

An abstract painting with a dark, textured background. A large, circular, dark blue and black shape with yellow and orange highlights is prominent in the upper right. Below it, a wide, multi-colored band of light blue, green, and purple curves across the middle. The lower half is dominated by dark brown and black brushstrokes, with a vertical red and white shape on the left and a yellow and white shape on the right. The bottom edge is a solid orange-red band.

nara roesler

# THE ARMORY SHOW 2025

booth 109

**vip preview**

thursday, september 4

**open to the public**

september 5 – 7

**javits center**

429 11<sup>th</sup> avenue

new york, usa



bruno  
dunley

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Bruno Dunley

*City*, 2022

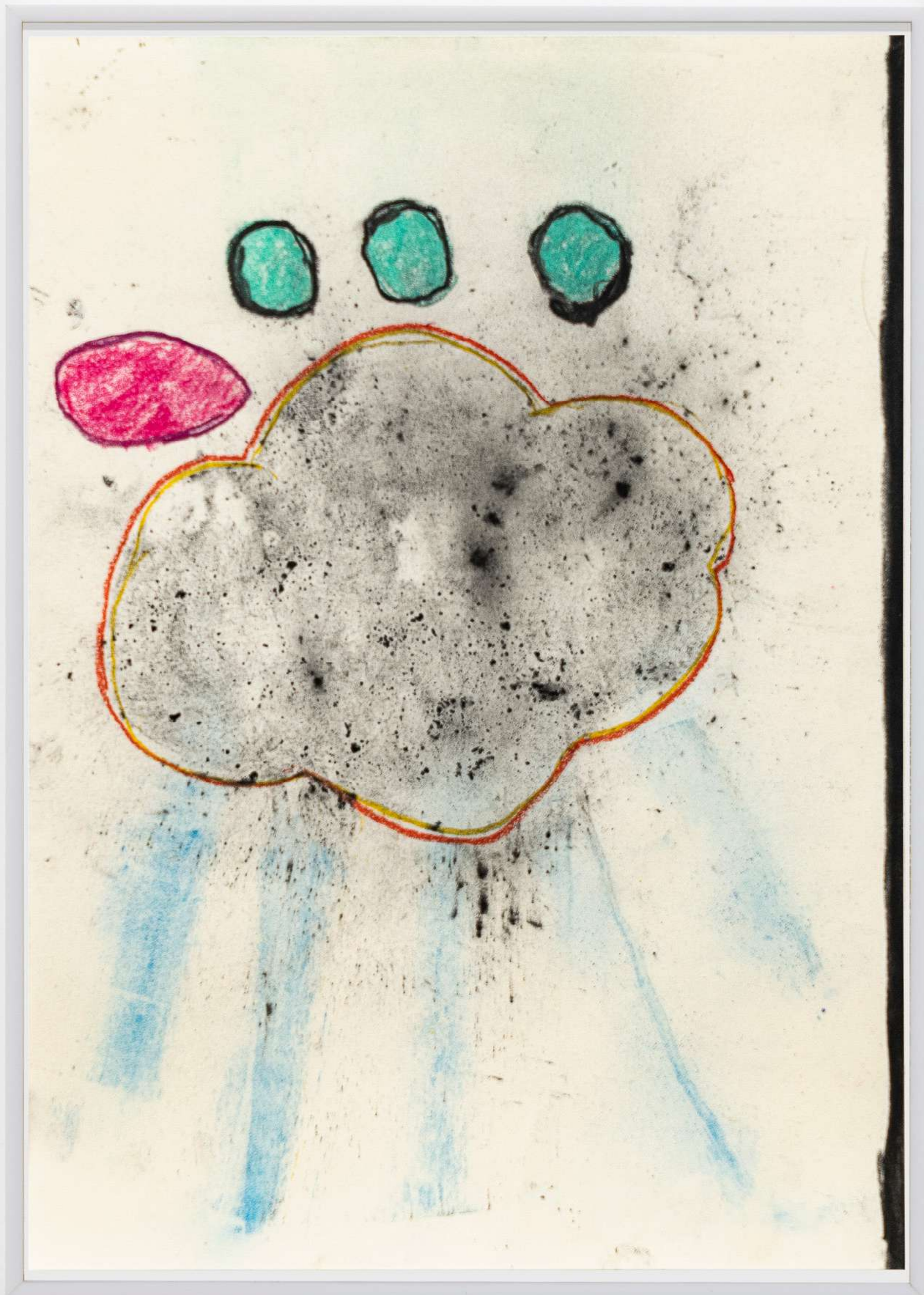
oil paint on canvas

240 x 300,5 x 3,5 cm

94.5 x 118.3 x 1.4 in



Bruno Dunley  
*Cloud III*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
52 x 35 cm  
11.7 x 8.3 in





Bruno Dunley  
*Cloud V*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29 x 21 cm  
11.7 x 8.3 in



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Bruno Dunley  
*Day*, 2024  
oil paint on canvas  
52 x 35 cm  
20.5 x 13.8 in



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Bruno Dunley  
*Night*, 2024  
oil paint on canvas  
52 x 35 cm  
20.5 x 13.8 in







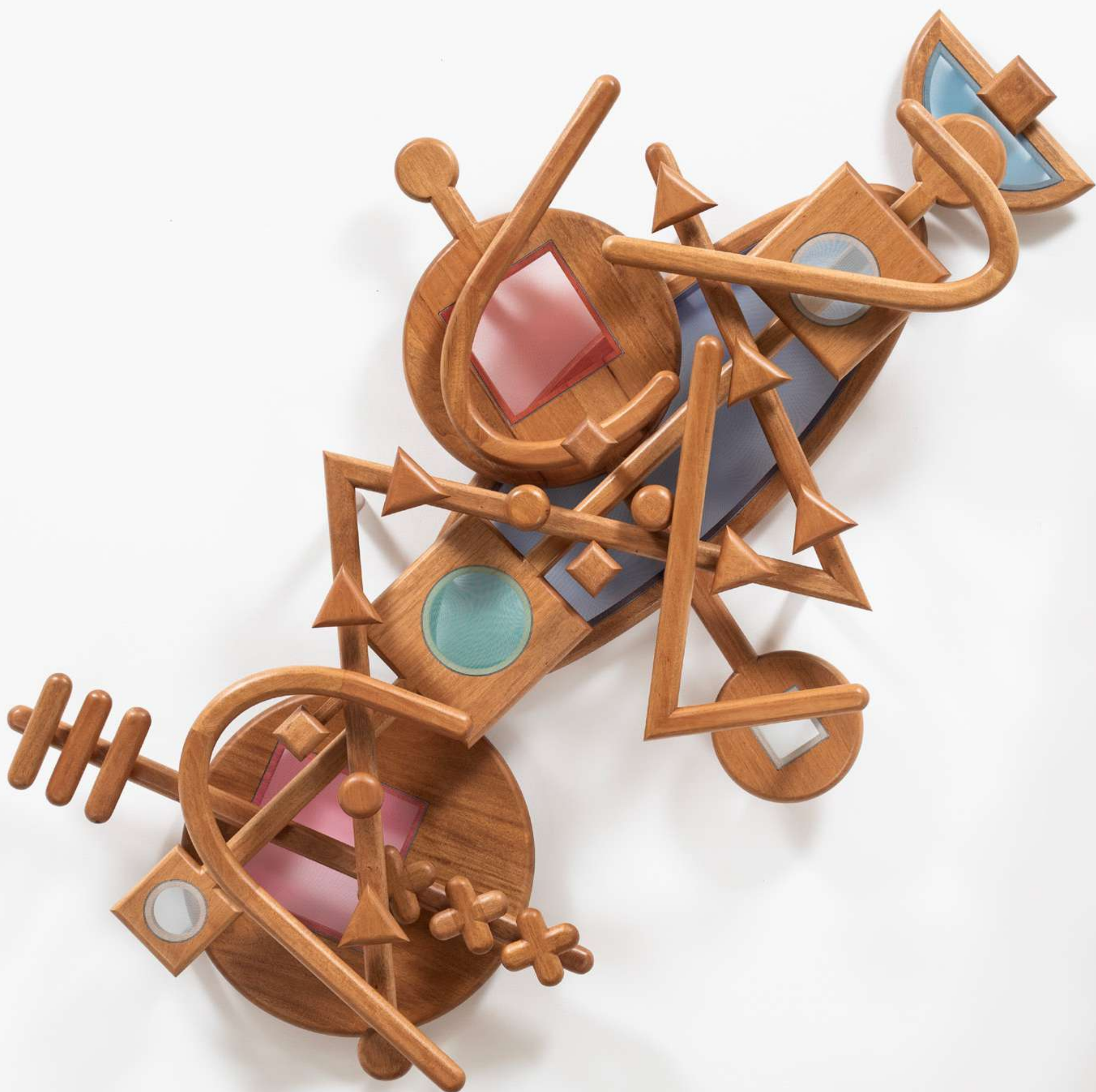
[more about the artist](#) →

A collection of wooden chairs by Marco A. Castillo, featuring various geometric shapes and colors like red, blue, and green. The chairs are made of light-colored wood and have a modern, sculptural design. Some chairs have circular or triangular cutouts in the backrests, and some have colorful panels. The chairs are arranged in a dense, overlapping group, creating a complex, geometric composition. The text "marco a. castillo" is overlaid in white on the left side of the image.

marco a.  
castillo

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Marco A. Castillo  
*Lam Palo 2*, 2021  
wood sculpture (mahogany),  
mesh and rubber  
180 x 174 x 39 cm  
70.9 x 68.5 x 15.4 in



