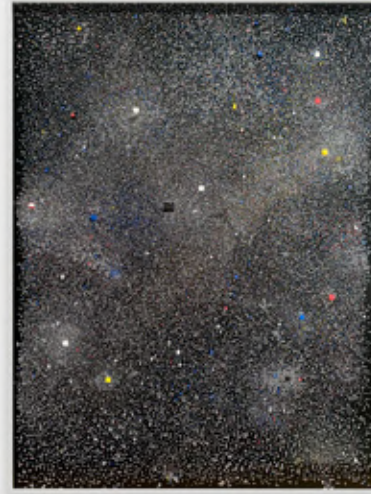




Marco Maggi
The economics of attention, 2024
white paper on matte blue dibond
24 x 18 cm
9.4 x 7.1 in



Marco Maggi
A economia da atenção, 2024
white paper on matte black dibond
24 x 18 cm
9.4 x 7.1 in



marco maggi

b. 1957, Montevideo, Uruguay

lives and works in New York, USA

The presence of paper and an intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since he established his career, in the 1990s, Maggi has wittily and delicately encouraged his audience to slow down their pace, and watch, pay attention, and delve deeper into his works, the life that surrounds them, and the society in which they live.

In a series entitled *The Ted Turner Collection—from CNN to the DNA*, Maggi shows his acute critical sense by using reproductions of pieces by artists like Gerhard Richter, Andy Warhol, and Hélio Oiticica to comment on the mediatized condition of contemporary life. Heaps of white paper cover reproductions, slashed with precision to create reliefs and gaps that reveal traces of tones from the reproductions hidden underneath, forming a big white landscape spiked with small slits of color. The installations maintain the use of paper, but from a distance, the numerous heaps do not show their nature; one must come closer, become somewhat acquainted with the works and dedicate some time to find out what they reveal.

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selected solo exhibitions

- *O papel é inocente*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2018)
- *Putin's Pencils*, Sicardi Gallery, Houston, USA (2017)
- *Piano Piano*, Espacio Monitor, Caracas, Venezuela (2016)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, USA

