



nara roesler

## star noise

curated by luis pérez-oramas  
nara roesler curatorial project

abraham palatnik  
amelia toledo  
artur lescher  
brígida baltar  
bruno dunley  
cao guimarães  
heinz mack  
julio le parc  
laura vinci  
mônica ventura  
mo toledo  
paulo bruscky  
rodolpho parigi  
tomás saraceno  
tomie ohtake

**opening**  
june 7, 2025

**exhibition**  
jun 7 – aug 16, 2025

## star noise

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The music of the stars was heard—identified and recorded—for the first time on September 16, 1932, at 7:10 p.m., in the fields of New Jersey.

Karl Jansky, a physicist and engineer specializing in radio waves, employed by Bell Telephone Laboratories, had been tasked with studying the sources of “static” interference in transatlantic radio-telephone communications.

To do this, Jansky had built a radio wave receiving device, a sort of “contraption,” mounted on two rotating platforms supported by four Ford Model T wheels. Over three years, Jansky was able to define three types of static receptions: nearby storms, distant storms, and what he called “a persistent hiss, also of static origin, whose source is unknown.”

With his rotating antenna, however, Jansky could identify the direction from which the signals were coming. The strange hiss occurred exactly every 23 hours and 56 minutes—four minutes shorter than a solar day—thus matching the length of a sidereal day. The highest intensity recorded on September 16, 1932, allowed him to suggest that the origin of the noise did not come from the solar system, but from the center of the Milky Way, in the constellation Sagittarius. A few days later, Jansky stated that the radio waves he had picked up indeed came from the “center of gravity of the galaxy.”

Years later, in 1974, at the National Radio Astronomy Observatory, Bruce Balick and Robert Brown discovered the object at the center of the Milky Way from which the hissing that Jansky had recorded originated: Sagittarius A\*, the immense black hole, the result of a stellar collapse, 4 million times more massive than the sun that anchors the galactic constellation where our solar system is located.

The noise of the stars is the faint hiss of a sidereal past, the trace left from the holocausts of origin, which first reached us through Jansky’s antenna. Since then, other faint songs have been recorded: cosmic background resonances, or more recently, the minuscule noise of two massive black holes collapsing billions of years away—the certainty that gravitational waves exist in a space-time curved by the effect of astral masses. But even the most seasoned scientists do not know what happens inside a black hole. Some think that time and space may indeed dissolve there, losing all orientation.

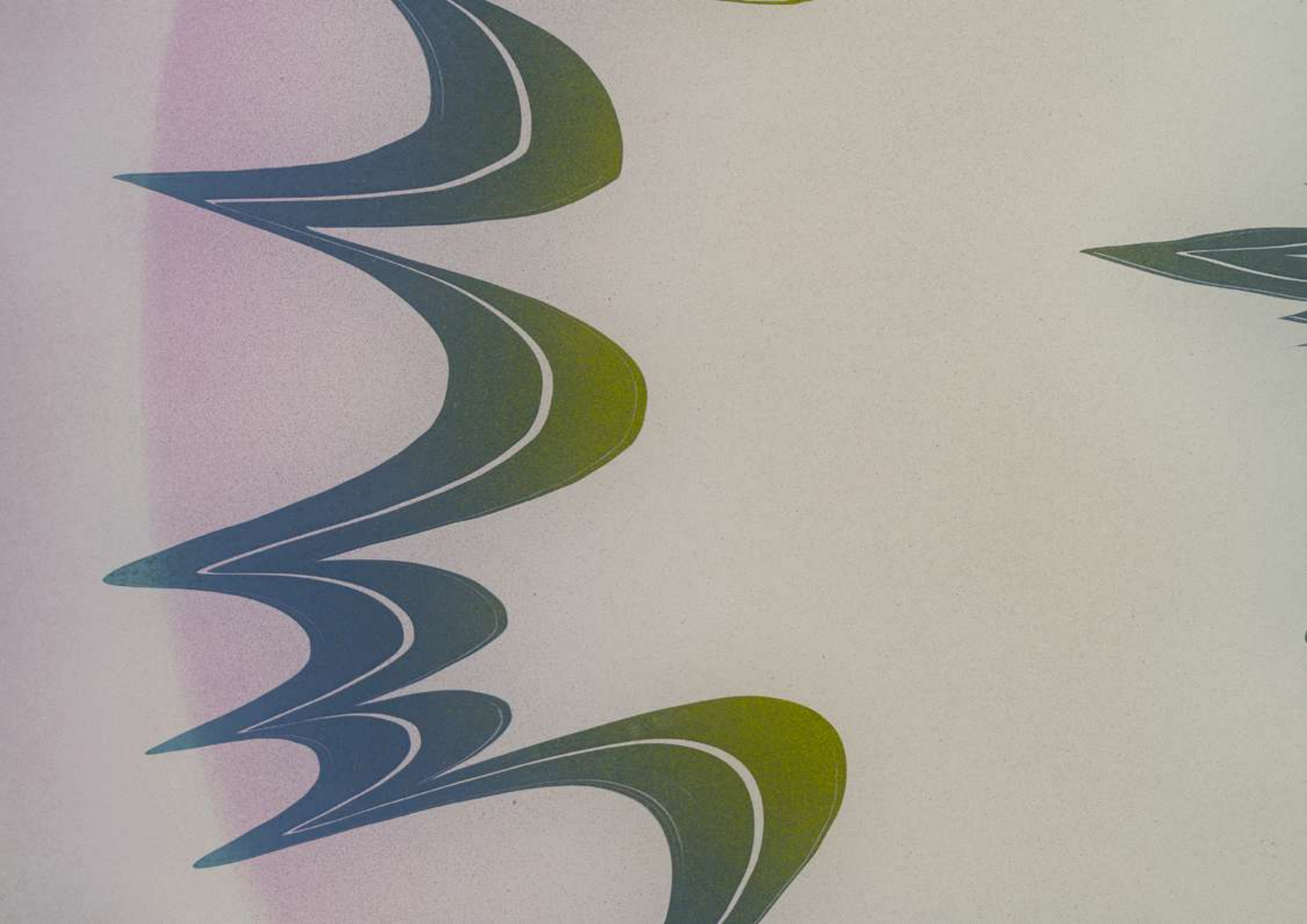
Star Noise does not intend to establish any necessary relationship between art and science, beauty and cosmology. Drawing from the works of Laura Vinci, Abraham Palatnik, Tomás Saraceno, Tomie Ohtake, Bruno Dunley, Mônica Ventura, Artur Lescher, Cao Guimarães, Paulo Bruscky, Rodolpho Parigi and Julio Le Parc, the project seeks to suggest an analogous scene in which

artworks would be objects that, like Jansky’s antennas, capture background resonances from their own figural fields.

Whether because they imitate the appearance of technical devices (Saraceno, Vinci, Ventura, Lescher); or because they present compositions similar to the representation and recording of cosmic resonances (Le Parc, Dunley, Palatnik, Ohtake, Parigi); or because they include, with ironic undertones, references to radio and radio antennas (Guimarães, Bruscky), the works of Star Noise constitute a metaphorical ensemble that suggests that perhaps the world of artistic forms—containers themselves of vital and mnemonic energies—can be understood in terms of resonant “fields,” like the reality revealed to us by physics. These would be fields of “figurability” where forms never cease to emerge, carrying within them the resonance of other forms—consciously or unconsciously, past or present, forgotten or unforgettable—in a constant exercise of making actual the figural energy that constitutes them and that never ceases to transform, to transfigure.



Abraham Palatnik  
*Untitled*, 1950  
friable ink on glass  
60 Ø cm  
23,6 Ø in





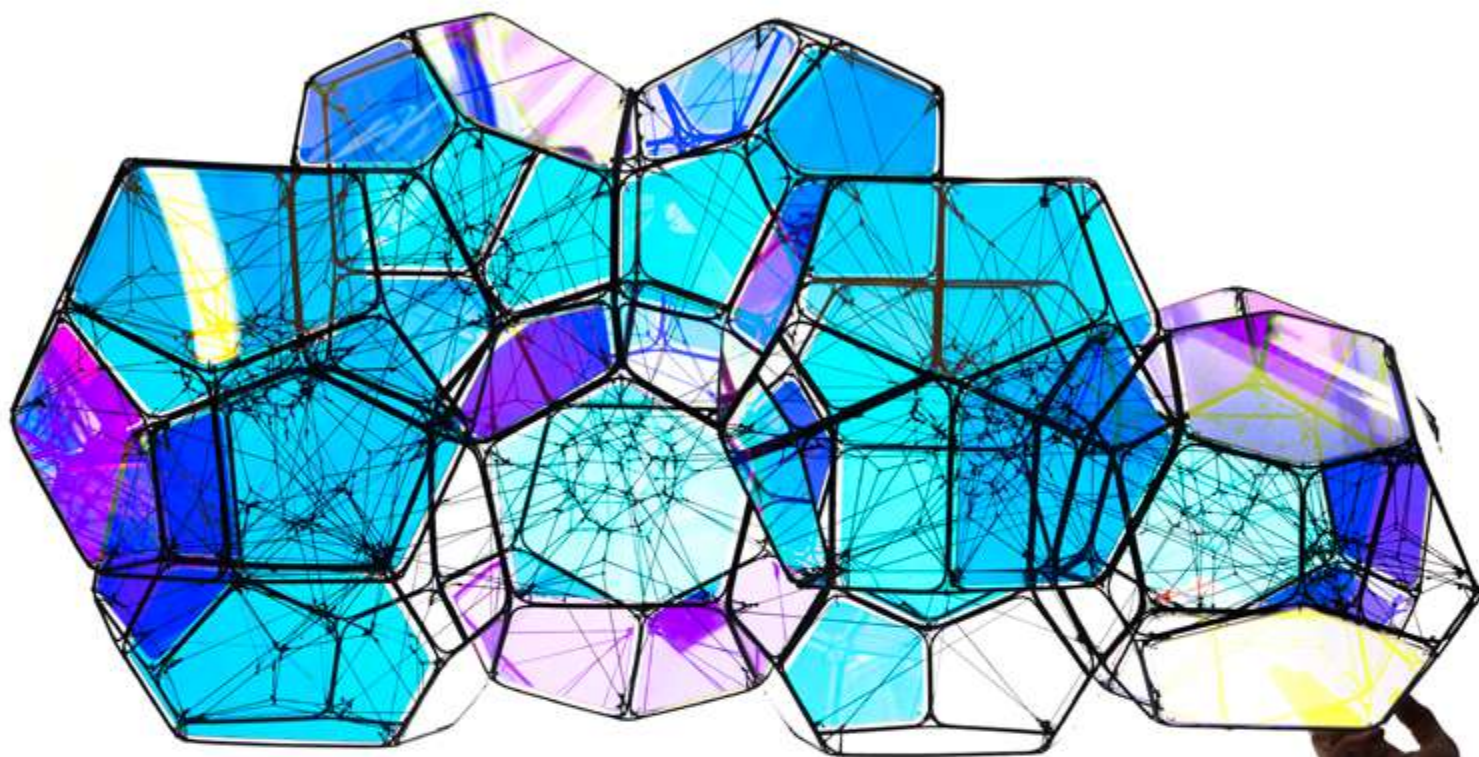
Rodolpho Parigi  
VNS, 2023/2024  
tinta óleo sobre linho  
120 x 100 x 3,5 cm