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Marco A. Castillo

*Nosotros/Sin Usted*, 2021

bonded paper coated with synthetic leather

8 pieces of 11.2 x 8.7 x 0.8 in





[more about the artist](#) →

isaac  
julien



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Isaac Julien

*Soluções inventadas em ouro /  
Solutions invented in gold (Lina Bo Bardi—  
A Marvellous Entanglement)*, 2019

inkjet print on Ilford gold

fibre gloss with foils on Dibond

edition of 3 + 1 AP

80 x 105 cm

31.5 x 41.3 in



[more about the artist](#) →

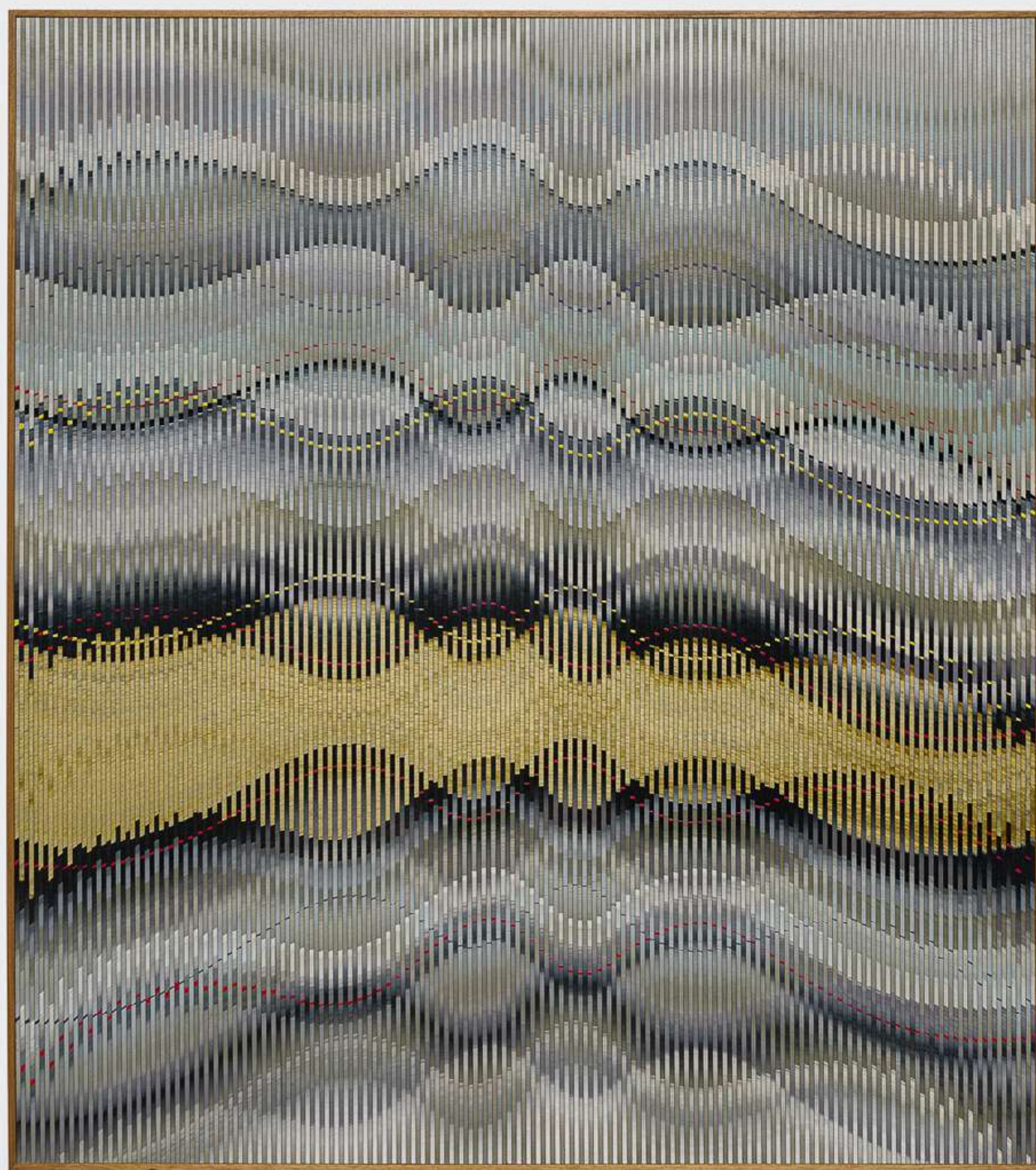


abraham  
palatnik



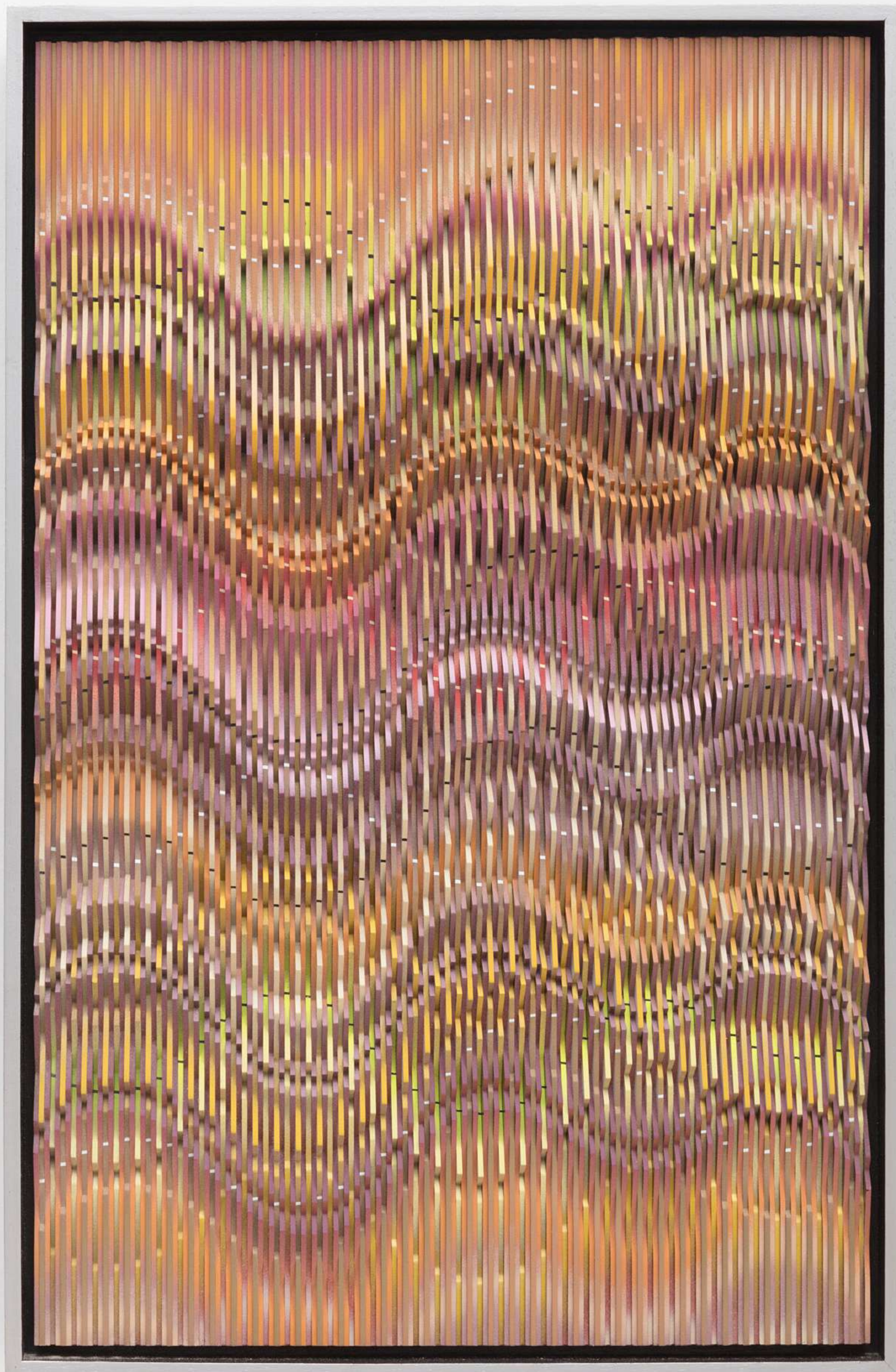
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Abraham Palatnik  
*W-VA/3*, 2019  
automotive paint on plywood  
125 x 110 cm  
49.2 x 43.3 in



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Abraham Palatnik  
Untitled, 2016  
relief, alkyd paint on acrylic  
66 x 43 x 4 cm  
26 x 16.9 x 1.6 in



[more about the artist](#) →



JR

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JR

*GIANTS, Mohamed YOUNES IDRIS*  
*from Sudan, Flamengo, Close-up,*  
© Comité international Olympique,  
*Rio de Janeiro, Brazil, 2016*  
color print, mounted  
on dibond, plexiglass  
180 x 124 x 6 cm  
70.9 x 49 x 2.6 in



