



| nara roesler |

ART.PE 2025

galeria 02

preview
wednesday
october 8
3–9pm

open to public
oct 9 – oct 12

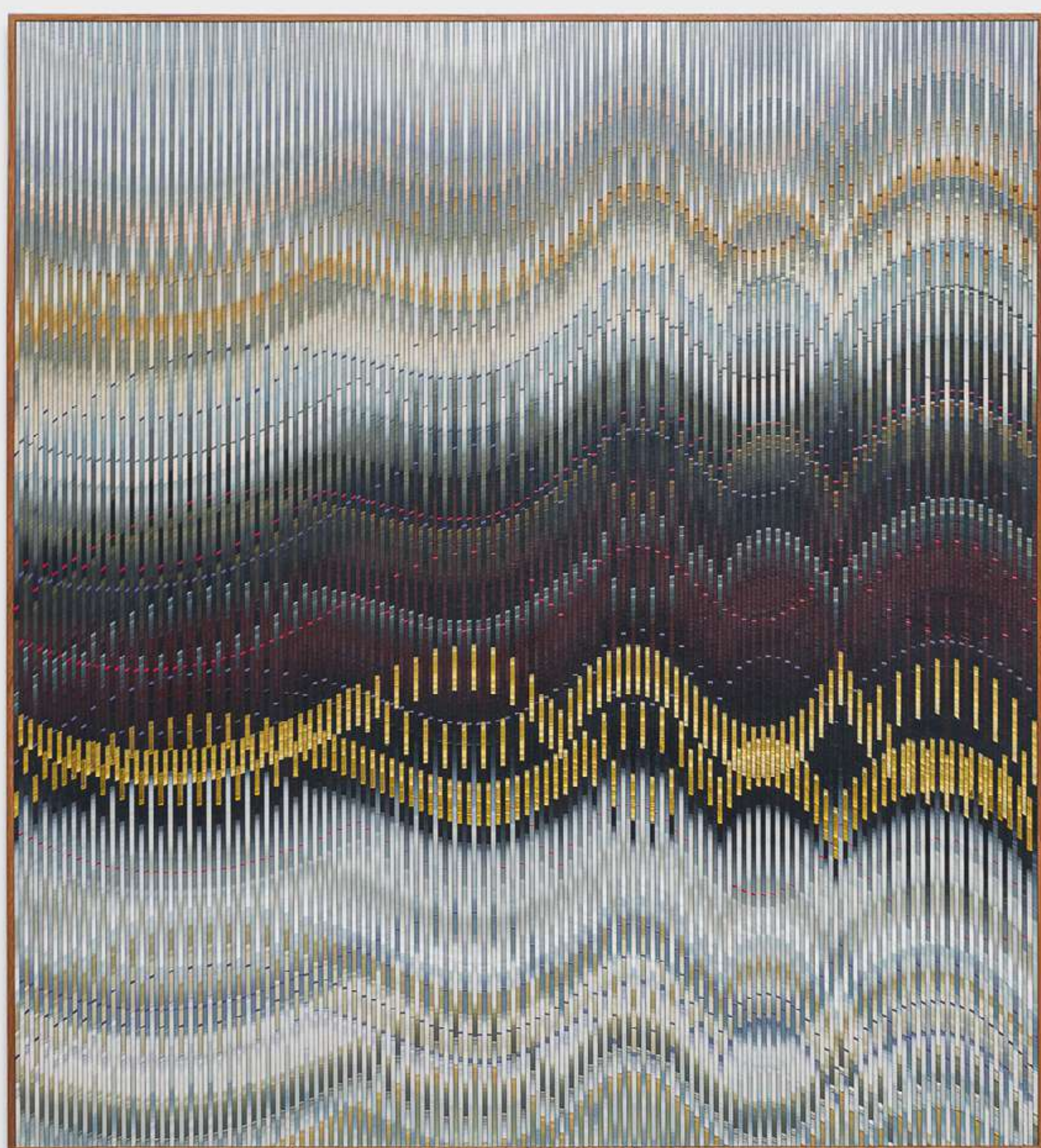
recife expo center
cais santa rita, 156
são josé, recife

