



nara roesler

SP-ARTE 2025

booth e1

preview

wednesday, april 2

open to public

thursday-sunday, 3-6

pavilhão da bienal

parque ibirapuera, são paulo

see our special program



**jim
lambie**

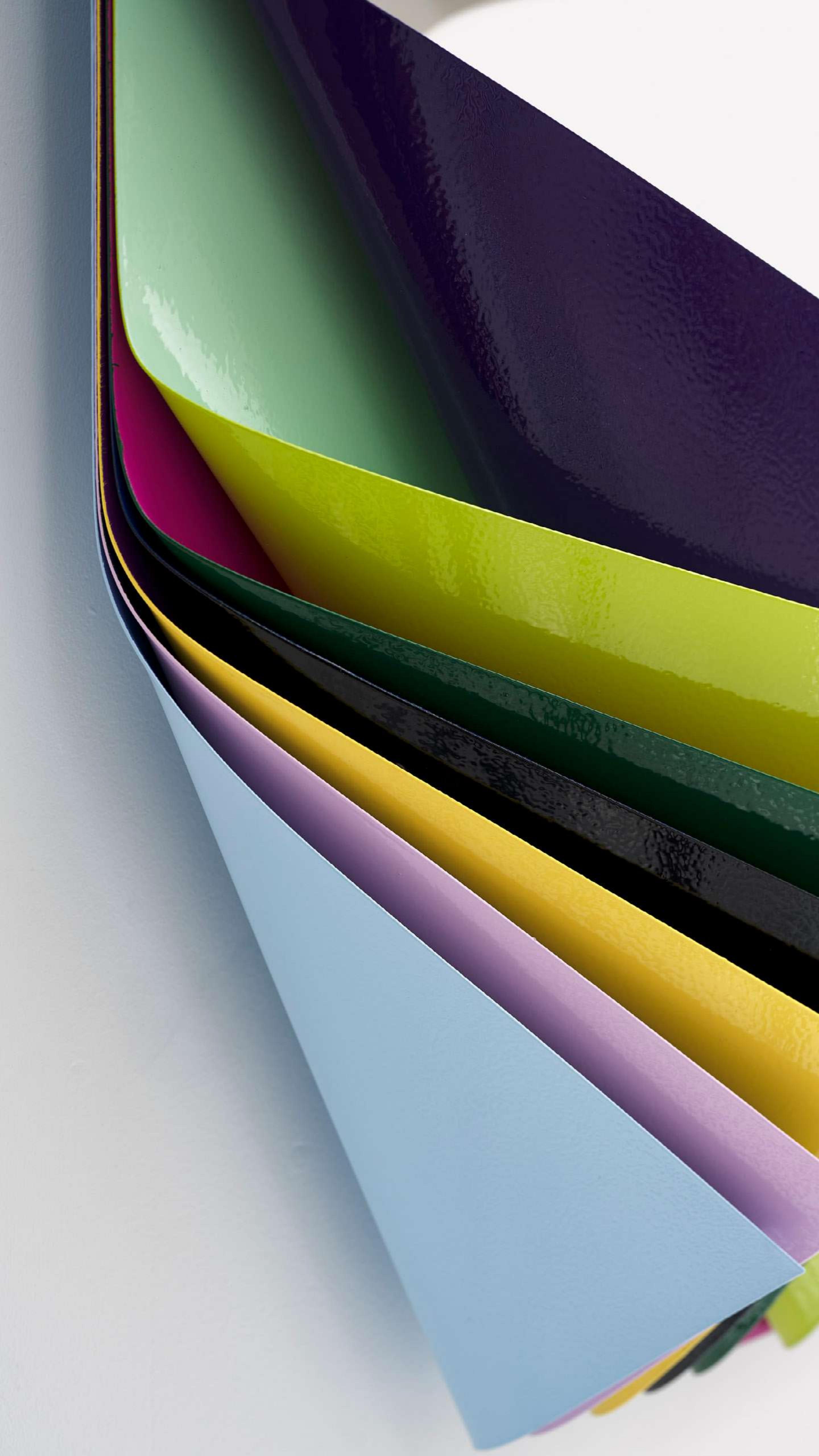
Jim Lambie
Metal Box (Montpellier), 2025
polished steel, aluminium
sheets and gloss paint
80 x 80 x 22 cm
31.5 x 31.5 x 8.7 in



Jim Lambie
Metal Box (Nairobi), 2025
polished steel, aluminium
sheets and enamel paint
80 x 80 x 17,5 cm
31.5 x 31.5 x 6.9 in