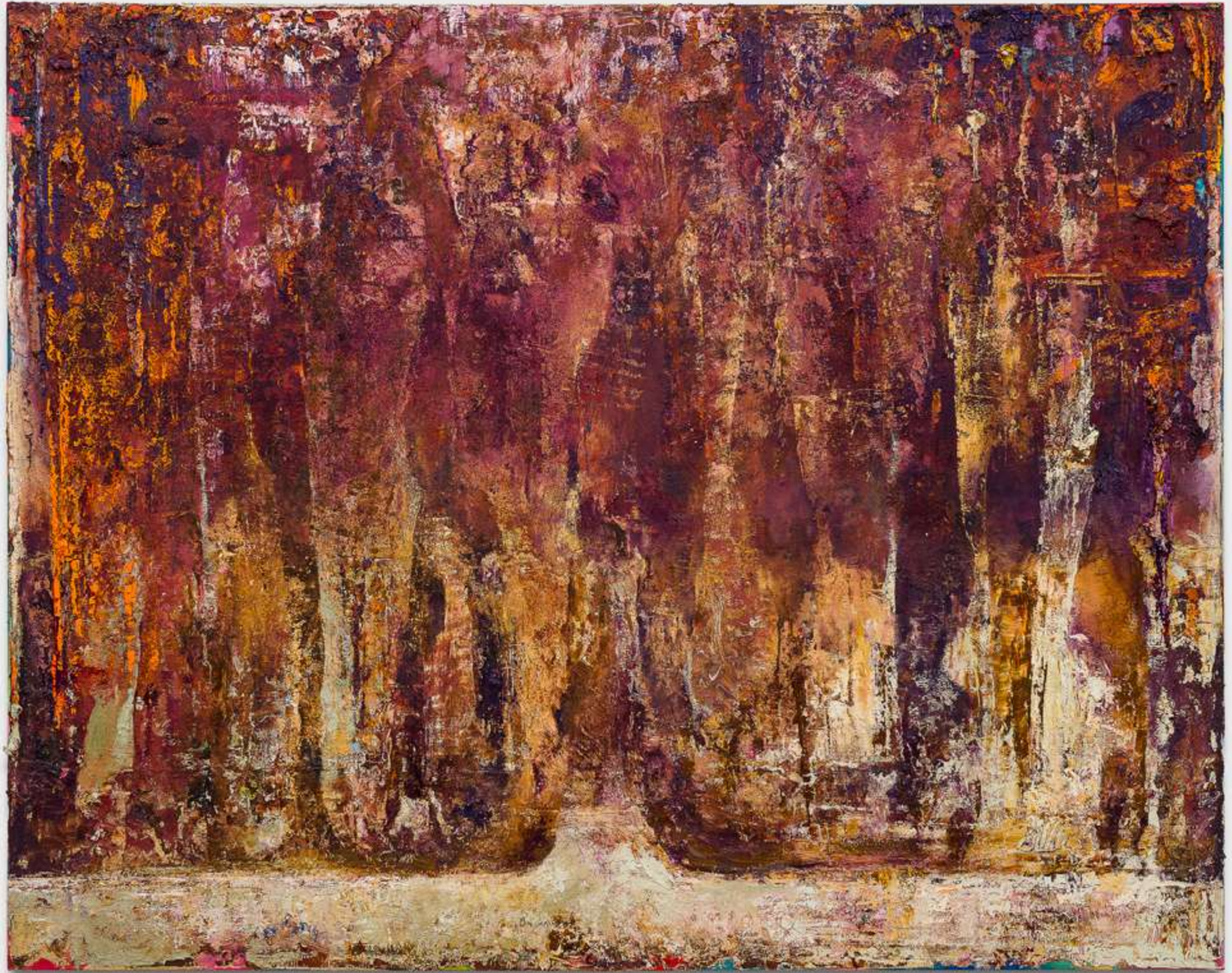
[more about the artist](#) →



andré  
griffo

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André Griffo  
*Base para crucificação # 02, 2025*  
oil and acrylic paint on canvas  
190 x 238 x 6 cm  
74.8 x 93.7 x 2.4 in



[more about the artist](#) →



**sérgio  
sister**

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Sérgio Sister  
*Kintsugi # 01*, 2025  
oil paint on kozo  
paper on filter paper  
97 x 84 cm  
38,2 x 33,1 in





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Sérgio Sister  
*Kintsugi # 02*, 2025  
oil paint on kozo  
paper on filter paper  
97 x 84 cm  
38,2 x 33,1 in





[more about the artist](#) →



**artur  
lescher**

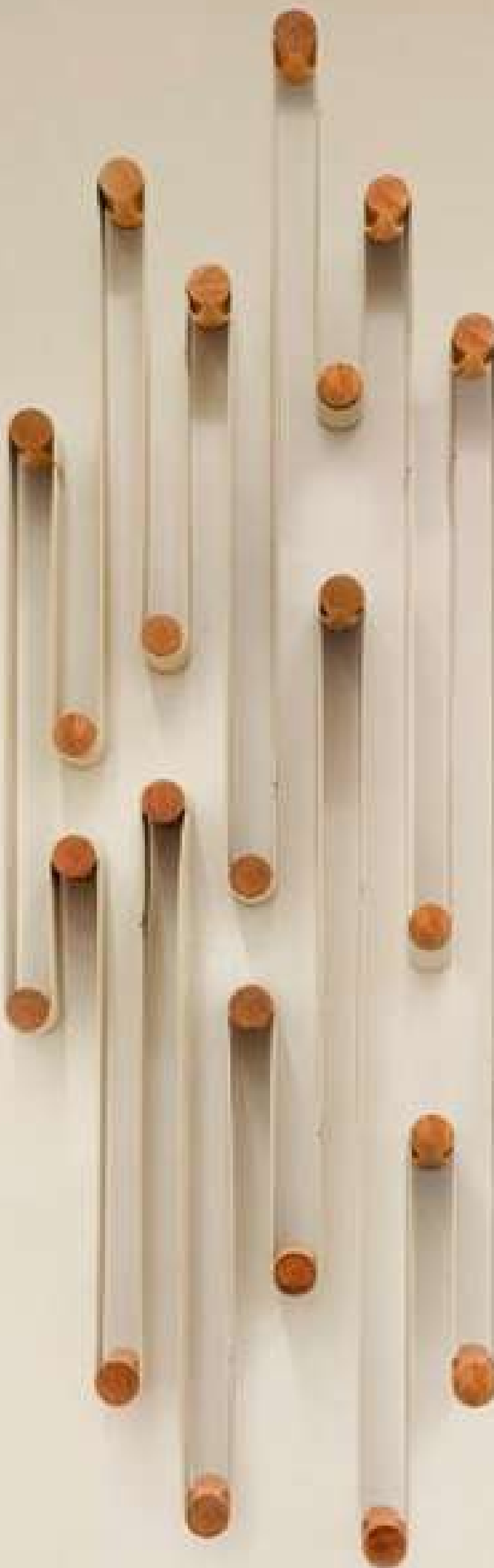
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Artur Lescher  
*Double infinity*, 2020  
brass, green multifilament  
lines and steel cable  
edition of 5 + 2 AP  
220 x 23,5 x 20 cm  
86.6 x 9.3 x 7.9 in



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Artur Lescher  
*Léthê River # 12, 2022*  
cumaru wood and  
natural wool felt  
unique  
255 x 80,6 x 17 cm  
100.4 x 31.7 x 6.7 in



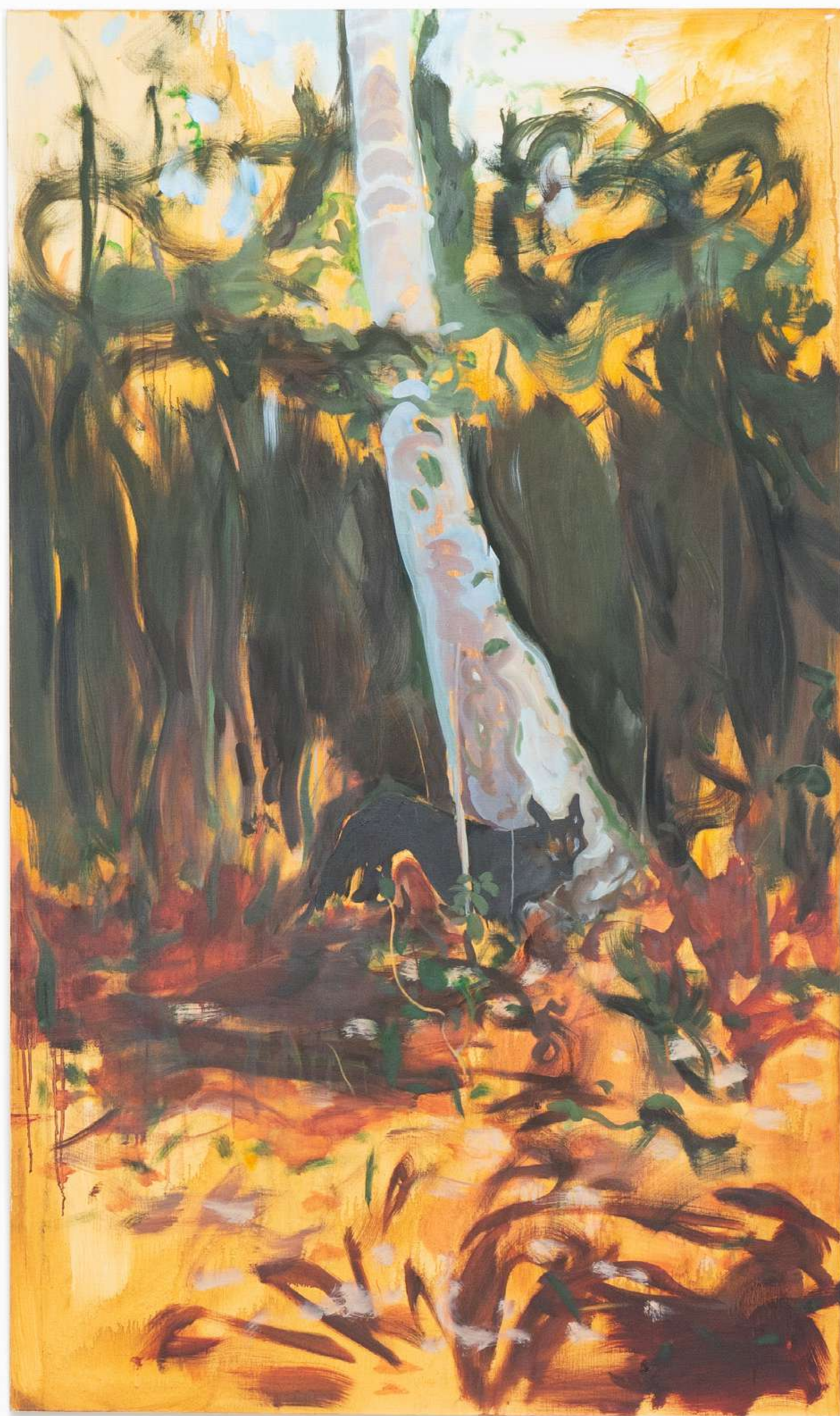
[more about the artist](#) →



**maria  
klabin**

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Maria Klabin  
*Wolf*, 2021-2023  
oil paint on linen  
200 x 120 cm  
78.7 x 47.2 in



