

nara roesler

on blindness

curated by mateus nunes

nara roesler new york

opening june 12, 2025

exhibition june 12 – august 9

brígida baltar

carlito carvalhosa

antonio dias

juliana frontin

fernanda gomes

thiago hattnher

jac leirner

leonilson

robert mapplethorpe

agnes martin

paulo monteiro

tomie ohtake

bernardo ortiz

solange pessoa

armando reverón

milton resnick

mira schendel

paula siebra

joão trevisan

ben k. voss

danh vō

on blindness

mateus nunes

“Your name is a secret bird.”

– Ernesto Kavi, *La luz impronunciable*, 2016

“I have grown to believe that a really intelligent man makes an indifferent painter, for painting requires a certain blindness – a partial refusal to be aware of all the options.”

– Peter Greenaway, Mrs. Talmann’s line in the movie
The Draughtsman’s Contract, 1982

“Every time a draftsman lets himself be fascinated by the blind, every time he makes the blind a theme of his drawing, he projects, dreams, or hallucinates a figure of a draftsman [...]. Or more precisely still, he begins to represent a drawing potency at work, the very act of drawing. He invents drawing.”
– Jacques Derrida, *Memoires of the Blind: The Self-Portrait and Other Ruins*, 1990

The empathic drill of blindness—the reflective exercise of unfolding seen images into their unseen cores and possibilities—historically has served as a refuge for reflecting on language, image, and time. Here, I do not refer to blindness as a biological state or a pathological diagnosis—though I mention in this text biographical examples of some giants whose fates crossed with it. Instead, blindness is presented as a poetic catalyst, a lyrical tool, and an expansion of denotative vision. (And when I mention the so-called “biologically blind,” I do so by believing that they saw, paradoxically, through this second hypothetical type of blindness.) To keep the eyes open and see nothing but the undefined, to shut the eyes and see everything.

Could the interruption of vision be a condition of visibility? Would this stoppage dissolve the consecrated cultural construct of mimetic representation, the semiotic potential of images finding its way other than the very narrow band of light radiation frequencies burnt on human retinas? The declination of the sight seems to enable other possibilities: the vision in the realm of the obscure, the exceeded, the metaphysical, the tactile, the minimum, the labyrinthian, the longed-for. In an ocularcentric culture, hyperfast optical micromovements jostle the lyrical pace and the fruition of the universe beyond layers of immediate visibility.

Jorge Luis Borges, the Argentine writer who tamed labyrinths, tigers, and libraries, lived blind through the last decades of his life. “That slow nightfall, that slow loss of sight, began when I began to see,” he wrote, prolonging his blindness until his own origin. Borges is one of many who presented blindness as a poetic catalyst, as aforementioned, as a possibility of perceiving the world beyond vision. Among the memories of certain colors that refused to stop inhabiting his mind and vaguely his eyes, Borges said that yellow remained faithful to him. It remained, of course, as a color, but as a present entity, visible even amidst blindness, which made itself known through memory, not through vision. The perception of things that are initially understood in the realm of visuality and become inhabitants only in the expansive terrains of memory is one of the centers of gravity of this exhibition. To see something through memory, through the cognitive mechanisms that form an infinite labyrinth, and not only through the eyes, the attentive receptacle of the soul.

Borges listed certain colors that accompanied him in the undefined world of blindness, again highlighting yellow and the confusion with white, which, being white, ironically and metachromatically, disappeared or merged with gray. This camouflage of gray evokes the tactile sensation of something mineral, as if the memory of color proposed other circuits of neurons and synapses, making one feel, if only for an instant, the touch of an irregular and cold stone, almost metallic, or grains of very dry sand slipping through one’s fingers and blending into sparkles of yellow, gray, and white. It resembles touching the sand of the desert, as Borges also did, mentioning that he moved the Sahara by shifting a handful of its sand. It is akin to seeing—or not seeing—the rough white landscapes of Armando Reverón, who constructed heaven and earth with the force of the sand grains illuminated by the blinding sun at the zenith near the equator.

In a few dozen paintings produced between 1959 and 1962, Tomie Ohtake was interested in the collapse of vision through the formation of blind spots in the anatomy of the human eye. They evoke, in a certain way, the confusion transmitted to the brain by the optic nerves when we close our eyes with great intention, when we look at a bright light for an extended period, or press our eyeballs under our eyelids for some time with a certain amount of pressure. Shadow and light amalgamate, and color and darkness intertwine. Things move in undefined gestures, bordering on the formless: we see, but we question whether these images are truly of the nature of the visible or if they are experiences of other magnitudes, partially apprehended by vision. For Ohtake, the experience of painting blindfolded is not merely a graphic endeavor; it is a conceptual operation

that interrogates whether painting is possible beyond pictorial recollection, paradoxically constituting its body with evidence of blindness.

Borges said that his blindness began when he began to see until, at the age of 56, the moment came when he knew he had lost his vision—his vision as a reader and writer. The eyes of Alice Neel—who also read and wrote so many images through her paintings—are placidly closed in the portrait made by Robert Mapplethorpe. That moment of momentary and voluntary blindness, subtle as slowly blinking the eyes or closing them for a few seconds, generates, by not seeing anything, the sudden and ghostly appearance of all the images that those eyes have ever seen and created. The surrendered, relinquished eyes, in ecstasy.

The rhythmic graphite lines on paper drawn by Agnes Martin organize, in an infinite spatial desert, a completely blind mental and emotional space. The hand, therefore, follows as an extension of the mind, imagining (in the sense of “endowing with an image”) an inner universe that rejects the cognitive-cultural construction that horizontal lines marking a plane are suggestions of a landscape—whether toward its construction or its disappearance. The attempt to reconstruct an image through memory, or an idea from a mental image—analogous to the etymological intention of “image” that passes through the Latin “imago” to the Greek “eidos,” from which “idea” derives—seems to be pursued in Thiago Hattner’s painting. In it, where the silhouette of a floral branch is almost a bygone memory, the superposition of chromatic fields composes a new image by suggesting the erasure of others, as in an

inverse activity of prospecting, making it invisible by adding visible layers.

The ironic wonder surrounding the optical phenomenon itself, so complex yet so simple, leads Fernanda Gomes to create a painting of pure light: a cannon of square cut-out light is projected onto two canvases of raw linen with subtly different tones. The interplay of chromatic interactions by Josef Albers and the formal and geometric operations by Kazimir Malevich yield to the simplicity of the gesture, the linen bathed in light, and the light received by the linen. Such a straightforward operation seems so complete that it rejects any approximation: it resembles nothing else and lacks nothing. Blindness can therefore be total vision.

Prostrating herself on the worn steps of the sacred staircase, wrapped in a pitch-black cocoon, Solange Pessoa embodies the very essence of faith: the act of believing without seeing. She names her work—and, consequently, the protagonist in the video and herself—Cornelius: the first gentile converted to Christianity. She imagines (“becomes an image”) herself as one of the twelve stone prophets sculpted in the early 19th century who, despite being blind and having soapstone retinas, have observed the dawn and dusk on the winding mountains of Minas Gerais for centuries. They have witnessed countless other conversions and believe in the memory of images.

A whitish, flat object that floats, a sea of recognizable signs with varying degrees of translucence, through which one can see with a certain amount of negotiation. This labyrinth of letters—a threshold object in terms of visibility—Mira Schendel’s *Graphic Object* questions whether it is, ultimately, an obstacle to the vision of what

lies behind it or a kind of lens through which one sees. Does the cacophony amplify or silence? Does it carry the weight of a storm of letters or the lightness of the mist that Brígida Baltar tries to capture with glass globes?