[more about the artist](#) →





**fabio
miguez**

Fabio Miguez

Untitled, 2024

oil paint and wax on linen

24 x 25 cm

9.4 x 9.8 x 0.4 in



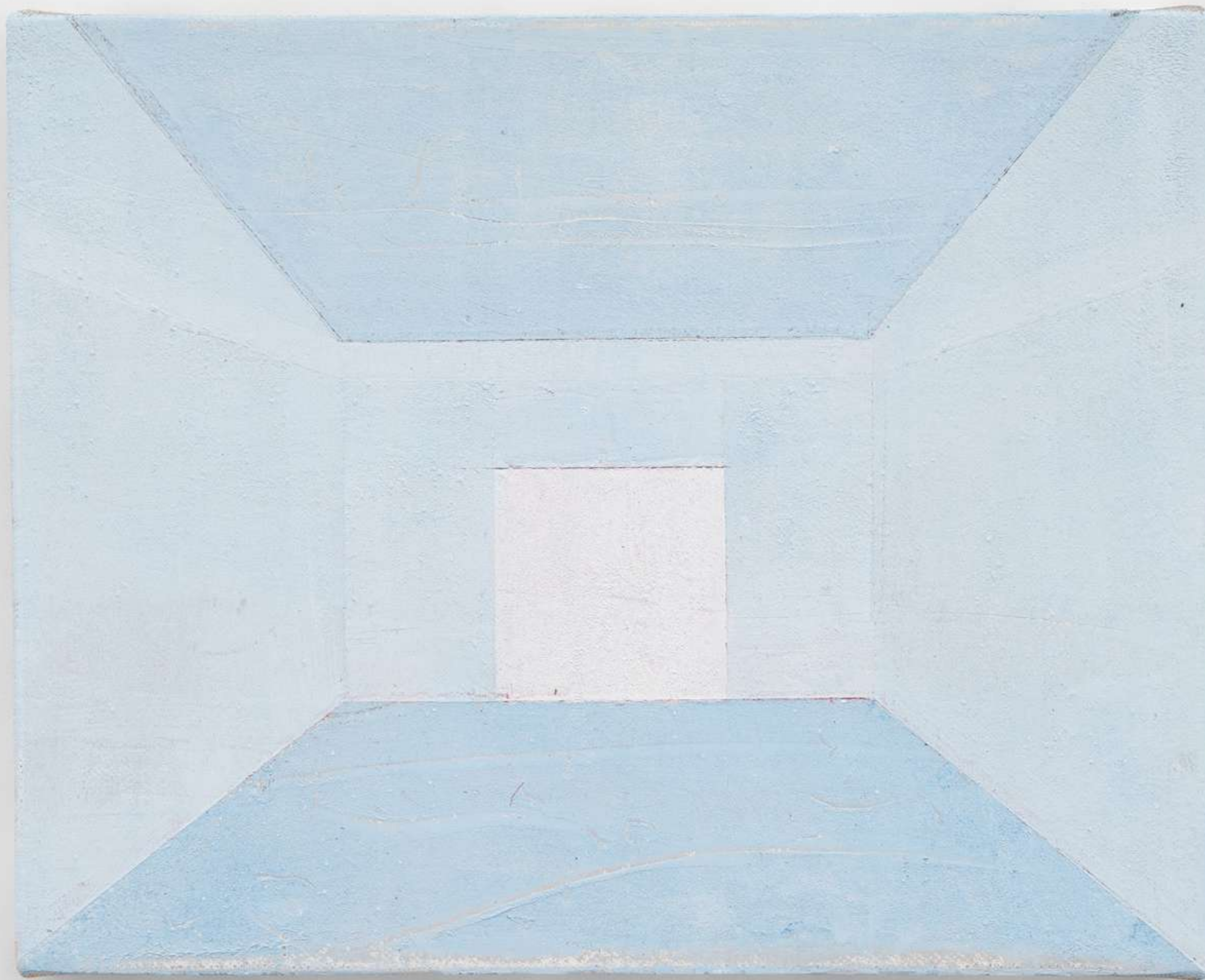
Fabio Miguez

Untitled, 2024

oil paint and wax on linen

24 x 30 cm

9.4 x 11.8 x 0.4 in

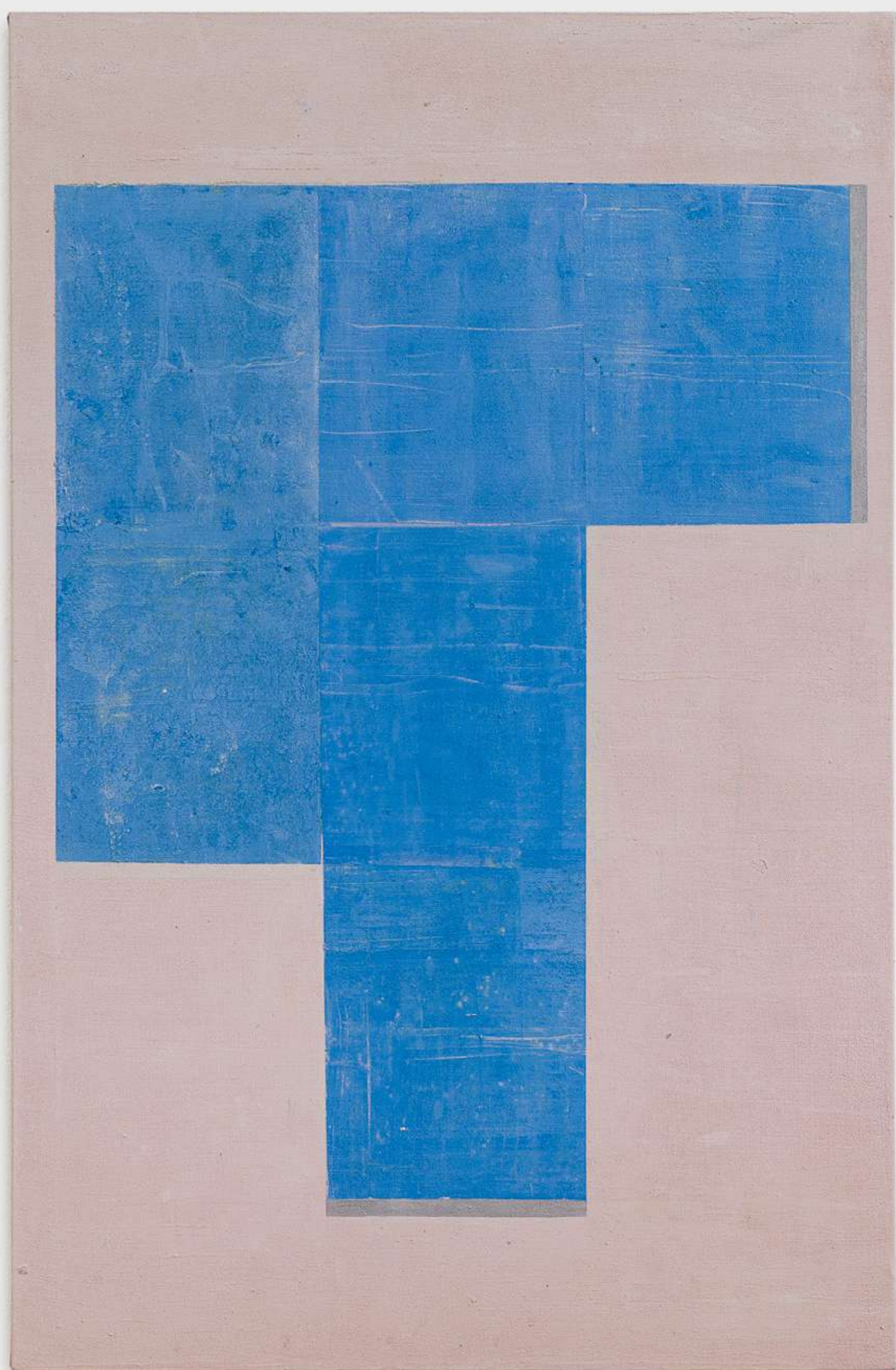


Fabio Miguez

Sem titulo (série *Dobras/Paramentos*), 2024

tinta óleo e cera sobre linho

160 x 100 cm





[more about the artist](#) →



vik muniz

Vik Muniz

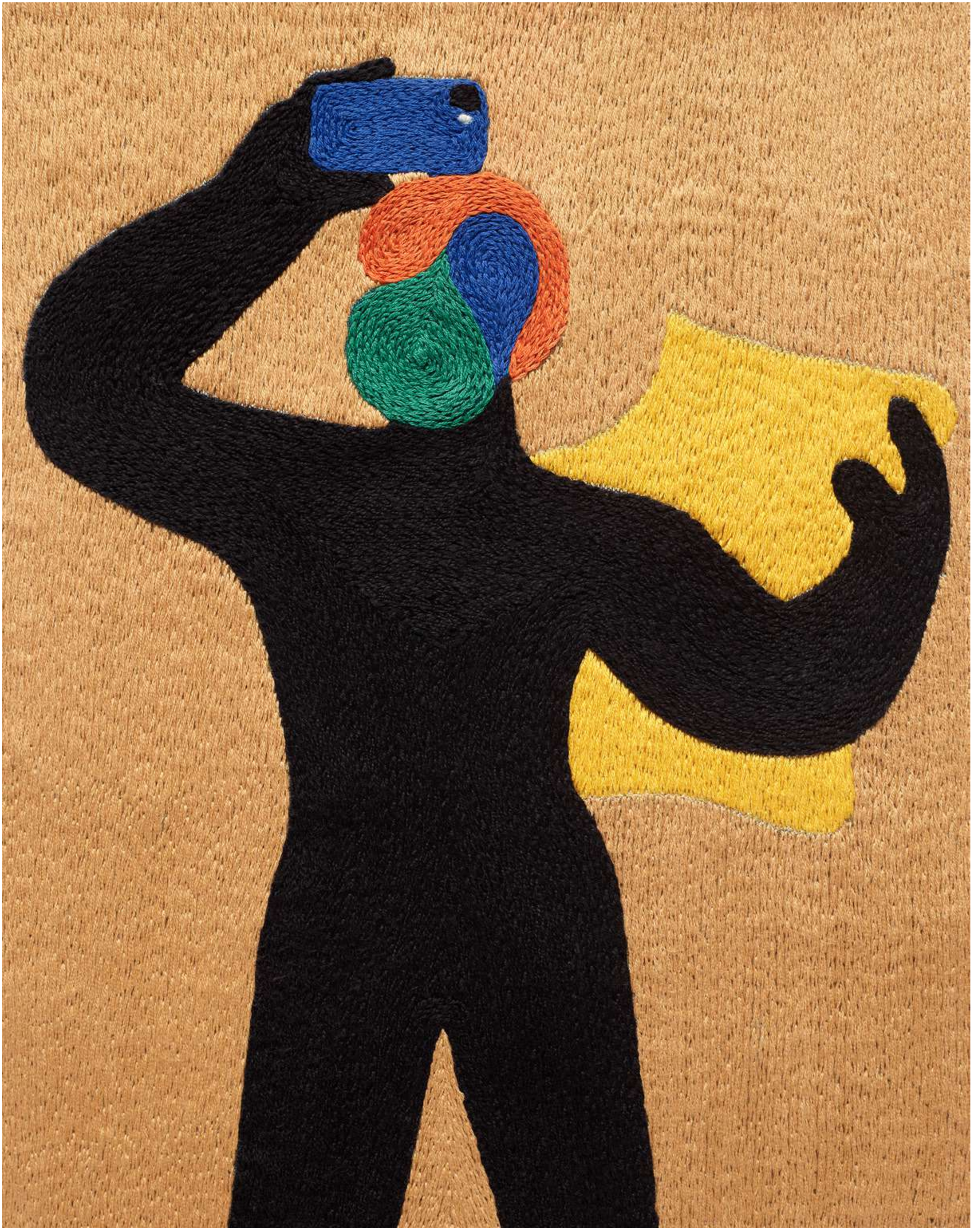
*Busy men (Pictures of
Thread 2 series)*, 2025

archival inkjet print

96,5 x 76,2 cm

38 x 30 in





Vik Muniz
*The Great Selfie (Pictures
of Thread 2 series)*, 2025
archival inkjet print
edition of 3
96,5 x 76,2 cm
38 x 30 in



Vik Muniz
*Dog fight (Pictures
of Thread 2 series)*, 2025
archival inkjet print
edition of 3
96,5 x 76,2 cm
38 x 30 in

[more about the artist](#) →





artur
lescher

Artur Lescher
Rio Tigra # 05, 2025
brass and felt
108 x 181 x 27 cm
39.4 x 96.1 x 10.6 in

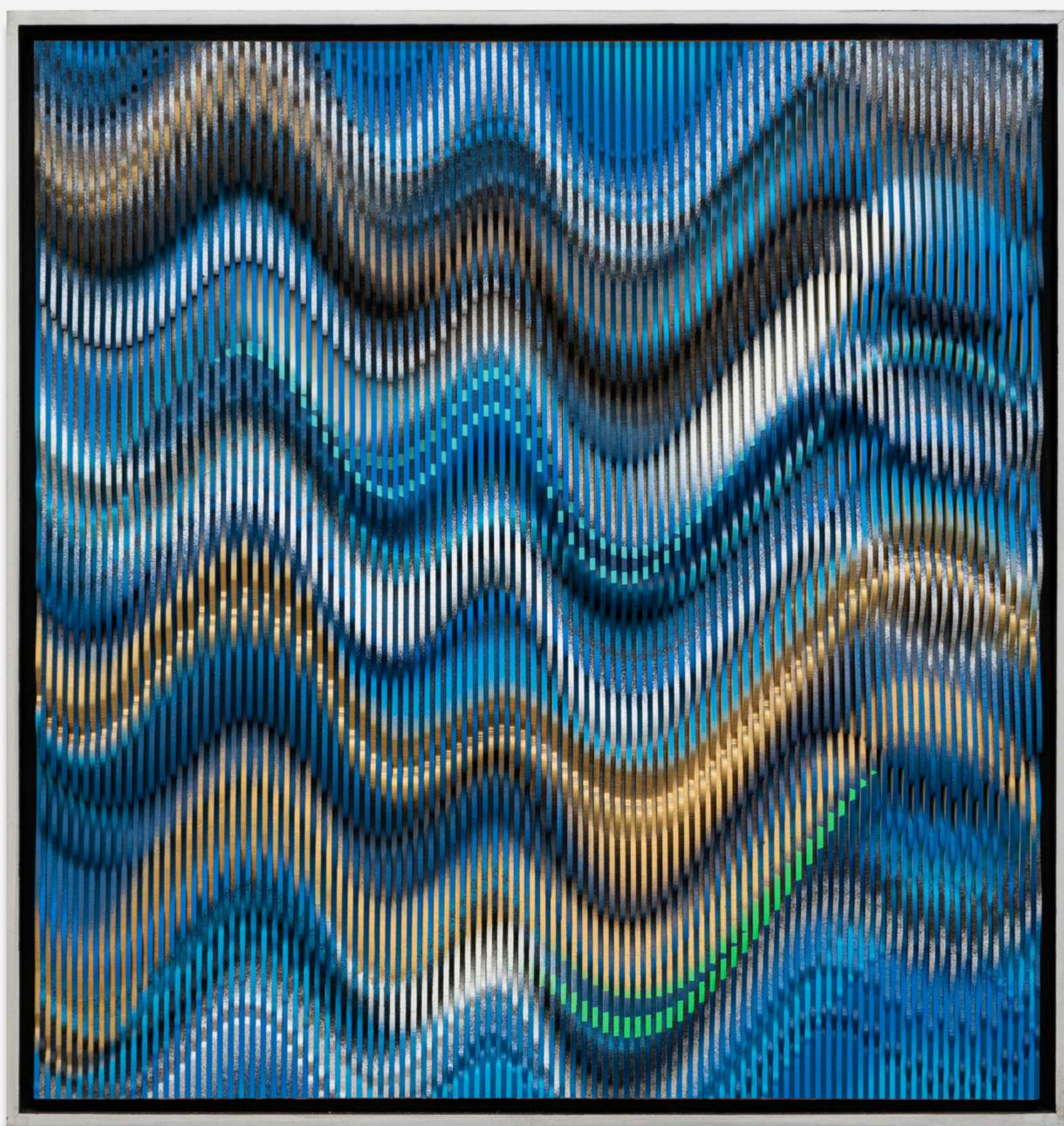


[more about the artist](#) →

The background consists of numerous vertical stripes of varying widths. The colors are primarily a deep, vibrant blue and a metallic gold. The stripes are not perfectly uniform; they have a textured, almost distressed appearance, with some areas showing a mix of the two colors or a speckled effect. The overall composition is rhythmic and modern.

abraham
palatnik

Abraham Palatnik
Untitled, 2018
alkyd paint on acrylic
60,5 x 57,5 cm
23.8 x 22.6 in