[more about the artist](#) →



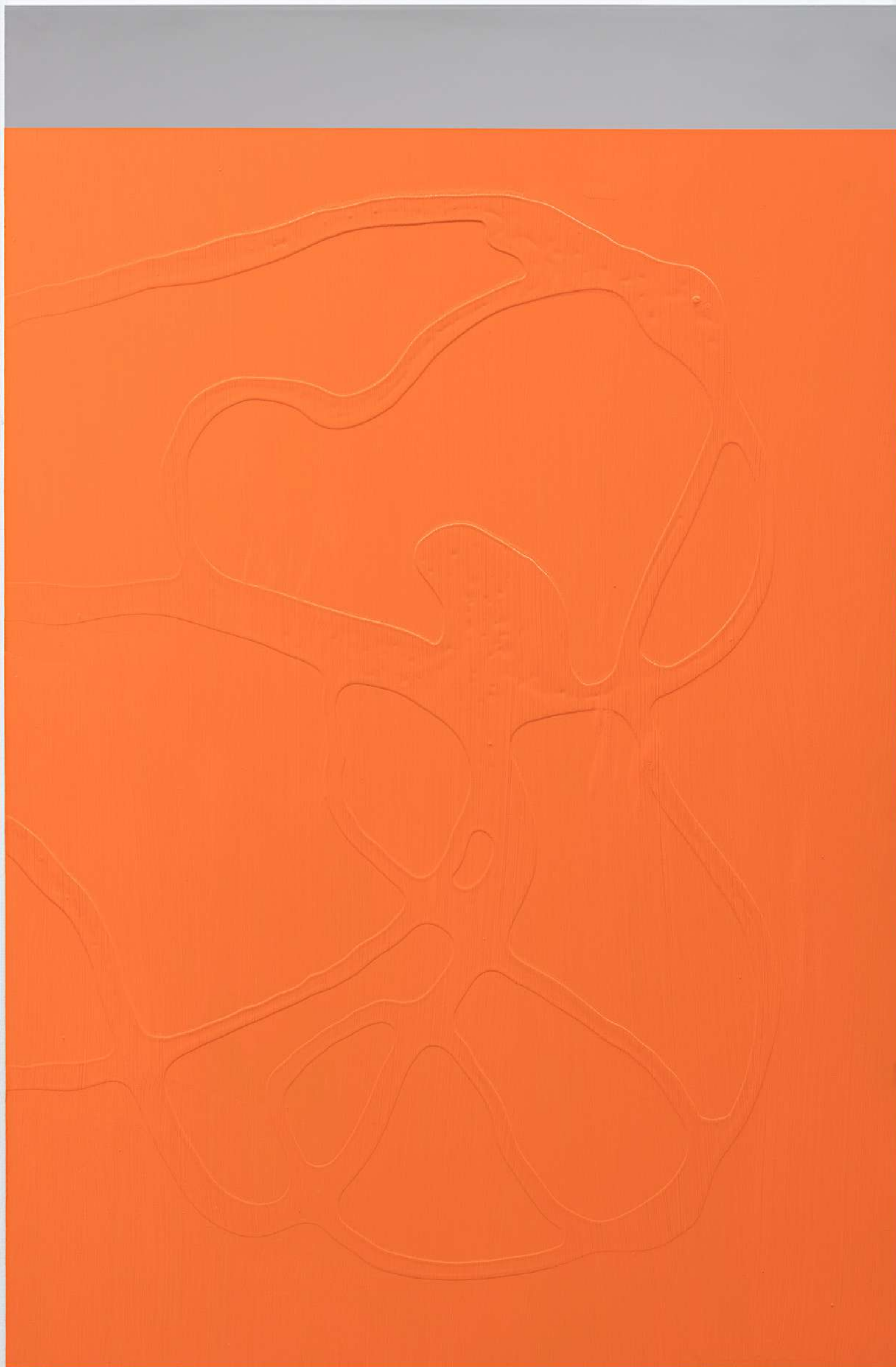
The image features a solid orange background with several thin, white, wavy lines that create an abstract, organic pattern. The lines are irregular and flow across the frame, resembling a topographical map or a stylized landscape. In the lower right quadrant, the name "carlito carvalhosa" is written in a bold, black, sans-serif font, stacked in two lines.

**carlito  
carvalhosa**



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Carlito Carvalhosa  
Untitled (P61/17), 2017  
oil on aluminum  
122 x 80 cm  
48 x 31.5 in



[more about the artist](#) →

A vertical strip of a color palette. It features a central vertical line that divides the strip into two columns. The left column contains five colored squares: a light brown square at the top, followed by a reddish-brown square, a light blue square, a reddish-brown square, and a light beige square at the bottom. The right column contains four colored squares: a dark red square at the top, followed by a reddish-brown square, a reddish-brown square, and a reddish-brown square at the bottom. The central vertical line is a mix of yellow and orange colors. The squares are separated by thin lines of various colors, including yellow, orange, and pink.

**heinz  
mack**

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



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Heinz Mack  
*Golden Mountain*, 2011  
bronze  
32 x 50 x 20 cm  
12.6 x 19.7 x 7.9 in



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Heinz Mack  
*Untitled*, 2009  
glazed ceramic  
and polished gold  
25 x 17 x 3 cm  
10 x 6.9 x 1.2 in





[more about the artist](#) →



julio  
le parc

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Julio Le Parc

*Partiel de: Serie 16 n° 9, 2020*

acrylic paint on canvas

80 x 80 cm

31.5 x 31.5 in



[more about the artist](#) →





**sheila  
hicks**

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Sheila Hicks  
*La Ronde*, 2024  
linen and wool  
93 x 93 x 11 cm  
36.6 x 36.6 x 4.3 in



[more about the artist](#) →



vik  
muniz

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Vik Muniz

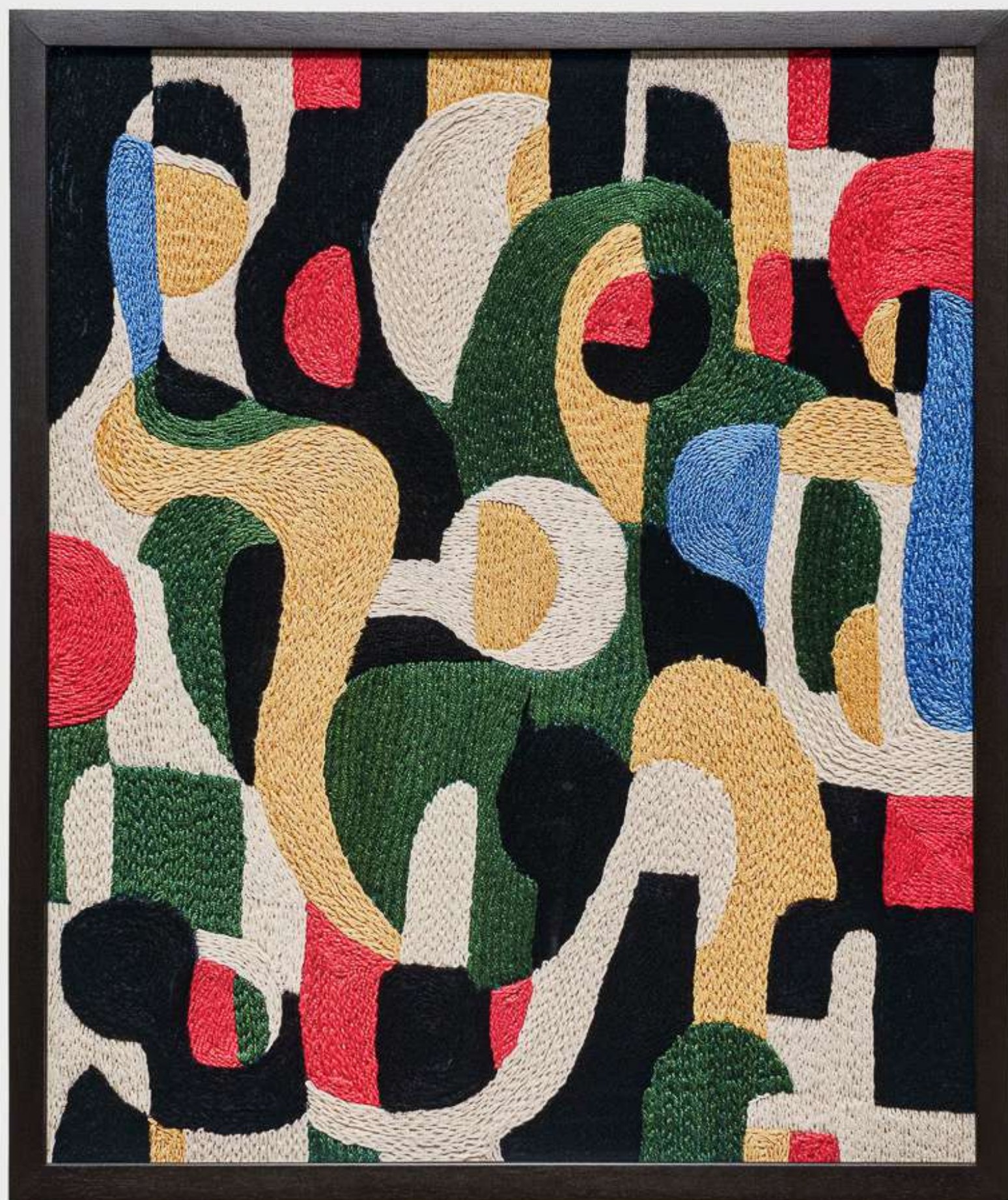
*Art fair (Pictures of  
Thread 2 series), 2025*