In this essay on blindness, twenty-one artists help us imagine what the images of this blind world might be like—or, as Roland Barthes put it in his analysis of photographs, the “blind field” created (or divined) when desire overflows depiction, activating memories and desires after being punctured by a sharp, personal impact of an image. This imaginary sight would then be the result of two seemingly opposite vectors: imagination as a phenomenon that forces its way out of the mind, while sight provides the path for various things to enter the mind. It is no coincidence, therefore, that blindness and mourning, or even mournful love, intersect: one loves what is no longer seen, even though it remains so present.

Mateus Nunes is a Brazilian curator, art critic, and researcher. He holds a Ph.D. in Art History from the University of Lisbon. He has completed postdoctoral studies in Art and Architectural History at the University of São Paulo and in Amazonian Studies at Universidad San Francisco de Quito. His writing regularly appears in publications such as Artforum, ArtReview, Flash Art, Frieze, Mousse, and in academic journals.

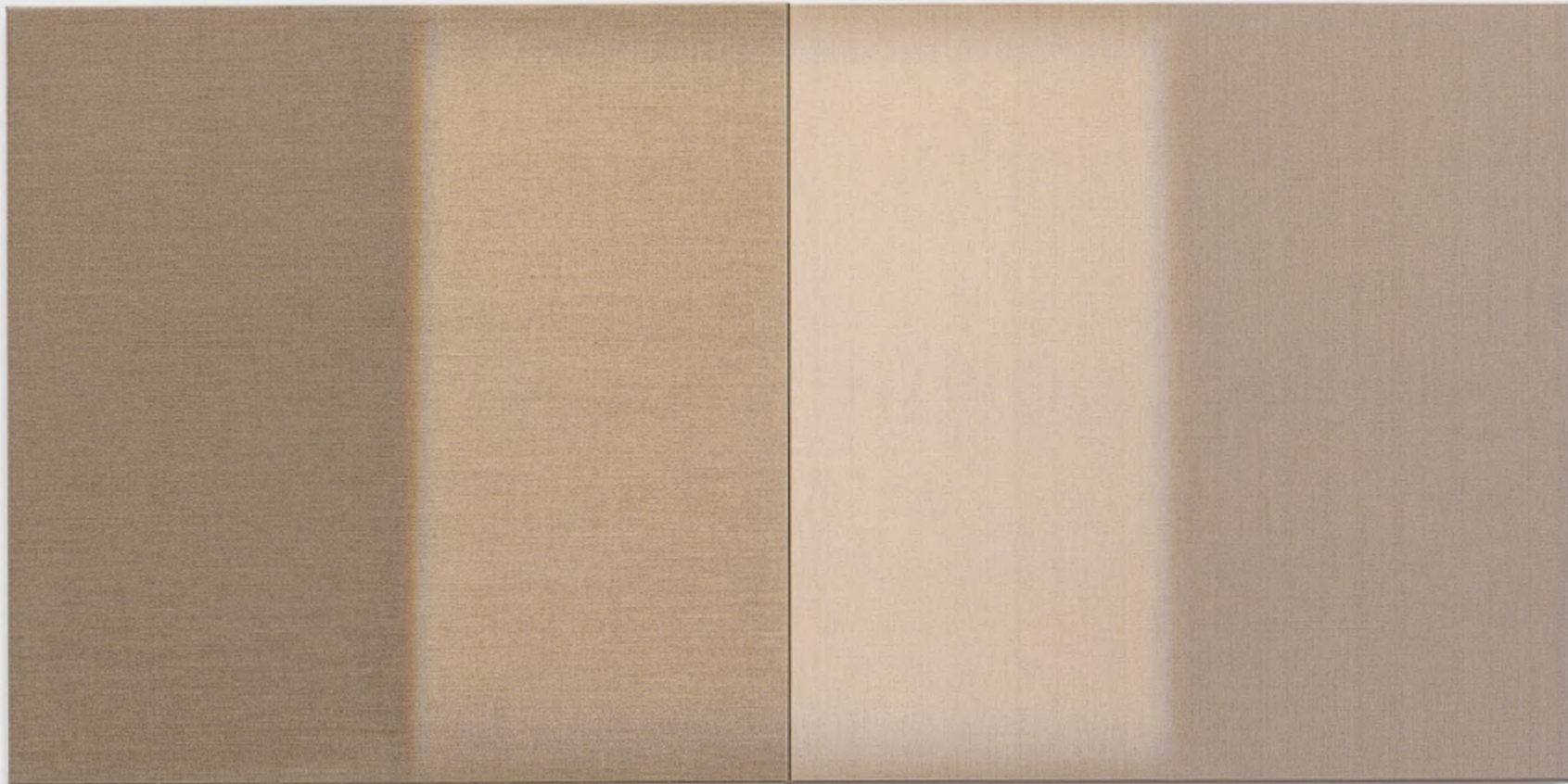


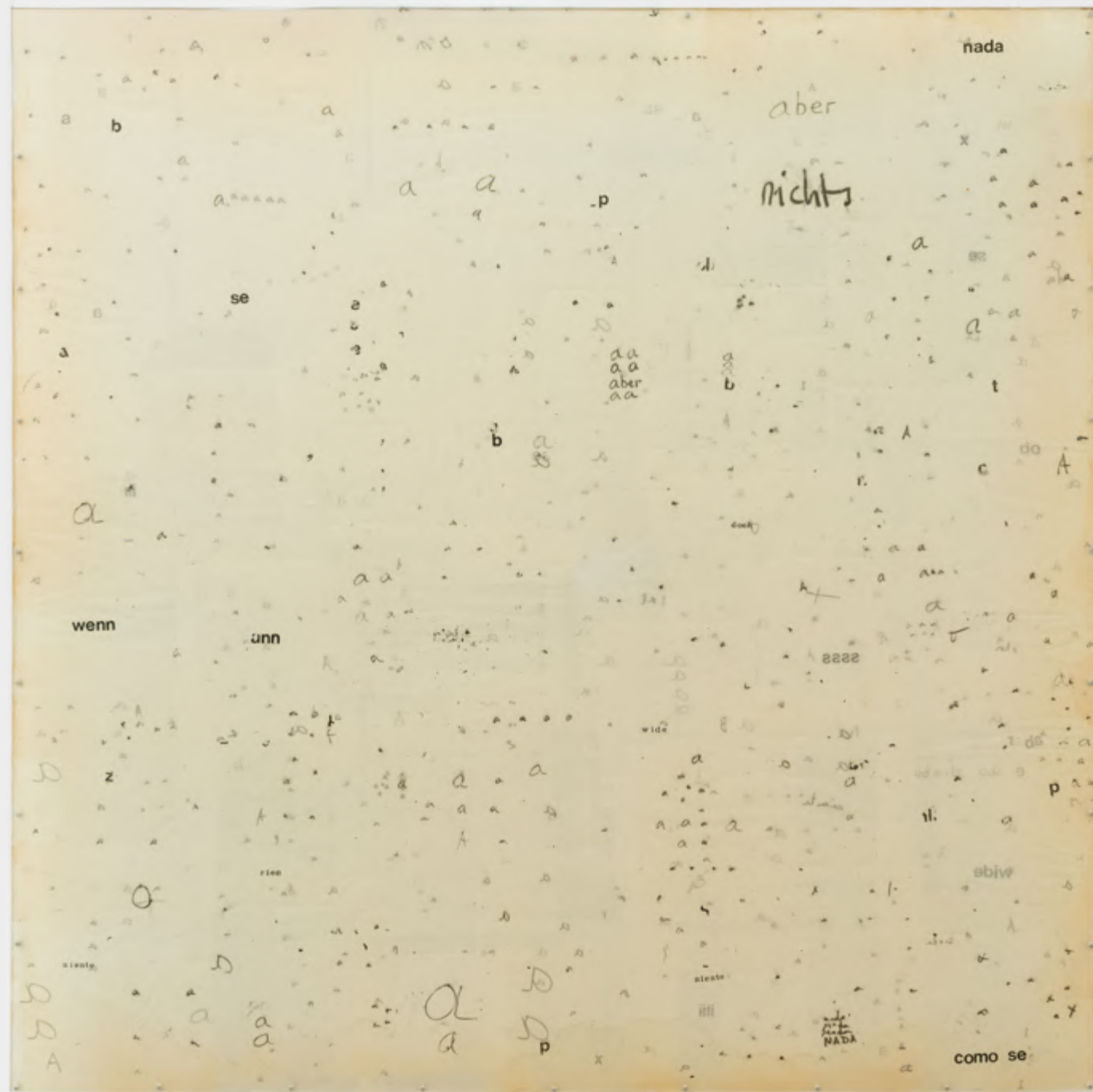
Robert Mapplethorpe
Alice Neel, 1984
silver gelatin print
edition of 10 + 2 PA
48,5 x 38,65 cm
19.1 x 15.2 in