[more about rodolpho parigi →](#)







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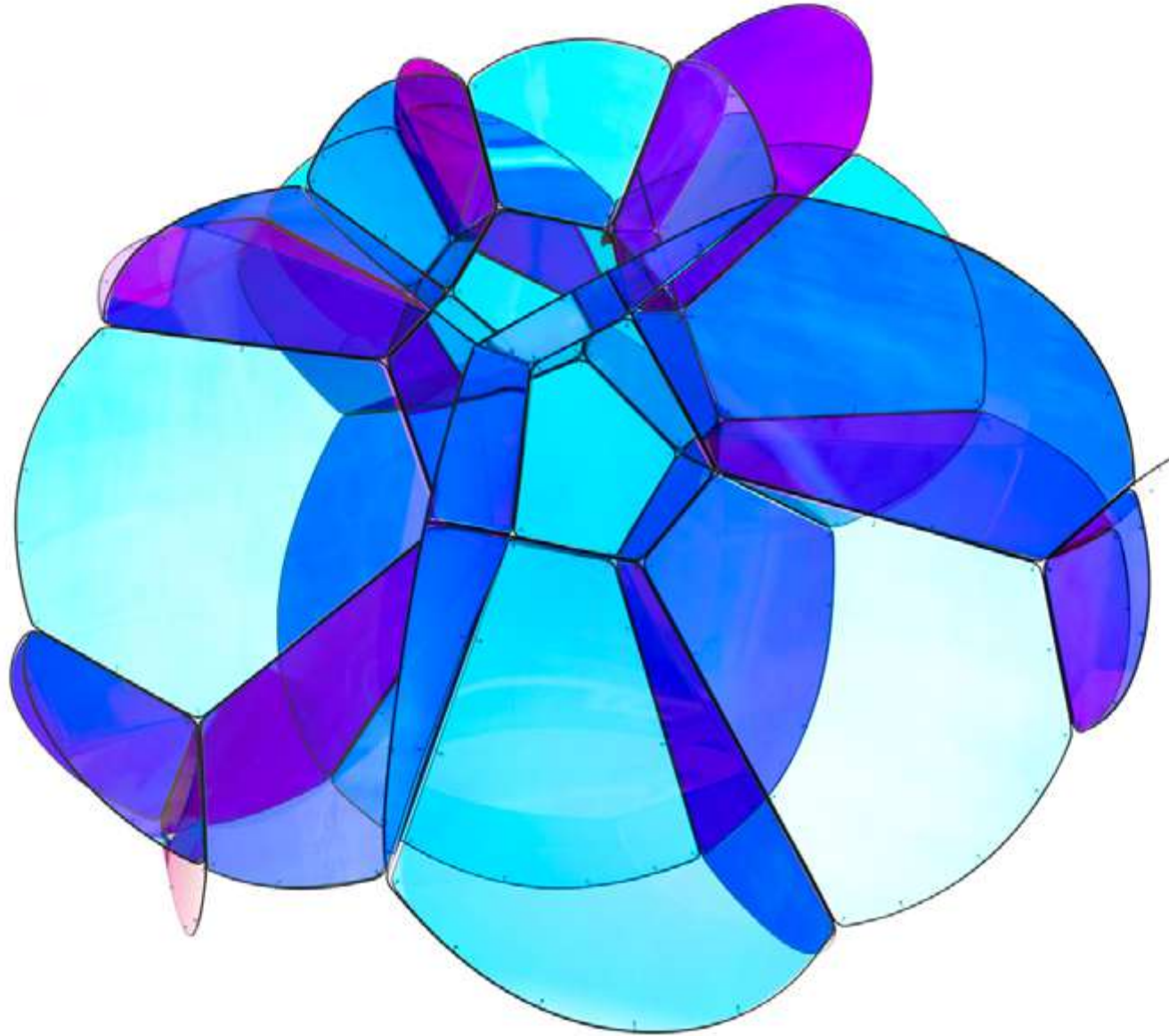
Tomás Saraceno  
*HQ Tau Ab/M+I*, 2023  
powder coated stainless steel,  
polyester rope, monofilament,  
metal wire and Iridescent Plexiglass  
54 x 87 x 52 cm  
21.3 x 46.1 x 27 in





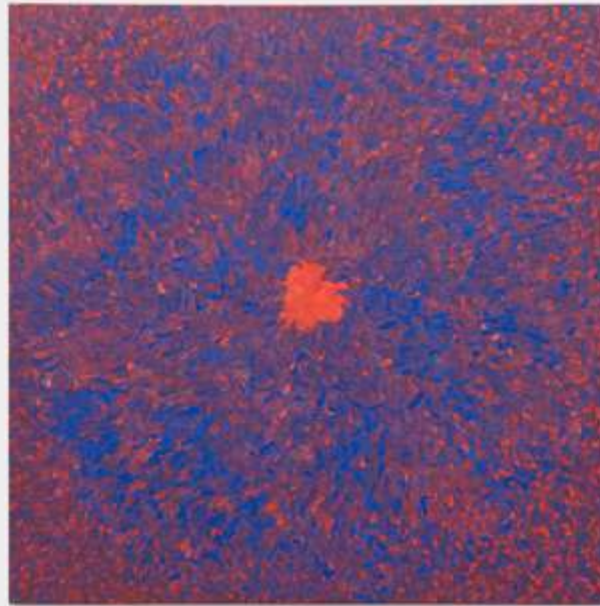
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Tomás Saraceno  
*Foam SB 128/45b*, 2024  
powder coated stainless steel,  
iridescent plexiglass and monofilament  
45 x 80 x 54 cm  
35.4 x 36.2 x 38.6 in



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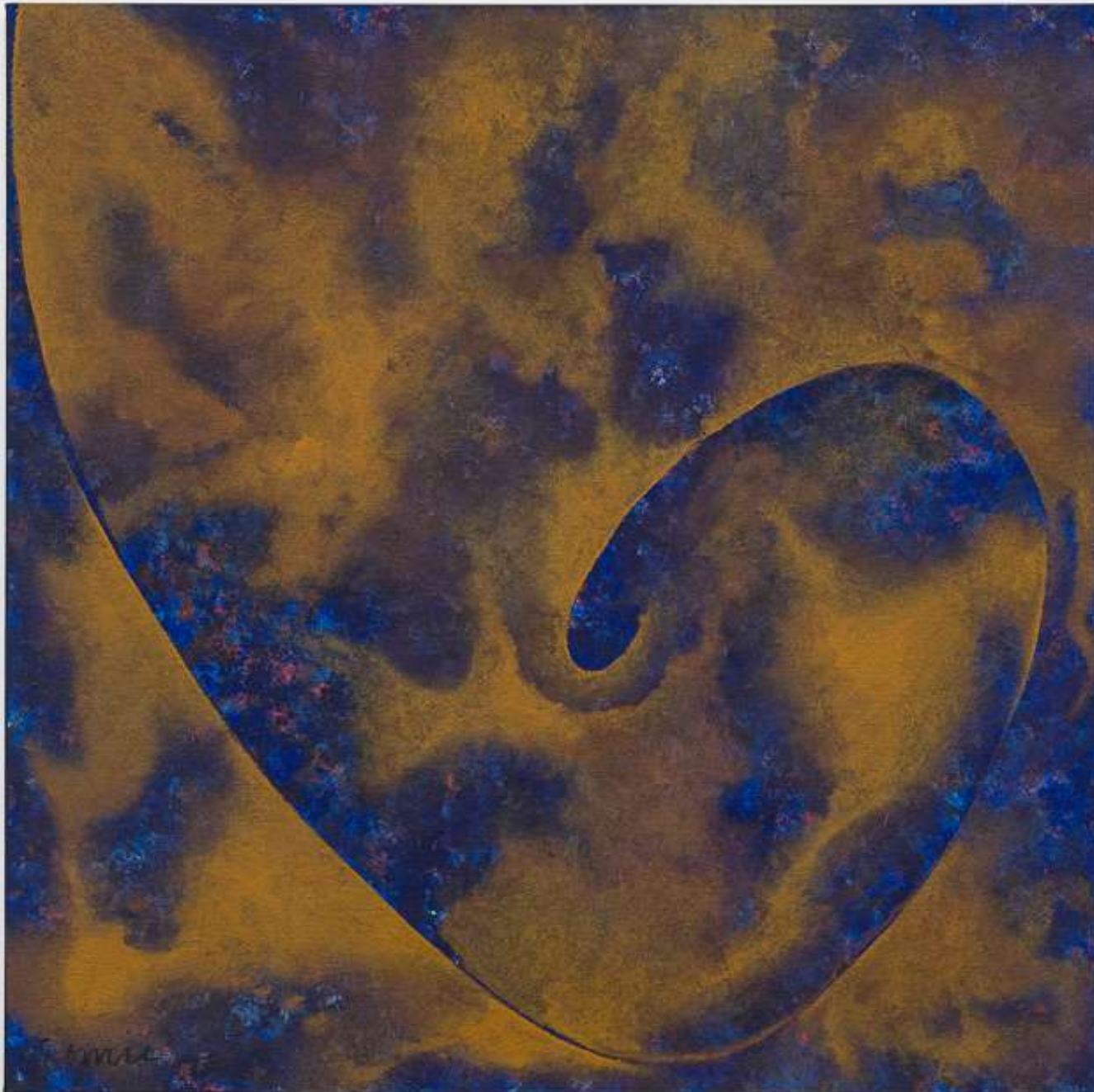
Tomie Ohtake  
*Untitled*, 2004  
acrylic paint on canvas  
100 x 100 x 3,3 cm











Tomie Ohtake  
*Untitled*, 1993  
acrylic paint on canvas  
100 x 100 x 3,3 cm  
39.4 x 39.4 x 1.3 in

[more about tomie ohtake →](#)