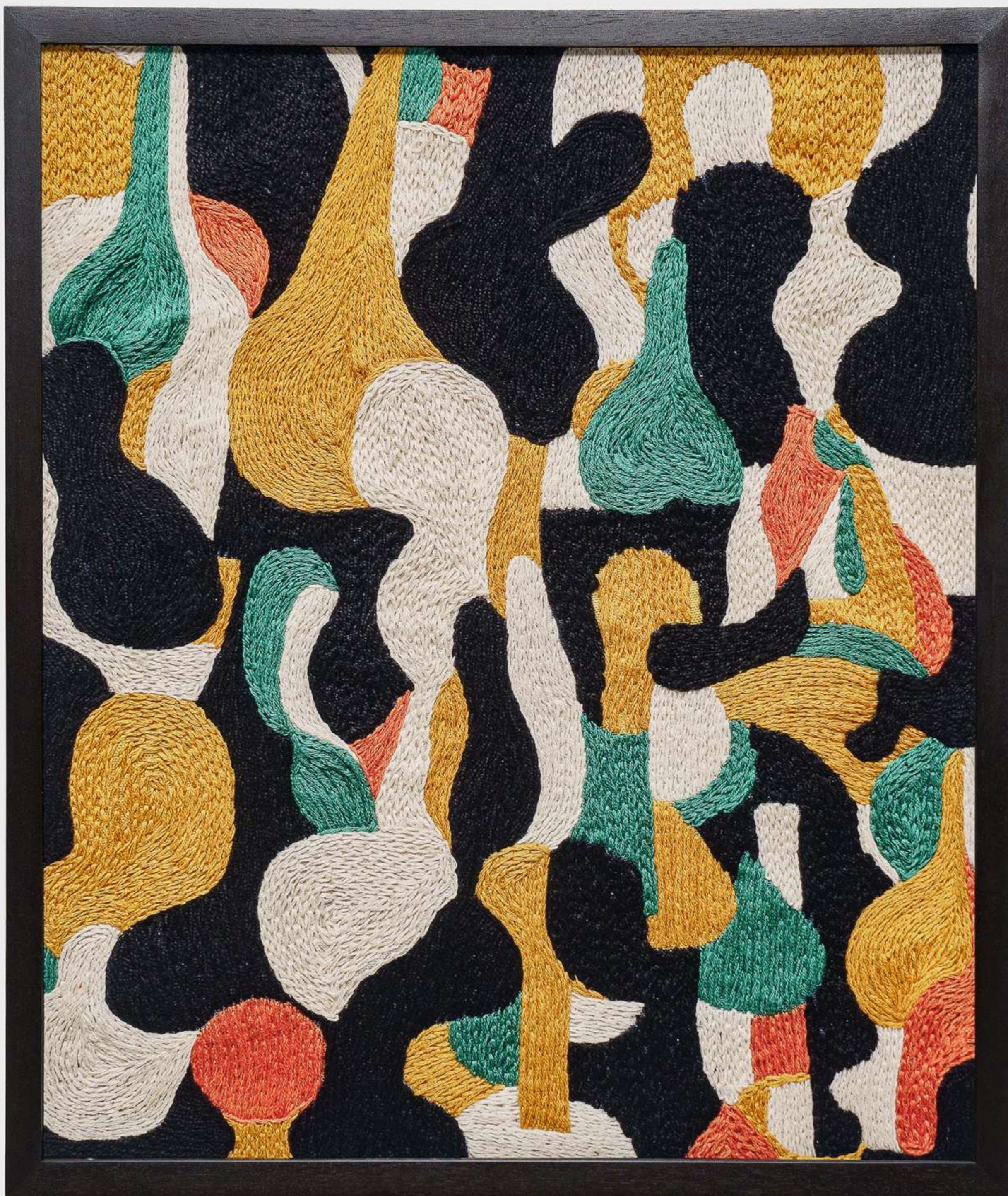
archival inkjet print

edition of 3 + 2 AP

91,4 x 76,2 cm

36 x 30 in





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Vik Muniz  
*Círio de Nazaré*  
(*Pictures of Thread 2 series*), 2025  
archival inkjet print  
edition of 3 + 2 AP  
91,4 x 76,2 cm  
36 x 30 in

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Vik Muniz

*Gypsy, after Joaquin Sorolla*  
(*Brushstrokes series*), 2025

archival inkjet print

edition of 6 + 4 AP

170,9 x 101,6 cm

67.3 x 40 in





[more about the artist](#) →

The background is an abstract composition of three main color fields: a dark red field on the left, a black field in the upper right, and a bright red field at the bottom. The boundaries between these fields are curved and organic. The text 'tomie ohtake' is printed in white, lowercase, sans-serif font in the bottom right corner of the bright red field.

**tomie  
ohtake**



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Tomie Ohtake  
*Untitled*, 1975  
oil paint on canvas  
65 x 65 cm  
25.6 x 25.6 in



[more about the artist](#) →



**daniel  
senise**

■  
Daniel Senise  
*Untitled (Dia Beacon)*, 2024  
wall monotype in fabric  
and acrylic medium  
125 x 200 cm  
49.2 x 78.7 in



[more about the artist](#) →

The image shows a close-up of a brown, textured surface, likely a book cover or a piece of fabric. The texture is a fine, pebbled grain. The lighting is dramatic, with deep shadows in the recesses of the texture and bright highlights on the raised surfaces. In the upper left corner, a small portion of a light blue surface is visible. The text 'marcos chaves' is overlaid in the center-right area in a white, sans-serif font.

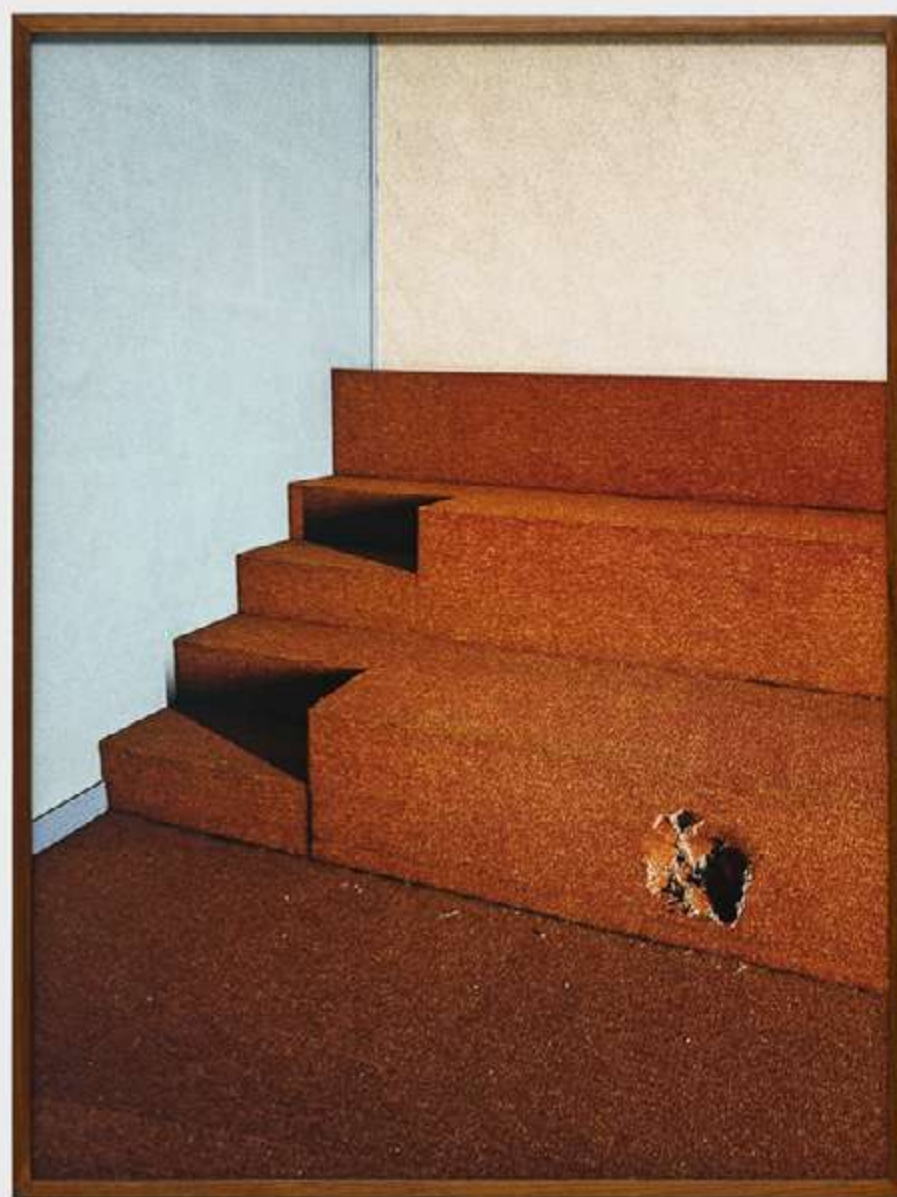
**marcos  
chaves**

■  
Marcos Chaves  
*Combination #15*  
(*Pairs series*), 2025

photograph

2 partes de 80 x 60 cm (each)