Fernanda Gomes
Untitled, 2022
linen and light
90,2 x 180,3 x 3,8 cm
35.5 x 71 x 1.5 in





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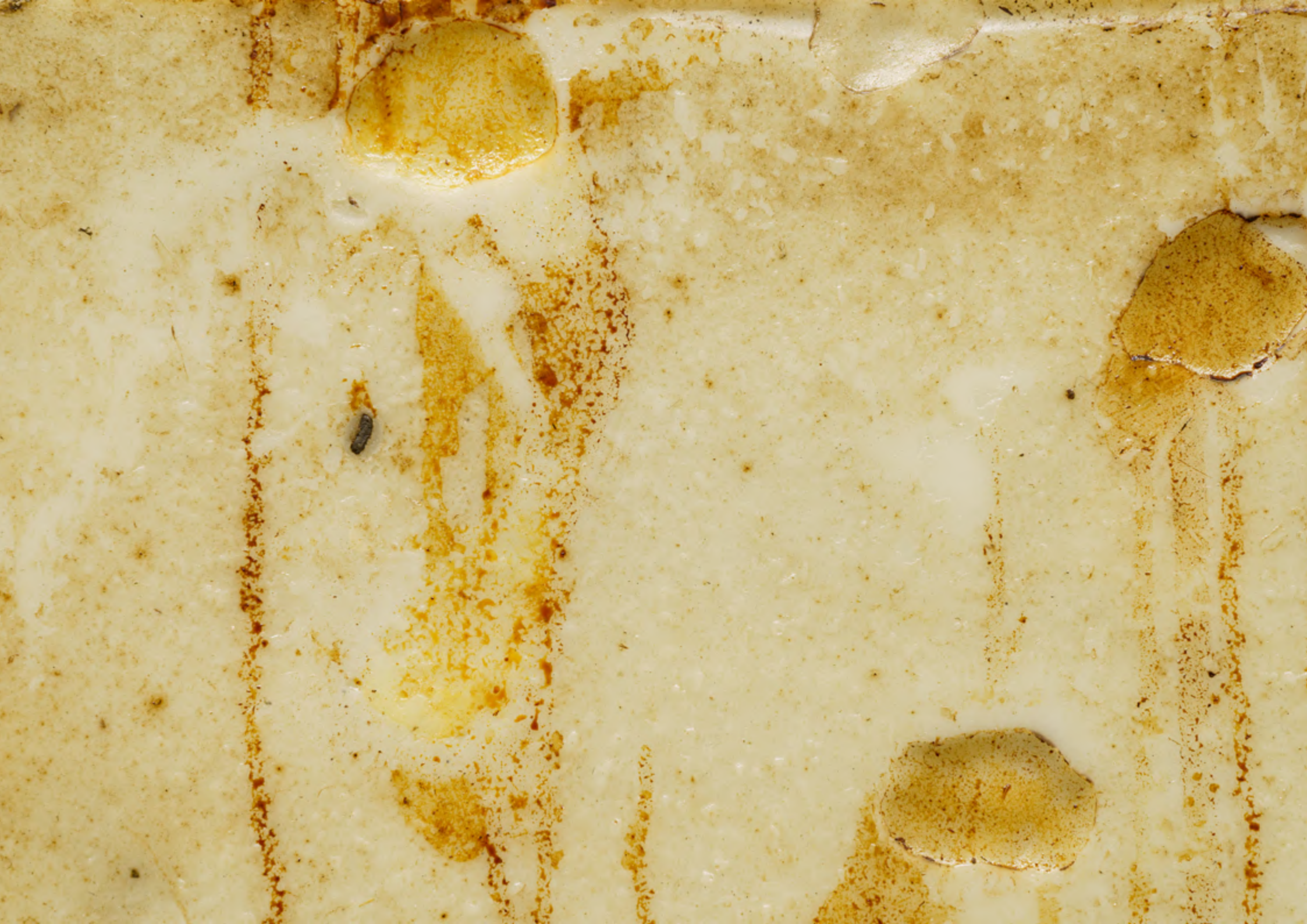


Mira Schendel
Untitled, sem data
monotype
52 x 26,5 cm
20.5 x 10.4 in



Carlito Carvalhosa
Untitled (P17/92), 1992
wax, oil and clay on
canvas on wood
40 x 40 cm
15.7 x 15.7 in





Ben K. Voss
Nor, 2024
pencil and water-based
paint with fiber
ground on canvas
45,7 x 61 cm
18 x 24 in



Brígida Baltar
Mist collecting, 1996
photography, mineral
pigment on cotton paper
40 x 60 cm
15.7 x 23.6 in





THE WORD



Antonio Dias
The word, 1970
acrylic on canvas
120 x 120 cm
47.2 x 47.2 in





Juliana Frontin
Happy days, 2025
wax and screen printing
15,5 x 11,5 x 3,5 cm (top)
15,5 x 10,2 x 3,5 cm (bottom)
6.1 x 4.5 x 1.4 in (top)
6.1 x 4 x 1.4 in (bottom)

