

nara roesler

color among lines

nara roesler curatorial

in collaboration with artur lescher

abraham palatnik

amelia toledo

antonio dias

artur lescher

carlito carvalhosa

fabio miguez

milton machado

mira schendel

sérgio sister

tomie ohtake

opening

february 6, 2025

exhibition

fev 6 – mar 22, 2025

color among lines
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Nara Roesler São Paulo is pleased to present *Color Among Lines*, curated by the Nara Roesler Curatorial Project in collaboration with Artur Lescher. This group exhibition features works by Antonio Dias, Carlito Carvalhosa, Sergio Sister, Tomie Ohtake, Milton Machado, Fabio Miguez, Abraham Palatnik, Amelia Toledo, Mira Schendel, and Lescher himself.

The exhibition starts with a previously unseen installation that Artur Lescher conceived specifically for the project, serving as a theoretical object to explore the dynamic relationship between color and line, their mutual interactions, and plastic tensions, as interpreted through various artists and mediums.

Abraham Palatnik, a foundational figure of kinetic art, investigated these elements to achieve dynamism and optical effects that engaged viewers in the composition, fostering a more active relationship between spectator and artwork. In Tomie Ohtake's paintings, by contrast, the relationship between line and color unfolds in a tacit, meditative manner. Her works are characterized by broad chromatic areas, composed of subtle tonal variations, interrupted by absolute and sinuous lines. Amelia Toledo, in turn, perceives this relationship primarily through the horizon line, which she explores in landscapes that retain only essential elements, navigating the boundary between figuration and abstraction.

In Mira Schendel's work, the line appears in a calligraphic form, particularly in her monotypes produced from the 1960s onward. Executed on rice paper, these works feature strokes, lines, and graphic marks that seem to float against the white

background of the support, functioning simultaneously as the primary material of written communication and as independent visual signs.

The exhibition also includes works by Sérgio Sister, Fabio Miguez, and Carlito Carvalhosa, artists involved in the revival of painting through a contemporary lens from the 1980s onward. In Sister's work, the interplay between line and color transcends the pictorial plane, delving into three-dimensionality, ultimately contributing to the concept of expanded painting. Carvalhosa, on the other hand, employs reflective aluminum sheets or mirrors as his supports, onto which he applies pictorial material, sometimes through broad areas of color. His gestures emerge in the lines inscribed on this material, revealing what lies "beneath" the color. In Miguez's recent works, the relationship between line and color is directed toward projecting spatialities and architectures. He revisits paintings by Italian Renaissance masters, stripping the scenes of their characters and preserving only the spatial settings.

Furthermore, Milton Machado presents a series of canvases evoking the colors and forms of bricks. Titled *Terras*, these works feature a brown background and grids ranging in tones from red to black. The raw material he employs, however, consists of pulverized brick dust, referencing the material it seeks to evoke. Artur Lescher, for his part, brings the exploration of the relationship between line and color into the sculptural realm, the primary focus of his practice, paying particular attention to its relationship with space.

Artur Lescher
Untitled, 2025
brass and multifilament lines
500 x 540 x 840 cm
196.9 x 232.3 x 330.7 in



Artur Lescher
Untitled# 16, of the
series *Metaméricos*
(*Linha Vermelho*), 2007
wood and red acrylic
3 pieces of 105 x 6 x 6 cm (each)

[more about artur lescher →](#)





Tomie Ohtake
Untitled, 1987
acrylic paint on canvas
30 x 30 cm
11.8 x 11.8 in



Tomie Ohtake
Untitled, 2014
tubular carbon steel
painted with automotive paint
75 x 220 cm
29.5 x 86.6 in





Tomie Ohtake
Untitled, 2006
tubular carbon steel painted
with automotive paint
175 x 210 x 125 cm
68.9 x 82.7 x 49.2 in

[more about tomie ohtake →](#)



Antonio Dias
The Tripper, 1972
acrylic paint on canvas
100 x 100 cm
39.4 x 39.4 in





[more about antonio dias →](#)