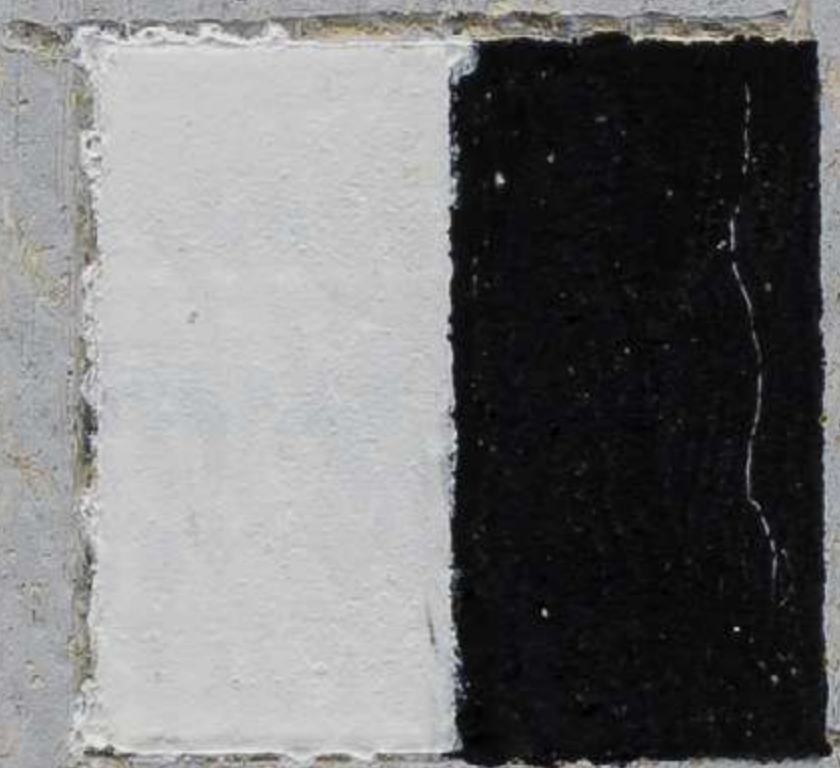
2 parts of 31.5 x 23.6 in (each)





[more about the artist](#) →

**fabio  
miguez**



Fabio Miguez  
*Untitled (Piero)*, 2023  
oil paint and wax on linen  
24 x 18 x 2 cm  
9.6 x 7.3 x 0.8 in





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Fabio Miguez  
*Untitled, 2023*  
oil paint and wax on linen  
18 x 24 x 2 cm  
7.2 x 9.6 x 0.9 in



Fabio Miguez  
*Untitled (Maranhão)*, 2023  
oil paint and wax on linen  
30 x 30 x 2 cm  
11.8 x 11.8 x 0.8 in





[more about the artist](#) →



**marcelo  
silveira**

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Marcelo Silveira  
*Semente III*, 2024  
cajacatinga wood  
46 x 46 x 15 cm  
18.1 x 18.1 x 5.9 in



[more about the artist](#) →

**mônica  
ventura**

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Mônica Ventura  
*VII, from the  
Alteia series, 2025*  
oil paint on canvas  
150 x 130 x 3 cm  
59.1 x 51.2 x 1.4 in



[more about the artist](#) →

An abstract artwork by Thiago Barbalho. The central focus is a large, solid black silhouette of a person's head and shoulders, facing forward. This silhouette is set against a background of vibrant, layered colors: a purple and blue gradient behind the head, and a yellow and orange gradient below it. The entire composition is overlaid with intricate, white, hand-drawn line patterns that resemble wood grain or topographical contours. These lines are most prominent in the upper left and lower right corners, and also form vertical bands on either side of the central figure. The overall style is expressive and textured, with visible brushstrokes and a rich, multi-layered appearance.

**thiago  
barbalho**



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Thiago Barbalho  
*Araucária*), 2025  
colored pencil, graphite  
pencil, ballpoint pen and  
permanent marker on canvas  
40 x 30 cm  
15.7 x 11.8 in



[more about the artist](#) →

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Thiago Barbalho  
*Shoreline invasion, 2023*  
oil paint, acrylic paint, graphite  
pencil, colored pencil and  
permanent marker on canvas  
172,7 x 119,4 cm  
68 x 47 in



Thiago Barbalho  
*Fisherman 2*, 2025  
oil paint, acrylic paint, graphite pencil,  
colored pencil and permanent  
marker on canvas  
25,4 x 20,3 cm  
10 x 8 in





**gerardo  
rosales**

Gerardo Rosales  
*Equilibrium 20*, 2024  
acrylic and acrylic  
acrylic paint and acrylic gouache on canvas  
23 x 28 x 4 cm  
9.1 x 11 x 1.6 in



Gerardo Rosales  
*Camino ciego*, 2024  
acrylic paint and  
acrylic gouache on paper  
27 x 35 cm  
11 x 14 in



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Gerardo Rosales

*Ganymede in the dark*, 2024

acrylic paint and acrylic gouache on paper

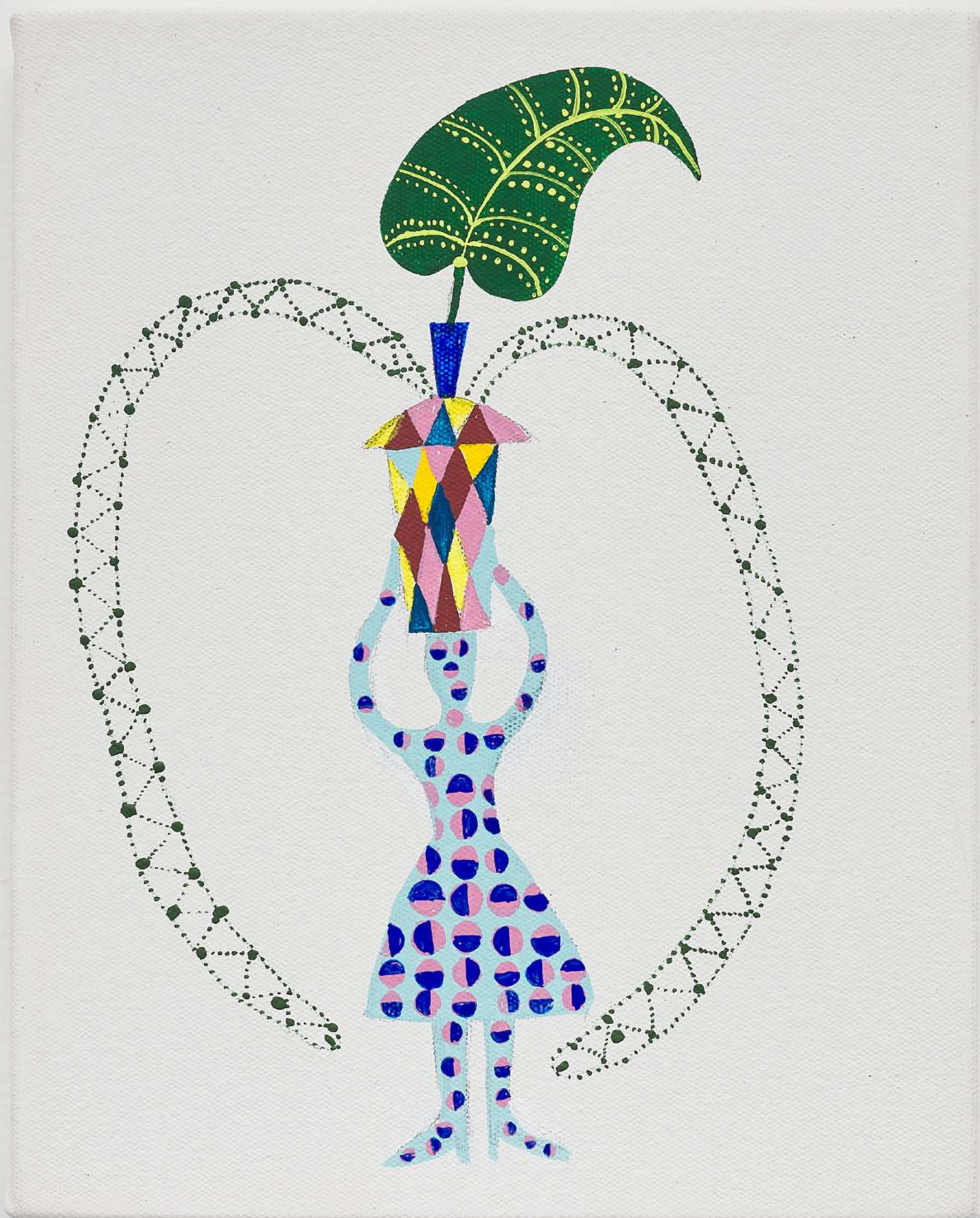
23 x 28 x 4 cm

9.1 x 11 x 1.6 in



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Gerardo Rosales  
*Equilibrium 21*, 2024  
acrylic paint and acrylic  
gouache on canvas  
23 x 28 x 4 cm  
9.1 x 11 x 1.6 in



[more about the artist](#) →





**manoela  
medeiros**

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Manoela Medeiros  
*How forms are born*, 2025  
acrylic paint, acrylic  
paste, mineral pigment  
and excavation on canvas  
150 x 121 x 5 cm  
59.1 x 47.6 x 2 in



[more about the artist](#) →

[click here to go back to the beginning of the preview](#) ↑

more about the artists

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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.