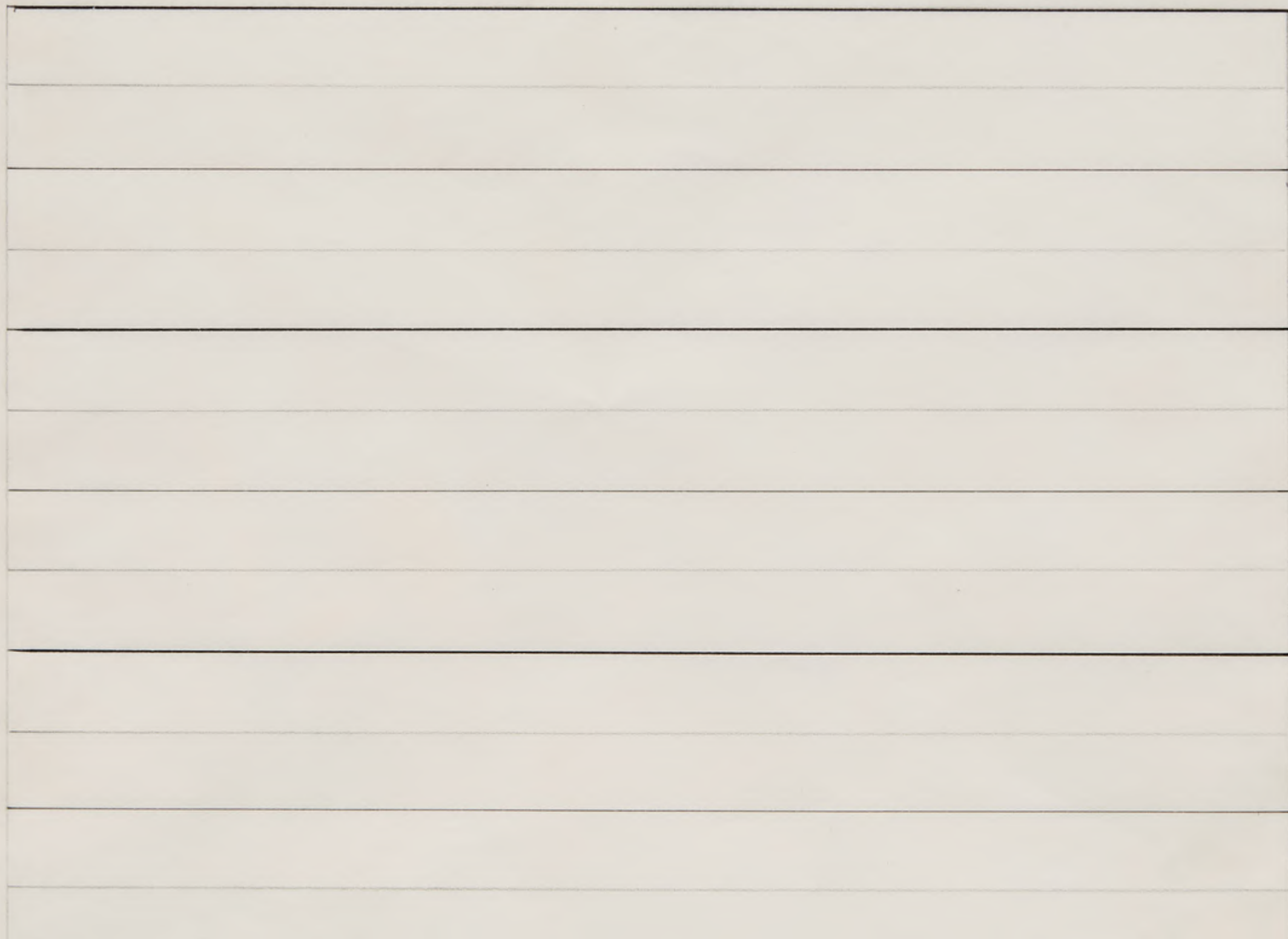
tell me you can see me,
do that for me,
I'll lean back
as far as I can.

Agnes Martin
Untitled c. 1970
watercolor, ink and
graphite on paper
23 x 22,7 cm
9.1 x 8.9 in



Agnes Martin
Untitled, c. 1970
ink and graphite on paper
27,9 x 27,9 cm
11 x 11 in





Paulo Monteiro
Untitled, 2020
oil on bronze
edition of 2
48 x 7 x 4,5 cm
18.9 x 2.8 x 1.8 in





Paulo Monteiro
Untitled, 2020
oil on bronze
edition of 2
37 x 7 x 4 cm
14.6 x 2.8 x 1.6 in





Jac Leirner

Skin selfie (Smoking brown), 2019

203 sheets of smoking rolling paper

160 x 60,5 cm

63 x 23.8 in



Thiago Hattner
Untitled, 2025
oil on canvas
26,5 x 20,3 cm
10.4 x 8 in





Tomie Ohtake
Untitled, 1962
oil on canvas
75,4 x 117,8 cm
29.7 x 46.4 in





Tomie Ohtake
Untitled, 1961
oil on canvas
120 x 100 cm
47.2 x 39.4 in







Bernardo Ortiz
Untitled, 2017
paper and wood
59 x 30 x 4 cm
23.2 x 11.8 x 1.6 in



Leonilson
Untitled, 1988
acrylic on canvas
52 x 47 cm
20.5 x 18.5 in





E QUANDO A VIU
SEUS OLHOS ESTAVAM
ABERTOS E SAÍAM UMAS
BOLHAS DE RESPIRAÇÃO
E SUA BOCA
ELA NÃO USAVA BATOM
ELA NÃO ERA PÁLIDA

J. M. J

20 janvier 1861

Très cher, très honoré et bien-aimé Père,

Puisque ma sentence se fait encore attendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulaient paisiblement. Tous ceux qui m'entouraient m'honoraient, un bon nombre m'aimaient. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettaient que la loi du royaume me condamnât à la mort. Je n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Maître du jardin cueille pour son plaisir. Nous sommes tous des fleurs plantées sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Autrui est la rose empoisonnée, autrui le lys virginal, autrui l'humble violette. Cachons tous de plaire, selon le parfum ou l'éclat qui nous sont donnés, au souverain Seigneur et Maître.

Je vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix de cette vie, à la suite de Jésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu.

Votre très dévoué et respectueux fils.

J. Théophane Venard

mv. s.

20 janvier 1861.

J. M. F

Très cher, très honoré et bien-aimé Père,

Puisque ma sentence se fait encore attendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulaient paisiblement. Tous ceux qui m'entouraient m'honorent, un bon nombre m'aiment. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettent que la loi du royaume me condamne à la mort. Je n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Maître du jardin cueille pour son plaisir. Nous sommes tous des fleurs plantées

sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Autre est la rose empourprée, autre le lys virginal, autre l'humble violette. Cédons tous de plaisir, selon le parfum ou l'éclat qui nous sont donnés, au souverain Seigneur et Maître.

Je vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix de cette vie, à la suite de Jésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu.

Votre très dévoué et respectueux fils.

J. Théophane Vénard



Paula Siebra
A flower from the garden, 2024
graphite pencil on paper
57,1 x 76,2 cm
22.5 x 30 in





Paula Siebra
Tiny weed flower, 2024
graphite pencil on paper
57,1 x 76,2 cm
22.5 x 30 in

João Trevisan
Monochrome, a visit, 2025
oil and encaustic on linen
54 x 67 x 3 cm
21.3 x 26.4 x 1.2 in





Armando Reverón
Vista del playón, 1929
oil on canvas
63,5 x 80,6 cm
25 x 31.75 in





Milton Resnick
Last elephant, 1979
oil on canvas
129,5 x 205,7 cm
51 x 81 in

Solange Pessoa
Cornelius, 2002-2011
video, black and white, no sound
edition of 5 + 1 PA
6'39" (loop)





Leonilson
The spinning top, 1987
acrylic on canvas
197 x 106 cm
77.6 x 41.7 in





robert mapplethorpe

b. 1946, Floral Park, USA

d. 1989, Boston, USA

Robert Mapplethorpe is widely recognized as one of the most acclaimed photographers of the second half of the 20th century. His b&w photographs show the artist's interest in male and female nudes, flowers, portraits of celebrities and anonymous figures from the New York S&M scene. These are powerful images marked by technical precision and formal rigidity, which point, in their variety of themes, to a constant search for a symmetry of classical and sculptural inspiration. "I seek perfection of form," Mapplethorpe used to say. The transgressive nature of his work has become an essential reading key for interpreting the cultural debates of the 1980s and 1990s around issues of identity, gender and sexuality.

selected solo exhibitions

- *Implicit Tensions: Mapplethorpe now*, Solomon R. Guggenheim Museum, New York, USA (2019)
- *Robert Mapplethorpe: Pictures*, Museu de Serralves, Porto, Portugal (2018)
- *The Perfect Medium*, J. Paul Getty Museum, Los Angeles, USA (2017)

selected group exhibitions

- *Nunca só essa mente, Nunca só esse mundo*, Carpintaria, Rio de Janeiro, Brazil (2023)
- *American Art 1961-2001: The Walker Art Center Collections*, Palazzo Strozzi, Florence, Italy (2021)
- *O Canto do Bode*, Casa da Cultura da Comporta, Comporta, Portugal (2021)
- *Art After Stonewall: 1969-1989*, Columbus Museum of Art, Columbus, USA (2020)

selected collections

- The Art Institute of Chicago, Chicago, USA
- Museum of Modern Art (MoMA), New York, USA
- Tate Modern, London, UK
- Centre Georges Pompidou, Paris, France
- Solomon R. Guggenheim Museum, New York, USA
- Metropolitan Museum of Art, New York, USA

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fernanda gomes

b. 1960, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

A graduate of the Escola Superior de Desenho Industrial (ESDI) in Rio de Janeiro, Fernanda Gomes is one of Brazil's most internationally renowned contemporary artists. Her practice is characterized by the use of ordinary materials - such as plaster, wood and glass - subjected to manual operations such as tying, joining or just positioning and spreading in space. These items are collected from the artist's domestic life and during her wanderings through the streets and the galleries and institutions where she exhibits her production.