selected group exhibitions

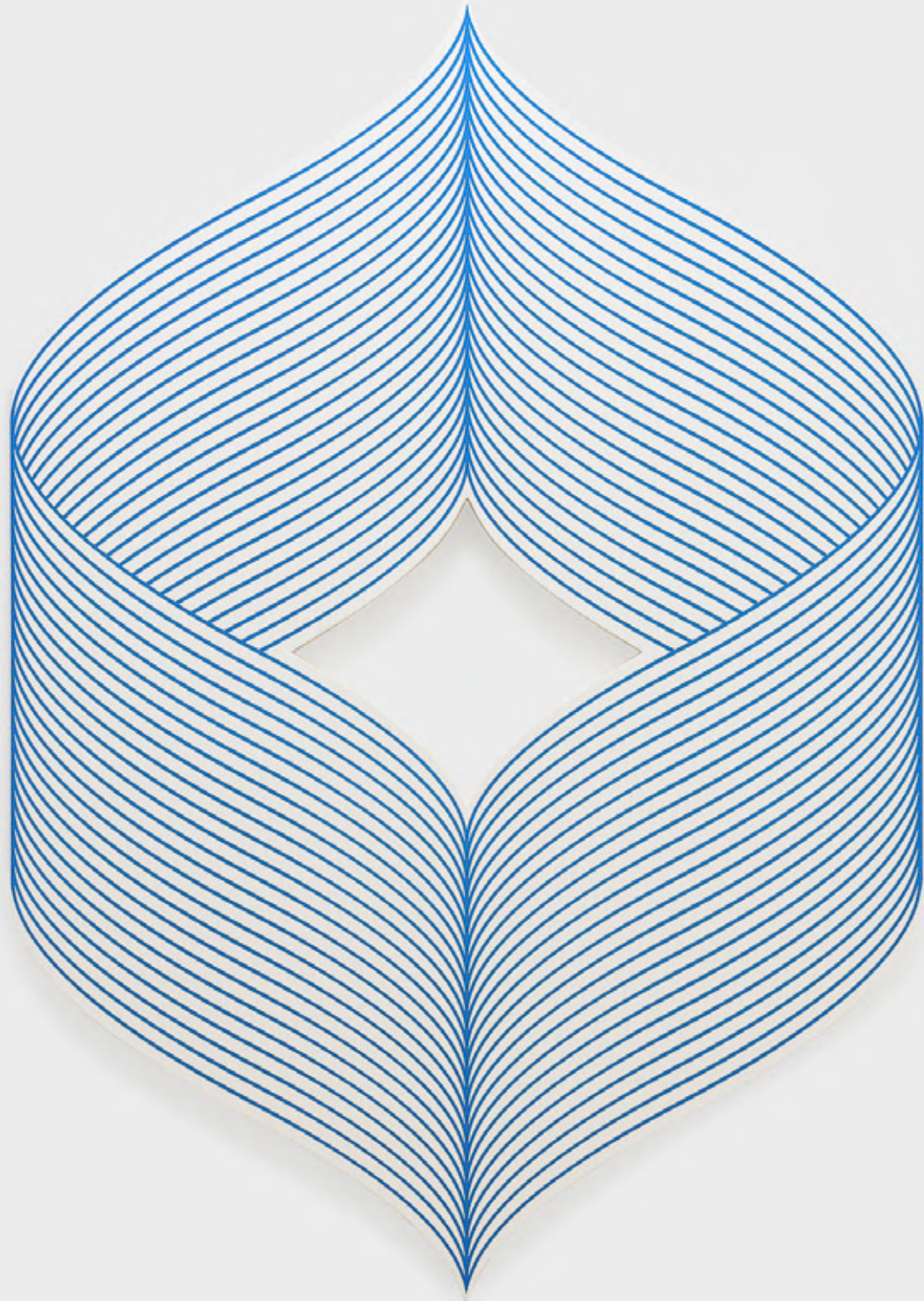
- *Movement: The Legacy of Kineticism*, Dallas Museum of Art (DMA), Dallas, USA (2022)
- *Reflections on Time and Space*, Nara Roesler, São Paulo, Brazil (2019)
- *Art_Latin_America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, USA (2019)
- *Latinoamérica: volver al futuro*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina (2018)
- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Paper into Sculpture*, Nasher Sculpture Center, Dallas, USA (2017)
- 8th La Habana Biennial, Cuba (2003)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- Art Institute of Chicago, Chicago, USA
- Cisneros-Fontanals Foundation (CIFO), Miami, USA
- Daros Foundation, Zurich, Switzerland
- Drawing Center, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Museum of Modern Art (MoMA), New York, USA

philippe decrauzat





Philippe Decrauzat
Loop 1, 2023
acrylic paint on canvas
157 x 109,5 x 3,5 cm
61.8 x 43.1 x 1.4 in



philippe decrauzat

b. 1974, Lausanne, Switzerland

lives and works between Lausanne, Switzerland and Paris, France

Philippe Decrauzat is one of the leading names in the new generation of optical and kinetic art. His varied production, which includes murals, sculptures, installations, site-specifics and audiovisual works, emerges from a critical reflection on the legacy of those processes in the history of art. In his work, the artist revisits notions related to the vanguards of the early twentieth century—addressing Russian constructivism, kinetic art and minimalism. In order to propose situations that aim at establishing a dialogue with the viewer and stimulating the public's gaze, Decrauzat chooses to play with lines, planes, solids and sounds.

Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and in the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not simply proceed by appropriation, but prefers discreet reference—indeed he extracts themes and shapes that underlie the mediums' visual and spatial qualities. Ultimately, the emphasis of his work lies on a perception of the modern ways of seeing. In addition to the modernist logic of optics, the artist addresses the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from today's artistic discourses.