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Artur Lescher  
*Caio*, 2024  
wood and steel cable  
edition of 5 + 2 AP  
230 x 12 cm  
90.6 x 4.7 in





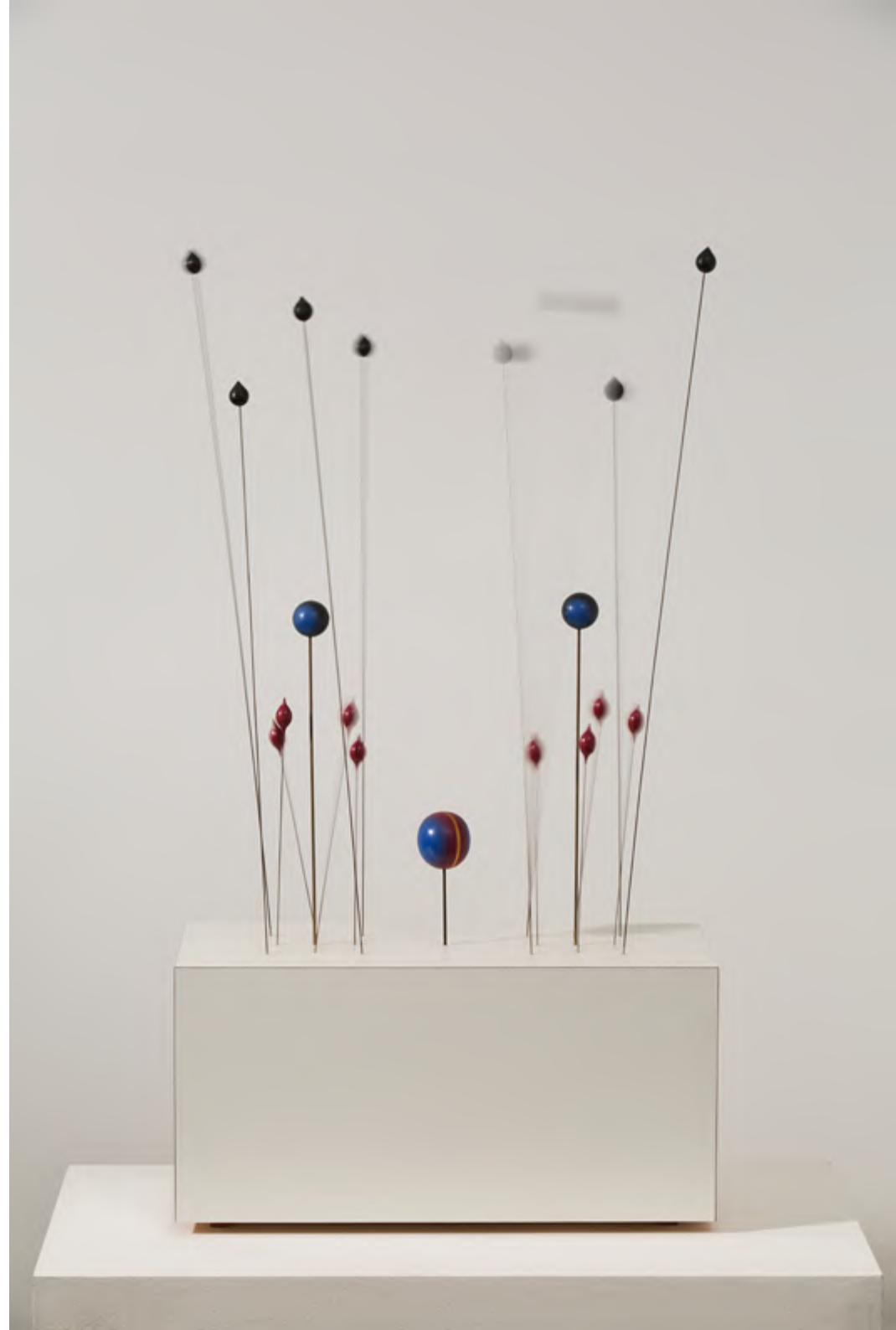


Abraham Palatnik  
*Kinetic object*, 2000  
industrial paint, wood,  
metal, magnets and motor  
100 x 36,4 x 36,4 cm  
39.4 x 14.3 x 14.3 in





Abraham Palatnik  
*Kinetic Object P-28*, 1971/ 2000  
wood, formica, acrylic,  
metal and engine  
100 x 54 x 23 cm  
39.4 x 21.3 x 9.1 in







Cao Guimarães  
*Gambiarra # 118*, 2024  
digital print on Hahnemühle  
Photo Rag 305  
100 x 66 cm  
39.4 x 26 in

[more about cao guimarães →](#)

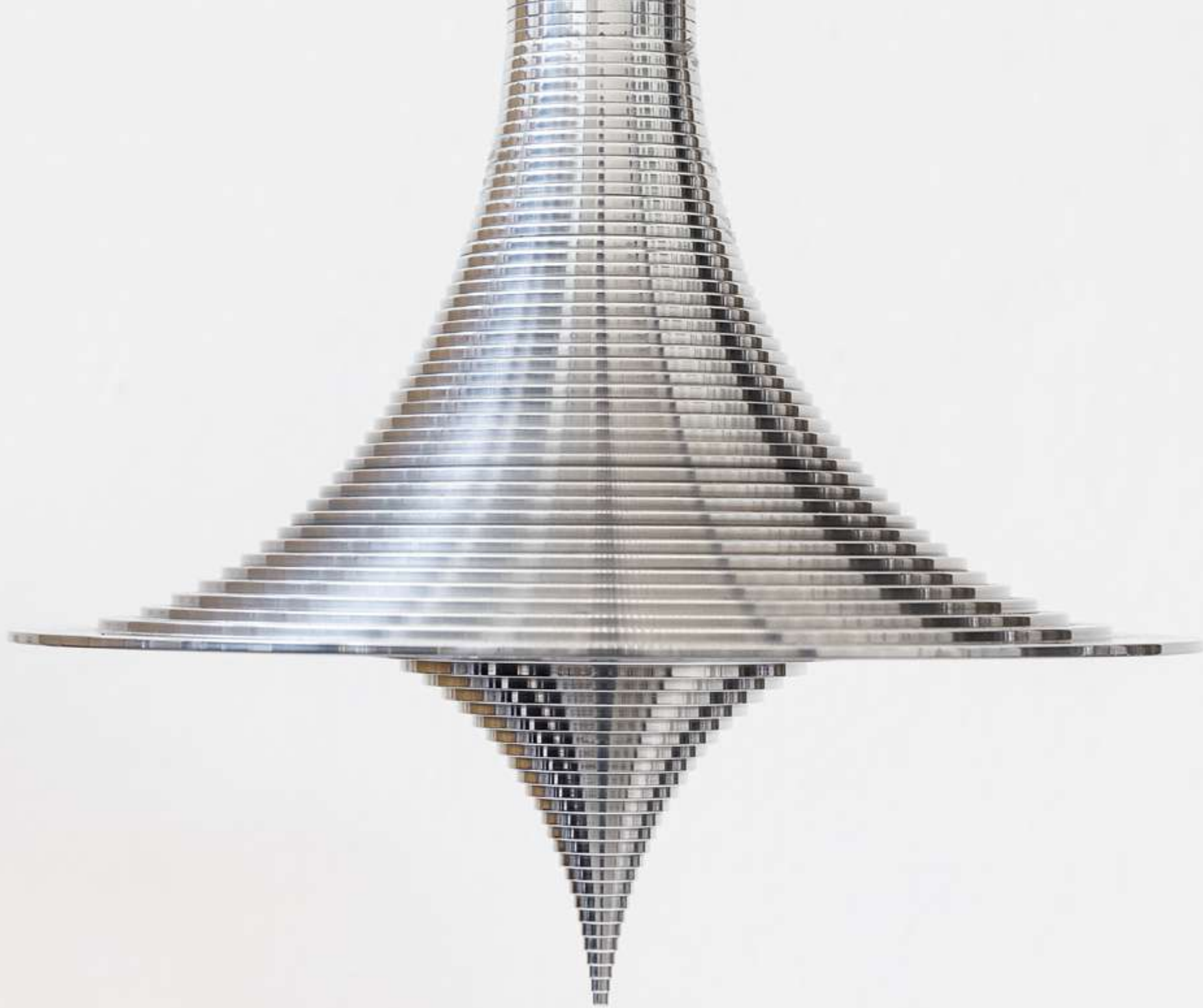


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Artur Lescher  
*Zu baixa*, 2022  
aluminum and steel cable  
edition of 5 + 2 AP  
300 x Ø 40 cm  
118.1 x Ø 15.7 in







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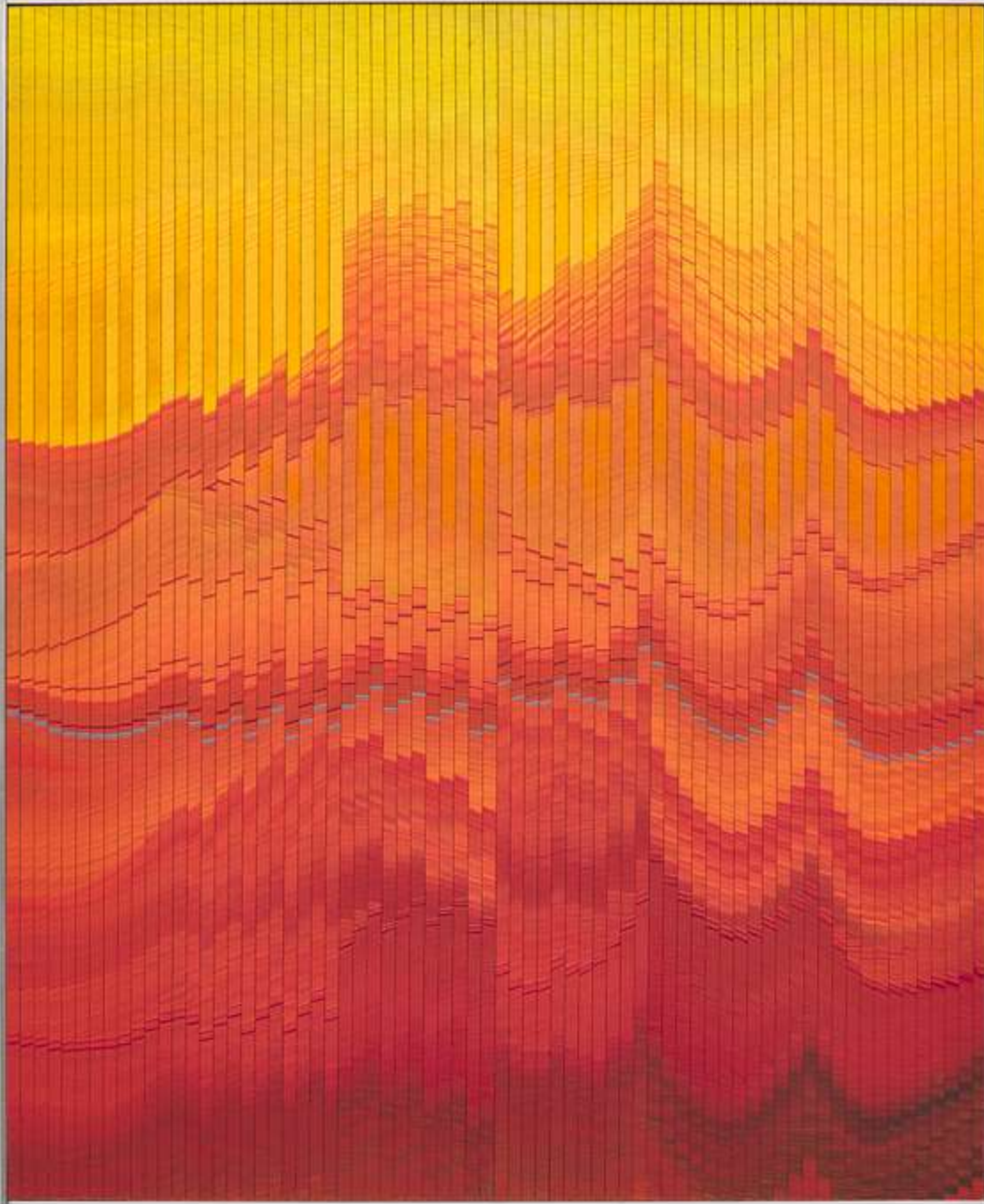
Artur Lescher  
*Hélix*, 2023  
brass and multifilament lines  
edition of 5 + 2 AP  
194 x 116 x 116 cm  
76.4 x 45.7 x 45.7 in