[more about the artist](#) →





amelia
toledo

Amelia Toledo
Mina de azul # 01 (Minas
de cor series), 2006/2007
blue quartz pebbles and
stainless steel sheets
one of a kind
41 x Ø 85 cm



[more about the artist](#) →



**alberto
pitta**

WINDMILL

Alberto Pitta

Olodum: Índia Caminhos da Fé, 1992

collage, printing, ink
and felt tip pen on paper

66 x 152,5 cm

26 x 60 in



Alberto Pitta
Ilê Ayiê, 2024
paint and print
on canvas
300 x 175 cm
118.1 x 68.9 in



Alberto Pitta
Ewe, 2024
paint and silk
screen on canvas
160 x 135 cm
63 x 53.1 in



[more about the artist](#) →



isaac
julien

Isaac Julien

*Two lines on Pierre Verger (Lina Bo Bardi -
A Marvellous Entanglement)*, 2019

Endura Ultra photograph

180 x 240 x 7,5 cm

70.9 x 94.5 x 3 in



[more about the artist](#) →



**elian
almeida**

Elian Almeida
Untitled (baiana), 2025
acrylic and oil paint on canvas
150 x 95 cm
59.1 x 37.4 x 2 in



**raul
mourão**



Raul Mourão

Trap Marsupial # 01, 2024

weathering steel

71 x 79 x 47 cm

28 x 31.1 x 18.5 in



Raul Mourão

Trap Marsupial # 02, 2024

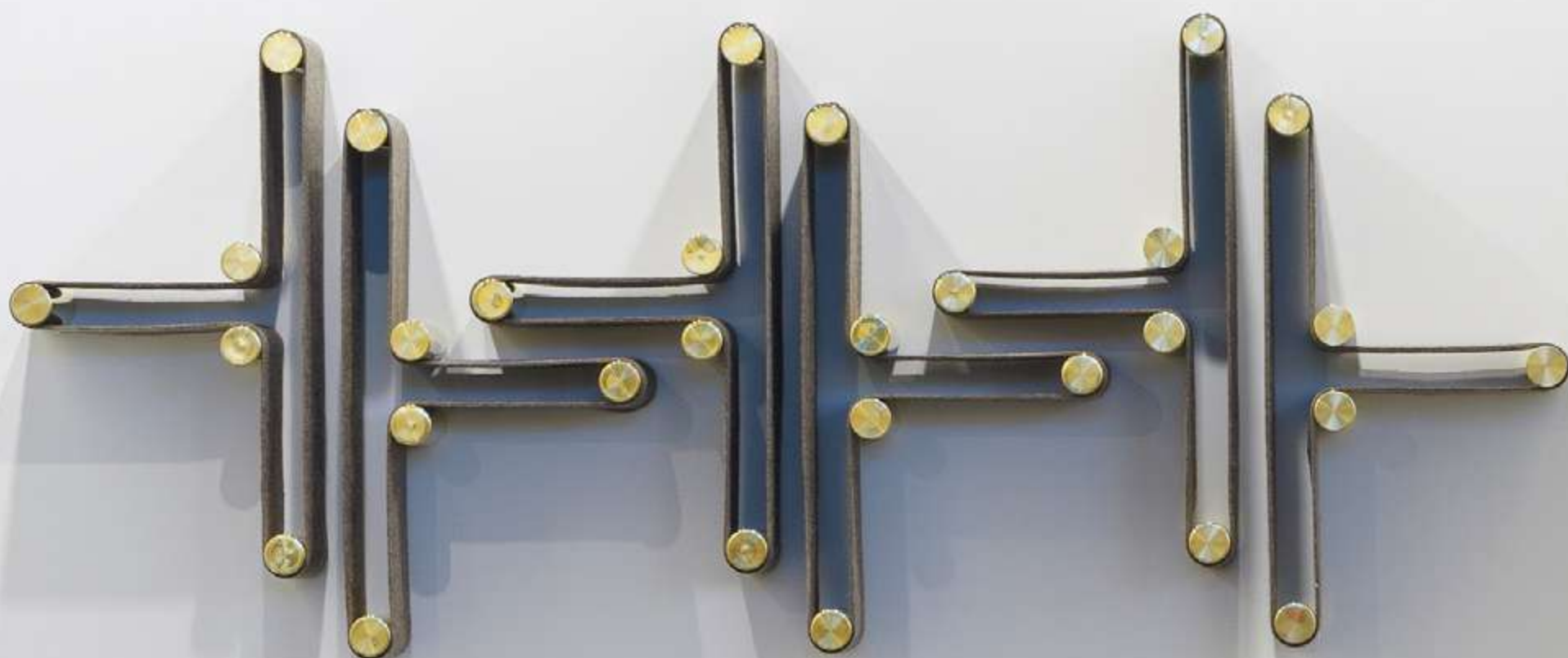
weathering steel

64 x 63 x 53 cm

25.2 x 24.8 x 20.9 in



[more about the artist](#) →



booth view,
SP-Arte 2025


berna
reale



Berna Reale
TEMPU, 2025
print on cotton paper,
plexiglass face mounted
100 x 150 cm
39.4 x 59.1 in



[more about the artist](#) →

The background is an abstract composition. The top half is a textured blue area, possibly a watercolor wash or a close-up of a fabric. The bottom half is a lighter, yellowish-tan area. A large, thick, blue arc sweeps across the lower half, starting from the left and curving towards the right. Several small, dark blue dots are scattered in the yellowish area, some near the arc and others further away.

**bruno
dunley**

Bruno Dunley
Mar, 2024
oil paint and thickened
oil gel on canvas
170 x 140 cm
66.9 x 55.1 in



[more about the artist](#) →



**karin
lambrecht**

Karin Lambrecht

Composição desabitada, 2015

pigments in acrylic medium,
scratches with dry pastel, dust
and rain marks on canvas

200,5 x 256,5 x 3,6 cm

78.9 x 101 x 1.4 in

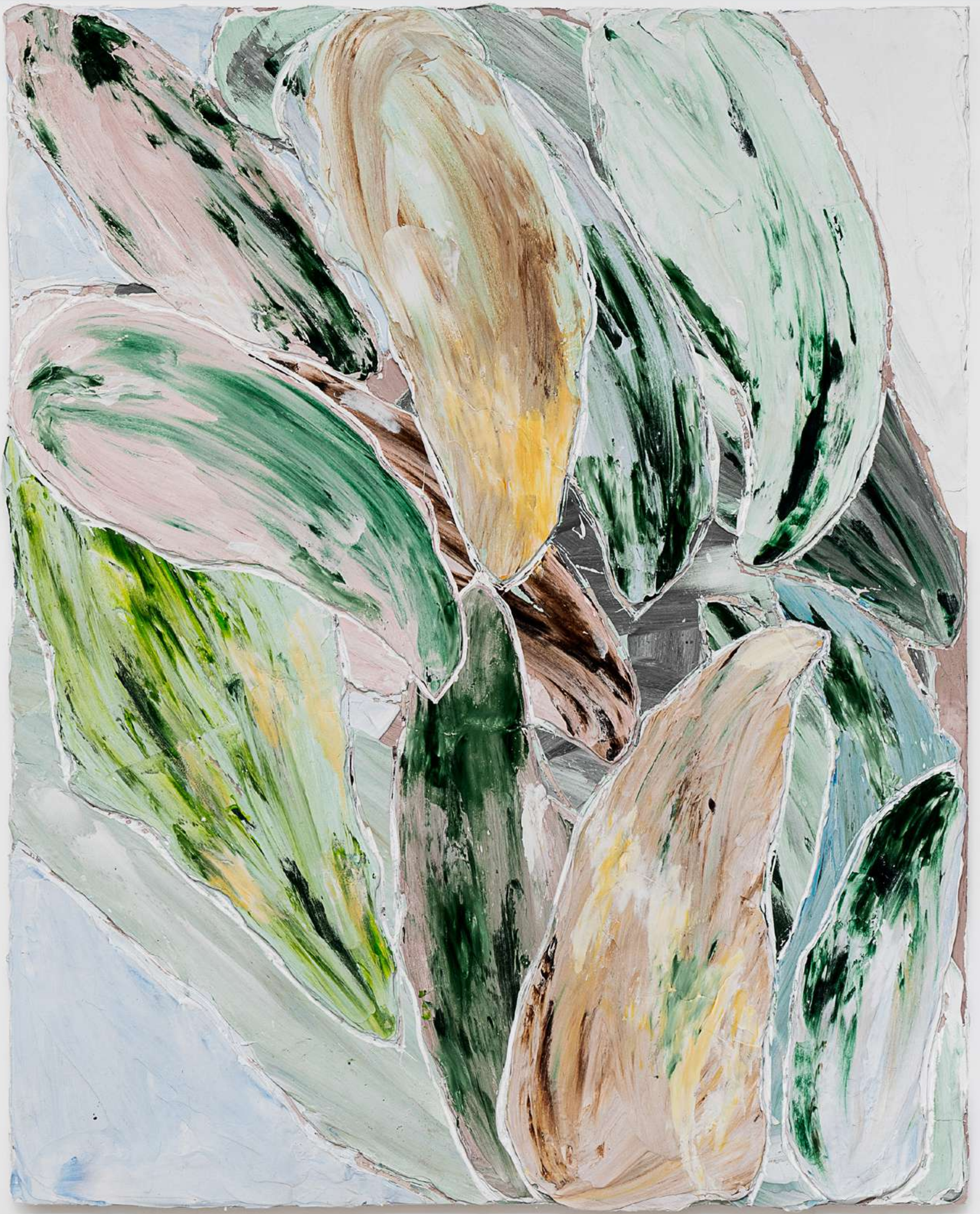


[more about the artist →](#)



**manoela
medeiros**

Manoela Medeiros
Petals mimicking leaves, 2025
acrylic paint, acrylic paste, mineral
pigment and excavation on canvas
165 x 60 x 64 cm
59.1 x 47.6 x 2 in



Manoela Medeiros
Seeds launched, 2025
acrylic paint, acrylic paste, mineral
pigment and excavation on canvas
160 x 200 x 5 cm
63 x 78.7 x 2 in



[more about the artist](#) →





cássio
vasconcellos

■
Cássio Vasconcellos
*A picturesque voyage
through Brazil # 70, 2016*
inkjet print on cotton paper
150 x 225 cm
59.1 x 88.6 in



Cássio Vasconcellos
*A picturesque voyage
through Brazil # 177, 2016*
inkjet print on cotton paper
133 x 200 cm
52.4 x 78.7 in