**[click to see full cv](#)**

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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)
- Ibis 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, Brasilia, 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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**marco a. castillo**

b. 1971, Habana, Cuba

lives and works between Habana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

[click to see full cv](#)

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**selected solo exhibitions**

- *The Hands of Collector*, Cranbrook Art Museum, Detroit, USA (2024)
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

**selected group exhibitions**

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in*

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- *Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
  - *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
  - *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
  - *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
  - La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
  - 13<sup>th</sup> Sharjah Biennial, UAE (2017)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

**selected collections**

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

[back to the artist's works ↑](#)

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## isaac julien

b. 1960, London, UK, where he lives and works

Isaac Julien is one of the most important and influential British visual artists in the fields of installation and film. His work combines several disciplines, including cinema, photography, dance, music, theatre, painting and sculpture, which are captured in his audio-visual installations, documentaries and photographic pieces. The plurality of his work is not only present in the process of making, but also in the way in which it is exhibited, which includes several screens, with Julien being a pioneer in multiple-screen film installations.

The artist's works often emerge from in-depth investigations of historical personalities, including Langston Hughes, Frantz Fanon and Lina Bo Bardi, in a process that often aims to review history's official versions. Although films are the main form of his artistic production, photography also plays a fundamental role in Julien's oeuvre. In his photographs, he reinvents and redefines the aesthetics of his audio-visual production using techniques such as collage and digital photomontage.

His film *Young Soul Rebels* (1991) was awarded the Semaine de la Critique prize in the Cannes Film Festival. *Frantz Fanon: Black Skin, White Mask* (1996), which the artist co-directed with Mark Nash, received the Pratt and Whitney Canada Grand Prize. Julien was also awarded the McDermott Prize from MIT and The Golden Gate Persistence of Vision Prize (2014) during the San Francisco Film Festival. In 2015, Isaac Julien obtained the Kaino Prize for artistic excellence.

### [click to see full cv](#)

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#### selected solo exhibitions

- *Lessons of the hour: Frederick Douglas*, Museum of Modern Art (MoMA), New York, USA (2024)
- *Isaac Julien – Fantôme Afrique*, Ruby City, San Antonio, USA (2023)
- *What Freedom is to me*, Tate Britain, London, UK (2023)
- *Once Again... (Statues Never Die)*, Barnes Foundation, Philadelphia, USA (2022)
- *Lessons of the Hour*, Metro Pictures; Memorial Art Gallery (MAG), New York, USA (2019)
- *Western Union: Small Boats*, ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2018)
- *To the End of the World*, Galerie Forsblom, Stockholm, Sweden (2018)
- *Ten Thousand Waves*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2016)

#### selected group exhibitions

- Whitney Biennial 2024: *Even Better than The Real Thing*, New York, USA (2024)

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- *Black Diasporas: 21<sup>st</sup> Century Art and Poetics*, LACMA, Los Angeles, USA (2023)
  - *Thinking Historically in the Present – Sharjah Biennial 15*, Sharjah, UAE (2023)
  - *Sweat*, Haus der Kunst, Munich, Germany (2021)
  - 57th Venice Biennale, Italy (2017)
  - *Coming Out: Sexuality, Gender and Identity*, Walker Museum, Liverpool; Birmingham Museum and Art Gallery, Birmingham, UK (2017)
  - *The Shadow Never Lies*, Minsheng Museum, Shanghai, China (2016)
  - Paris Triennial, France (2012)
  - 7<sup>th</sup> Gwangju Biennial, South Korea (2008)

#### selected collections

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

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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.

[click to see full cv](#)

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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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## JR

b. 1983, Paris, France

lives and works between Paris, France and New York, USA

After finding a camera in the subway of Paris in 2001, JR decided to travel Europe to meet those who express themselves on walls and facades, making their portraits and exhibiting them in the streets. Thanks to his large-scale installation in the streets, he forces us to see phenomena and people that we usually ignore. He creates drastically simplified portraits with enquiring, penetrating, watchful yet solemn expressions that draw our attention and remain in our conscience long after we have seen them. JR has conceived films, installations, interventions, and other works in different media. In addition, he has collaborated with New York City Ballet, OSGEMEOS, Agnès Varda, Robert De Niro, and many other artists.

Through his process, JR stroves to involve the local population in the development of his projects. JR catches the attention of people who are not typical visitors of a museum, spreading unsolicited works on the buildings of slums around Paris, on walls in the Middle-East, on broken bridges in Africa or the favelas in Brazil. In each of his projects, he seeks to act as a witness for a community. And their members don't just see them, they make them. Elderly women become models for a day; kids turn into artists for a week. JR practice does not separate the actors from the spectators and promotes the encounter between the subject/protagonist and the passer-by/interpreter, raising questions, creating a social link, bringing communities together, making people more aware, always preserving humour.

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### selected solo exhibitions

- *O papel da mão*, Nara Roesler, São Paulo, Brazil (2023)
- *JR: Chronicles*, Lotte Museum, Seoul, South Korea (2023)
- *JR: Chronicles*, Kunsthalle, Munich, Germany (2022)
- *JR: Chronicles*, Saatchi Gallery, London, United Kingdom (2021)
- *JR: Chronicles*, Brooklyn Museum, New York, USA (2019)
- *Momentum*. La Mécanique de l'Épreuve, Maison Européenne de la Photographie, Paris, France (2018)
- *Chroniques de Clichy-Montfermeil*, Palais de Tokyo, Paris, France (2017)
- *Kikito*, Mexico-USA border (2017)
- *JR at the Louvre*, Musée du Louvre, Paris, France (2016)

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### selected group exhibitions

- *Forever is Now*, Giza Pyramids, Giza, Egypt (2021)
- *JR, Adrian Piper, Ray Johnson*, Museum Frieder Burda, Berlin, Germany (2019)
- *Refuge*, 21<sup>e</sup> Museum, Bentonville, USA (2019)
- *Post No Bills: Public Walls as Studio and Source*, Neuberger Museum of Art, Purchase, USA (2016)
- *Tu dois changer ta vie*, Tripostal, Lille, France (2015)

### selected collections

- Brooklyn Museum, Brooklyn, USA
- Château La Coste, Aix-en-Provence, France
- Hong Kong Contemporary Art Foundation, Hong Kong
- Museum of Modern Art (MoMA), New York, USA
- Palais de Tokyo, Paris, France
- San Francisco Museum of Modern Art, San Francisco, USA

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**andré griffo**

b. 1979, Barra Mansa, Brazil

works and lives in Rio de Janeiro, Brazil

André Griffo's practice focuses on painting and its historical relationships with architectural representation. Rather than engaging in grand activist discourses, Griffo invites the viewer to pay attention to the minute details of his images, which depict the many violences that have given shape to the narratives relating to the history of Brazil and its ruins. In this sense, his canvases are complex visual archives in which the most diverse elements coexist, forming relationships that reframe and deepen the criticisms they present. Griffo's work deals with the critique of power structures, particularly the falsehoods they create to maintain control over individuals. Among these, the artist discusses the lingering effects of the economy of slavery on the historical formation of Brazil and the various mechanisms commonly used by religious institutions to subjugate their followers.

Griffo uses his background in architecture to create spaces where references to both historical and contemporary settings coexist. These spaces, usually deserted, are inhabited by traces, symbols, and signs, that highlight the permanence and influence of the past in current sociocultural issues. His production intertwines the factual and the fictional, exploring connections between the History of Art and Architecture and social issues, both Brazilian and international. By overlapping different temporalities and their complex realities, Griffo's work denounces constitutive elements of society, and testifies to the immutability of things.

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**selected solo exhibitions**

- *Alto Barroco*, Paço Imperial, Rio de Janeiro, Brazil (2025)
- *Exploded View*, Nara Roesler, New York, USA (2024)
- *Voarei com as asas que os urubus me deram*, Nara Roesler, São Paulo, Brazil (2022)
- *Objetos sobre arquitetura gasta*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2017)
- *Intervenções pendentes em estruturas mistas*, Palácio das Artes, Belo Horizonte, Brazil (2015)

**selected group exhibitions**

- *From the Ashes*, People's Palace Project, London, UK (2024)

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- *Contratempo*, Casa Museu Eva Klabin, Rio de Janeiro, Brazil (2024)
  - 21<sup>st</sup> Bienal de Arte Contemporânea SESC Vídeo Brasil, São Paulo, Brazil (2019)
  - *Intervenções*, Museu da República, Rio de Janeiro, Brazil (2016)
  - *Ao amor do público*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2015)
  - *Aparições*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
  - *Instabilidade estável*, Paço das Artes, São Paulo, Brazil (2013)

**selected collections**

- Denver Art Museum, Denver, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Instituto PIPA, Rio de Janeiro, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil

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## **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)

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- *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)
  - *AI-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
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

### **selected collections**

- Centre Georges Pompidou, Paris, France
- 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
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

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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*

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*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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## maria klabin

b. 1978, Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

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### selected solo exhibitions

- *Liquid Air*, Nara Roesler, New York, USA (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

### selected group exhibitions

- *Abrasive Paradise*, Kunsthall KADE, Amstersfoort, The Netherlands (2022)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)

- 
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
  - *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
  - *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
  - *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

### selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

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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)

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- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
  - 10<sup>th</sup> Curitiba International Biennial, Brazil (2015)
  - *Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)
  - 30<sup>th</sup> and 18<sup>th</sup> São Paulo Biennial, Brazil (2013 and 1985)
  - 3<sup>rd</sup> 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

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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.