Dealing with a wide range of processes and procedures, she articulates a language with an extensive and ever-expanding vocabulary. The palette of whites and raw materials takes on a radical vision of color, which includes light as matter, literally. The gathering of works in space is treated as a work in itself, in unrepeatable exhibitions that react to different contexts. Even so, he believes in autonomous works of art, in their most primitive sense as living objects. The modest materials, the human scale and the playful dimension contribute to an open and personal meaning for each viewer.

selected solo exhibitions

- *Fernanda Gomes*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2019)
- *Fernanda Gomes*, Museo Jumex, Mexico City, Mexico (2018)
- *Fernanda Gomes*, Centre International de l'art et du Paysage, Vassivière, France (2013)
- *Fernanda Gomes*, Museu da Cidade de Lisboa, Lisbon, Portugal (2012)
- *Fernanda Gomes*, Museu de Arte Moderna do Rio (MAM Rio), Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Un acto de ver que se despliega: Colección Susana y Ricardo Steinbrunch*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2022)
- *A decade of acquisitions of works on paper*, Hammer Museum, Los Angeles, USA (2022)
- *Concrete Contemporary*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *35º Panorama da Arte Brasileira*, Museu de Arte Moderna de São Paulo (MAM SP), São Paulo, Brazil (2017)
- *Imagine Brazil*, Instituto Tomie Ohtake, São Paulo, Brazil (2015)

selected collections

- Centre Georges Pompidou, Paris, France
- Tate Modern, London, UK
- Art Institute of Chicago, Chicago, USA
- Museum of Modern Art (MoMA), New York, USA
- Museu Serralves, Porto, Portugal
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

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mira schendel

b. 1919, Zurich, Switzerland

d. 1988, São Paulo, Brazil

Born in Zurich, Switzerland, Mira Schendel moved to Milan, Italy during the 1930s, where she began studying art and philosophy, which she abandoned due to the Second World War (1939–1945). She settled in Rome in 1946 and, in 1949, obtained permission to move to Brazil. She settled in Porto Alegre, where worked with graphic design, painting, ceramic sculpture, poems and restoring of baroque images, signing with her married name Mirra Hargesheimer. Her participation in the 1st São Paulo International Biennial, in 1951, allowed her contact with international experiences and insertion into the national scene.

Two years later, she moved to São Paulo and adopted the surname Schendel. In the 1960s she created works on rice paper. In 1968 she began producing works using acrylic. Between 1970 and 1971, produced a set of 150 notebooks, divided into several series. In the 1980s, produced white and black tempera, the Sarrafos and begins a series of paintings with brick dust. Mira Schendel's artistic production, marked by constant experimentation, consists of multiple series of works, quite diverse in terms of format and dimensions, the media chosen and the technique, but which are consistent with each other in terms of the questions they raise. mira schendel series of works, quite diverse in terms of format and dimensions, the media chosen and the technique, but which are consistent with each other in terms of the questions they raise.

selected solo exhibitions

- *Mira Schendel*, Tate Modern, London, UK (2013)
- *Mira Schendel Pintora*, Instituto Moreira Salles, São Paulo, Brazil (2011)

selected group exhibitions

- *Tangled Alphabets: León Ferrari and Mira Schendel*, MoMA, New York, USA (2009)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Daros Latinamerica Collection, Zurich, Switzerland
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK
- The Museum of Fine Arts, Houston, USA

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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

- *Carlito Carvalhosa - A Metade do Dobro*, Instituto Tomie Ohtake, São Paulo, Brazil (2024)
- *A Natureza das Coisas*, Sesc Pompeia, São Paulo, Brazil (2024)
- *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

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *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

ben k. voss

b. 1980, Sinking Spring, USA

lives and works in New York, USA

Ben K. Voss's paintings bring together ideas of landscape, architecture, language and time. Each painting is created without a plan and is freely guided by a visual vocabulary that the artist has been building since 2017. The space of the painting moves across the surface, suggesting, on the one hand, a literary space of reading and writing or that of a diagram, calendar or film strip and, on the other hand, a window onto an abstract terrain. This paradoxical relationship between painting as a message and painting as a world is essential to his ability to stand before it as an object to be pursued and explored.

selected solo exhibitions

- *Springs, Sperling*, Munich, Germany (2024)
- *Rosetta, Gazebo*, New York, USA (2019)
- *Paintings*, 57 West 57 Arts, New York, USA (2018)

selected group exhibitions

- *Dirty Work*, 205 Hudson, New York, USA (2024)
- *Life of Signs*, Peninsula Art Space, New York, USA (2020)
- *Paths of the Mirror*, George Gallery, New York, USA (2019)

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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: Pontuações*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2024)
- *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

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *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

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

- *Search for an Open Enigma*, Sharjah Art Foundation, Sharjah, UAE (2024)
- *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

- Art Institute of Chicago, Chicago, EUA
- 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

juliana frontin

b. 1990, Rio de Janeiro, Brazil

lives and works in São Paulo, Brazil

Juliana Frontin explores sound in its various dimensions and extensions in time/space. Her works deal with the containment of sound and, at the same time, its overflows, volume in space and its materiality and sculptural and visual possibilities. Her speculations on repetition, negative space and sound form unfold in sculptures, installations and sound performances.

Her practice investigates how sound not only occupies space, but defines and transforms it. The relationship between painting and object is central to her work, treating sound as something physical, subject to containment and expansion. The idea of partial space and the tension between presence and absence are recurrent, as is the balance between the visible and the invisible, the audible and the inaudible. By looking at sound as something imprisonable in time-space, Frontin challenges the notion of sound ephemerality, creating experiences that involve the body, architecture and silence.

selected group exhibitions

- *Máquinas, ruletes, trucs i trampes*, Centre D'Art Maristany, Barcelona, Spain (2024)
- *Xeque-Mate*, Espaço Delirium, São Paulo, Brazil (2024)
- *Esfíngico Frontal*, Mendes Wood DM, São Paulo, Brazil (2023)
- *Começo de Século*, Galeria Jaqueline Martins, São Paulo, Brazil (2019)

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agnes martin

b. 1912, Macklin, Canada

d. 2004, Taos, USA

Born on a farm in rural Saskatchewan, Canada, Agnes Martin immigrated to the United States in 1932 with the hope of becoming a teacher. After graduating in art education, she moved to the desert plains of Taos, New Mexico, where she made abstract paintings with organic forms, which attracted the attention of renowned New York gallerist Betty Parsons, who convinced the artist to join her team and move to New York in 1957. There, Martin lived and worked on Coenties Slip, a street in Lower Manhattan, alongside a community of artists - including Robert Indiana, Ellsworth Kelly and Jack Youngerman - who were attracted by the cheap rents, spacious lofts and proximity to the East River. *Harbor Number 1* (1957), one of Martin's first paintings in New York, combines the geometric abstraction of his earlier works in Taos with the newfound inspiration of the harbor landscape, evident in his choice of the blue-grey palette.