Sérgio Sister
Untitled, 2018
oil paint on kozo paper
69 x 100 cm
27.2 x 39.4 in





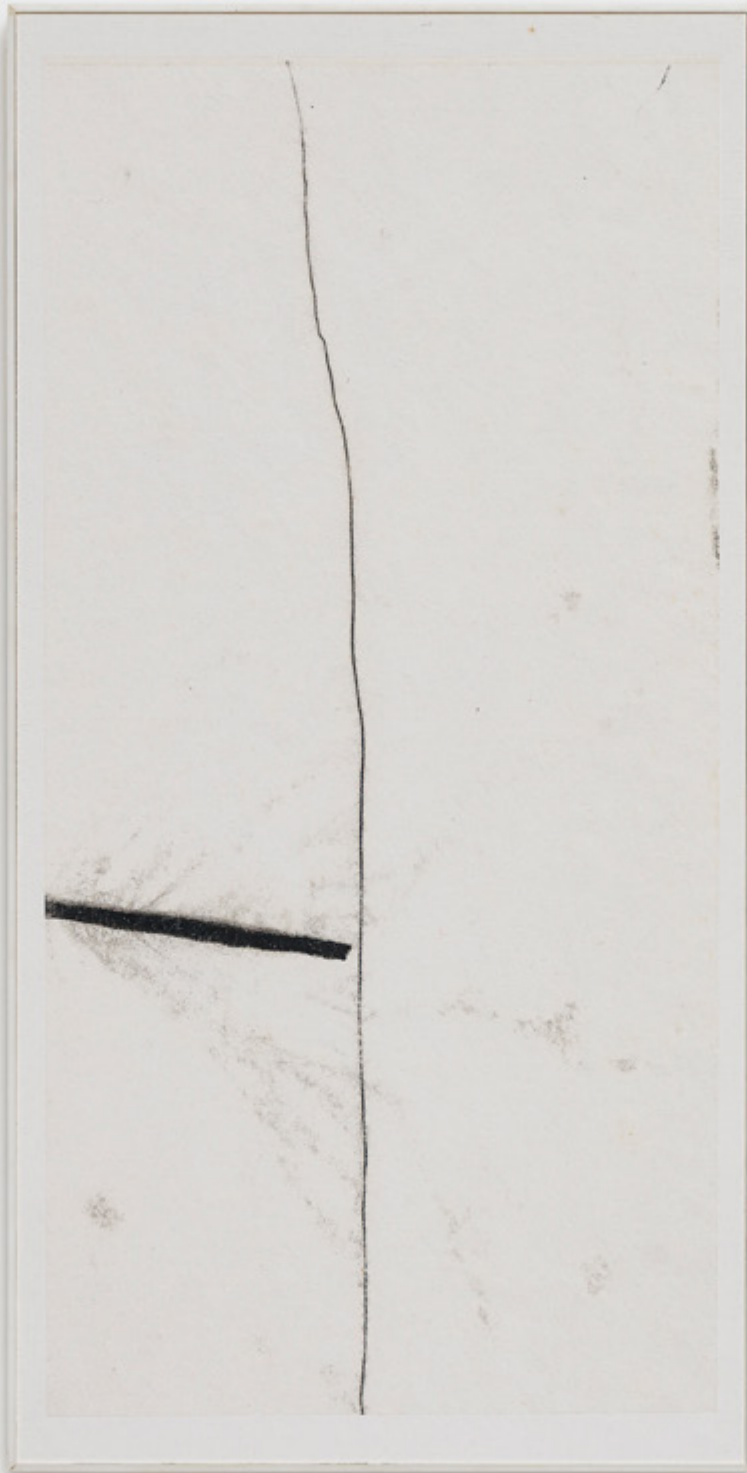
5/18/18




Sérgio Sisti
Untitled, 2014
oil paint on canvas
30,2 x 24,2 x 2 cm
11.9 x 9.5 x 0.8 in



[more about sérgio sister →](#)



—
Mira Schendel
Untitled, undated
monotype
52 x 26,5cm
20.5 x 10.4 in



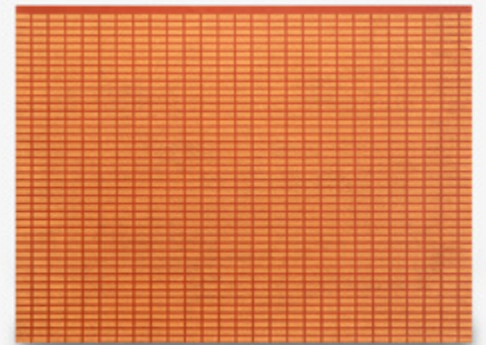
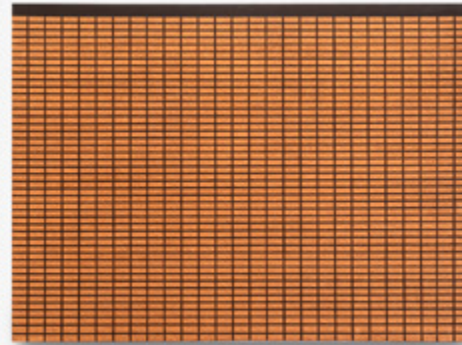
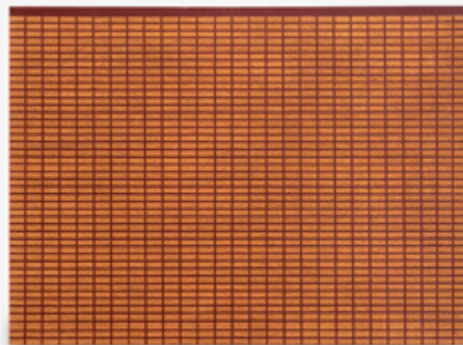
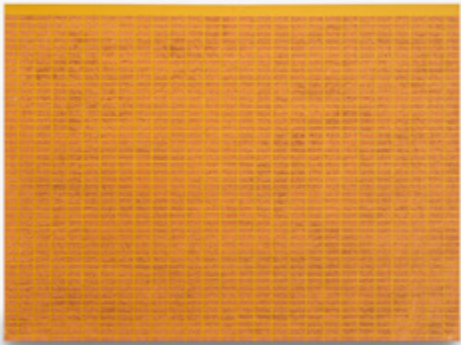
[more about mira schendel →](#)