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#### selected solo exhibitions

- *The light in Me*, Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)
- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time. Painting and Sculpture, 1994–2016*, Palais Schönborn Batthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
- *The Sky Over Nine Columns*, Venice Biennale, Italy (2014)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)
- *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

#### selected group exhibitions

- *Parallel Inventions: Julio Le Parc, Heinz Mack*, Nara Roesler, New York, USA (2023)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)

- 
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
  - *New Beginnings: Between Gesture and Geometry*, George Economou Collection, Athens, Greece (2016)
  - *Facing the Future. Art in Europe, 1945–68*, Palais des Beaux Arts, Brussels, Belgium (2016)
  - *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
  - *ZERO: Countdown to Tomorrow, 1950s–60s*, Solomon R. Guggenheim Museum, New York, USA (2015)
  - *The Sky over Nine Columns*, 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*, Il 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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**sheila hicks**

b. Hastings, USA, 1934.

lives and works in Paris, France

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

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

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**selected solo exhibitions**

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

**selected group exhibitions**

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

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**selected collections**

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

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**vik muniz**

b. 1961, São Paulo, Brazil

lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

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**selected solo exhibitions**

- *Flora Industrialis*, Museo Universidad de Navarra, Pamplona, Spain (2023)
- *Dinheiro Vivo*, Nara Roesler, São Paulo, Brazil (2023)
- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow—Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

**selected group exhibitions**

- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum

- of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the 'la Caixa' Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- 24<sup>th</sup> São Paulo Biennial, Brazil (1998)

**selected collections**

- Centre Georges Pompidou, Paris, France
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museum of Contemporary Art, Tokyo, Japan
- Solomon R. Guggenheim Museum, New York, USA
- Tate Gallery, London, UK
- Whitney Museum of American Art, New York, USA

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## tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913, and moved to Brazil in 1936. Her career as an artist began 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.

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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*, Venezia, 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, UK (2018)

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- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisboa, 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

- Metropolitan Museum of Art (MET), New York, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- Tate Modern, London, UK
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- Mori Art Museum, Tokyo, 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

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## daniel senise

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

Daniel Senise is one of the leading representatives of Brazil's so-called Generation 80s, whose main endeavour consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces—such as wooden floors or concrete walls—from carefully chosen locations onto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

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### selected solo exhibitions

- *Biógrafo: Daniel Senise*, Museu de Arte Contemporânea da USP (MAC-USP), São Paulo, Brazil (2023)
- *Verônica*, Nara Roesler, São Paulo, Brazil (2022)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)
- *Pinacoteca do Estado de São Paulo*, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008) • *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- *Museo de Arte Contemporáneo*, Monterrey, Mexico (1994)
- *Museum of Contemporary Art*, Chicago, USA (1991)

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### selected group exhibitions

- 18<sup>th</sup>, 20<sup>th</sup>, 24<sup>th</sup> and 29<sup>th</sup> Bienal de São Paulo, Brazil (1985, 1989, 1998, 2010)
- 11<sup>th</sup> Bienal de Cuenca, Ecuador (2011)
- 44<sup>th</sup> Venice Biennale, Italy (1990)
- 2<sup>nd</sup> Bienal de La Habana, Havana, Cuba (1986)

### selected collections

- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Cisneros Fontanals Art Foundation, Miami, USA
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

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## marcos chaves

b. 1961, Rio de Janeiro, Brazil, where he lives and works

Despite having begun his career in the mid-1980s, amidst a generation focused on painting, Marcos Chaves' (Rio de Janeiro, 1961) production is characterized by the use of diverse mediums including photography, installation, video, texts and sound. His use of various media does not obstruct the coherence of his production, and dialogues with his profoundly critical work, allowing for open-ended interpretations all while maintaining an underlying tone of humour and irony.

Chaves often appropriates unexceptional elements of everyday life, puts them in the limelight and highlights the extraordinary that may inhabit the commonplace. His production engages with a longstanding tradition of artists who have studied the relationships between image and written language, notably by titling his works ambiguously or funnily, using twofold meanings between objects and their names, finally instigating further reflection from the viewer. His works channel insightful and witty observations from everyday life, capturing the irony, eccentricity and absurdity that often lies in details we might be missing.

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### selected solo exhibitions

- *Marcos Chaves: as imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Marcos Chaves no MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Eu só vendo a vista*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil (2017)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)
- *Logradouro*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2004)

### selected group exhibitions

- *Histórias Brasileiras*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2022)
- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)

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- *Inside the Collection—Approaching Thirty Years of the Centro Pecci (1988–2018)*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (2018)
  - *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
  - 17<sup>th</sup> Cerveira Biennial, Portugal (2013)
  - 54<sup>th</sup> Venice Biennale, Italy (2011)
  - *Manifesta 7*, Bolzano, Italy (2007)
  - *All About Laughter—Humour in Contemporary Art*, Mori Art Museum, Tokyo (2006)
  - 1<sup>st</sup> and 4<sup>th</sup> Mercosul Biennial, Brazil (2005)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

### selected collections

- Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy
- Centro de Arte de Caja de Burgos (CAB), Burgos, Spain
- Ella Fontanals-Cisneros Collection, Miami, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, 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)

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- *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)
  - 5<sup>th</sup> Mercosul Biennial, Brazil (2005)
  - 2<sup>nd</sup> La Habana Biennial, Cuba (1986)
  - 18<sup>th</sup> and 20<sup>th</sup> 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

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## marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

Marcelo Silveira's questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also addresses the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

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### exposições individuais selecionadas

- *Hotel solidão*, Nara Roesler, Nova York, Brazil (2022)
- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

### exposições coletivas selecionadas

- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)
- 35<sup>th</sup> Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)

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- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
  - 10<sup>th</sup> Mercosul Biennial, Brazil (2015)
  - *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
  - 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
  - 4<sup>th</sup> Valencia Biennial, Spain (2007)

### coleções selecionadas

- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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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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**thiago barbalho**

b. 1984, Natal, Brazil

lives and works in São Roque, Brazil

As a writer and visual artist, Thiago Barbalho found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture— between consciousness and reality.

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**selected solo exhibitions**

- *Segredos e Feitiços*, Nara Roesler, São Paulo, Brazil (2024)
- *Cacimba Nova*, Casa de Cultura Jardim do Seridó, Jardim do Seridó, Brazil (2024)
- *Depois que entra ninguém sai*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, UK (2018)

**selected group exhibitions**

- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer*, Elizabeth XI Bauer, London, UK (2023)
- *Mapa da estrada: Novas obras no acervo da*

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*Pinacoteca de São Paulo*, Pinacoteca de São Paulo, São Paulo, Brazil (2022)

- *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *AVAF*, Casa Triângulo, São Paulo, Brazil (2018)
- *Rocamboles*, Pivô, São Paulo, Brazil (2018)
- *Rocamboles*, Kunsthalle Lissabon, Lisbon, Portugal (2019)
- *Voyage*, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
- *Shadows & Monsters*, Gasworks, London, UK (2017)

**selected collections**

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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**gerardo rosales**

b. 1967, Venezuela

lives and works in Houston, USA

Having started his career as a self-taught artist, Rosales brings to his work elements characteristic of Latin American popular culture, such as real or legendary animals, textile patterns, popular festivals, everyday scenes, local botanical species and hybrid beings. The apparently popular and artisanal theme is combined with elements of pop culture and high-tech, such as video game characters, toys and graphic colors, thus combining different visual references, the fruit of the cultural exchange that runs through her career.

His compositions are intensely colorful, full of patterns and visual elements of a dynamic nature that highlight the narrative present in the works, an aspect that is reinforced by the elaborate linearity with which the artist constructs his compositions, some of them resembling textiles and embroidery.

A multidisciplinary artist, Rosales' pictorial work is a significant part of his production. However, he also develops works of a sculptural and installation nature and sometimes uses unconventional supports and materials, such as T-shirts and cans. Although many of her works have a childlike appearance, they carry with them complex discussions about sexuality, violence, social inequality and marginalized groups.

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**selected solo exhibitions**

- *Rio Chiquito*, Museum of Contemporary Art Houston, Houston, USA (2024)
- *Ornamento y Delito*, Carmen Araujo Arte Gallery, Caracas, Venezuela (2022)
- *Undercover*, Galveston Art Center, Galveston, USA(2019)
- *Mind your Step*, Avis Frank Gallery, Houston, USA (2013)

**selected group exhibitions**

- *Withstand: Latinx Art during Conflicts*, Holocaust Museum, Houston, USA (2021)
- *Carriers: The Body as a Site of Danger and Desire*, Blaffer Museum, Houston, USA (2021)
- *Lo Politico*, Carmen Araujo Arte Gallery, Caracas, Venezuela (2014)

**selected collections**

- Patricia Phelps de Cisneros Collection, New York, USA
- Bank of Venezuela, Caracas, Venezuela
- Ateneo de Valencia, Valencia, Venezuela

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## manoela medeiros

b. 1991, Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and Paris, France

In her practice, Manoela Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space’s walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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#### selected solo exhibitions

- *O carnaval da substância*, Nara Roesler, São Paulo, Brazil (2022)
- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
- *Falling Walls*, Double V Gallery, Marseille, France (2017)

#### selected group exhibitions

- *Primer aviso*, Space Julio, Paris, France (2024)
- *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)

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- *Afirmacão - Brésil, l'affirmation d'une generation*, La Galerie du Jour, Paris, France (2023)
  - *Arqueologias no presente*, Nara Roesler, São Paulo, Brazil (2021)
  - *Recycler / Surcycler*, Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France (2020)
  - *Reservoir*, O19, Ghent, Belgium (2020)
  - *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
  - *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
  - *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
  - *11<sup>th</sup> Abre Alas*, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

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nara roesler

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