[more about artur lescher →](#)





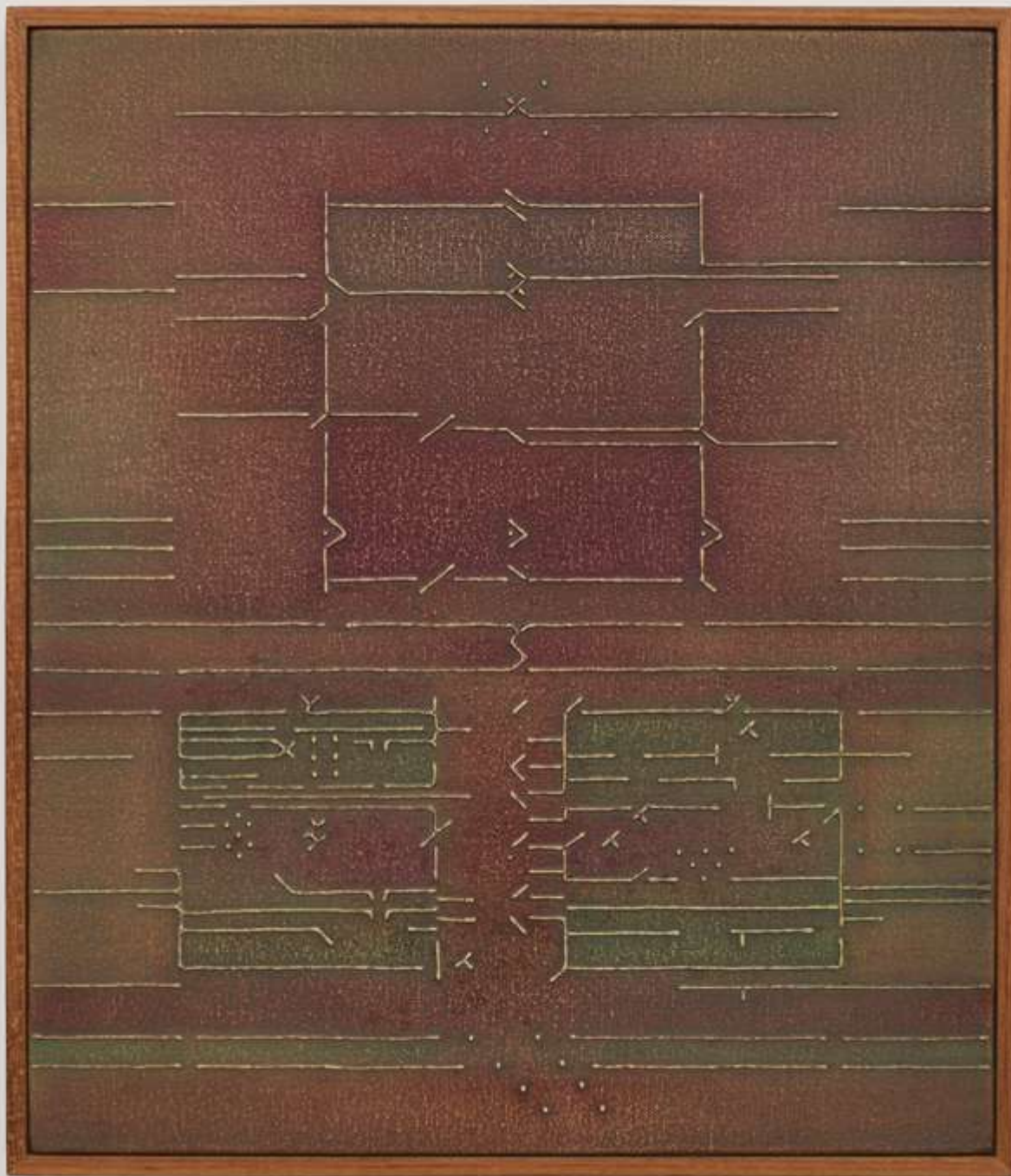
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Abraham Palatnik  
*W-21*, 2003  
acrylic paint on wood  
60,1 x 49 cm  
23.7 x 19.3 in







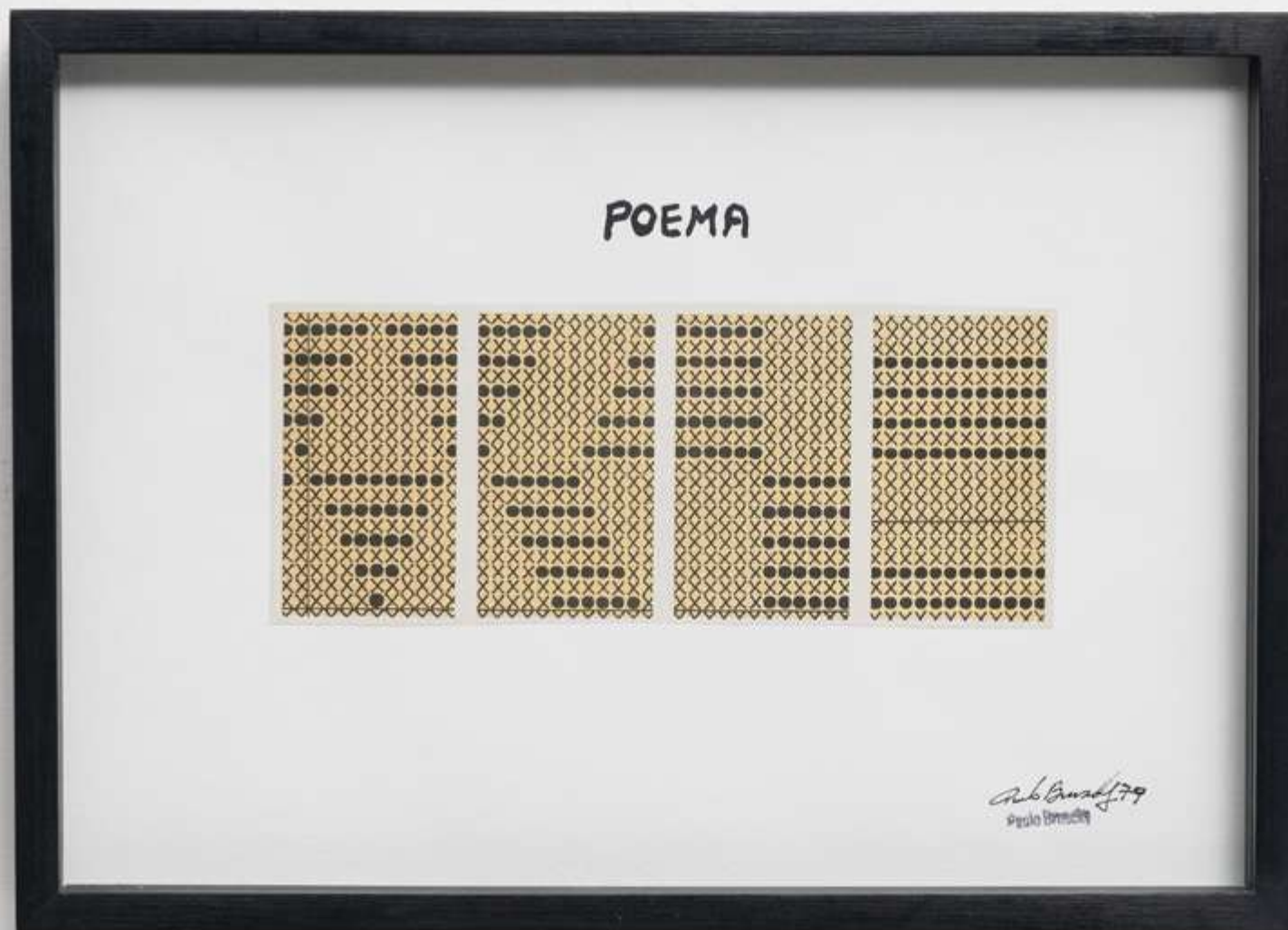


Abraham Palatnik  
*Untitled*, 1996  
oil paint on canvas  
40,5 x 34,6 x 3 cm  
15.9 x 13.6 x 1.2 in