[more about the artist](#) →

**laura
vinci**



Laura Vinci

Estrelar # 02, 2025

brass, gold plated bronze,
aluminum, stainless steel
and borosilicate glass

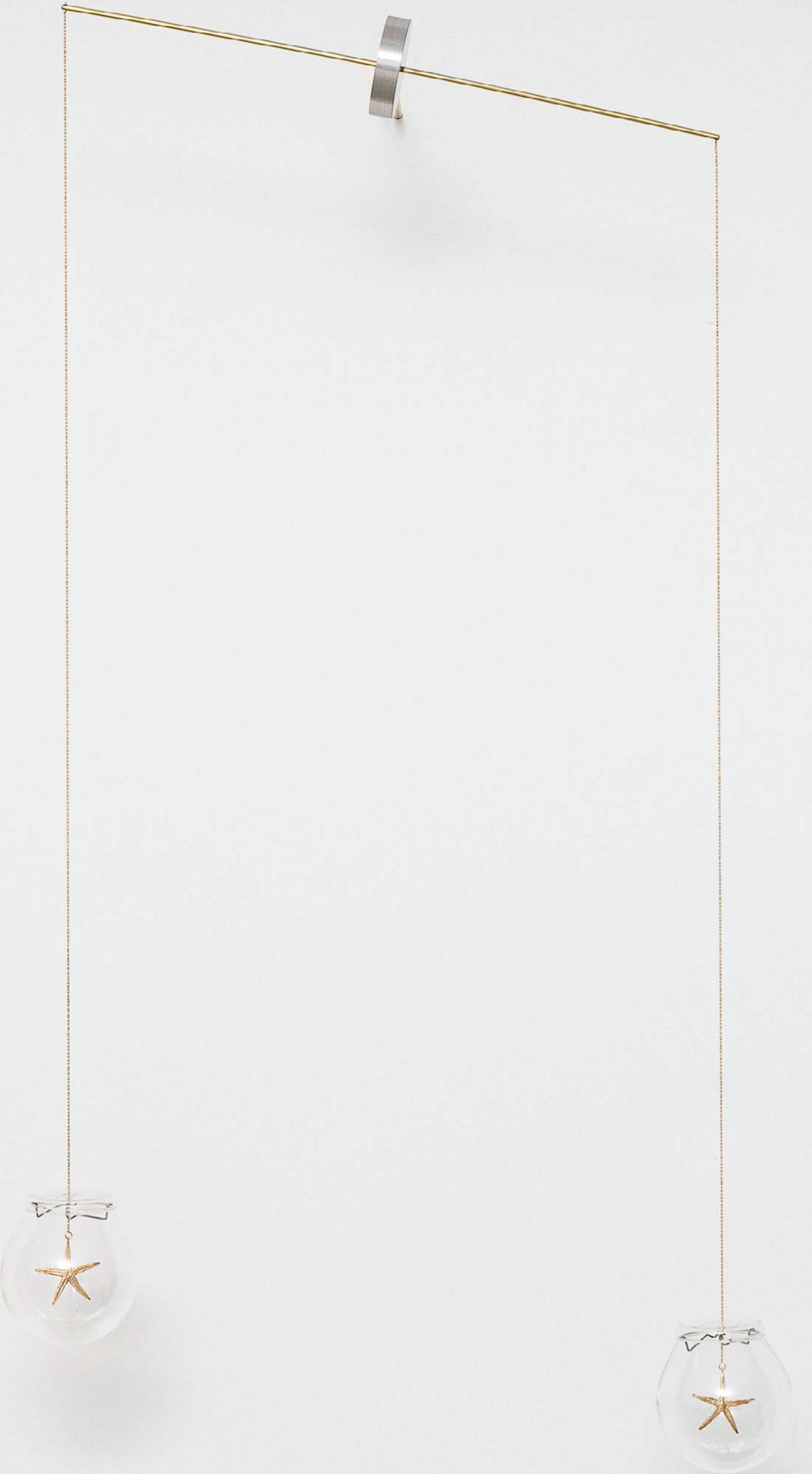
75 x 40 x 28 cm

29.5 x 15.7 x 11 in





Laura Vinci
Estrelar # 01, 2025
brass, gold plated bronze,
aluminum, stainless steel
and borosilicate glass
76 x 12 x 33 cm
29.9 x 4.7 x 13 in



[more about the artist](#) →



**marcelo
silveira**

Marcelo Silveira
Peles II, 2022-2024
cajacatinga wood
and stainless steel
165 x 60 x 64 cm
65 x 51.2 x 23.6 in



Marcelo Silveira
Vegetariana I, 2012-2024
cajacatinga wood and beeswax
70 x 160 x 90 cm
27.6 x 63 x 35.4 in





[more about the artist](#) →

jonathas de andrade





Jonathas de Andrade
Shrapnel--decal: garden, 2022
mdf pieces and automotive paint
edition of 1 + 1 PA
variable dimensions (around 250 x 400 cm)

[more about the artist →](#)

**marcos
chaves**

Marcos Chaves
*Untitled, from Hommage
aux mariages series, 1989*
wood and plastic
edition of 3
variable dimensions



Marcos Chaves
*UUntitled, from Hommage
aux mariages series, 1989/2025*
metal and nylon thread
14 x 60 x 2,5 cm
5.5 x 23.6 x 1 in



[more about the artist](#) →



**thiago
barbalho**

Thiago Barbalho
Demiurgo dançando, 2025
oil paint, acrylic paint, colored pencil,
permanent marker, graphite pencil
and ballpoint pen on canvas
182 x 160 cm
71.7 x 63 in






**brígida
baltar**

Brígida Baltar
Untitled, 2002
Glass, brick dust and
PVA glue on brick
21 x 10,5 x 7,9 cm
8.3 x 4.1 x 3.1 in



[more about the artist](#) →

An oil painting of two crossed spoons against a textured pink background. The spoons are rendered with dark, expressive brushstrokes, showing highlights and shadows that give them a three-dimensional appearance. The handles cross in the center, and the bowls are positioned at the top. The background is a solid, vibrant pink with visible brushwork and texture.

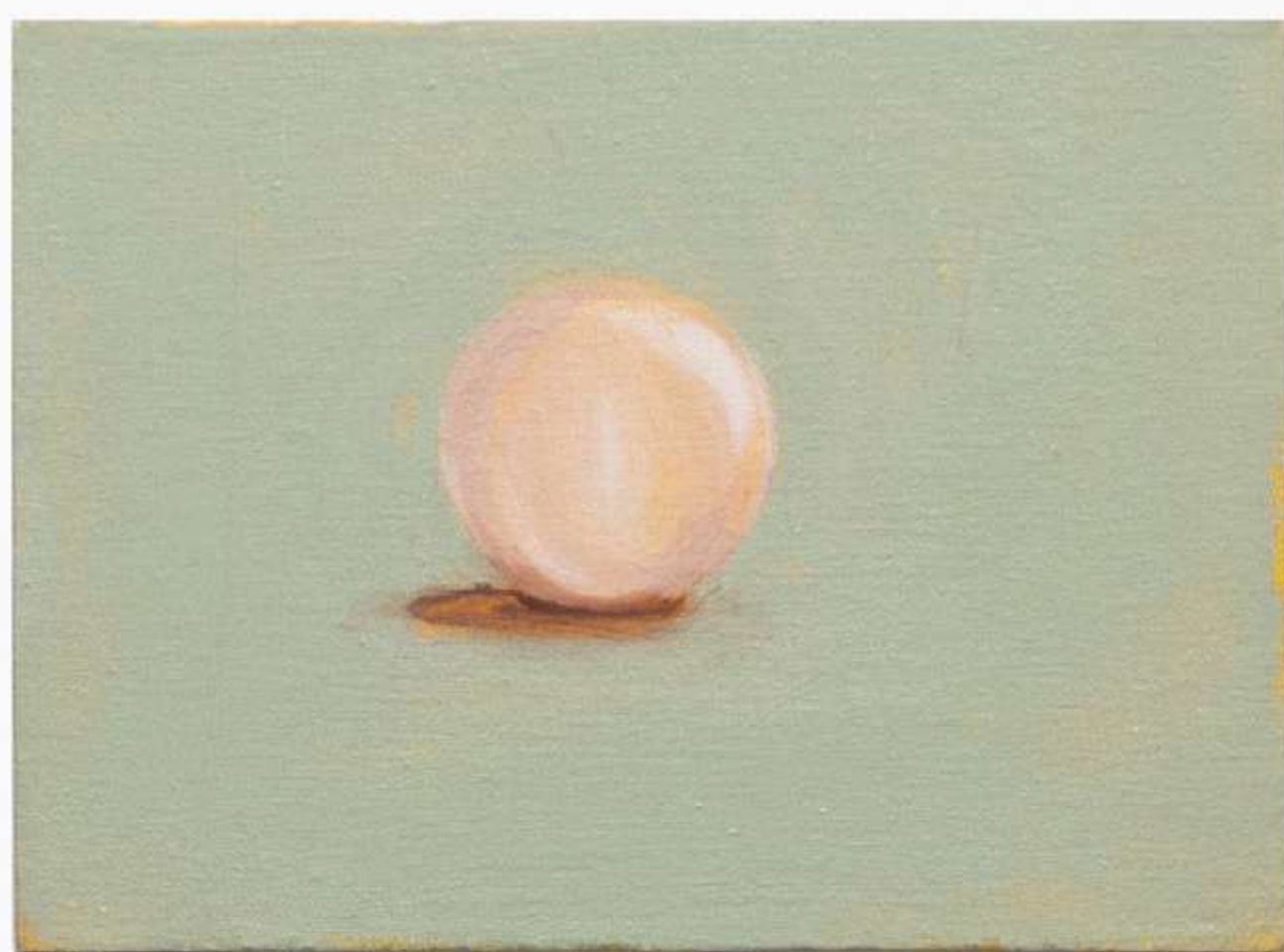
**mônica
ventura**

Mônica Ventura
Mel para dois, 2025
oil paint on canvas
15 x 20 x 1,5 cm
5.9 x 7.9 x 0.6 in





Mônica Ventura
Pérola, 2025
oil paint on canvas
15 x 20 x 1,5 cm
5.9 x 7.9 x 0.6 in



