

nara roesler

**marcelo silveira**  
the sea, the river, the stone  
nara roesler rio de janeiro

**opening**  
february 11, 2025

**exposição**  
feb 11 – apr 12, 2025



## marcelo silveira

### the sea, the river, the stone

Nara Roesler Rio de Janeiro is pleased to present *The Sea, The River, The Stone*, the first solo exhibition by Pernambuco-based artist Marcelo Silveira in Rio de Janeiro, accompanied by a critical text by Daniela Name. The artist, whose career spans over 40 years, showcases both recent creations and historical works, providing a broader overview of his trajectory.

One of the primary materials Silveira employs in his works is cajacatinga wood, a tree native to the Atlantic Forest. This wood was extensively used in sugar mills in the southern region of Pernambuco due to its resistance to water, humidity, and fire. Over time, sugarcane plantations and mills gave way to pastures, leaving only the stumps of these trees behind. It was through these remnants that the artist first encountered the material. In this exhibition, cajacatinga wood forms the basis of works from the *Peles*, *Bolofote*, and *Sementes* series. While *Peles* represents a well-known sequence of works by Silveira, *Bolofote* and *Sementes* are more recent developments of his practice using cajacatinga wood.

*Bolofote* references a colloquial expression from Silveira's home state of Pernambuco, used to

describe something misshapen. Though made of wood, these pieces exhibit a fluid, malleable appearance: "It's a practice of organizing space, of building spontaneously. I wear the wood down significantly, and in this series, for the first time, I add and wear away simultaneously."

*Sementes* consists of small pieces of cajacatinga wood resembling seeds, grouped into a single volume. According to the artist, "This series stems from experiments I conducted with leftover wood fragments. The first seed came from assembling forgotten materials. For the second, I added something more, and the third was entirely new. Making these is an infernal task," he remarks. "The seed is the origin; it represents the multiplication of the species. It's the sprouting, the return to origins. I'm constantly going back—back to the canvas, to research on seeds, to the wood I've used for years. I use roots, scraps, and I want these trees to return, to encounter them more frequently and regularly. The seeds are always in my mind," he concludes. Another series featured in the exhibition is *Hotel Solidão*, developed from a collection of Brazilian editions of *Grande Hotel* magazine, dating from 1947 to 1955. Silveira uses the covers and back covers of the magazine, donating the inner pages to other artists. The images, created by Italian illustrators, are meticulously selected, cleaned, cut, and mounted on cardstock in various compositions. These pieces captivate viewers with their peculiar colors and the physicality of the work, emphasizing the multiple layers of paper arranged within.

The so-called *Cabeludas* consist of a series of works Silveira began in 2006. These suspended structures made of stainless steel incorporate bovine leather and horsehair, the latter collected through horse grooming practices similar to wig-making. The collected strands are sorted, cleaned, aligned by length, organized, and some are dyed. "The dialogue in my work always involves the relationship between two-dimensional and three-dimensional planes, as well as the intersection of painting and sculpture within space. This series speaks deeply about painting," says Silveira. Another pictorial quality of the *Cabeludas* lies in their connection to horsehair brushes and the gradient tones of the strands. "They emerge from the attempt to organize, to revisit, older works. All these things return," explains the artist.

Thus, *The Sea, The River, The Stone* brings together works in which Marcelo Silveira draws from a repertoire of materials deeply tied to Brazilian contexts. Through artisanal processes, he explores materialities, repositions contexts, and challenges the viewer's perception.

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Semente II, 2024  
cajacatinga wood  
50 x 50 x 15 cm  
19.7 x 19.7 x 5.9 in







exhibition view *Hotel solidão*,  
Nara Roesler New York, USA (2022)

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*Bolofote I*, 2023-2024  
cajacatinga wood and glue  
42 x 57 x 112 cm  
16.5 x 22.4 x 44.1 in





*Bolofote II*, 2023-2024  
cajacatinga wood and glue  
56 x 39 x 128 cm  
22 x 15.4 x 50.4 in





*Hotel Solidão (Group II)*, 2019/2021  
printed paper, newsprint, cotton  
fabric, eucatex, PVA ink, PVA white  
glue and various woods  
8 pieces of 27,2 x 42,1 x 3 cm |  
10.7 x 16.6 x 1.2 in





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*Pele*, 2022-2024  
cajacatinga wood and stainless steel  
145 x 100 x 54 cm  
57.1 x 39.4 x 21.3 in  
Photo: Danilo Galvão







exhibition view *Hotel solidão*,  
Nara Roesler New York, USA (2022)

installation view of the 29°  
Bienal de São Paulo, 2010





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*Cabeludas*, 2006  
cowhide, equine mane  
and stainless steel  
225 x 47 x 15 cm (cada)  
88.6 x 18.5 x 5.9 in (each)









Studio of the artist,  
Recife, Brazil (2025)



Marcelo Silveira in his  
studio in Recife, Brazil (2025)





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*Semente III*, 2024  
cajacatinga wood  
50 x 40 x 20 cm  
19.7 x 15.7 x 7.9 in



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Semente IV, 2024  
cajacatinga wood  
80 x 60 x 30 cm  
31.5 x 23.6 x 11.8 in







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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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## selected solo exhibitions

- *Hotel Solidão*, Nara Roesler, New York, USA (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)

## selected group exhibitions

- *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)
- *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)

## selected collections

- 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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