Over the next decade, Martin developed his signature format: painted canvases measuring 1.80 m by 1.80 m, covered from end to end with grids meticulously drawn in pencil and finished with a thin layer of plaster. Although he often exhibited with other New York abstractionists, Martin's concentrated search mapped out new territories that went beyond the broad gestural vocabulary of Abstract Expressionism and the systematic repetitions of Minimalism. Instead, his practice was linked to spirituality and was inspired by a mixture of American Zen-Buddhist and Transcendentalist ideas. For Martin, painting was "a world without objects, without interruption, or obstacle. It's accepting the need to enter a field of vision as if you were crossing a deserted beach to look at the ocean".

selected solo exhibitions

- *Agnes Martin: Moments of Perfection*, Sorol Art Museum, Gangneung, South Korea (2024)
- *Agnes Martin: The Distillation of Color*, Pace Gallery, New York, USA (2021)
- *Agnes Martin: The mind knows what the eye has not seen*, Esker Foundation, Calgary, Canada (2019)
- *Agnes Martin: The Untroubled Mind*, Philadelphia Museum of Art, Philadelphia, USA (2018)

selected group exhibitions

- *Alicia Kwade and Agnes Martin: Space Between the Lines*, Pace Gallery, Los Angeles, USA (2024)
- *A Dark Hymn: Highlights from the Hill Collection*, Hill Art Foundation, New York, USA (2024)
- *Woven Histories: Textiles and Modern Abstraction*, Los Angeles County Museum of Art (LACMA), Los Angeles, USA (2023)
- *New York 1962-1964*, Jewish Museum, New York, USA (2022)

selected collections

- Tate Modern, London, UK
- Museum of Modern Art (MoMA), New York, USA
- Whitney Museum of American Art, New York, USA
- Stedelijk Museum, Amsterdam, Netherlands
- The Metropolitan Museum of Art, New York, USA

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paulo monteiro

b. 1961, São Paulo, Brazil

lives and works in São Paulo, Brazil

Paulo Monteiro develops his ongoing reconciliation with the dual forms of painting and sculpture by constructing a narrative between the two. Continuously exploring the margins and limits of form, Monteiro uses negative space as a medium, making his paintings look like sculptures and his sculptures look like paintings. His palette oscillates between predominantly cold and warm tones, dark blues and a variety of reds that create, all at once, an interconnected depth of almost strident contrast; his whites and grays offer a similar tactility to that seen in his drawings.

Between 1983 and 1985, he was a member of the Casa 7 group, alongside Carlito Carvalhosa, Fábio Miguez, Nuno Ramos and Rodrigo Andrade. Together, the artists took part in exhibitions at MAC - São Paulo, MAM-RJ and the 18th São Paulo Biennial in 1985, bringing Neo-Expressionism to the forefront of the São Paulo art scene. In the late 1980s and early 2000s, Monteiro immersed himself in his sculptural practice. His return to painting, more than a decade ago, brought a new level of awareness to his work.

selected solo exhibitions

- *The Color of Distance*, Mendes Wood DM, Brussels, Belgium (2024)
- *Undefined Inconclusions*, Pace Gallery, New York, USA (2023)
- *Colors without a Place*, Tomio Koyama, Tokyo, Japan (2022)
- *The Inside of Distance*, Office Baroque, Brussels, Belgium (2016)
- *Coisa Superfície*, Centro Universitário Maria Antonia, São Paulo, Brazil (2012)

selected group exhibitions

- *Thus Spoke the Moment*, Start Museu, Xangai, China (2023)
- *Calor Universal*, Pace Gallery, New York, USA (2022)
- *Coleção MAC Niterói: arte contemporânea no Brasil*, MAC Niterói, Niterói, Brazil (2017)
- *Os Muitos e o Um*, Instituto Tomie Ohtake, São Paulo, Brazil (2016)
- *Casa 7*, Pivô, São Paulo, Brazil (2015)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil

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jac leirner

b. 1961, São Paulo, Brazil

lives and works in São Paulo, Brazil

With her complex conceptual vocabulary, Jac Leirner's method is the collection and accumulation of objects; species of mementos or souvenirs that the artist collects or extracts from their original contexts. Preferring the collection to the unitary object, Jac Leirner's work organizes cigarette butts, utensils and tools, money bills, rulers, airplane ashtrays according to a serial or modular principle. It's not enough just to gather or organize the many objects, but to finally compose a plastic arrangement with them, in which Leirner's strategies are based on a sculptural form. These forms always refer to other systems - art-historical, museological, industrial, consumer - so that the structural organization is always associated with social connotations of exchange and circulation.

selected solo exhibitions

- *Jac Leirner*, The Swiss Institute, New York, USA (2023)
- *Wolfgang Hahn Prize*, Ludwig Museum, Cologne, Germany (2019)
- *Jac Leirner: Borders are drawn by hand*, Museum of Contemporary Arts of Shanghai, Xangai, China (2016)
- *Functions of a Variable*, Museo Tamayo, Mexico City, Mexico (2014)
- *Hardware Silk*, White Cube, London, UK (2013)

selected group exhibitions

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *A Máquina do Mundo: Arte e Indústria no Brasil 1901-2021*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Between Object and Architecture*, Tate Modern, London, UK (2016)

selected collections

- Tate Modern, London, UK
- Solomon R. Guggenheim Museum, New York, USA
- Museum of Modern Art (MoMA), New York, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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thiago hattnher

b. 1990, São Paulo, Brazil

lives and works in São Paulo, Brazil

Thiago Hattnher's research is based on experimentation with painting using different media and techniques. His works mobilize a repertoire of images from art history, memories and prosaic scenes, in which different images and invoices form their own pictorial spaces, superimposed on the same surface. In this way, the artist makes different times and tones coexist, resulting in a dialogical relationship within each work and establishing a dilated relationship with the eye.

selected solo exhibitions

- *Beira do Tempo*, Almeida e Dale, São Paulo, Brazil (2025)
- *Timing Notes*, Jeremy Scholar, London, UK (2024)

selected group exhibitions

- *Seis Propostas de Calvino*, Millan, São Paulo, Brazil (2024)
- *On Landscape*, Greene Naftali, New York, USA (2024)
- *Outdoors*, Nowhere, in Nothing, Andrew Edlin Gallery, New York, USA (2023)
- *Máscara, Maré, Memória*, Lima Galeria, São Luís, Brazil (2023)

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tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, São Paulo, Brazil

One of the leading figures in 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 joined the Seibi Group, which brought together artists of Japanese descent. In the late 1950s, after an initial phase focused on figurative studies in painting, she delved into abstract exploration. During this period, she created a series of works known as "blind paintings," in which she blindfolded herself as part of experiments that challenged the foundational ideas of the Brazilian Neo-concrete movement while emphasizing sensitivity and intuition in her practice.

In her paintings from the mid-1970s through the 1980s, Ohtake developed a distinctive and unparalleled style of figural abstraction. Her magnificent works, characterized by round, organic forms that fill the visual field, are rendered with subtle gradations of hue and monochromatic expanses. Through this, she transformed the legacy of Brazilian modernism into one of the most eloquent repertoires of late-modern painting in the Americas. It was during this period that Ohtake's work took on a cosmic dimension, driving her transition towards sculpture and real space.