[more about the artist](#) →



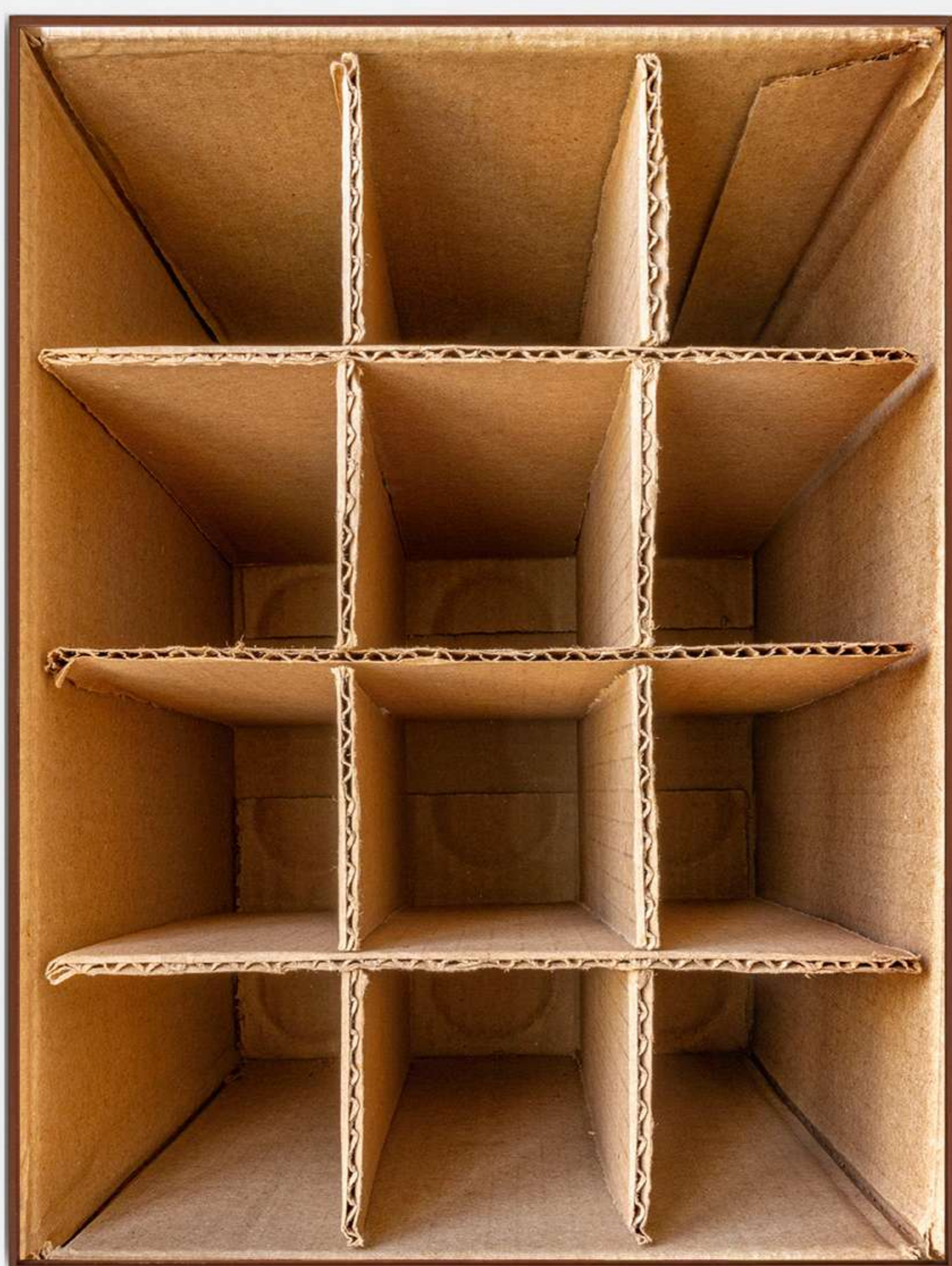
booth view,
SP-Arte 2025





lucia
koch

Lucia Koch
Kombucha, 2023
pigment print on cotton
paper, UV matte
edition of 3 + 1 AP
150 x 112,5 cm
59.1 x 44.3 in



Lucia Koch
Lasagna, 2023
pigment print on cotton
paper, UV matte
edition of 3 + 1 AP
239 x 149 cm
94.1 x 58.7 in

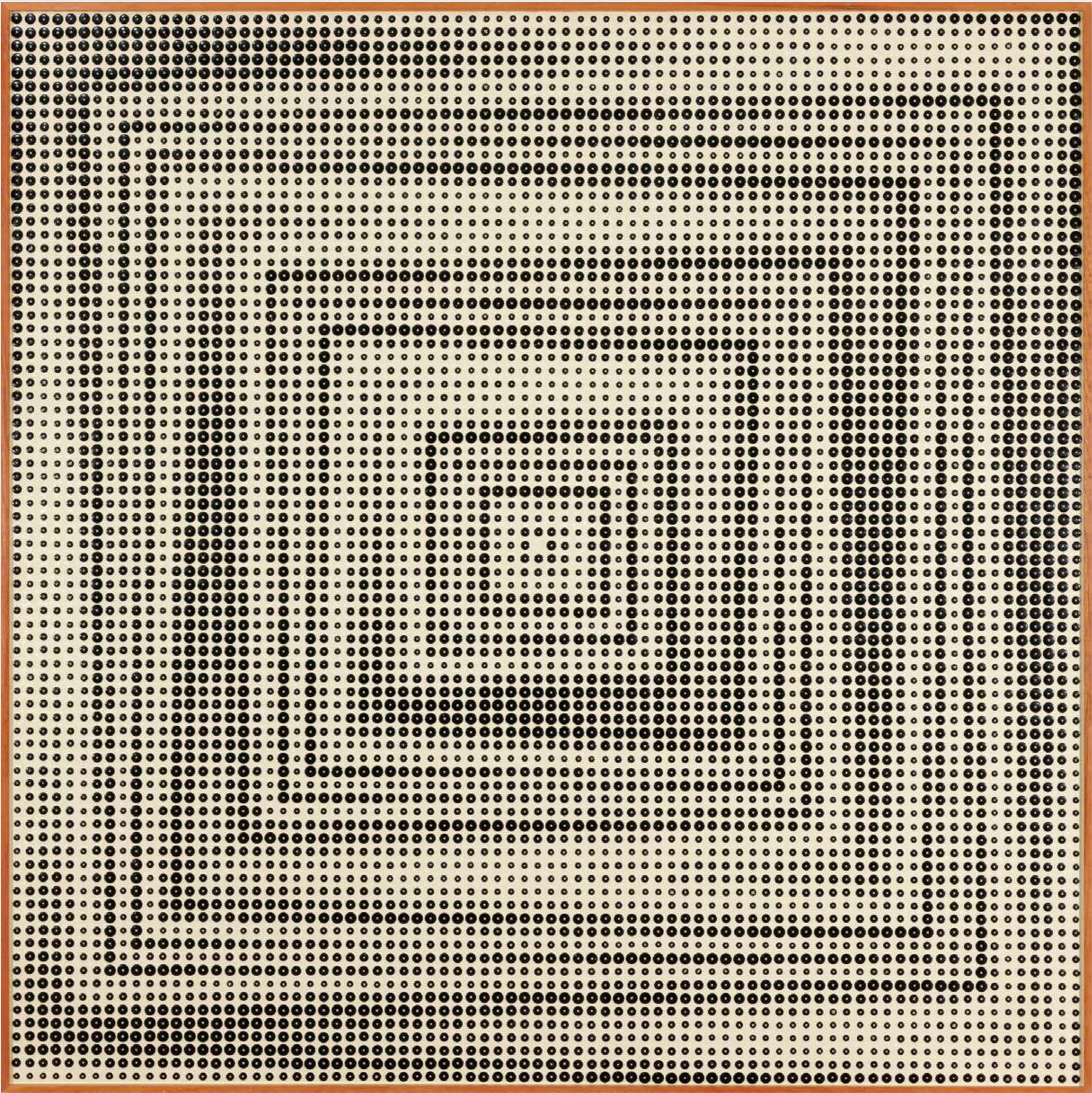


[more about the artist](#) →



josé
patrício

José Patrício
Circuito cinético, 2024
buttons and synthetic
enamel on wood
edition of 3 + 1 AP
163 x 163 cm
63 x 63 in