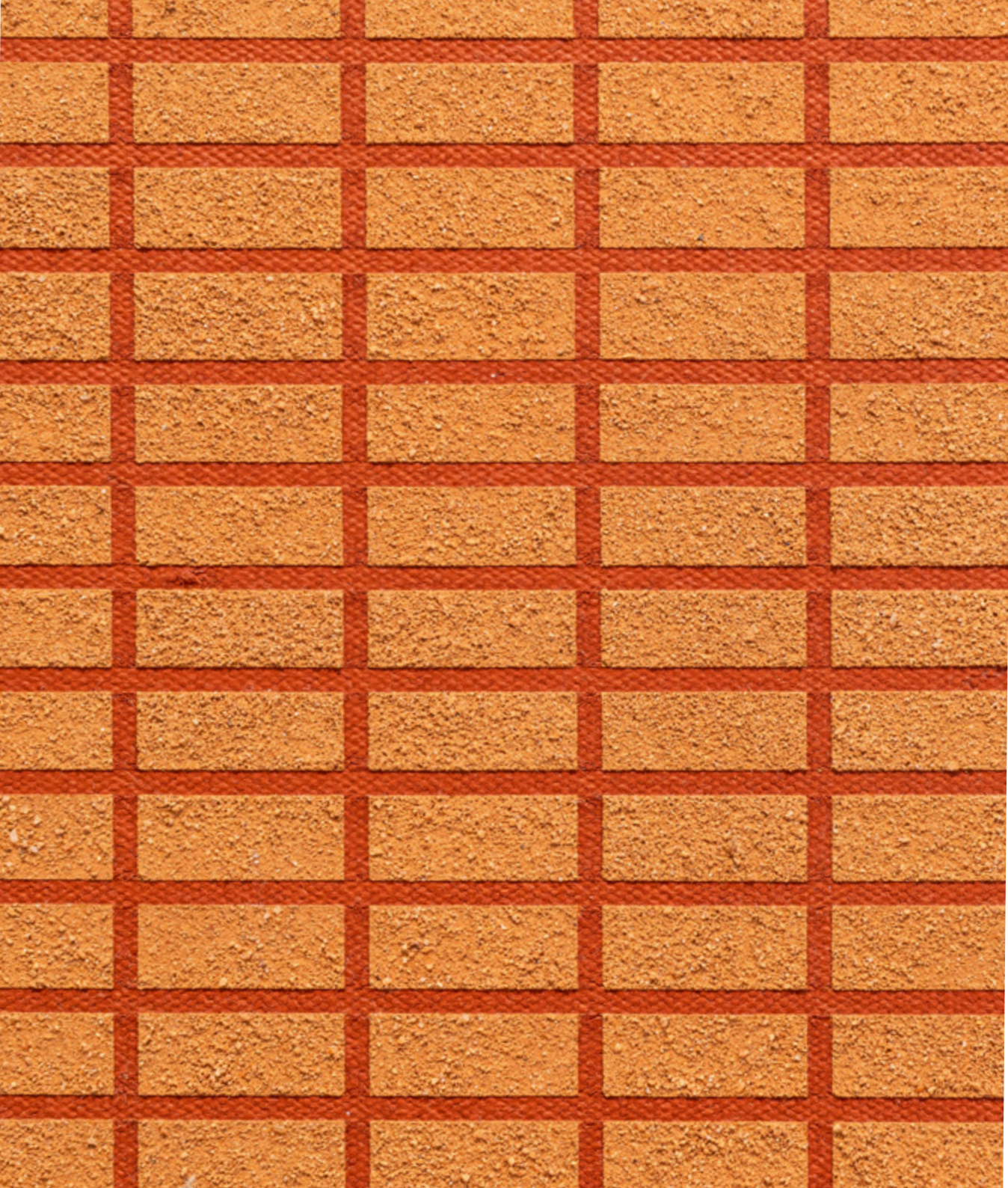
Carlito Carvalhosa
Untitled (P44), 2015
oil on aluminum
122 x 90 cm
48 x 35.4 in



[more about carlito carvalhosa →](#)

Milton Machado
Terras, 1989
acrylic and brick dust on canvas
56 x 319 cm
22 x 125.6 in





[more about milton machado →](#)