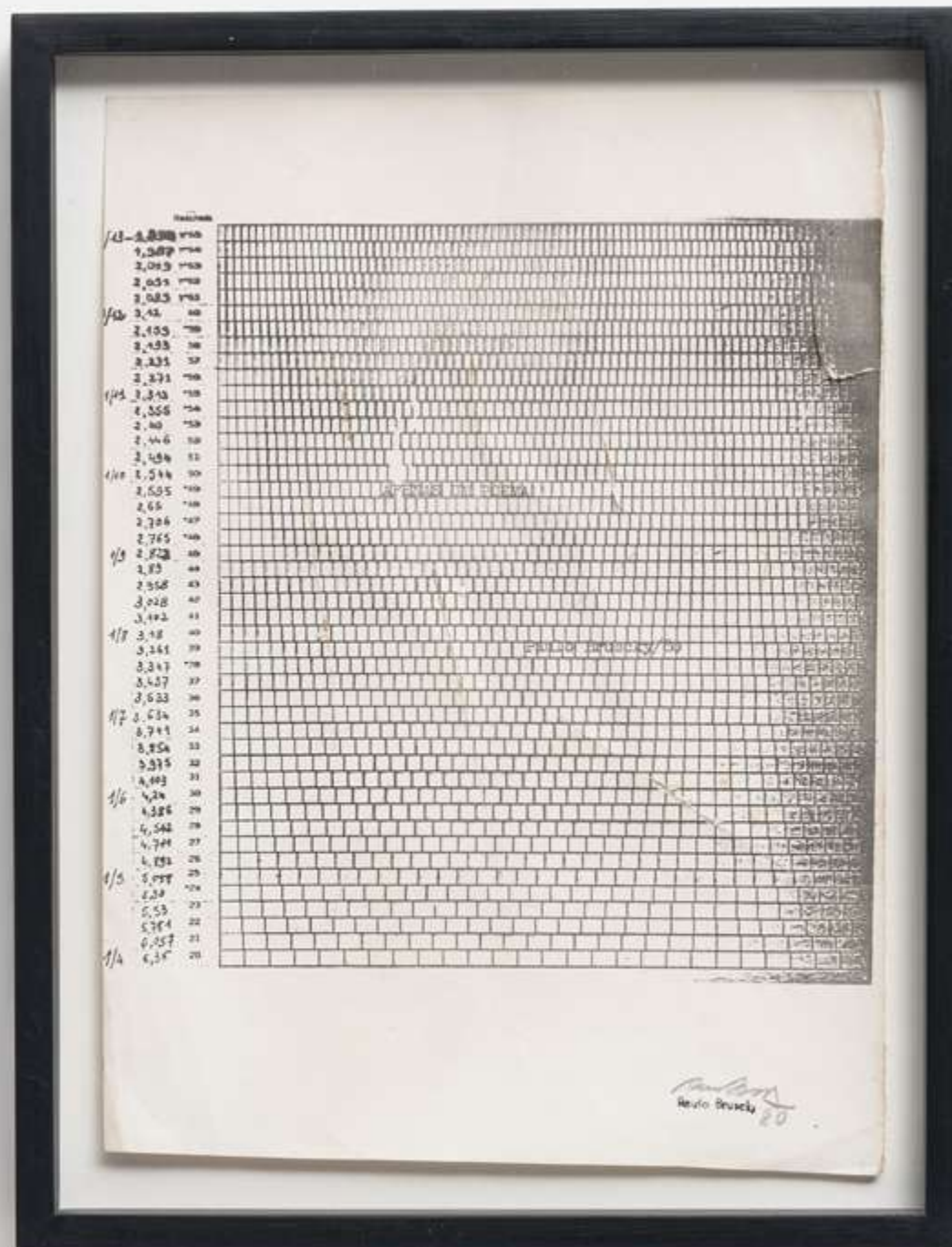
[more about abraham palatnik →](#)



Paulo Bruscky  
*Untitled*, 1979  
collage on paper  
21 x 29,8 cm  
8.3 x 11.7 in



Paulo Bruscky  
*Apenas um poema*, 1980  
 typing and incisions  
 on offset printing  
 28 x 20 cm  
 11 x 7.9 in





1,858 \*63  
 1,987 \*64  
 2,019 \*63  
 2,051 \*62  
 2,085 \*61  
 2,12 60  
 2,155 \*59  
 2,193 58  
 2,231 57  
 2,271 \*56  
 2,312 \*55  
 2,355 \*54  
 2,40 \*53  
 2,446 52  
 2,494 51  
 2,544 50  
 2,595 \*49  
 2,65 \*48  
 2,706 \*47  
 2,765 \*46  
 2,822 45  
 2,89 44  
 2,958 43  
 3,028 42  
 3,102 41  
 3,176 40

APENAS UM POEMA



Paulo Bruscky  
*Untitled*, 1986  
offset printing on paper  
33 x 24 cm  
13 x 9.4 in





[more about paulo bruscky →](#)

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Tomás Saraceno  
*HBC 428 b/M+W*, 2024  
powder coated stainless steel,  
monofilament and plywood panels  
54 x 87 x 52 cm  
21.3 x 34.3 x 20.5 in







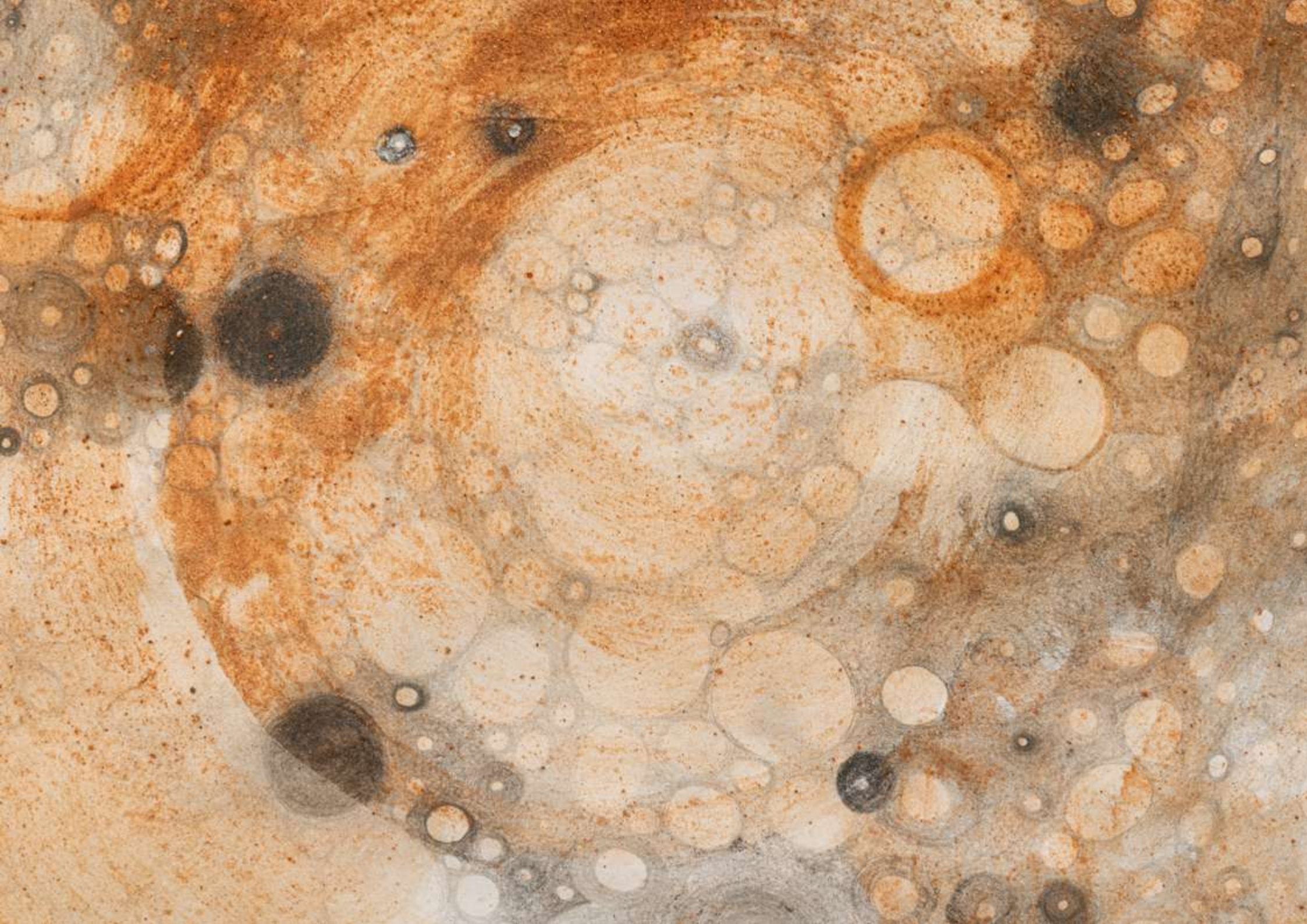
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Brígida Baltar  
*Casa cosmos*, 2020  
brick dust, PVA glue  
and graphite on paper  
150 x 100 cm  
59.1 x 39.4 in

[more about brígida baltar →](#)