José Patrício

15.624 botões - *progressão*

cromática decrescente, 2024

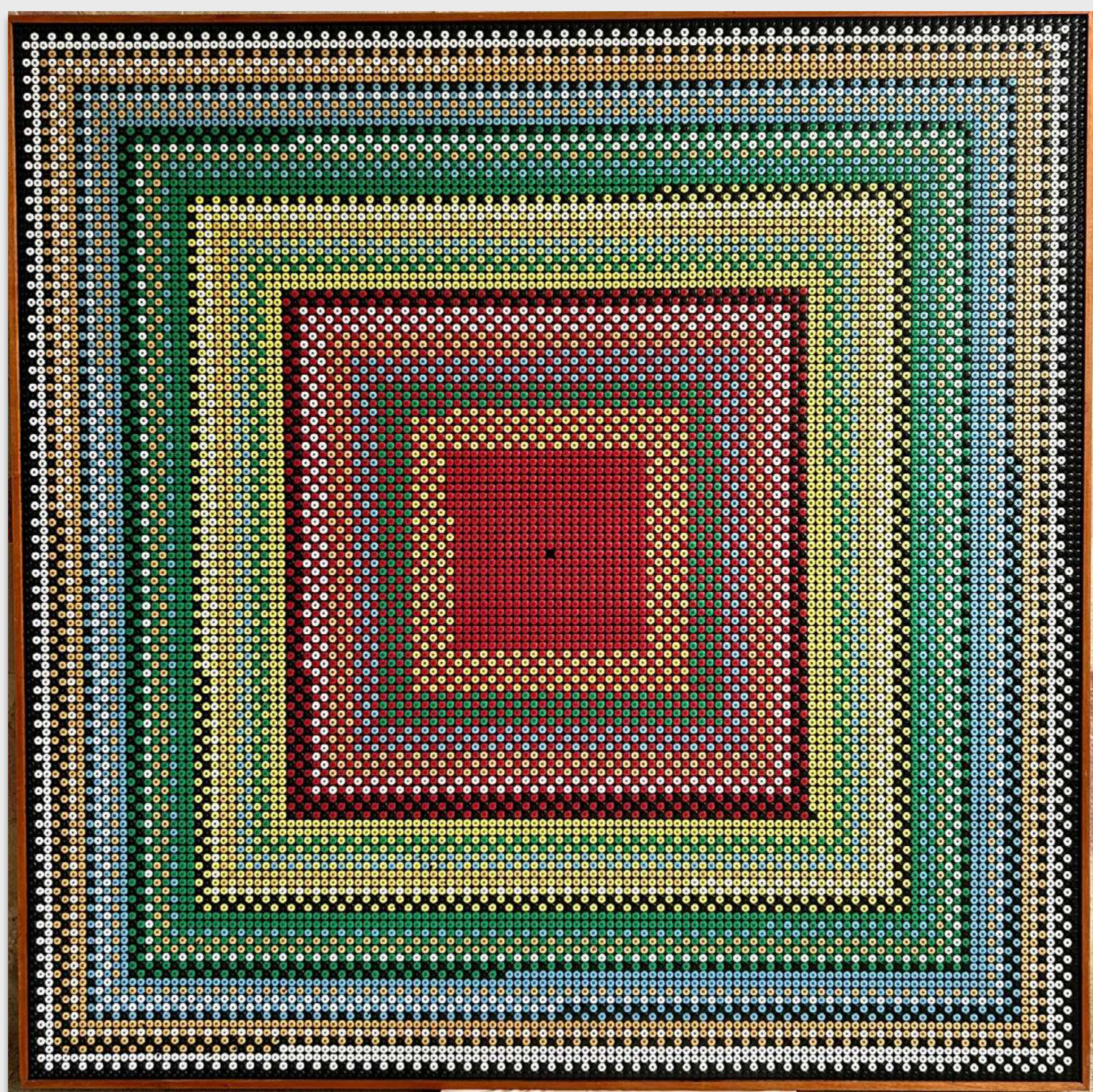
buttons and synthetic

enamel on wood

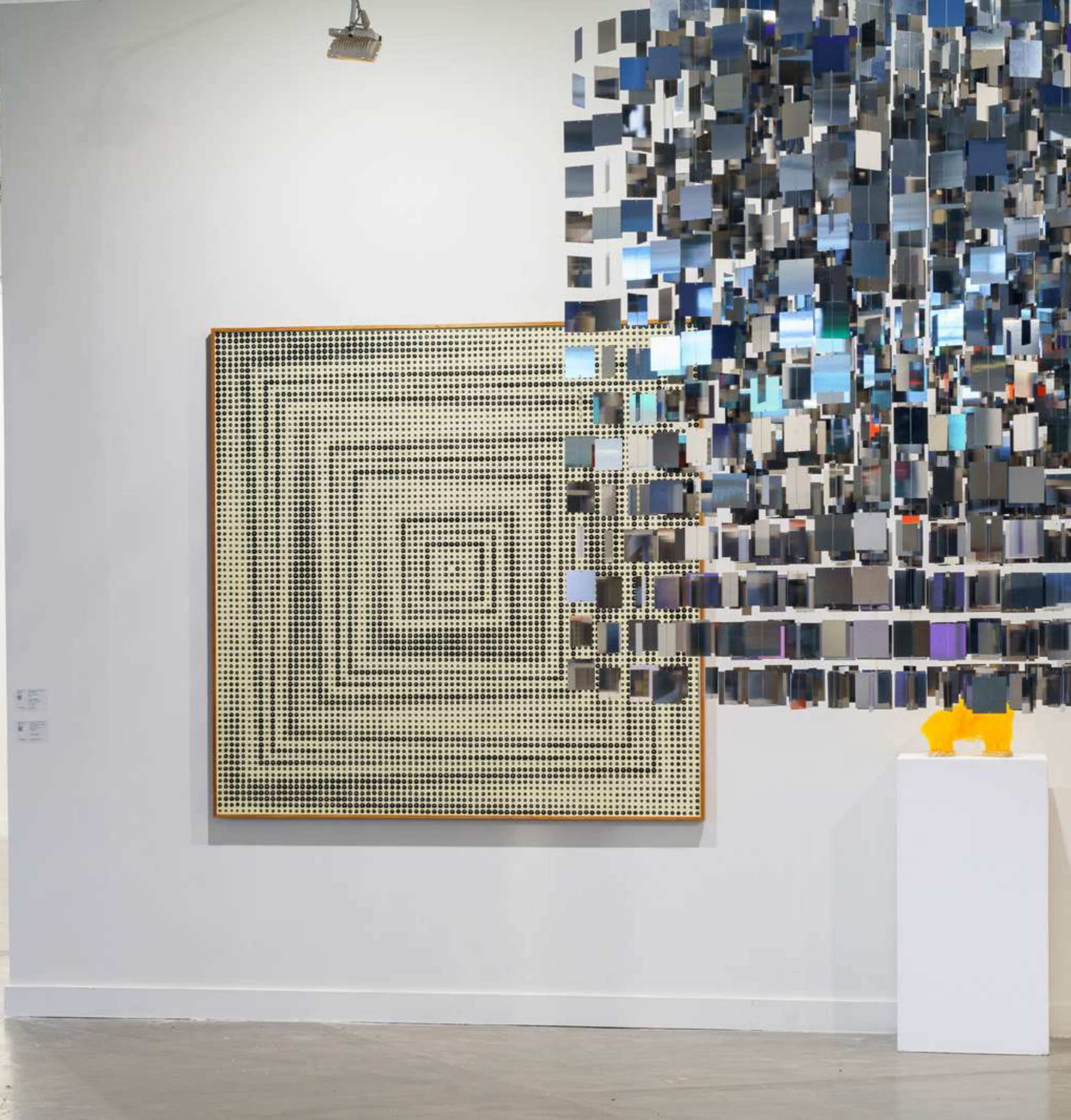
edition of 3 + 1 AP

190 x 190 cm

74.8 x 74.8 in



[more about the artist](#) →

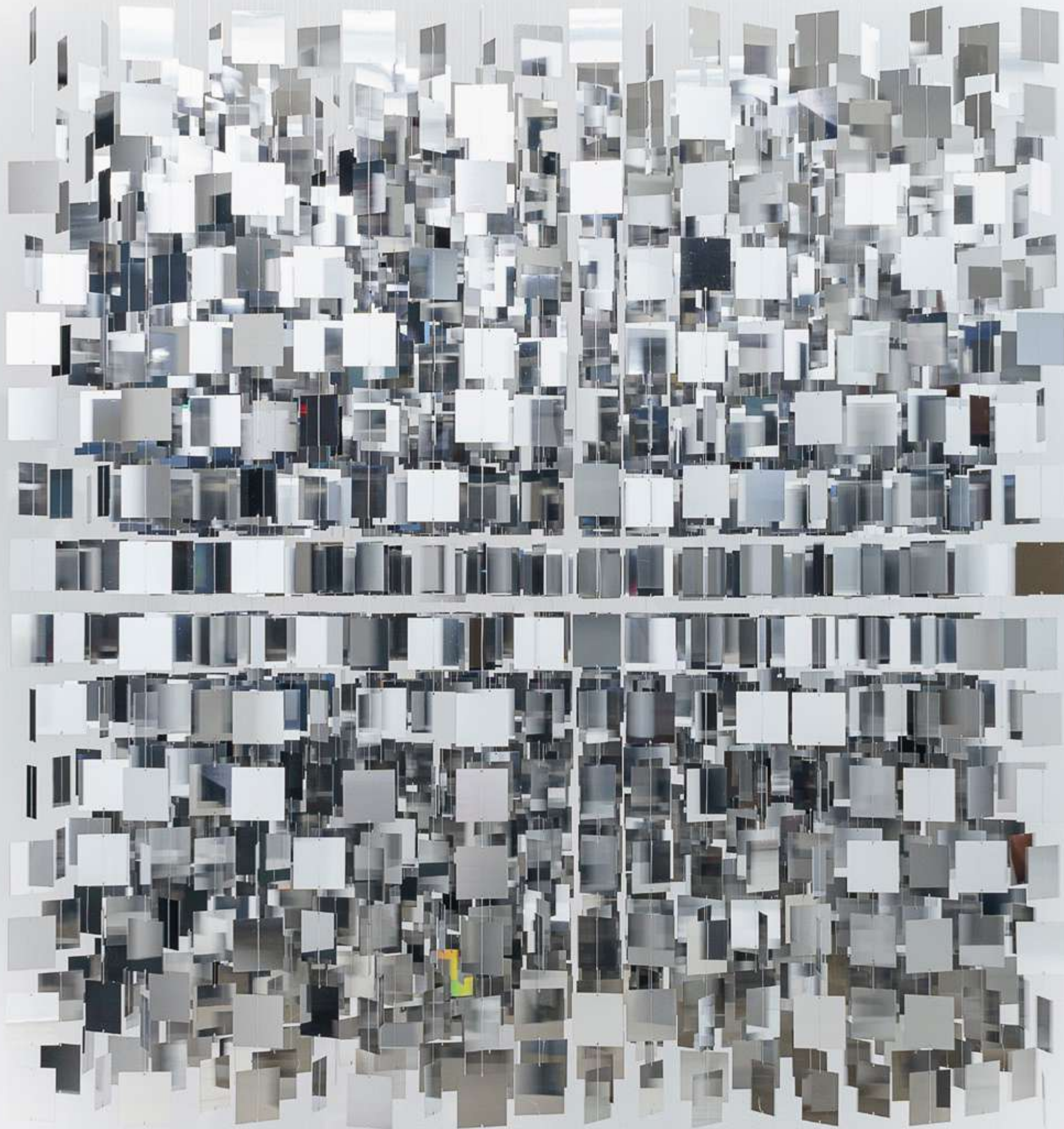


both view,
P-Arte 2025

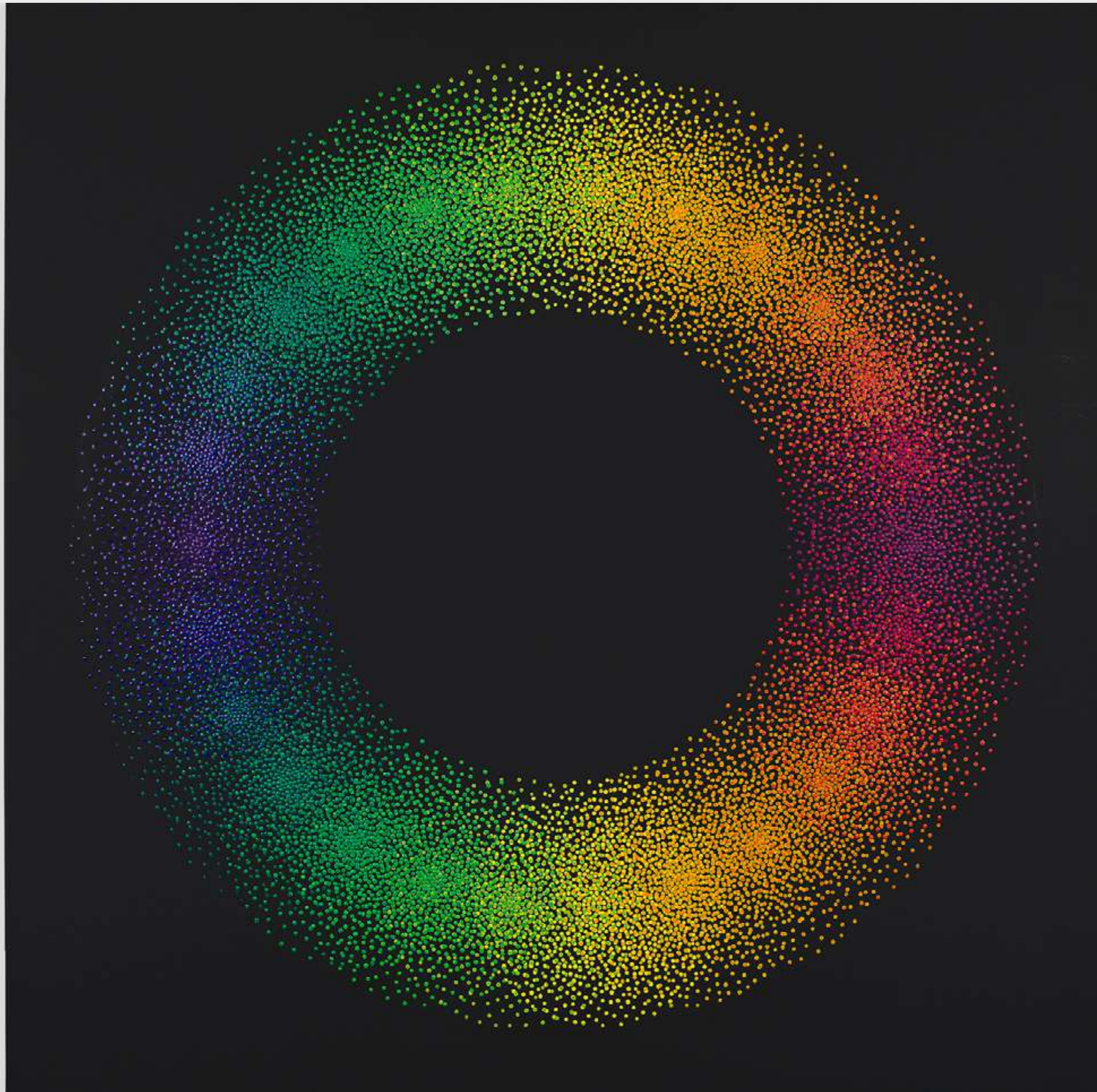
The background is an abstract composition of numerous rectangular plates, some white and some dark grey, suspended by thin, light-colored threads. The plates are arranged in a layered, overlapping fashion, creating a sense of depth and movement. The lighting is soft and even, highlighting the textures of the plates and the delicate threads.