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selected solo exhibitions

- *Still (Time Stands)*, Le Portique Centre Regional d'Art Contemporain du Havre, Le Havre, France (2021)
- *Replica*, Blueproject Foundation, Barcelona, Spain (2019)
- *Circulation*, Nara Roesler, São Paulo and Rio de Janeiro, Brazil (2019)
- *Double Exposure*, Praz-Delavallade, Los Angeles, USA (2019)
- *Tenir pendant que le balancement se meurt*, Parra & Romero, Madrid, Spain (2017)
- *Bright Phase*, Dark Phase, Galerie Mehdi Chouakri, Berlin, Germany (2016)

selected group exhibitions

- *Le plaisir du texte*, Musée des Beaux Arts du Locle, Locle, Switzerland (2023)
- *Mouvement et lumière #2*, Fondation Villa Datris, L'isle-sur-la-Sorgue, France (2023)
- *Interstellaire*, Fondation Opale, Lens, Switzerland (2023)
- *Constellations*, Musée d'Art Moderne de Cerét, Cerét, France (2023)
- *Prix Marcel Duchamp*, Centre Georges Pompidou, Paris, France (2022)
- *Concrete Contemporary—Now is Always also a Little of Yesterday and Tomorrow*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *The Philosophical Eye*, Arte Invernizzi Gallery, Milan, Italy (2018)
- *Action <-> Reaction. 100 Years of Kinetic Art*, Kunsthall Rotterdam, Rotterdam, The Netherlands (2018)
- *Flatland / Abstractions narratives #2*, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (2017)

selected collections

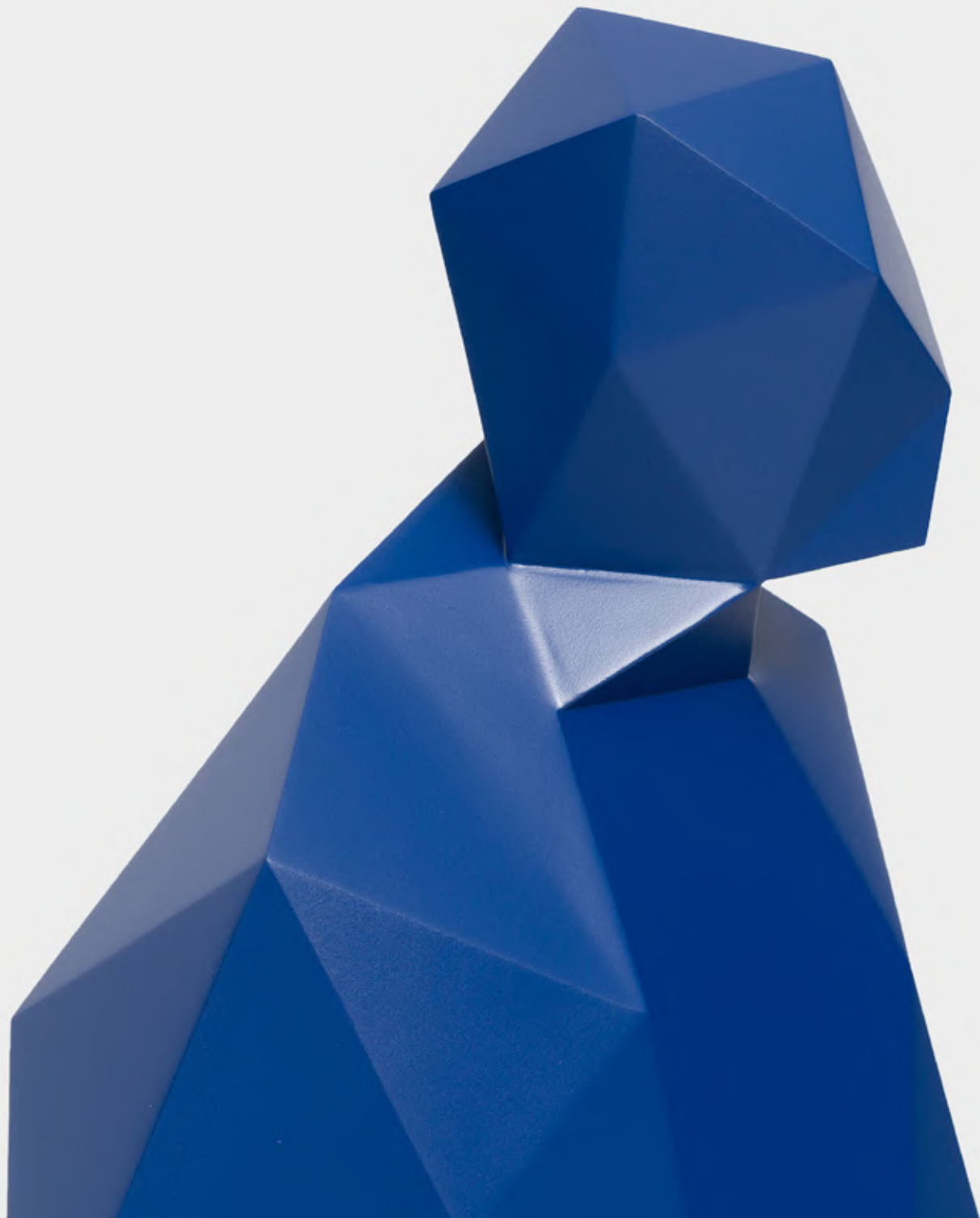
- Fondation Louis Vuitton (FLV), Paris, France
- Kunsthaus Zürich, Zurich, Switzerland
- Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
- Museum of Modern Art (MoMA), New York, USA