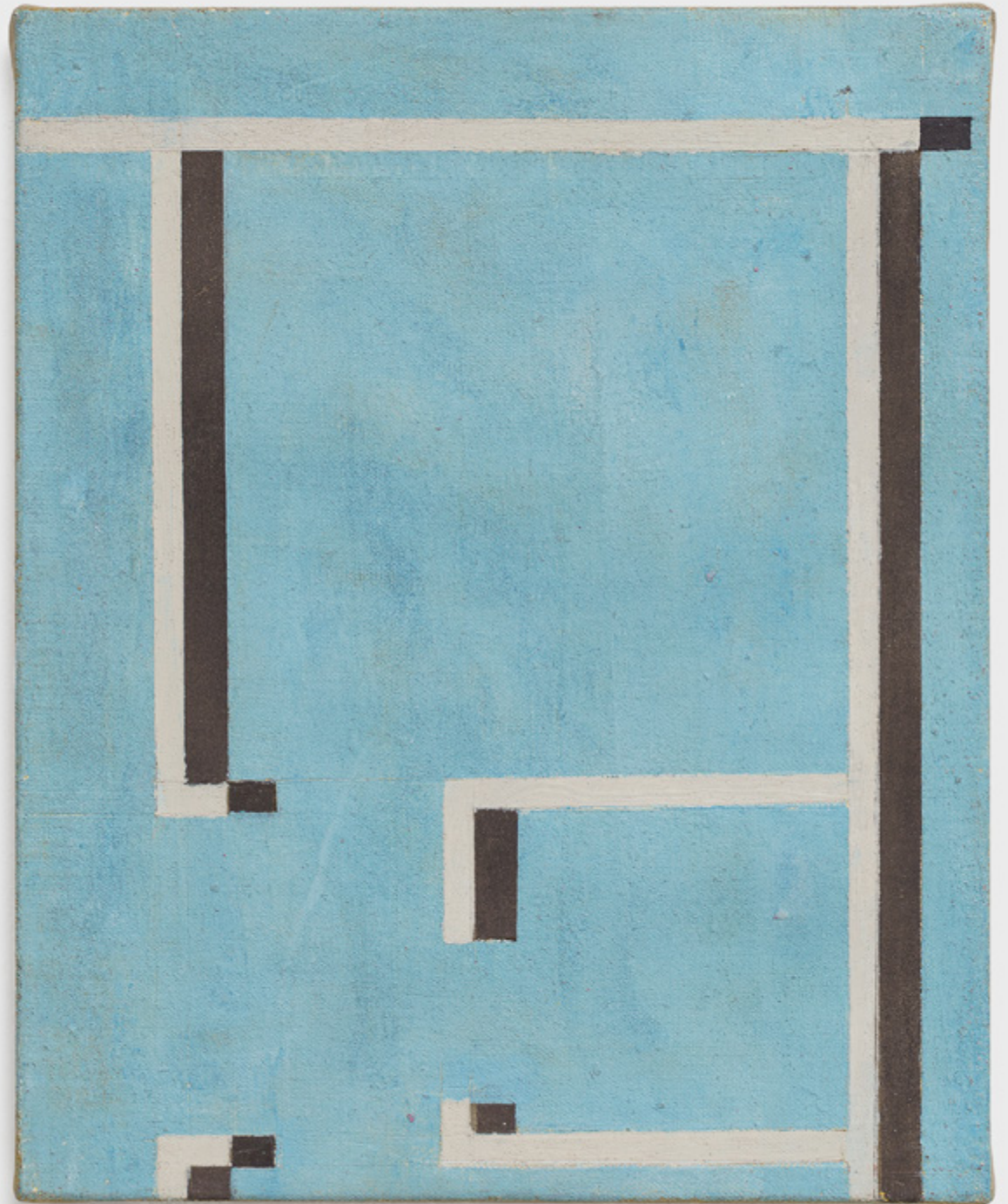
Fabio Miguez
Esquina Terra, 2016
oil paint and wax on linen
40 x 30 x 1,5 cm
15.7 x 11.8 x 0.6 in

Fabio Miguez
Untitled, 2017
oil and wax on canvas
2 parts of 150 x 170 cm (each)
2 parts of 59,1 x 66,9 in (each)