**julio
le parc**

Julio Le Parc
Continuel mobile
cube inox, 2019
stainless steel
and nylon
147 x 142 x 157 cm
57.9 x 55.9 x 61.8 in



Julio Le Parc
Alchimie 578, 2019
acrylic paint on canvas
200 x 200 x 3,5 cm
78.7 x 78.7 x 1.4 in





[more about the artist](#) →



booth view,
SP-Arte 2025

An abstract background featuring a vibrant color palette. The top half is dominated by a bright yellow-orange gradient, while the bottom half transitions into a deep blue and teal. The colors are layered and textured, suggesting a painterly or digital brushstroke style. The text 'heinz mack' is positioned on the right side, overlaid on the orange and teal areas.

**heinz
mack**

Heinz Mack
*Untitled (Chromatic
constellation)*, 2020
acrylic paint on canvas
154 x 182,5 x 2 cm
60.6 x 71.9 x 0.8 in



[more about the artist](#) →

**carlito
carvalhosa**

Carlito Carvalhosa
Untitled (P31/19), 2019
oil on mirrored aluminum
122 x 98 cm
48 x 38.6 in



[more about the artist](#) →

An abstract artwork by Gerardo Rosales. The composition is a dense, layered collage of various elements. A vibrant blue background is filled with numerous small, colorful dots in red, orange, yellow, green, and white. Large, dark, elongated shapes, possibly representing leaves or petals, are scattered throughout. A prominent yellow, jagged, hand-drawn line winds across the center. Several grey, curved shapes with black polka dots are visible, some resembling stylized wings or petals. In the bottom right corner, there is a pink flower with red and orange petals. The overall style is expressive and colorful, with a mix of organic and geometric forms.

gerardo
rosales

Gerardo Rosales
Erizos, 2024
acrylic and acrylic
gouache paint on canvas
120 x 151 x 3,5 cm
47.2 x 59.4 x 1.4 in



[more about the artist](#) →

**sheila
hicks**



Sheila Hicks

Bastão que fala, 2024-2025

synthetic fiber, cotton and bamboo

variable dimensions



[more about the artist](#) →



**cristina
canale**

Cristina Canale
Outono, 2025
oil and acrylic paint, acrylic
paste and fabric collage on linen
110 x 100 cm
43.3 x 39.4 in



[more about the artist](#) →

The background is a complex, abstract composition of overlapping geometric shapes, primarily triangles and quadrilaterals, in various shades of orange, red, and terracotta. The shapes are layered, creating a sense of depth and movement. The colors range from a deep, dark red to a bright, almost white orange. The overall effect is a vibrant, textured surface that resembles a collage or a piece of abstract art.

sérgio
sister

Sérgio Sister

Vermelho e origâmis vermelhos, 2025

oil paint on kozo paper on filter paper

100 x 200 cm

39.4 x 78.7 in



Sérgio Sister

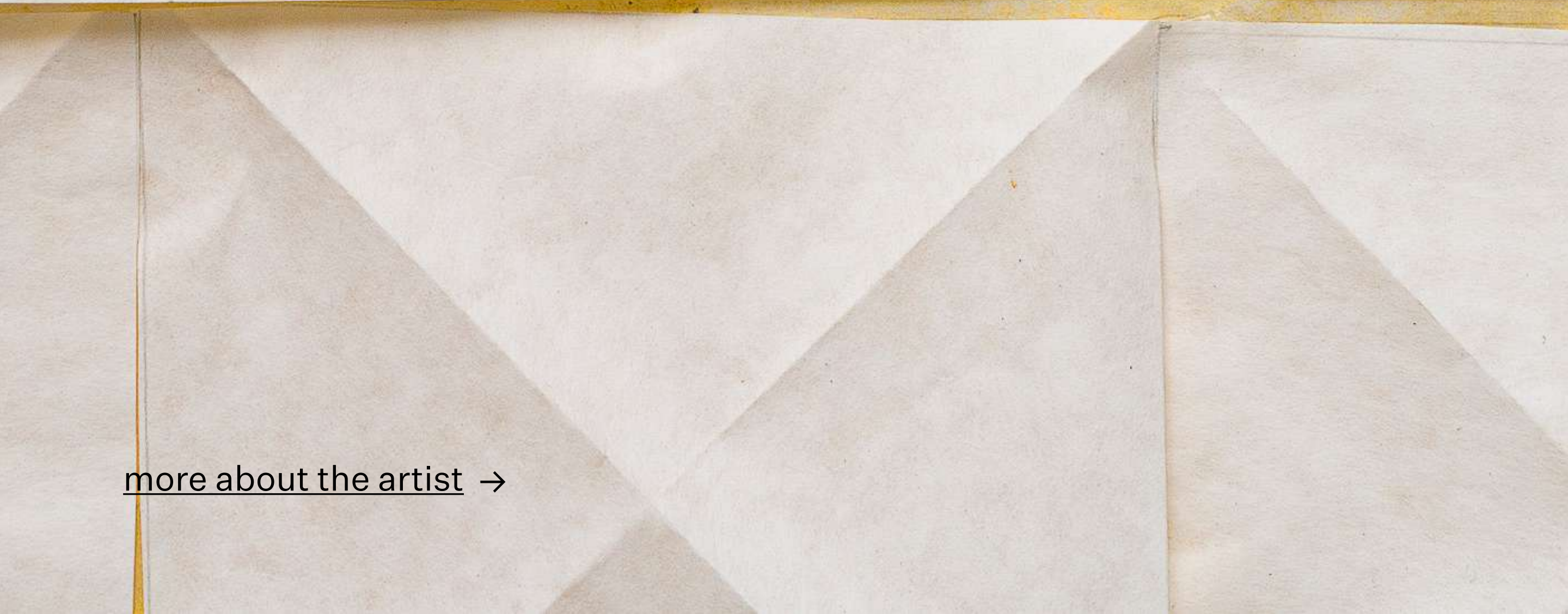
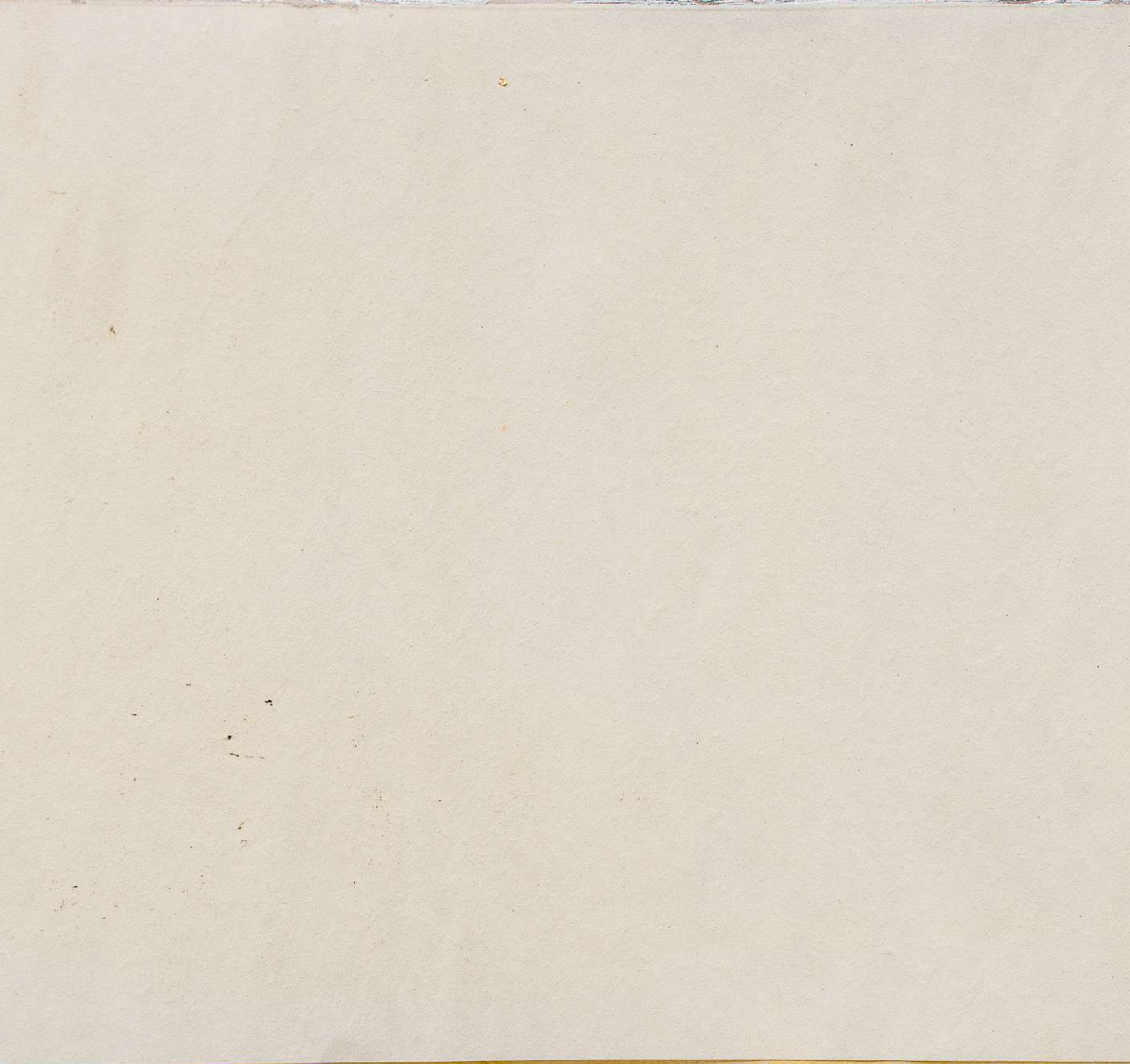
Vermelho e origâmis brancos, 2025

oil paint on kozo paper on filter paper

100 x 200 cm

39.4 x 78.7 in





[more about the artist](#) →

booth view,
SP-Arte 2025



An abstract geometric artwork featuring a complex arrangement of overlapping, angular planes in various shades of gray, black, white, and orange. The composition creates a sense of depth and three-dimensional space, with sharp lines and geometric forms. The text 'daniel buren' is overlaid in the lower-left corner.