xavier veilhan



Xavier Veilhan
Tony, 2015
aluminum
175 x 67 x 50 cm
68.1 x 26.4 x 19.7 in







Xavier Veilhan
Lyllie, 2016
carbon, birch wood and polyurethane varnish
edition of 6
82 x 23 x 15 cm
32.3 x 9.1 x 5.9 in

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 repertoire 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 Electricity*, 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

heinz mack





Heinz Mack
Untitled (Chromatic Constellation), 2020
acrylic paint on canvas
155 x 173 cm
61 x 68.1 in



Heinz Mack
Grid-Picture (Chromatic Constellation), 2000
acrylic paint, canvas, wood and gold plating
120 x 139 x 18 cm
47.2 x 54.7 x 7.1 in





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. Mack notably wrote, ‘The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.’

Heinz Mack’s oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

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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)

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- *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

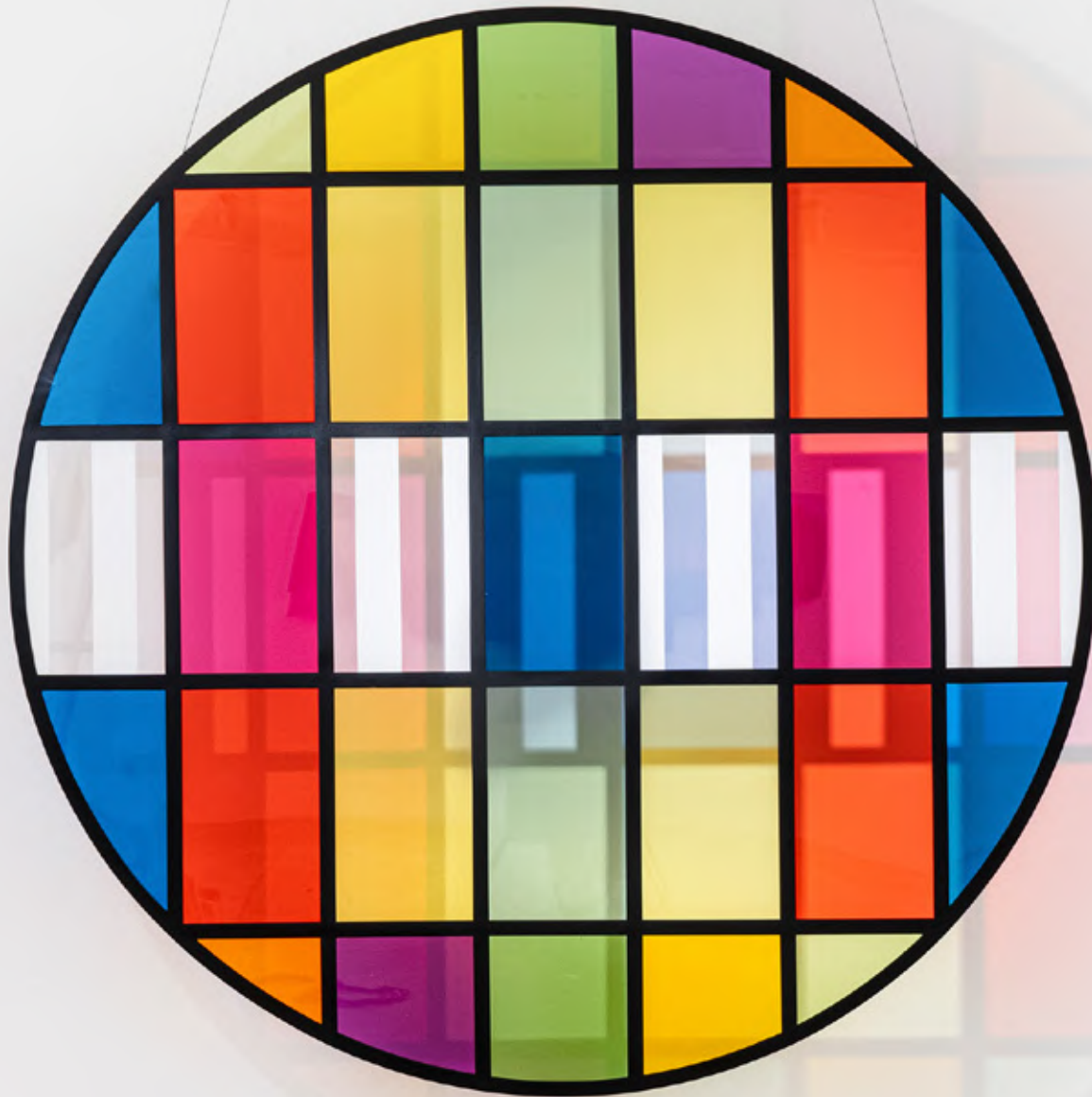
- *Parallel Inventions: Julio Le Parc, Heinz Mack*, Nara Roesler, New York, USA (2023)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, George 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

daniel buren





Daniel Buren
Tondo NR5, 2019
coloured plexiglass, coloured altuglas,
self-adhesive strips and steel
Ø 215 x 4 cm
Ø 84.6 x 1.6 in

daniel buren

b. 1938, Boulogne-Billancourt, France

lives and works *in Situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni (BMPT) association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks, setting up hundreds of striped posters around Paris, and, later on, in over one-hundred underground stations of the Paris Metro, drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one’s space—a sensation that Buren intensifies through the use of mirrors—inviting the viewer to engage with the work by making use of their entire body.