Vik Muniz, *The lake, after
Tarsila do Amaral* [detail], 2023



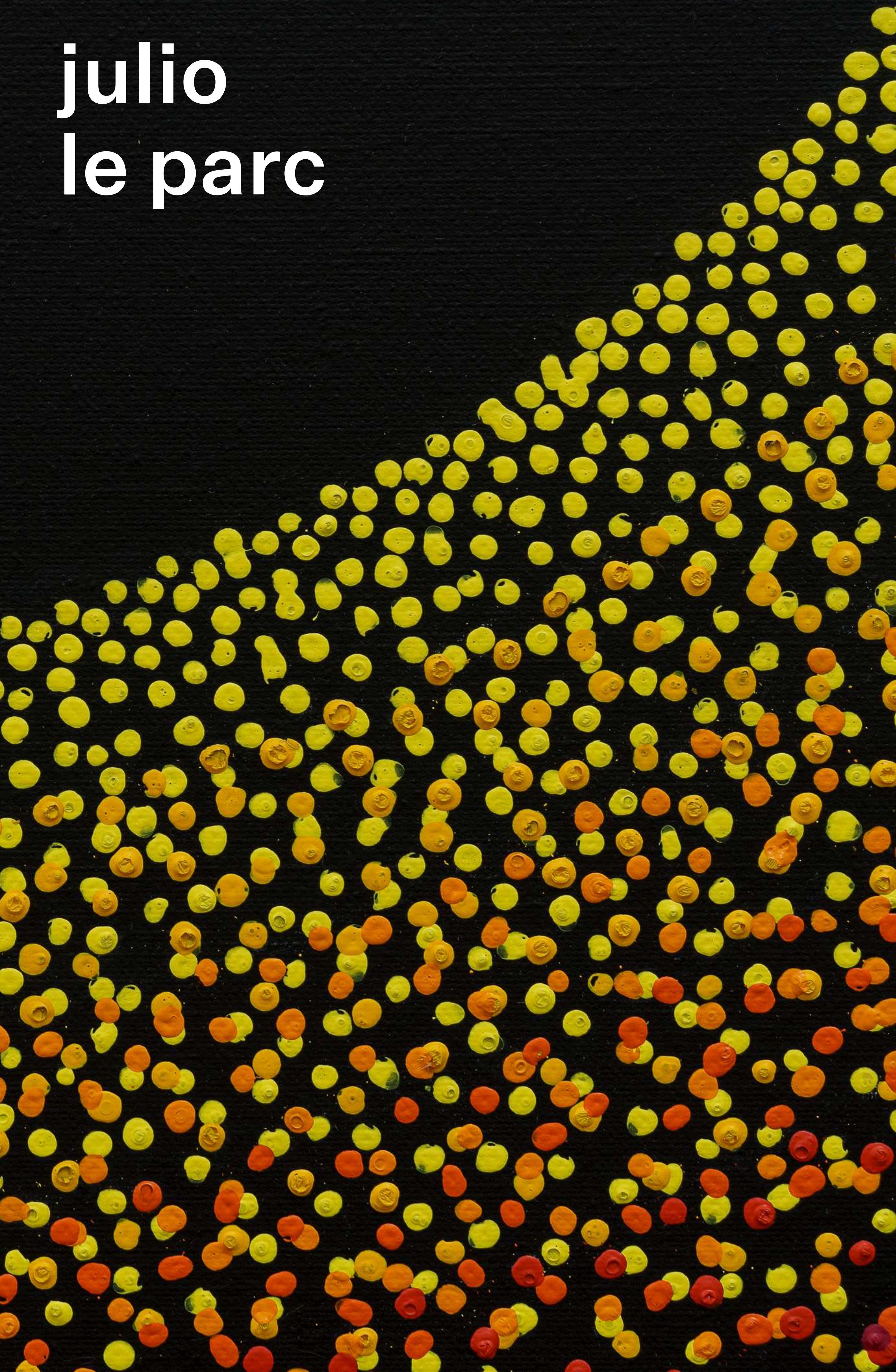
abraham
palatnik

Abraham Palatnik
W-V/56, 2018
acrylic paint on wood
121 x 109 cm