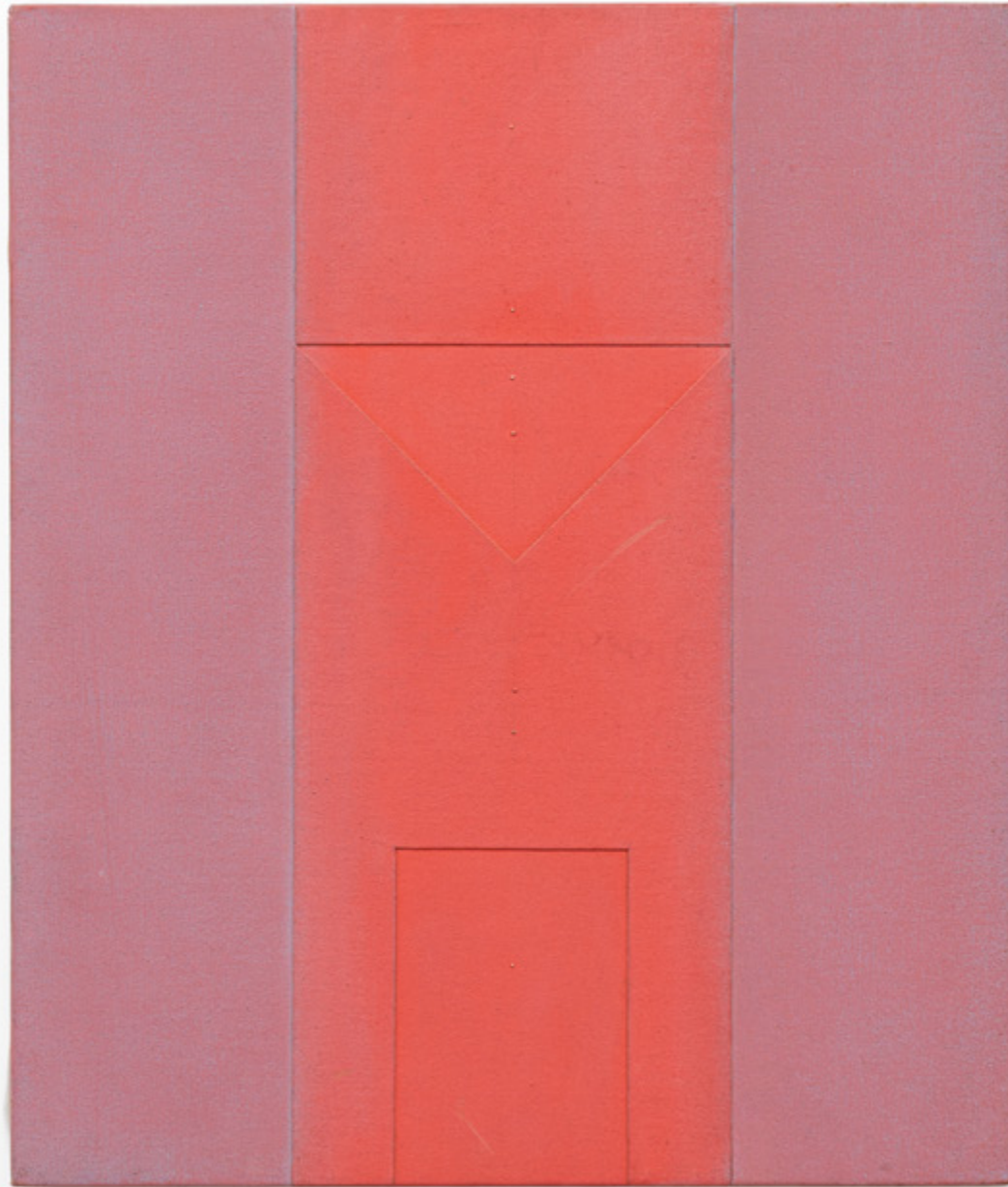
Fabio Miguez
Plant # 2, 2019
oil paint and wax on linen
30 x 24 cm
11.8 x 9.4 in



[more about fabio miguez →](#)

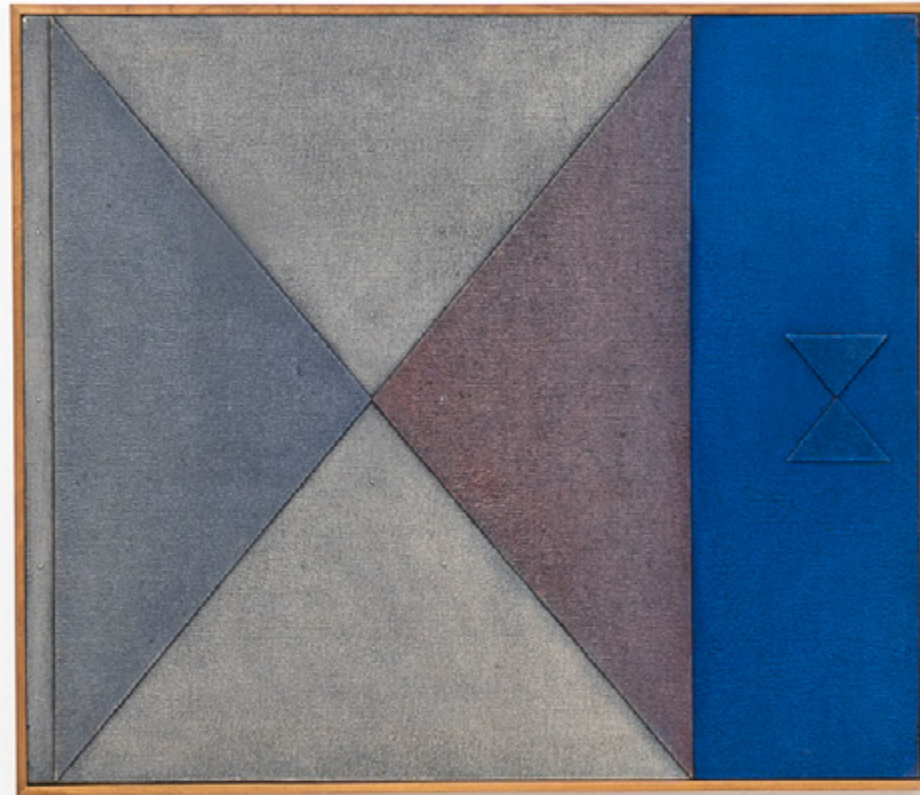


Abraham Palatnik
Untitled, 1996
acrylic paint on canvas
70,3 x 59,6 x 3 cm
27.7 x 23.5 x 1.2 in