Throughout her extensive career, Tomie Ohtake participated in 20 international biennials - including six in São Paulo, where she received the Itamaraty Prize, as well as the Venice Biennale, Tokyo, Havana, and Cuenca, among others. Her portfolio includes over 120 solo exhibitions (in São Paulo, twenty other Brazilian capitals, and cities such as New York, Washington DC, Miami, Tokyo, Rome, and Milan) and nearly 400 group exhibitions, both in Brazil and abroad. She also received 28 awards during her lifetime

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selected solo exhibitions

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Open Ended: SFMoMA's Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- 60th International Art Exhibition La Biennale di Venezia, *Stranieri Ovunque – Foreigners Everywhere*, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Surface Work*, Victoria Miro, London, 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

- Museum of Modern Art (MoMA), Nova York, EUA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, Estados Unidos
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, EUA
- M+, Hong Kong
- Metropolitan Museum of Art (MET), Nova York, EUA
- Mori Art Museum, Tóquio, Japão
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brasil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brasil
- Pinacoteca do Estado de São Paulo, São Paulo, Brasil
- Tate Modern, Londres, Reino Unido

bernardo ortiz

b. 1972, Bogotá, Colombia

lives and works in Bogotá, Colombia

At the heart of Bernardo Ortiz's artistic practice, which blends drawing, writing and design, is the all-encompassing notion of the "page". According to Ortiz, "a page is a material support, but also a discursive space, and the boundaries between the two are blurred. Its surface can be opaque or transparent, it has two sides and it can be real or fictitious". As a general rule, Ortiz intervenes in the medium in subtle ways: with clear, sharp lines made with hard-tipped pencils; with thin layers of gouache, oil paint and enamel; or using words and phrases often taken from poems, lyrics or specific literary works. In short, his works are literary drawings that hint at the passage of time and ask questions about that complex territory known as "surface" or "page".

selected solo exhibitions

- *El pánico de los animales pequeños*, Alarcón Criado, Seville, Spain (2023)
- *Baja Resolución*, Casas Riegner, Bogotá, Colombia (2019)
- *Fricção*, Galeria Luisa Strina, São Paulo, Brazil (2017)
- *Borrar*, Museo de Arte Moderno, Buenos Aires, Argentina (2016)

selected group exhibitions

- *Sobre el Silencio*, Museo Moderno, Buenos Aires, Argentina (2020)
- *Nuestra America*, Galeria Luisa Strina, São Paulo, Brazil (2020)
- *Matriz do Tempo Real*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil (2018)
- 20a Bienal de Sidney, Australia (2016)

selected collections

- Tate Modern, London, UK
- Museum of Modern Art (MoMA), New York, USA
- Museo Moderno, Buenos Aires, Argentina

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leonilson

b. 1957, Fortaleza, Brasil

d. 1993, São Paulo, Brasil

One of the main names of the so-called 80s Generation, a group of artists who took up painting in Brazil in a major way in the 1980s, José Leonilson concentrated all of his production over the last ten years of his life. Influenced by artists such as Antonio Dias and Keith Haring, at first his production stood out for its pop-like content, vibrant colors and cartoonish or graffiti-like characters and themes. As was typical of his contemporaries, his work had no chassis, giving his creations a certain informality and freedom.

Towards the end of the 1980s, his poetics began to take on new directions. With a more intimate character, he began to incorporate words, graphic elements and bodily signs into his work. From 1989 onwards, influenced by the work of Arthur Bispo do Rosário, he incorporated embroidery and sewing into his work, thus expanding his languages and expressive possibilities. The autobiographical element becomes even more pronounced when the artist discovers he has HIV. If at the beginning of his career his works were executed in large formats, from then on they became increasingly smaller, simpler and constructed with great visual economy.

selected solo exhibitions

- *Leonilson: Agora e as Oportunidades*. Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2024)
- *Leonilson: Corpo Político*, Almeida e Dale, São Paulo, Brazil (2023)
- *Leonilson Drawn 1975-1993*, Museu Serralves, Porto, Portugal (2022)
- *Leonilson Drawn 1975-1993*, KW Institute for Contemporary Art, Berlin, Germany (2021)
- *Sob o Peso dos meus Amores*, Fundação Iberê Camargo, Porto Alegre, Brazil (2013)

selected group exhibitions

- *Leonilson e a Geração 80*, Pinakothke, Rio de Janeiro, Brazil (2023)
- *A Coleção Imaginária de Paulo Kuczynski*, Instituto Tomie Ohtake, São Paulo, Brazil (2023)
- *Bispo do Rosário - Eu vim: Aparição, Impregnação e Impacto*, Itaú Cultural, São Paulo, Brazil (2022)
- *Visions of Brazil: Reimagining Modernity from Tarsila to Sonia*, Blum & Poe, New York, USA (2019)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)

selected collections

- Tate Modern, London, UK
- Centre George Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Museu Serralves, Porto, Portugal
- Museu de Arte Moderna (MAM), São Paulo, Brazil
- Instituto Inhotim, Brumadinho, Brazil

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dahn vō

b. Bá Jra, Vietnam, 1975

lives and works in Berlin, Germany, and Mexico City, Mexico

Through a body of personal work inspired also by historical and political events, Dahn Vō probes into the inheritance and construction of cultural conflicts, traumas, and values. When Vō was a child, his family fled Vietnam and settled in Denmark: their assimilation to European culture and the political events that prompted their flight are intrinsic to his artistic investigations.

Vō's work sheds light on the relation between the inseparable elements that shape our sense of self, both through collective history and private experience. Exhibiting objects based on the ready-made principle is a characteristic artistic strategy of Vō; through objects charged with symbolism that retains the sublimated desire and sadness of individuals and entire cultures, he examines how meaning changes with context. Vō's work, enigmatic and poetic, deftly avoids didacticism as he explores the power structures behind liberal societies and the fragility of our nation-state notions.

selected solo exhibitions

- *Dahn Vō*, Pinault Collection - Bourse du Commerce, Paris, France (2023)
- *Dahn Vō*, Secession, Wien, Austria (2021)
- *Dahn Vō oV hnaD*, The National Museum of Art, Osaka, Japan (2020)
- *Take my Breath Away*, Guggenheim Museum, New York, USA (2018)
- *Dahn Vō*, Danish Pavilion, 56th Venice Biennale, Italy (2015)

selected group exhibitions

- *When You See Me: Visibility in Contemporary Art/History*, Dallas Museum of Art, Dallas, USA (2024)
- *Isamu Noguchi/Dahn Vō a Cloud and Flowers*, MUDAM, Luxembourg (2021)
- *Notre monde brule*, Palais de Tokyo, Paris, France (2020)
- 58th Venice Biennale, Italy (2019)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Whitney Museum of American Art, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK
- Centre Pompidou, Paris, France
- Stedelijk Museum, Amsterdam, Netherlands
- Hamburger Bahnhof, Berlin, Germany

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paula siebra

b. 1998, Fortaleza, Brazil

lives and works in Fortaleza, Brazil

Working with notebooks, drawings and memories, Paula Siebra develops her canvases through a measured accumulation of domestic, material and vernacular images. In the studio, she usually starts with toned bases, usually terracotta, ochre or grayish neutrals, building thin layers that soften the contours, reduce the contrast and temper the hues so that the light floats between the object and the field. The motifs, which are both specific and open-ended, multiply: a river, a hill, a clay pot, lace, ex-votos made of wood, facades bleached by the sun and the sea, gloves, a ready suitcase, a dinner service. In scenes belonging to everyday life, memory and dreams, atmosphere carries as much weight as form.