47.6 x 43.1 in

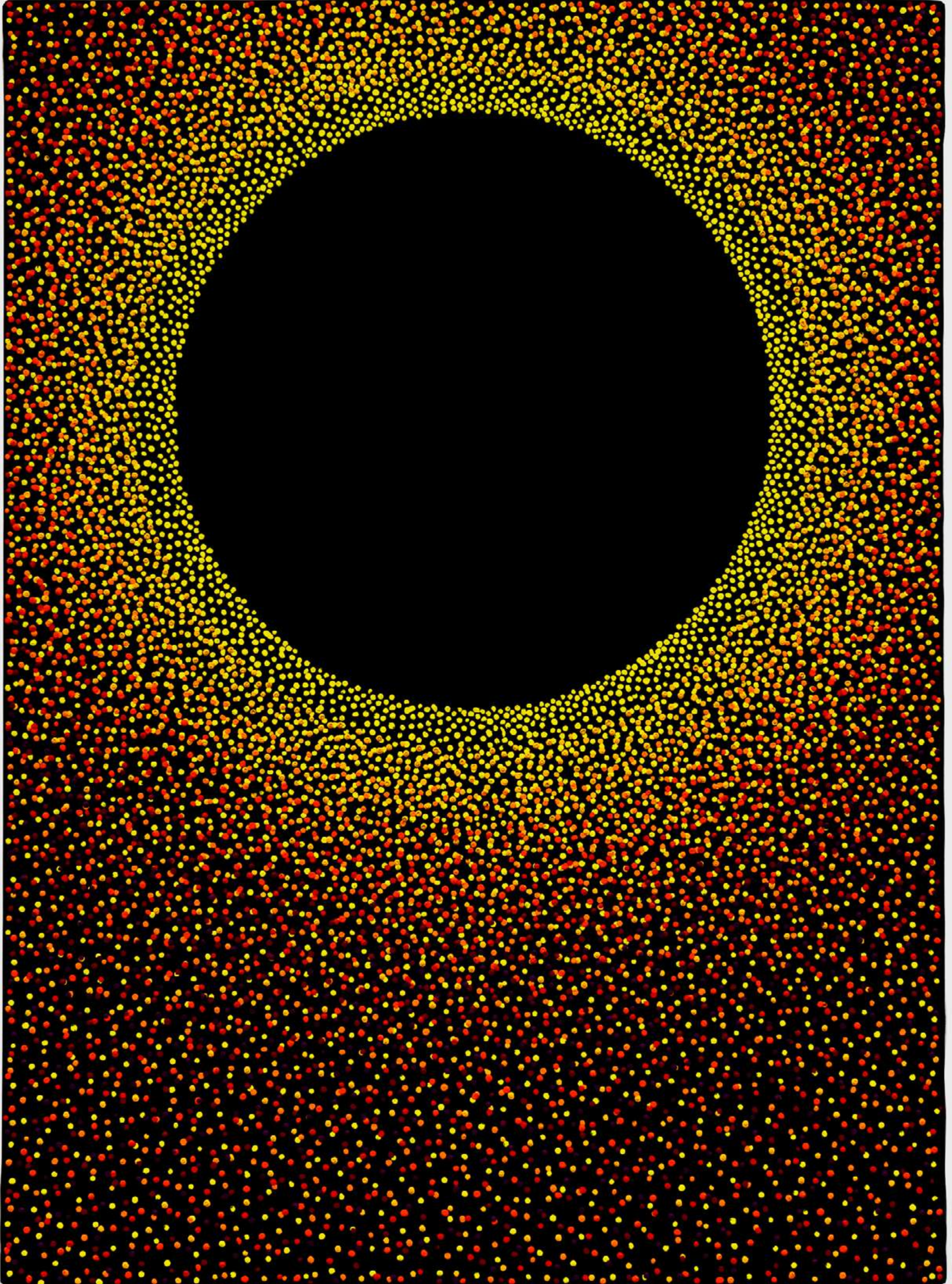


[more about the artist →](#)

julio
le parc



Julio Le Parc
Alchimie 488, 2021
acrylic paint on canvas
100 x 73 cm
39.4 x 28.7 in