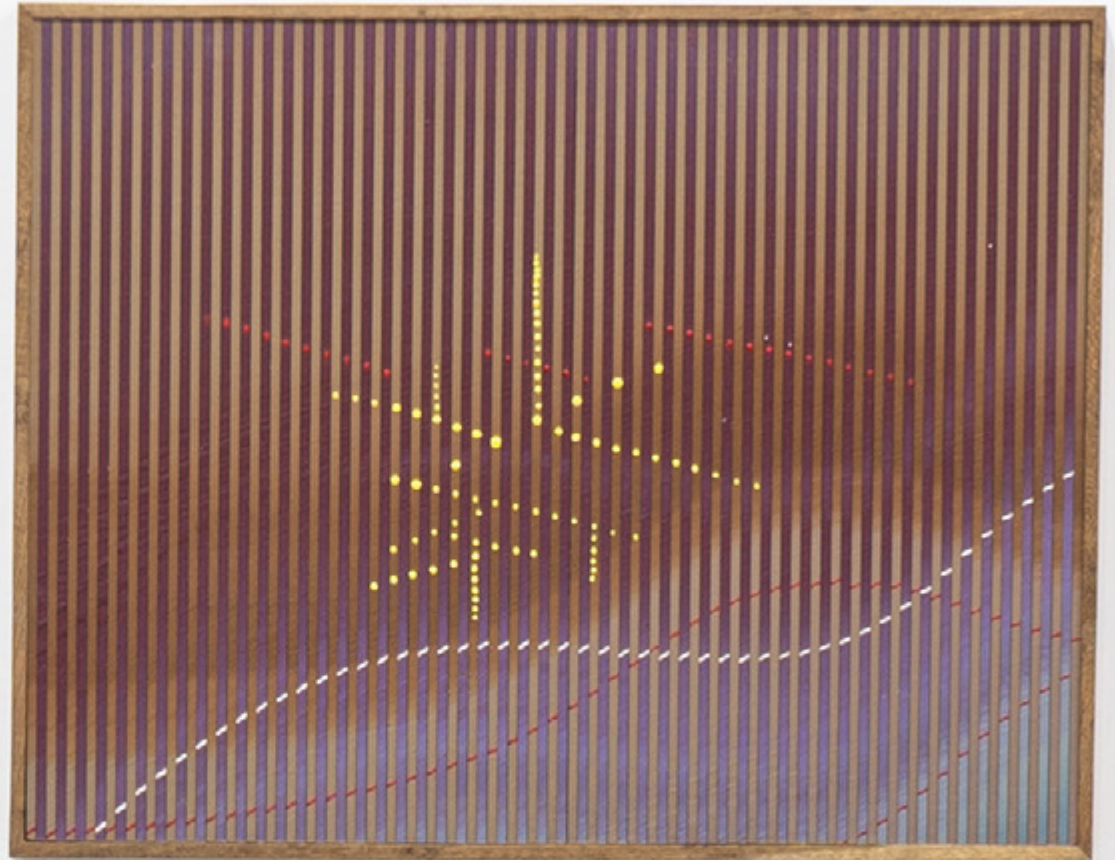


Abraham Palatnik
Untitled, 1996
oil paint on canvas
60 x 70,5 x 1 cm
23.6 x 27.8 x 0.4 in