Siebra's visual vocabulary began to develop in Ceará, northeastern Brazil, where the artist was born and still lives, absorbing artifacts from everyday life, silicogravure sand art, elements of nature and the flat geometry of modest architecture. She engages with the canvas through patient gaze and lived familiarity, while expressing her theme beyond regionalism. A subtle semantic force animates her compositions, where meaning emerges not through declarations, but through the silent pressure of forms held in relation. Siebra's paintings reflect affinities with artists such as Frida Kahlo and Balthus in their manipulation of enclosed spaces and psychological layers, and with Domenico Gnoli, Vicente do Rego Monteiro and Antonio Donghi in their attention to form and figuration.

selected solo exhibitions

- *As primeiras coisas*, Mendes Wood DM, New York, USA (2024)
- *Lembrança de algum lugar*, Sobrado Dr. José Lourenço, Fortaleza, Brazil (2022)
- *O Soar das Horas*, Nieuwe Gentweg 21, Bruges, Belgium (2021)
- *Ternura*, Fábrica Bhering, Rio de Janeiro, Brazil (2019)

selected group exhibitions

- *Existências Paralelas*, Pinacoteca do Ceará, Fortaleza, Brazil (2025)
- *Bloco do Prazer*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2024)
- *Anozero 24*, Bienal de Coimbra, Coimbra, Portugal (2024)
- *Reflexos*, Museu Nacional de Belas Artes, Rio de Janeiro, Brazil (2017)

selected collections

- Fundación Juan March, Madrid, Spain
- Deji Art Museum, Nanjing, China
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil

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joão trevisan

b. 1986, Brasília, Brazil

lives and works in Brasília and São Paulo, Brazil

Based on essentially sculptural thinking, João Trevisan's work moves between sculpture, painting, drawing, performance and video to investigate and materialize thoughts about tension, weight, lightness, articulation, balance and the body. Screws, boards and wooden sleepers, collected from around the railway lines in Brasília, are the founding materials of Trevisan's sculptures, which unfold into bodies that occupy space, emulating tensions and joints that are also present in the artist's own body. In his paintings, such as the Intervalos series, successive layers of paint are added to the surface until the desired texture is achieved, inaugurating new notions of depth and chromatic veiling where colors are sometimes revealed and sometimes hidden.

selected solo exhibitions

- *O Dorso do Tigre*, Galeria Raquel Arnaud, São Paulo, Brazil (2023)
- *Corpo e Alma*, Museu de Arte Sacra de São Paulo, São Paulo, Brazil (2021)
- *Das noites uma livre sensação*, Galeria Central, São Paulo, Brazil (2020)
- *Da Repetição ao Silêncio*, Foro.Space, Bogotá, Colômbia (2020)

selected group exhibitions

- *50 Anos*, Galeria Raquel Arnaud, São Paulo, Brazil (2024)
- *Aos ventos que hão de vir*, Museu Nacional de Brasília, Brasília, Brazil (2023)
- *Corpos que se levantam*, Forever is Now, Cairo, Egypt (2021)
- *O Sertão*, Slag Gallery, New York, USA (2021)

selected collections

- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu Nacional de Belas Artes, Rio de Janeiro, Brazil
- Museu Nacional da República, Brasília, Brazil

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armando reverón

b. 1889, Caracas, Venezuela

d. 1954, Caracas Venezuela

One of the first names in Latin American and especially Venezuelan modernism, Armando Reveron entered the Academy of Fine Arts in Caracas in 1908 and stayed in Europe between 1911 and 1914, during which time he came into contact with the European avant-garde. The artist absorbed elements of Impressionism and Post-Impressionism into his painting, references which, upon his return to Venezuela, would end up becoming a particular language, as the artist began to create a highly characteristic luminous effect.

If at first he created paintings in dark, nocturnal blue tones, this changed from 1921 onwards, when he moved to the coastal town of Macuto. Influenced by the intense sunlight of the place, Reveron created practically abstract images: naked features on an almost white background. He also began to explore new media, such as paper and burlap sacks, which he painted with tempera.

Tormented by schizophrenia, in the 1930s Reveron's began to explore new chromatic tones, as well as different themes: using dolls built by himself as models, he made a series of works with them, combining elements of Post-Impressionism with influences from Francisco Goya.

Due to his use of previously unusual materials in his work, as well as his high capacity for synthesis in his landscapes and portraits, which bring him closer to abstraction, he is considered one of the most important artists in Latin America.

selected solo exhibitions

- *Armando Reverón: Prisoner of the Air*, Andrew Edlin Gallery, New York, USA (2025)
- *Armando Reverón*, MoMA, New York, USA (2007)
- *Armando Revéron*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (1992)

selected group exhibitions

- 60th Venice Biennale (2024)
- 33th São Paulo Biennial (2018)
- 24th São Paulo Biennial (1998)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- The Museum of Fine Arts, Houston, USA
- Museo de Arte Latino-Americano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Stedelijk Museum, Amsterdam, Netherlands
- Museo Nacional de Colombia, Bogotá, Colombia

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milton resnick

b. 1912, Bratslav, Ukraine

d. 2004, New York, USA

Born in the former Russian Empire, Resnick immigrated to the United States with his family in 1922. In 1933, he transferred from Pratt, where he studied commercial art, to the American Artists School to concentrate on painting, graduating in 1937. A first-generation New York School painter, Resnick maintained close friendships with Arshile Gorky and Willem de Kooning, among others. Although his early work reflected the principles of Abstract Expressionism, Resnick ended up eclipsing the more traditional notions of the genre. His transition from explicit Abstract Expressionist modes to the dense, heavily layered canvases of his later years resulted in an intense exploration of the materiality of paint, leading to the dissolution of line and contour into thick “walls of paint”. In the late 70s and 80s, Resnick realized his artistic project in which AbEx painting is slowed down and absorbed into the material of the paint itself. Achieving a unique balance between gesture and material, his work reached the limit of this American idiom par excellence. Resnick’s fidelity to the physical properties of paint, its viscosity and “actuality”, was in turn a prediction of younger painters such as Cy Twombly, Robert Ryman and Frank Stella, and anticipated artistic movements such as New Materialism today.

selected solo exhibitions

- *Milton Resnick: Hawkeye*, Van Doren Waxter, New York, USA (2022)
- *Milton Resnick: Paintings 1937-1987*, The Milton Resnick and Pat Passlof Foundation, New York, USA (2018)

selected group exhibitions

- *Exploring the Depths of Abstractionism*, Kutlesa, Goldau, Switzerland (2024)

selected collections

- Smithsonian Museum of American Art, Washington DC, USA
- National Gallery of Art, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- National Gallery of Canada, Ottawa, Canada

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solange pessoaa

b. 1961, Ferros, Brazil

lives and works in Belo Horizonte, Brazil

Solange Pessoa's work is a wide-ranging treatise on the physical and visual qualities of the mystery of life, evoking images that emerge from the rift between culture and nature to speak of the dream and memory of the Earth. Her works not only address the essential aspects of the biosphere, but also seek to reveal the foundations of language as a way of linking both dimensions. The artist works with reverence and deep listening to the call of matter, establishing a mental, emotional and spiritual connection with the materials she uses. Using rocks, clay, earth and organic matter, her drawings, paintings, sculptures and installations resonate with the primordial forces of the planet, like manifest eruptions of latent energies. Through elementary gestures, Solange Pessoa performs synthesis exercises that assimilate universal issues belonging to all eras and places, while still celebrating their regional manifestations.

selected solo exhibitions

- *Solange Pessoa*, Kunsthaus Bregenz, Bregenz, Austria (2023)
- *Longilonge*, Ballroom Marfa, Marfa, USA (2019)
- *Solange Pessoa*, Mendes Wood & DM, New York, USA (2018)
- *Solange Pessoa*, Museu de Arte da Pampulha, Belo Horizonte, Brazil (2008)

selected group exhibitions

- 60th Venice Biennale (2024)
- *Reclaim the Earth*, Palais de Tokyo, Paris, France (2022)
- *Untitled 2020: Three Perspectives on the art of the present*, Punta della Dogana, Venice (2021)
- *Invenção de Origem*, Estação Pinacoteca, São Paulo, Brazil (2018)

selected collections

- Fondation Cartier por l'Art Contemporain, Paris, France
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Fundación ARCO, Madrid, Spain

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