[more about the artist →](#)



amelia
toledo

Amelia Toledo
*Yellow Mine # 01 (Minas
de cor series)*, 2006
yellow jasper pebbles
and stainless steel sheet
41 x ø 83 cm
16.1 x ø 32.7 in



[more about the artist →](#)



vik
muniz

Vik Muniz
*Hummingbirds, after Ernst
Haeckel (Repro series), 2023*
archival inkjet print
edition of 6 + 4 AP
225 x 160 cm
88.6 x 63 in



Vik Muniz

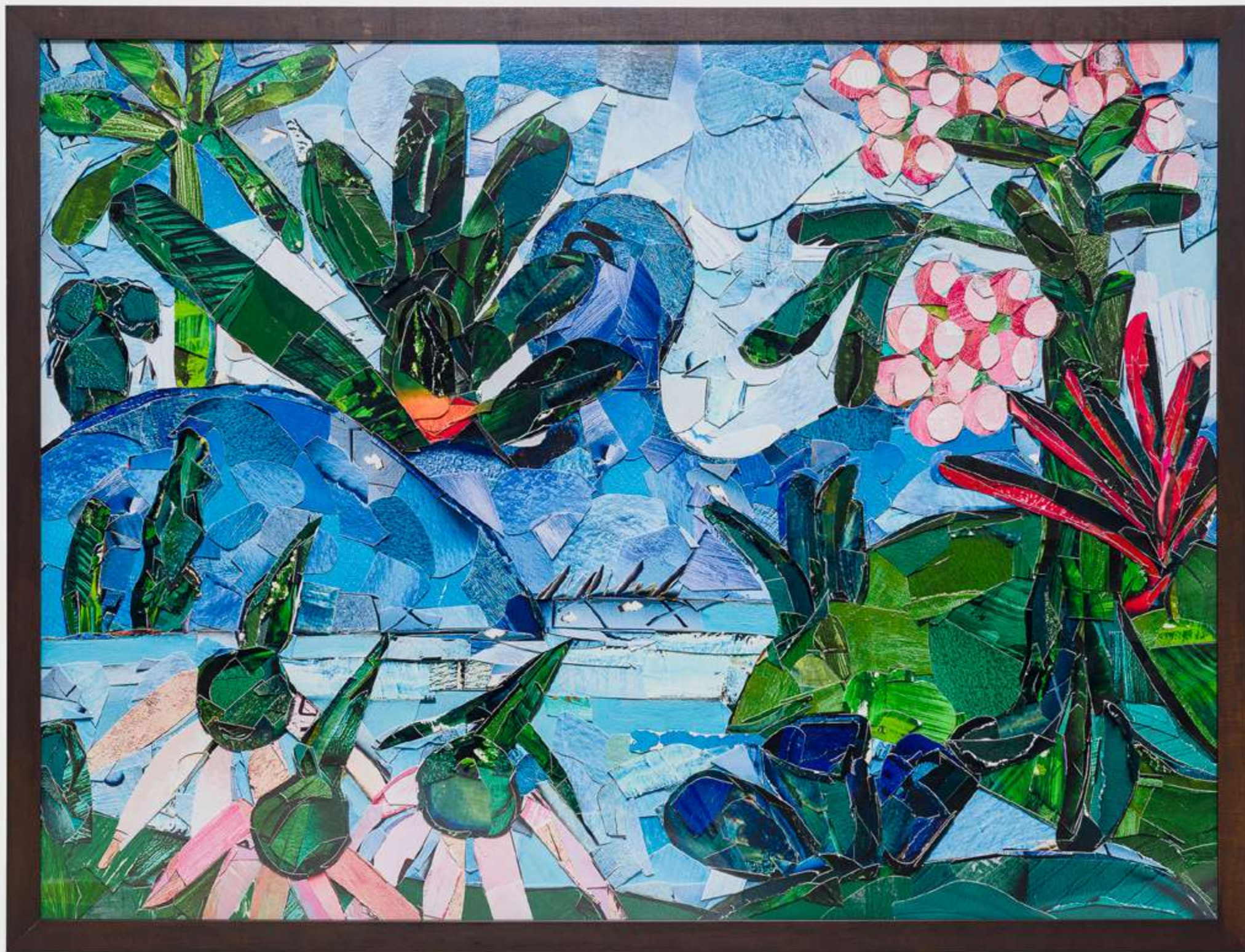
The lake, after Tarsila do Amaral, 2023

archival inkjet print

edition of 4 + 4 AP

160 x 213 cm

63 x 84 in





[more about the artist →](#)

**artur
lescher**



Artur Lescher

Nix, 2021

aluminum with automotive
paint and steel cable

edition of 5 + 2 AP

185 x Ø 15 cm

72.8 x Ø 5.9 in



[more about the artist →](#)



josé
patrício

■
José Patrício

*Containers - progressively increasing
accumulation in blue, red and white, 2017*

synthetic enamel on plastic

puzzle pieces on wood

unique

183,5 x 183,5 x 4 cm

71.5 x 71.5 in



[more about the artist →](#)



jósé
cláudio

José Cláudio

2ª e 3ª de Carnaval, Rio Doce, 1972

oil paint on canvas

46.6 x 57 x 4 cm

18.3 x 22.4 x 1.6 in





José Cláudio
La ursa, 1972
oil paint on canvas
40 x 44 cm
15.7 x 17.3 in





[more about the artist →](#)



marcelo
silveira

Marcelo Silveira
Pele XXXVII, 2025
cajacatinga wood
and stainless steel
110 x 115 x 53 cm
43.3 x 45.3 x 20.9 in



[more about the artist →](#)



paulo
bruscky



DOSE DUPLA

Paulo Bruscky
2007



Paulo Bruscky

Dose dupla, 2007

leather suitcase, glass bottle,
key, metal ice scoop, metal
measuring cup and plastic dice

8,5 x 23 x 28 cm

3.3 x 9.1 x 11 in



[more about the artist →](#)



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

more about the artists

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), Brasilia, 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

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*, Kunsthall 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 (Il 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

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);

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- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
 - *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
 - 10th Mercosul Biennial, Brazil (2015)
 - *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
 - *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
 - 29th São Paulo Biennial, Brazil (2010)
 - *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

back to artist works ↑

vik muniz

b. 1961, São Paulo, Brazil

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

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

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

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

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selected solo exhibitions

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

selected group exhibitions

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

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

selected collections

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

artur lescher

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

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher’s work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or ‘the restlessness,’ as the critic and curator Agnaldo Farias remarked in relation to ‘his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.’ This contradiction opens space for myth and imagination, essential elements for the construction process.

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selected solo exhibitions

- *Artur Lescher*, Instituto Artium, São Paulo, Brazil (2023)
- *Observatório*, Farol Santander, Porto Alegre, Brazil (2022)
- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d’Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions

- *3rd Forever is Now*, Great Pyramids of Giza, Egypt (2023)
- *Form Follows Energy*, Lago / Algo, Mexico City, Mexico (2022)
- *Tension and Dynamism Atchugarry Art Center*, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo*