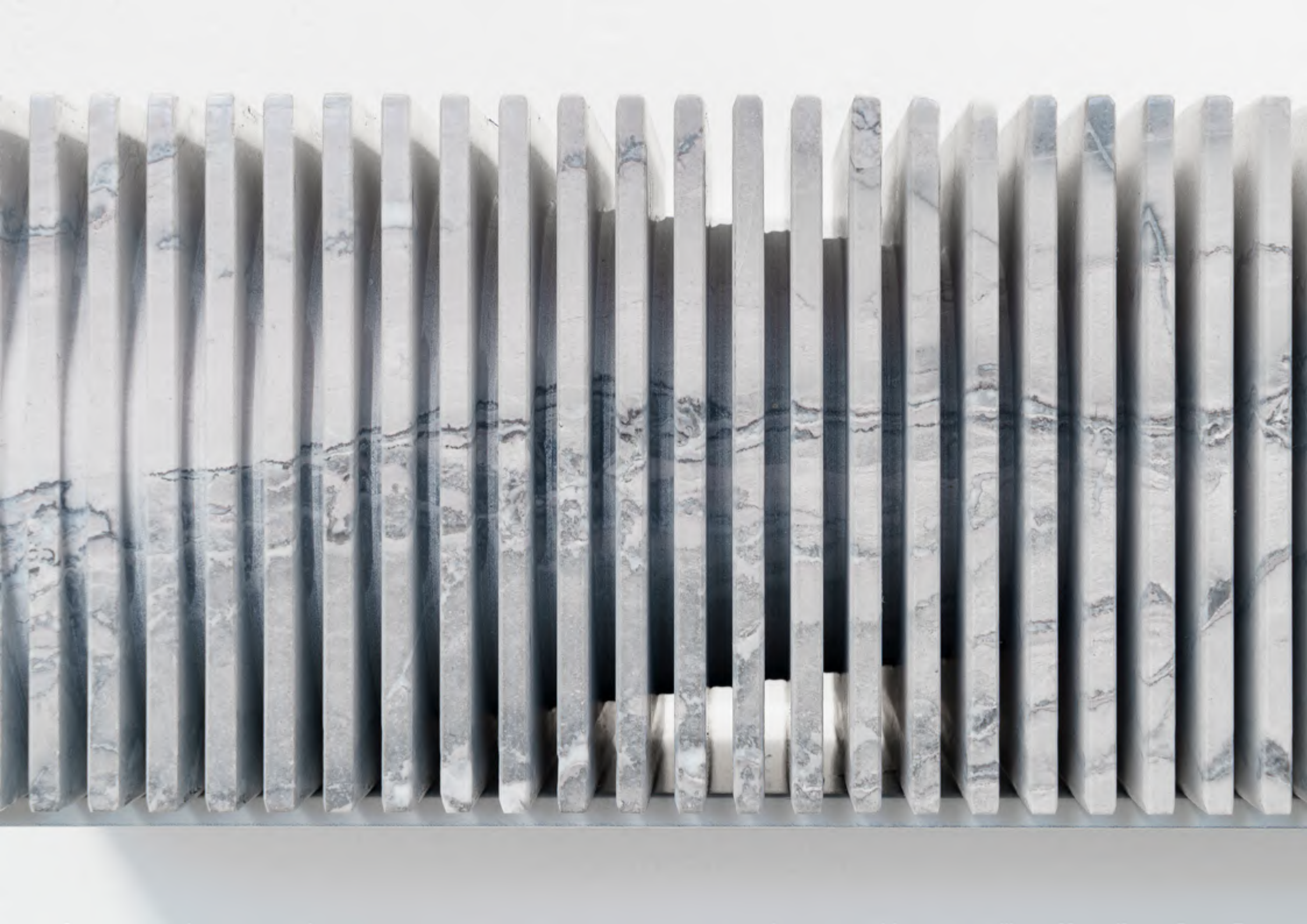




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Artur Lescher  
*Cinético*, 2022  
granite  
edition of 5 + 2 AP  
69 x 12 x 12 cm  
27.2 x 4.7 x 4.7 in





Laura Vinci  
*Triz*, 2024  
stainless steel, brass,  
chrome plated brass, haze  
machine and smoke  
dimensões variáveis  
variable dimensions







[more about laura vinci →](#)

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Heinz Mack

*Open Bronze Cube*, 2001

patinated and polished bronze

4 parts of 71 x 71 x 70 cm (cada) |

Plinth: 10 x 35 x 35 cm | Base: 4,5 x 115 x 115 cm |

Pedestal: 30 x 55 x 55 cm

4 parts of 28 x 28 x 27.6 in (each) |

Plinth: 3.9 x 13.8 x 13.8 in |

Base: 1.8 x 45.3 x 45.3 in |

Pedestal: 11.8 x 21.7 x 21.7 in

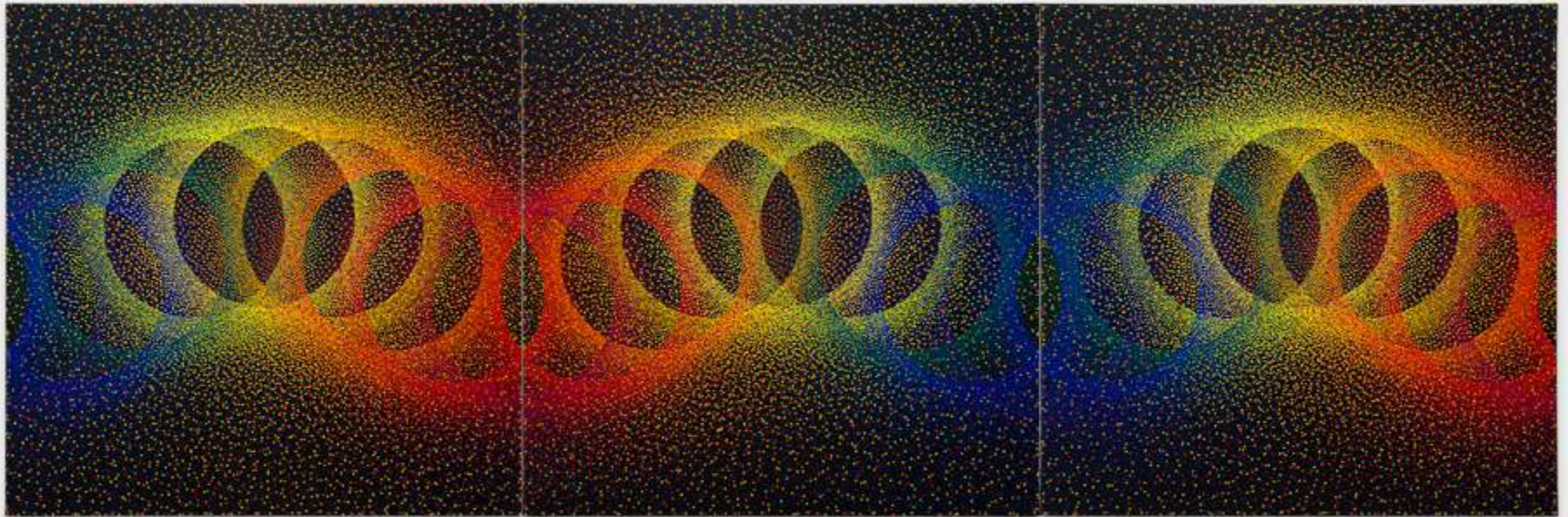
[more about heinz mack →](#)





Julio Le Parc  
*Alchimie 396*, 2018  
acrylic paint on canvas  
3 parts de 200 x 200 cm (each)  
3 parts of 78,7 x 78,7 in (each)

[more about julio le parc →](#)



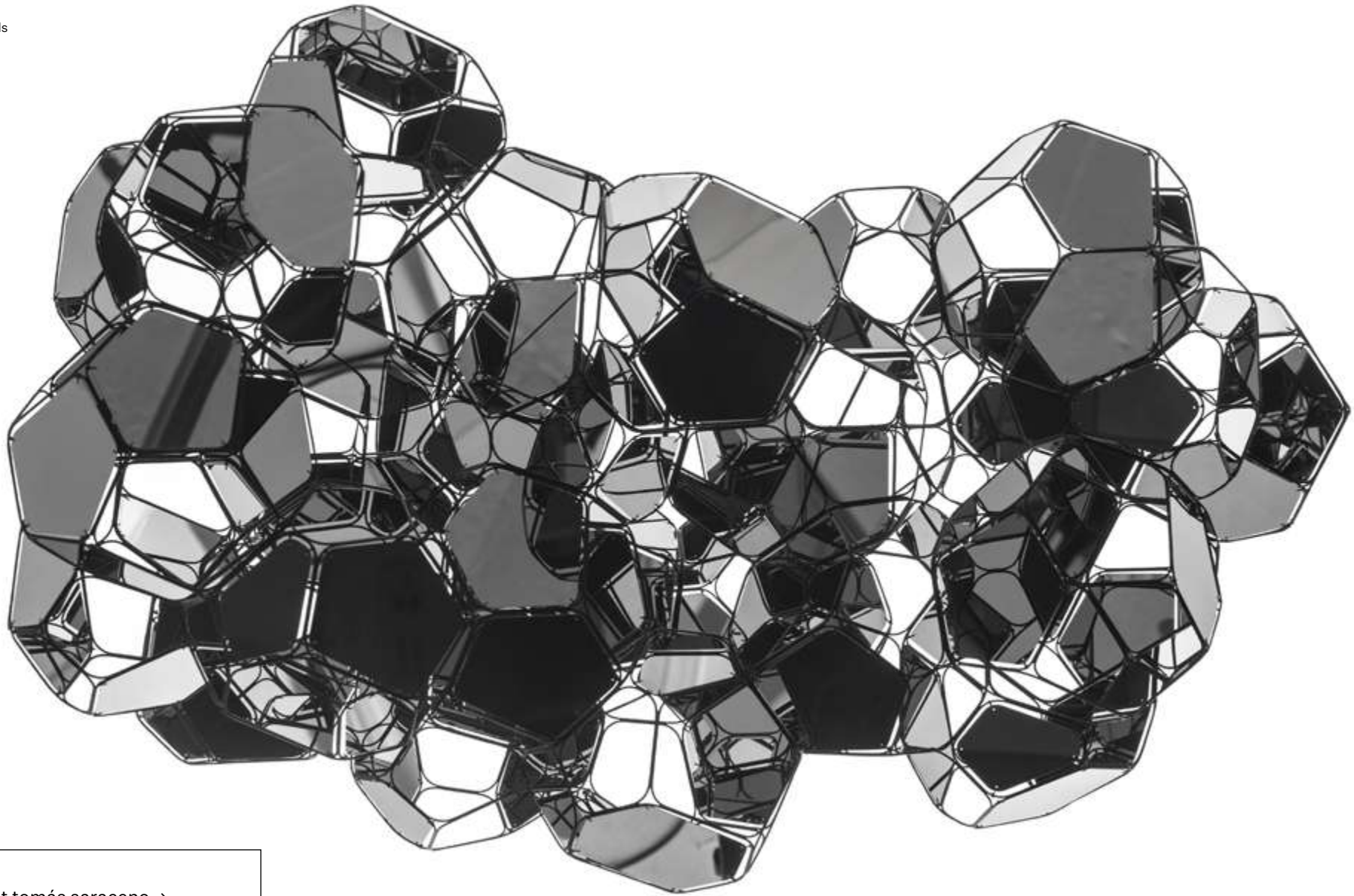






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Tomás Saraceno  
*Cumulonimbus incus  
praecipitatio/M+M*, 2024  
powder coated stainless steel,  
monofilament and mirror panels  
54 x 117 x 68,5 cm  
17.7 x 31.5 x 21.3 in



[more about tomas saraceno →](#)





Bruno Dunley  
*Música da Origem I (para Luis)*, 2025  
oil paint on canvas  
104 x 70 cm  
41.1 x 27.6 in





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Bruno Dunley  
*Música da Origem*  
*II (para Luis)*, 2025  
oil paint on canvas  
104 x 70 cm  
41.1 x 27.6 in

[more about bruno dunley →](#)

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Amelia Toledo

*Espiral (série Campos de cor)*, 2006

acrylic paint on linen

129,8 x 130,5 cm

51.1 x 51.4 in







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Amelia Toledo  
*Espiral (série Campos de cor)*, 2017  
acrylic paint on linen  
130,8 x 130,5 cm  
51.5 x 51.4 in