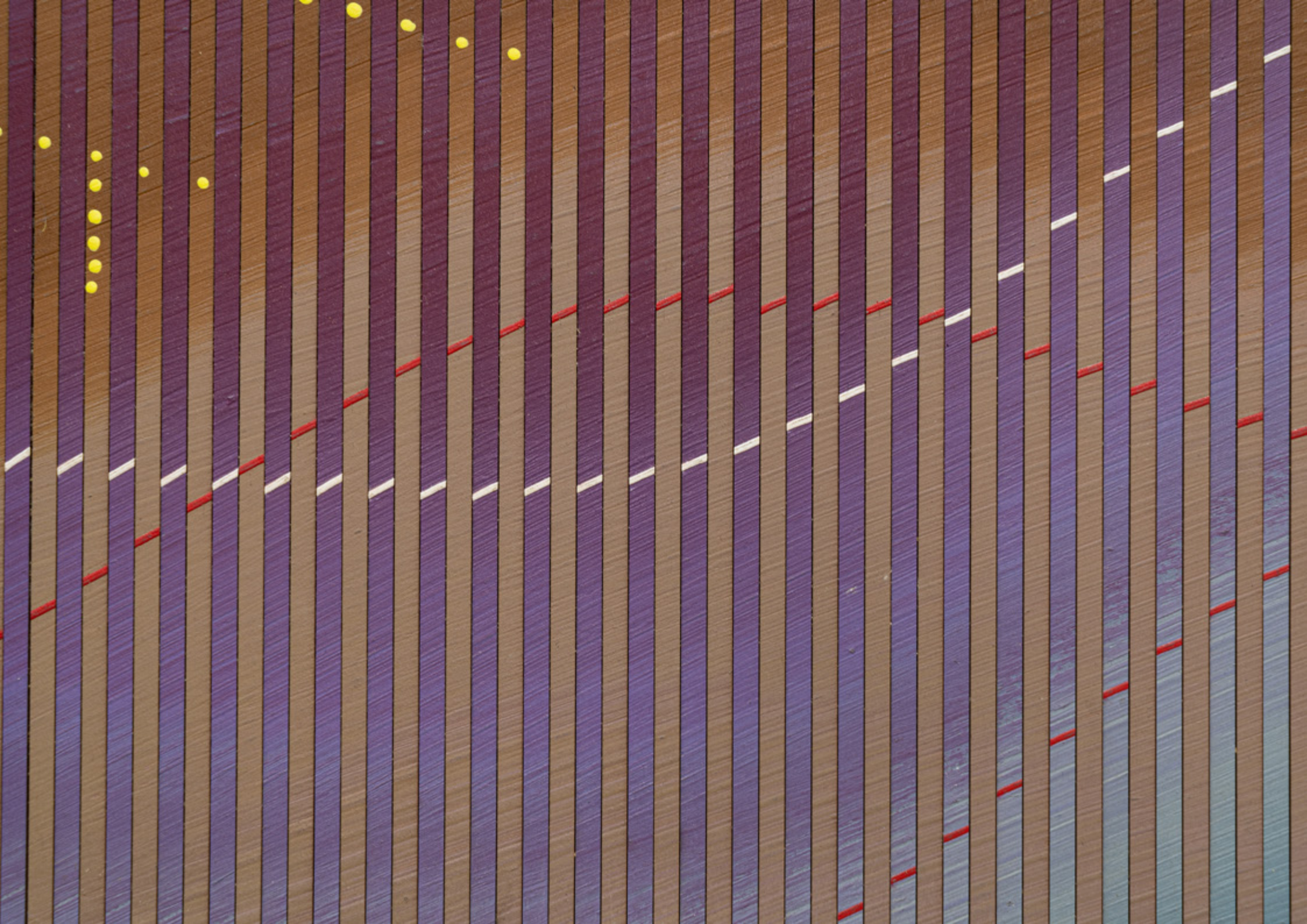




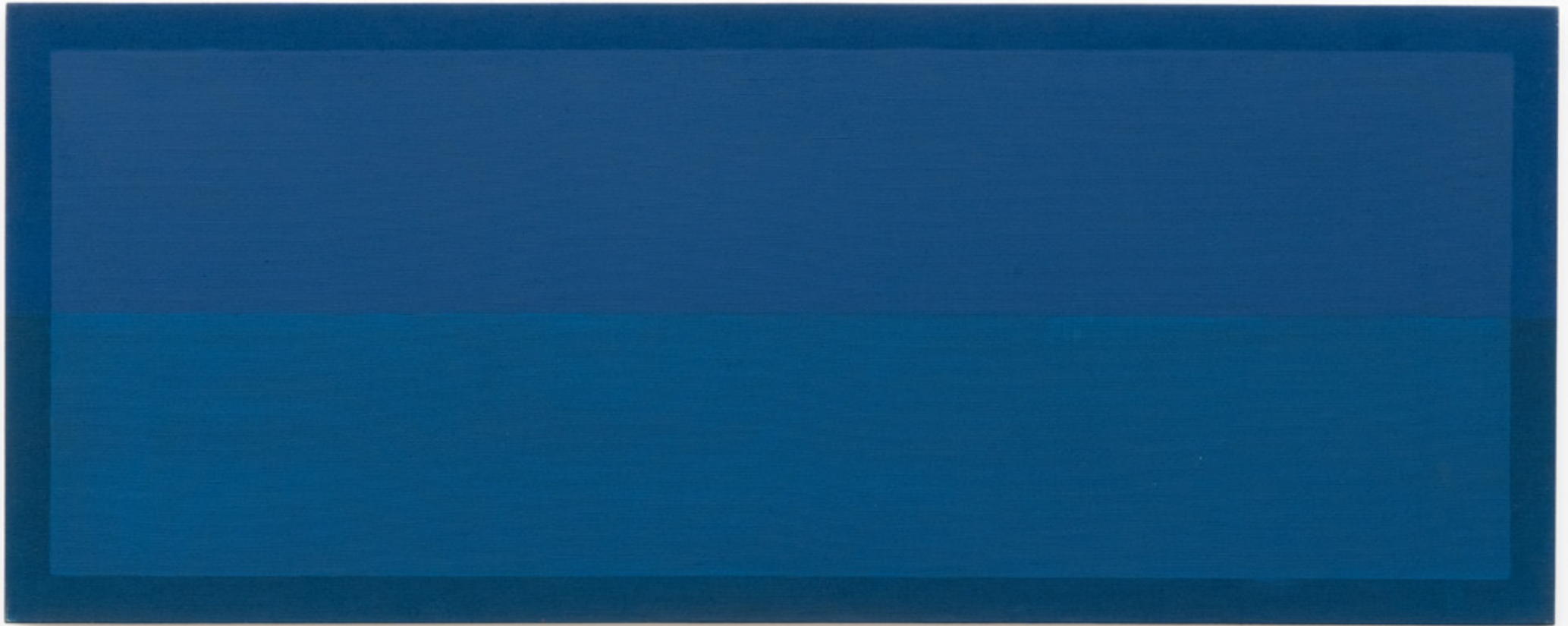
Abraham Palatnik
W-E / 30, 2015
acrylic paint on wood
42 x 55 cm
16.5 x 21.7 in