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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

back to artist works ↑

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

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

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

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selected solo exhibitions

- *José Patrício: Agitações pelo Número*, Paço Imperial, Rio de Janeiro, Brazil (2024)
- *Geometry of Chance*, Nara Roesler, New York, USA (2023)
- *Infinitos Outros*, Nara Roesler, Rio de Janeiro, Brazil (2023)
- *Potência criadora infinita*, Nara Roesler, São Paulo, Brazil (2021)
- *José Patrício: Algorithm in ‘Object Recognition’*, Pearl Lam Galleries Hong Kong H’Queens, Hong Kong (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte; Museu Nacional de Brasília (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)

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

selected collections

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

back to artist works ↑

josé cláudio
b. 1932, Ipojuca, Brazil
d. 2023, Recife, Brazil

Throughout his seventy-year career, José Cláudio (Ipojuca, 1932) created a legacy for Brazilian art in the second half of the 20th century. A multiple artist, with works in painting, drawing, engraving and sculpture, José Cláudio also worked as an art critic and writer. The prolific artist and intellectual’s work began at the Collective Studio of the Recife Modern Art Society (SAMR) in 1952, alongside Abelardo da Hora (1924-2014), its founder, and Gilvan Samico (1928-2013), among others. The intense interaction with artists of his generation, not only in Recife, but also in other Brazilian cities, such as in other Brazilian cities, such as Mário Cravo Júnior (1923-2018) and Carybé (1911-1997) in Salvador, and Di Cavalcanti (1897-1976) and Lívio Abramo (1903-1992) in São Paulo, as well as a scholarship to study in Rome granted by the Rotelini Foundation, made the 1950s an intense period of learning, exchange and experimentation for the artist.

“José Cláudio has always been a figurative artist, and he practices an art in which emotion doesn’t even allow for amendments and corrections,” said critic and art historian José Roberto Teixeira Leite, who continues: “Expressionist, using rigorous drawing, broad and spontaneous brushstrokes and deep coloring, from the point of view of theme José Cláudio focused on regional scenes and types. regional customs and the landscape, birds and fruit of his Northeast region, stripping them of any picturesque content to concentrate solely on their pictorial expression.”

José Cláudio was part of the *Poema/processo movement* (1967-1972), with his iconic *Carimbos* series, images made from the modular composition of images carved out of rubber. In 1975, José Cláudio took part in a trip to the Amazon organized by USP’s Zoology Museum, and produced a hundred works, which were collected in the book “100 canvases, 60 days and a travel diary”. In 1980, the artist focused on the painting *O Repouso do Modelo*, by Almeida Júnior (1850-1899), creating a series of paintings that reinterpreted the theme.

selected solo exhibitions

- *José Cláudio: uma trajetoria*, Nara Roesler São Paulo, Brazil (2022)
- *Carimbos*, Museu de Arte Moderna Aluísio Magalhães (MAMAM), Recife, Brazil (2017)
- *100 telas, 60 dias e um diário de Viagem, Amazonas 1975*, Museu Afro Brasil, São Paulo, Brazil (2009)
- Museu do Estado de Pernambuco (MEPE), Recife, Brazil (2009)

selected collective exhibitions

- *Experimentando Pernambuco Experimental*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brasil (2014)
- *Almeida Júnior: Um artista revisitado*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2000)

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- *A mão afro-brasileira*, Museu de Arte Moderna (MAM-SP), São Paulo, Brazil (1988)
 - 4ª, 5ª, 6ª, 7ª, 18ª Bienal de São Paulo, Brazil (1957, 1959, 1961, 1963 e 1985)
 - 1º, 3º, 14º e 23º Panorama de Arte Brasileira, Museu de Arte Moderna (MAM-SP), São Paulo, Brazil (1969, 1971, 1983 e 1993)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil
- Palácio do Governo do Estado de São Paulo, São Paulo, Brazil

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)
- 35th 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)
 - 10th Mercosul Biennial, Brazil (2015)
 - *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
 - 29th São Paulo Biennial, Brazil (2010)
 - 4th Valencia Biennial, Spain (2007)

coleções selecionadas

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

back to artist works ↑

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

- *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), Sao 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)
- 57th Venice Biennale, Italy (2017)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- 29th 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

back to artist works ↑

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