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Amelia Toledo  
*Espiral (série Campos de cor)*, undated  
acrylic paint on linen  
200,1 x 95,4 cm  
78.8 x 37.6 in

[more about amelia toledo →](#)



Mo Toledo  
*Tempos Enrolados*, 2016  
tinta acrílica sobre linho  
36 x 51 cm  
14.2 x 20.1 in





Mo Toledo  
*Plantação*, 1971  
nanquim, aquarela e  
guache sobre papel  
20 x 43,5 cm  
7.9 x 17.1 in

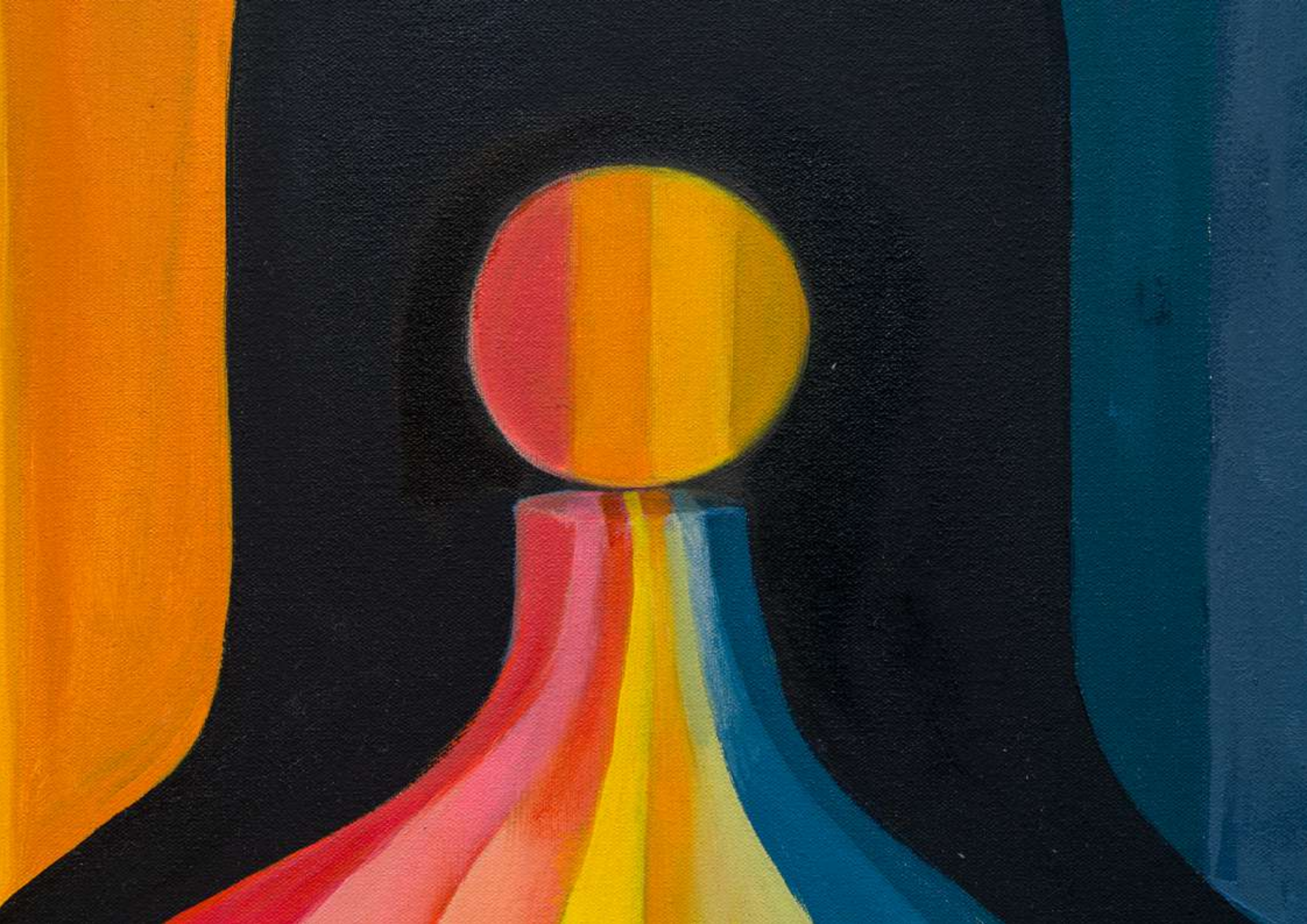


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Mônica Ventura  
*III, from Iná series*, 2025  
oil paint on canvas  
100 x 80 x 3,5 cm  
39.4 x 31.5 x 1.4 in







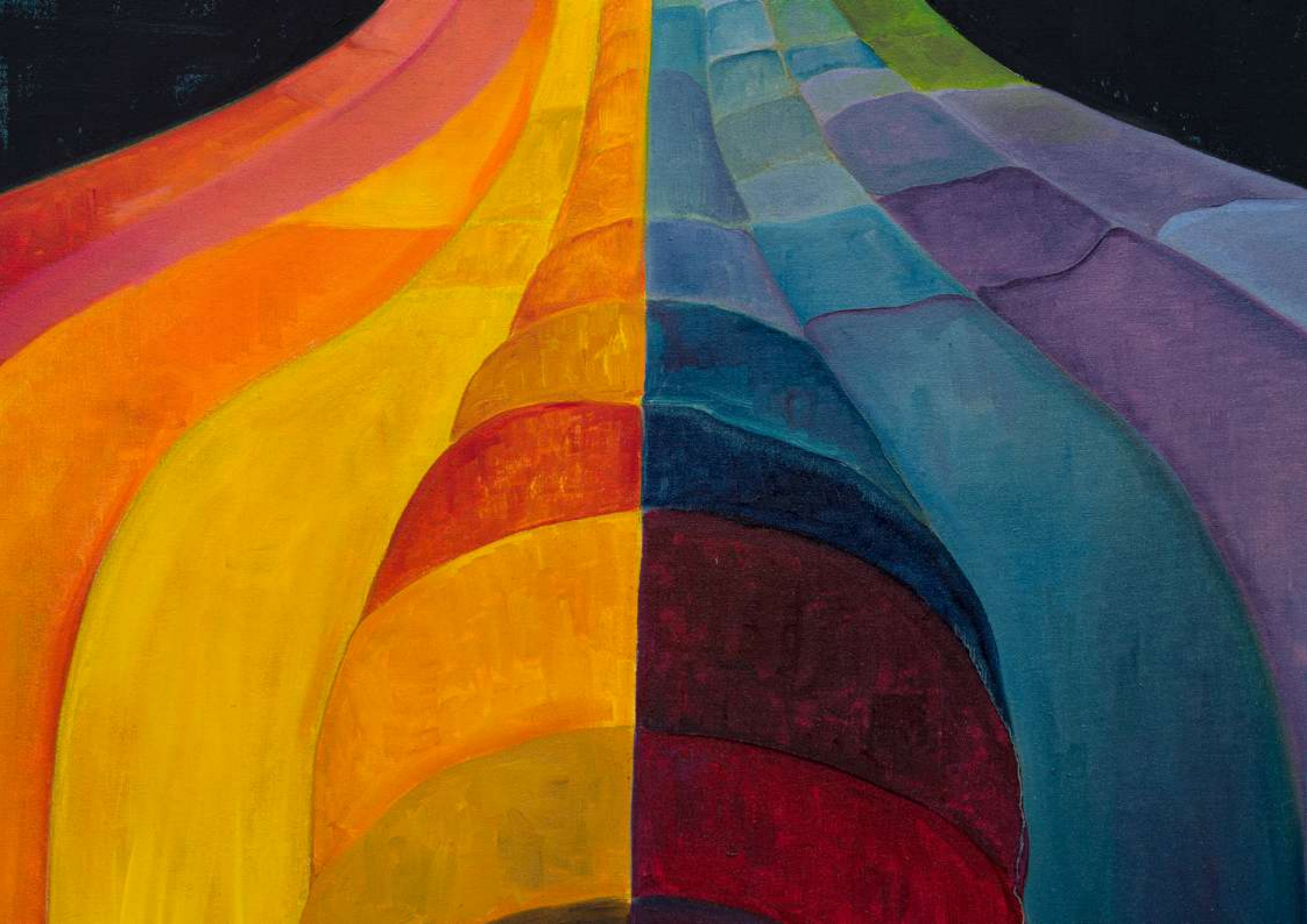


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Mônica Ventura  
*IV, from Iná series*, 2025  
oil paint on canvas  
100 x 80 x 3,5 cm  
39.4 x 31.5 x 1.4 in









Mônica Ventura  
*I*, from *Iná series*, 2025  
oil paint on canvas  
100 x 80 x 3,5 cm  
39.4 x 31.5 x 1.4 in

[mais sobre mônica ventura →](#)



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## 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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## rodolpho parigi

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

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

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

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### selected solo exhibitions

- *Volumens*, Nara Roesler, New York, USA (2024)
- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El Bestiario*, Sketch, Bogotá, Colombia (2014)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *Febre*, Pivô, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

### selected group exhibitions

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

### selected collections

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

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## tomás saraceno

b. 1973, San Miguel de Tucumán, Argentina

lives and works in Berlin, Germany

Informed by the worlds of art, architecture, natural sciences and engineering, Tomas Saraceno's floating sculptures, community projects and interactive installations propose new, sustainable ways of inhabiting and sensing the environment. For more than two decades he has explored the possibility of a future airborne existence as part of his ongoing Air-Port-City / Cloud City project – a utopia of flying metropolises made up of habitable, cell-like platforms that migrate and recombine as freely as clouds themselves. Building on the progressive proposals and theories put forth by R. Buckminster Fuller, Gyula Kosice, Yona Friedman and other visionary architects before him, Saraceno develops engaging proposals and models that invite viewers to conceptualize innovative ways of living and interacting with one another, and with their surroundings at large.

These projects grew into the international, interdisciplinary artistic community Aerocene, which seeks to create an environment free from borders, free from fossil fuels. As part of this community in 2015, Saraceno achieved the world record for the first and longest certified fully-solar manned flight. His profound interest in spiders and their webs led to the formation of the Arachnophilia team at Studio Tomás Saraceno, engendering the creation of Arachnophilia.net and the Arachnomancy App. Through these platforms Saraceno invites people from around the globe to weave the web of interspecies understanding and take part in the challenge of Mapping Against Extinction. In the past decade he has collaborated with the Massachusetts Institute of Technology, Max Planck Institute, the Nanyang Technological University, the Imperial College London and the Natural History Museum London. With an emphasis on collaborative interaction he also became the first person to scan, reconstruct and reimagine spiders' weaved spatial habitats, and possesses the only three-dimensional spider web collection in existence.