[more about abraham palatnik →](#)



Amelia Toledo
Horizon (Horizons series), 2012
acrylic paint on linen
80,2 x 200,3 x 3,5 cm
31.6 x 78.9 x 1.4 in



Amelia Toledo
Rolinho de horizonte
(*Horizontes series*), undated
acrylic paint on kozo paper
115 x 30 cm
45.3 x 11.8 in





[more about amelia toledo →](#)

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

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

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

- 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

sérgio sister

b. 1948, São Paulo, Brazil, where he lives and works

Sérgio Sister started painting in the late 1960's, at the same time when he was working as a journalist and became engaged with political action. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What marked his production at that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs, as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they derive. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams different colors and assembles them into configurations that allow various depths, shadows, and experiences of color to emerge.

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selected solo exhibitions

- *Pintura entre frestas e cavidades*, Nara Roesler, São Paulo, Brazil (2023)
- *Pintura e vínculo*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *Then and Now*, Nara Roesler, New York, USA (2019)
- *Sérgio Sister: o sorriso da cor e outros engenhos*, Instituto Ling, Porto Alegre, Brazil (2019)
- *Sérgio Sister*, Kupfer Gallery, London, United Kingdom (2017)
- *Sergio Sister: Malen Mit Raum, Schatten und Luft*, Galerie Lange + Pult, Zurich, Switzerland (2016)
- *Expanded Fields*, Nympe Projekte, Berlin, Germany (2016)
- *Ordem Desunida*, Nara Roesler, São Paulo, Brazil (2015)

selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Entre tanto*, Casa de Cultura do Parque, São Paulo, Brazil (2020)
- *A linha como direção*, Pina Estação, São Paulo, Brazil (2019)
- *The Pencil is a Key: Art by Incarcerated Artists*, Drawing Center, New York, USA (2019)
- *Géométries Américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l'Art Contemporain, Paris, France (2018)
- *Al-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- François Pinault Collection, Venice, Italy
- Fundación/Colección Jumex, Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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.

selected solo exhibitions

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

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

milton machado

b. 1947, Rio de Janeiro, Brazil, where he lives and works

Milton Machado began his career as an artist during the Brazilian military dictatorship, when he made drawings based on his background in architecture, creating pieces that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all looking at a pivotal theme which explores tensions generated by artworks which challenge and uproot factuality.

In his interventions, Milton Machado seeks to capture and show the viewer surprising and unseen relationships between seemingly unrelated fields—such as industry and art, architecture and image, family and politics etc. with an undertone of irony and disillusion. For thirty years, the artist has been developing the series *História do Futuro*, an urban fable that brings together critical theory, architecture and urbanism to approach the dynamic and unpredictable cycles of life and death in a fictional city.

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selected solo exhibitions

- *Arte não. Desenho*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *Cabeça*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte; Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Mão Pesada*, Nara Roesler, São Paulo, Brazil (2013)
- *X*, Nara Roesler, Rio de Janeiro, Brazil (2016)

selected group exhibitions

- *In Memoriam*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2017)
- *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *Made in Brasil*, Casa Daros, Rio de Janeiro, Brazil (2015)
- *Imagine Brazil*, DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015)
- *Where the streets have no name*, CSS Bard and Hessel Museum of Art, New York, USA (2014)

selected collections

- Daros Foundation, Zurich, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, United Kingdom
- Museo Civico Gibellina, Gibellina, Italy
- Museo de Arte de Lima, Lima, Peru
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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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

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

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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

nara roesler

são paulo

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

rio de janeiro

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

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

info@nararoesler.art