Buren challenges conventional notions of where art can be seen or experienced, and how it can be understood. Recently, his investigations have evolved into using light as a means of producing macro-scale color effects, and mirrors to alter space through image refraction. His work has been widely exhibited internationally, notably participating in iconic presentations such as over a dozen editions of the Venice Biennale, for which he was awarded ‘Best Pavilion’, receiving the Golden Lion.

selected solo exhibitions

- *Daniel Buren*. Daegu Art Museum, Daegu, South Korea (2022)
- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgic (2016)
- *Daniel Buren. Comme un jeu d’enfant, travaux in situ*, Musée d’Art moderne et contemporain, Strasbourg, France(2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n’existait pas*, Centre Georges Pompidou, Paris, France (2002)

selected group exhibitions

- *Daniel Buren & Michelangelo Pistoletto*, Palais d’Iéna, Paris, France (2023)
- *Co/respondences: Brazil and abroad*. Nara Roesler, New York, USA (2023)
- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1)*, Highlights for a Future, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgic (2019)
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Palais d’Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 5 (1972), 6 (1977) and 7 (1982), Kassel, Germany

selected collections

- Art Institute of Chicago, Chicago, USA
- Centre Georges Pompidou, Paris, France
- Donnaregina Contemporary Art Museum—Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, UK

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