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## selected solo exhibitions

- *Tomás Saraceno in Collaboration: Web(s) of Life*, The Royal Parks, Serpentine South Gallery, London, UK (2023)
- *ARIA*, Palazzo Strozzi, Florence, Italy (2020)
- *More than Humans*, Museo Nacional Thyssen Bornemisza, Madrid, Spain (2019)
- *ON AIR*, Palais de Tokyo, Paris, France (2018)
- *Tomás Saraceno: Thermodynamic Imaginaries*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2018)

## exposições coletivas selecionadas

- *What the Night Tells the Day*, Fundación Proa, Buenos Aires, Argentina (2024)
- *After Rain*, Diriyah Contemporary Art Biennale 2024, Riyadh, Saudi Arabia (2024)
- *Widening the Lens: Photography, Ecology, and the Contemporary Landscape*, Carnegie Museum of Art, Pittsburgh, USA (2024)
- *Crawley Creatures*, Rijksmuseum, Amsterdam, Netherlands (2022)

## coleções selecionadas

- Museum of Modern Art (MoMA), New York, USA
- Boros Collection, Berlin, Germany
- Walker Art Center, Minneapolis, USA
- Nationalgalerie, Berlin, Germany
- Miami Art Museum, Miami, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA

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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 in the 1950s under the guidance of Japanese artist Keiya Sugano. After an initial phase focused on figurative studies in painting, she began to explore the abstract. During this period, she created a series of works known as “blind paintings”, in which she painted blindfolded. This practice was suggested by the critic Mário Pedrosa, one of the main theoreticians of the Brazilian neo-concrete movement, emphasizing sensitivity and intuition in his 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)
- 60<sup>th</sup> 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), New York, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- M+, Hong Kong
- Metropolitan Museum of Art (MET), New York, USA
- Mori Art Museum, Tóquio, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK



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## 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

- *3<sup>rd</sup> 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

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## cao guimarães

b. 1965, Belo Horizonte, Brazil

lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitions from the super-8 film into video, creating connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. Always seeking to document the ordinary, the artist seeks to find poetry in places where it wouldn't be immediately recognisable.

Cao Guimarães also experiments with photography, notably in his series titled *Gambiarra*s, where his work focuses on the makeshift culture of creatively shifting the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 e 2008), amongst others.

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### selected solo exhibitions

- *Cao Guimarães - Ciclo de filmes*, Museu de Arte, Arquitetura e Tecnologia (MAAT), São Paulo, Brazil (2020)
- *Espera*, Instituto Moreira Salles – Paulista (IMS-Paulista), São Paulo, Brazil (2018)
- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Estética da gambiarra*, Sesc Interlagos (2015), São Paulo, Brazil (2015)
- *Cao Guimarães*, Museu de Arte da Pampulha (MAP), Belo Horizonte, Brazil (2008)

### selected group exhibitions

- *Arqueologias do presente*, Nara Roesler, São Paulo, Brazil (2021)
- 7<sup>th</sup> Bienal Internacional de Arte Contemporânea, Spain (2018)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America*, Il Pacific Standard Time: LA/LA (PST: LA/LA), LAXART, Hollywood, USA (2017)
- 34<sup>th</sup> Panorama da Arte Brasileira, Brazil (2015)
- *From the Margin to the Edge: Brazilian Art and Design in the 21<sup>st</sup> Century*, Somerset House, London, United Kingdom (2012)

### selected collections

- Fondation Cartier Pour L'art Contemporain, Paris, France
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

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## mônica ventura

b. 1985, São Paulo, Brazil

Lives and works in São Paulo, Brazil

Mônica Ventura is a visual artist and designer, holding a degree in Industrial Design from FAAP and a master's in Visual Poetics (PPGAV) from ECA-USP. Her work investigates the complex intersections of femininity and race. Through in-depth research, the artist rescues and reinterprets pre-colonial cultural elements, such as the architecture and manual techniques of Afro-Amerindian peoples. For Ventura, this immersion in ancestral knowledge is a means of personal reconnection. "Ancestrality is a key to remembering who we are and continuing to break away from the colonial framework that seeks to polish individuality," she explains.

Her multidisciplinary practice spans video, sculpture, and painting, allowing her to navigate between the spiritual and the tangible, giving voice to the multifaceted experiences of Black women. With an approach that merges strength and feminine delicacy, Ventura challenges aesthetic formalism, creating a "beautiful, organized noise" that invites the audience to reflect on identity, memory, and power.

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### selected solo exhibitions

- *A Noite Suspensa ou o que posso aprender com o Silêncio*, Instituto Inhotim, Brumadinho, Brazil (2023)
- *O Sorriso de Acotirene*, Centro Cultural São Paulo, São Paulo, Brazil (2018)

### selected group exhibitions

- *Cantando Bajito: Incantations*, Ford Foundation, New York, USA (2024)
- *Encruzilhadas da Arte Afro-brasileira*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2023)
- *Brasil Futuro: Formas da Democracia*, Museu da República, Brasília, Brazil (2023)
- *Carolina Maria de Jesus: um Brasil para os brasileiros*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Enciclopédia Negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Histórias Feministas*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2019)

### selected collections

- Instituto Inhotim, Brumadinho, Brazil

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## paulo bruscky

b. 1949, Recife, Brazil, where he lives and works

Paulo Bruscky is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement poetry/process, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered in Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

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## selected solo exhibitions

- *Paulo Bruscky: Atitude Política*. IAC, São Paulo, Brazil (2023)
- *Banco de Ideias*. Nara Roesler, São Paulo, Brazil (2023)
- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, A Coruña, Spain (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970–2013*, The Mistake Room, Los Angeles; Another Space, New York, USA (2015)
- *Paulo Bruscky*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014)
- *Paulo Bruscky: Art is our Last Hope*, Bronx Museum, New York, USA (2013)
- *Ars brevis*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2007)

## selected group exhibitions

- *Historias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Ismo, Ismo, Ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *L'oeil écoute*, Centre Georges Pompidou, Paris, France (2018)
- *Memorias del subdesarrollo: el arte y el giro descolonial en América Latina, 1960–1985*, Museo de Arte de Lima (MALI), Lima, Peru; Museo Jumex, Mexico City, Mexico (2018)
- 57<sup>th</sup> Venice Biennale, Italy (2017)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- 10<sup>th</sup> Mercosul Biennial, Brazil (2015)
- 29<sup>th</sup> São Paulo Biennial, Brazil (2010)

## selected collections

- Centre Georges Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Stedelijk Museum, Amsterdam, Holland
- Tate Modern, London, UK

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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)
- 12<sup>th</sup> 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



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## **laura vinci**

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

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

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

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### **selected solo exhibitions**

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

### **selected group exhibitions**

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

### **selected collections**

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

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## heinz mack

b. 1931, Lollar, Germany

lives and works between Mönchengladbach, Germany and Ibiza, Spain

Throughout his career, Heinz Mack (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957–1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack notably wrote, ‘The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.’

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

### selected solo exhibitions

- *The light in Me*, Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)

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- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
  - *Heinz Mack – From Time to Time*. Painting and Sculpture, 1994–2016, Palais Schönborn Batthyány, Vienna, Austria (2016)
  - *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
  - *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
  - *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
  - *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)

### selected group exhibitions

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

### selected collections

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

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## julio le parc

b. 1928, Mendoza, Argentina

lives and works in Cachan, France

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

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

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## selected solo exhibitions

- *Julio Le Parc: The Discovery of Perception*, Palazzo Delle Papesse, Siena, Italy (2024)
- *Julio Le Parc: Couleurs*, Nara Roesler, São Paulo, Brazil (2024)
- *Quintaesencia*, Museo de Arte Contemporáneo Atchugarry (MACA), Punta del Este, Uruguay (2023)
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, USA (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

## selected group exhibitions

- *Electric Dreams: Art and Technology Before the Internet*, Tate Modern, London, UK (2024)
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

## selected collections

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



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## bruno dunley

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

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

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

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## selected solo exhibitions

- *Clouds*, Nara Roesler, New York, USA (2023)
- *Virá*, Nara Roesler, São Paulo, Brazil (2020)
- *The Mirror*, Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015)
- *e*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2013)
- 11bis Project Space, Paris, France (2011)

## selected group exhibitions

- *The rains are changing fast*, The Hekscher Museum of Art, Huntington, USA (2024)
- *Aberto 02*, Casa Vilanova Artigas, São Paulo, Brazil
- *Mapa da estrada: novas obras no Acervo da Pinacoteca de São Paulo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Entre tanto*, Casa de Cultura do Parque (CCP), São Paulo, Brazil (2020)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900–2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

## selected collections

- The Hekscher Museum of Art, Huntington, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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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)
- 10<sup>th</sup> 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)
- 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
- *Brasileana 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

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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)
- 10<sup>th</sup> 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)
- 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
- *Brasileana 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



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## mônica ventura

b. 1985, São Paulo, Brazil

Lives and works in São Paulo, Brazil Mônica Ventura is a visual artist and designer, holding a degree in Industrial Design from FAAP and a master's in Visual Poetics (PPGAV) from ECA-USP. Her work investigates the complex intersections of femininity and race. Through in-depth research, the artist rescues and reinterprets pre-colonial cultural elements, such as the architecture and manual techniques of Afro-Amerindian peoples. For Ventura, this immersion in ancestral knowledge is a means of personal reconnection. "Ancestrality is a key to remembering who we are and continuing to break away from the colonial framework that seeks to polish individuality," she explains.

Her multidisciplinary practice spans video, sculpture, and painting, allowing her to navigate between the spiritual and the tangible, giving voice to the multifaceted experiences of Black women. With an approach that merges strength and feminine delicacy, Ventura challenges aesthetic formalism, creating a "beautiful, organized noise" that invites the audience to reflect on identity, memory, and power.

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### selected solo exhibitions

- *A Noite Suspensa ou o que posso aprender com o Silêncio*, Instituto Inhotim, Brumadinho, Brazil (2023)
- *O Sorriso de Acotirene*, Centro Cultural São Paulo, São Paulo, Brazil (2018)

### selected group exhibitions

- *Cantando Bajito: Incantations*, Ford Foundation, New York, USA (2024)
- *Encruzilhadas da Arte Afro-brasileira*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2023)
- *Brasil Futuro: Formas da Democracia*, Museu da República, Brasília, Brazil (2023)
- *Carolina Maria de Jesus: um Brasil para os brasileiros*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Enciclopédia Negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Histórias Feministas*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2019)

### selected collections

- Instituto Inhotim, Brumadinho, Brazil

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**nara roesler**

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