**daniel
buren**

Daniel Buren

Prismas e Espelhos, alto-relevo

- n° 42 trabalho situado, 2023

wood, glue, lacquer, and vinyl adhesive

217,5 x 130,5 x 30,45 cm

85.6 x 51.4 x 12 in



[more about the artist](#) →



**jose
dávila**

Jose Dávila

*The fact of constantly returning
to the same point or situation, 2024*

silkscreen print and vinyl paint on loomstate line

210 x 170 x 6 cm

82.7 x 66.9 x 2.4 in



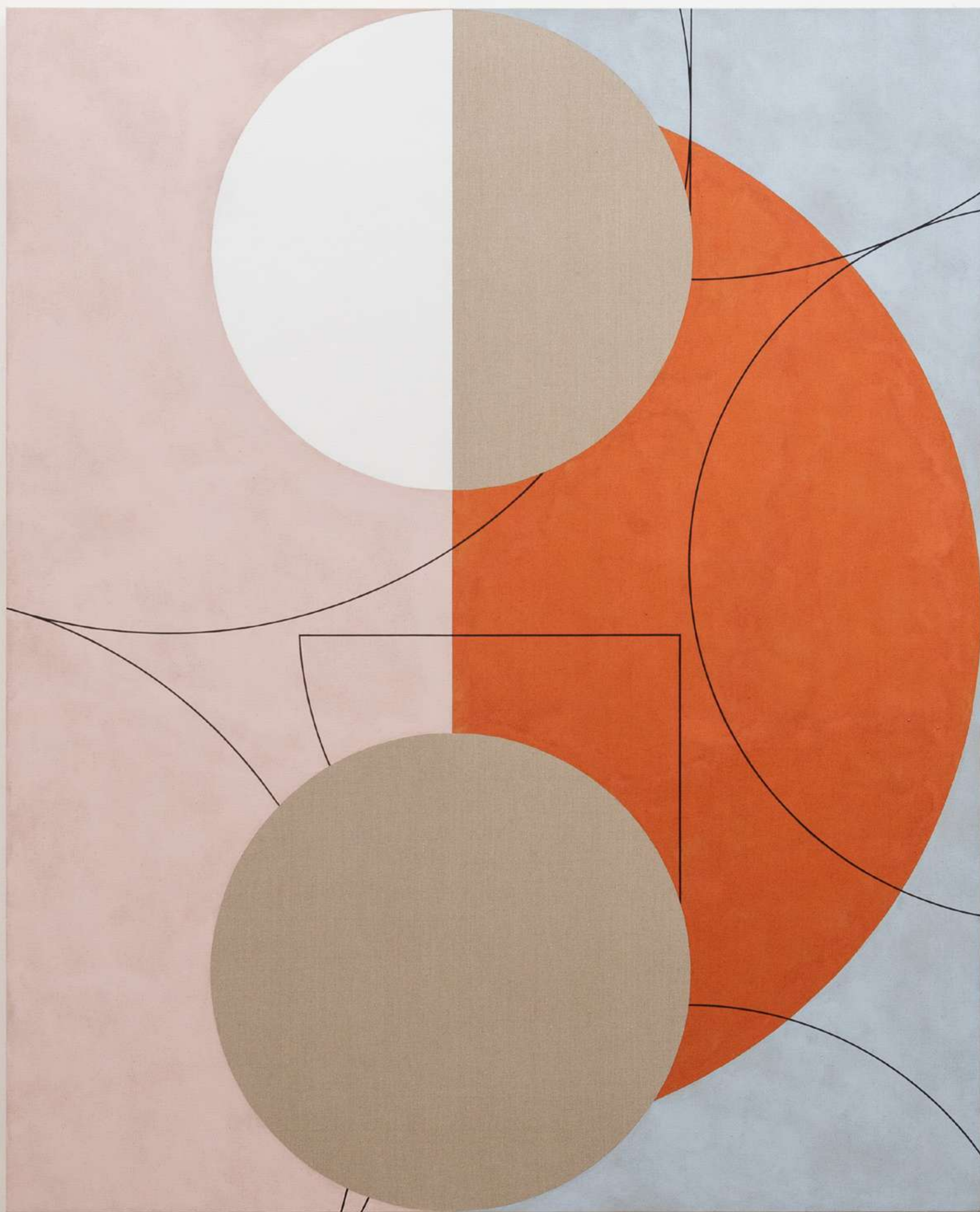
Jose Dávila

*The fact of constantly returning
to the same point or situation, 2024*

silkscreen print and vinyl paint on loomstate line

210 x 170 x 6 cm

82.7 x 66.9 x 2.4 in



Jose Dávila

Metaphysical thesis, 2019

metal beams, epoxy paint,
volcanic rock, boulder, glass
sphere, and metal wire
unique

142 x 298,2 x 138,7 cm

55.9 x 117.4 x 54.6 in



[more about the artist](#) →



booth view,
SP-Arte 2025

An abstract painting featuring large, organic, and flowing shapes. The primary colors are a warm brown, a vibrant green, and a deep blue. A small, curved shape in the upper left is a dark, glossy blue. A triangular shape in the upper right is a muted red. The overall composition is dynamic and fluid, with the shapes appearing to overlap and flow together. The text 'rodolpho parigi' is overlaid in the lower-left quadrant.

rodolpho
parigi

Rodolpho Parigi
The smoker, 2025
oil paint on canvas
150 x 150 x 4 cm
59.1 x 59.1 x 1.6 in



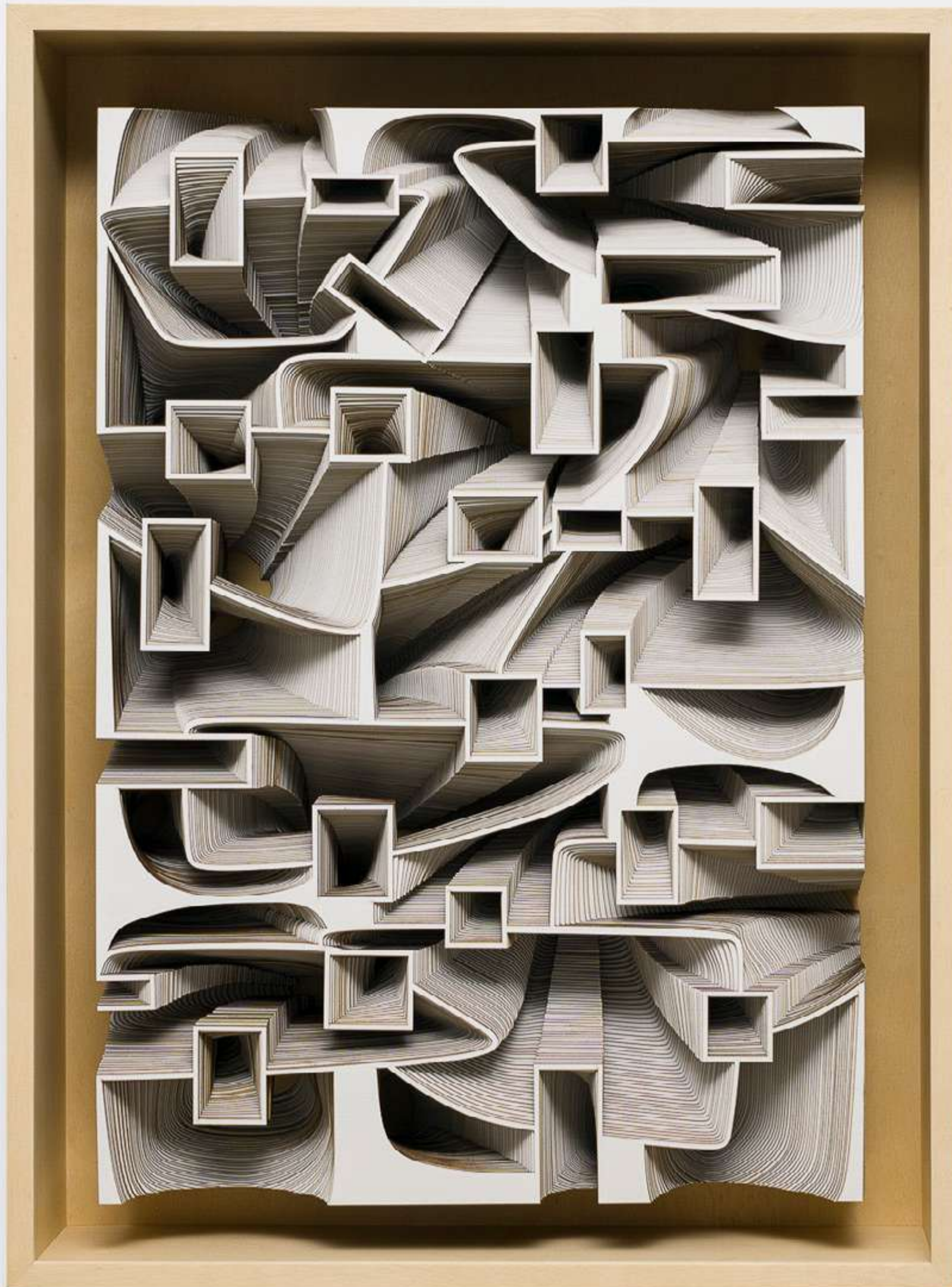
[more about the artist](#) →





marco a.
castillo

Marco A. Castillo
*Wakamba con facciones
cuadradas 1*, 2024
cardboard
100 x 70 x 17 cm
39.4 x 27.6 x 6.7 in



Marco A. Castillo
Aberración I, 2024
museum board
100 x 70 x 17 cm
39.4 x 27.6 x 6.7 in



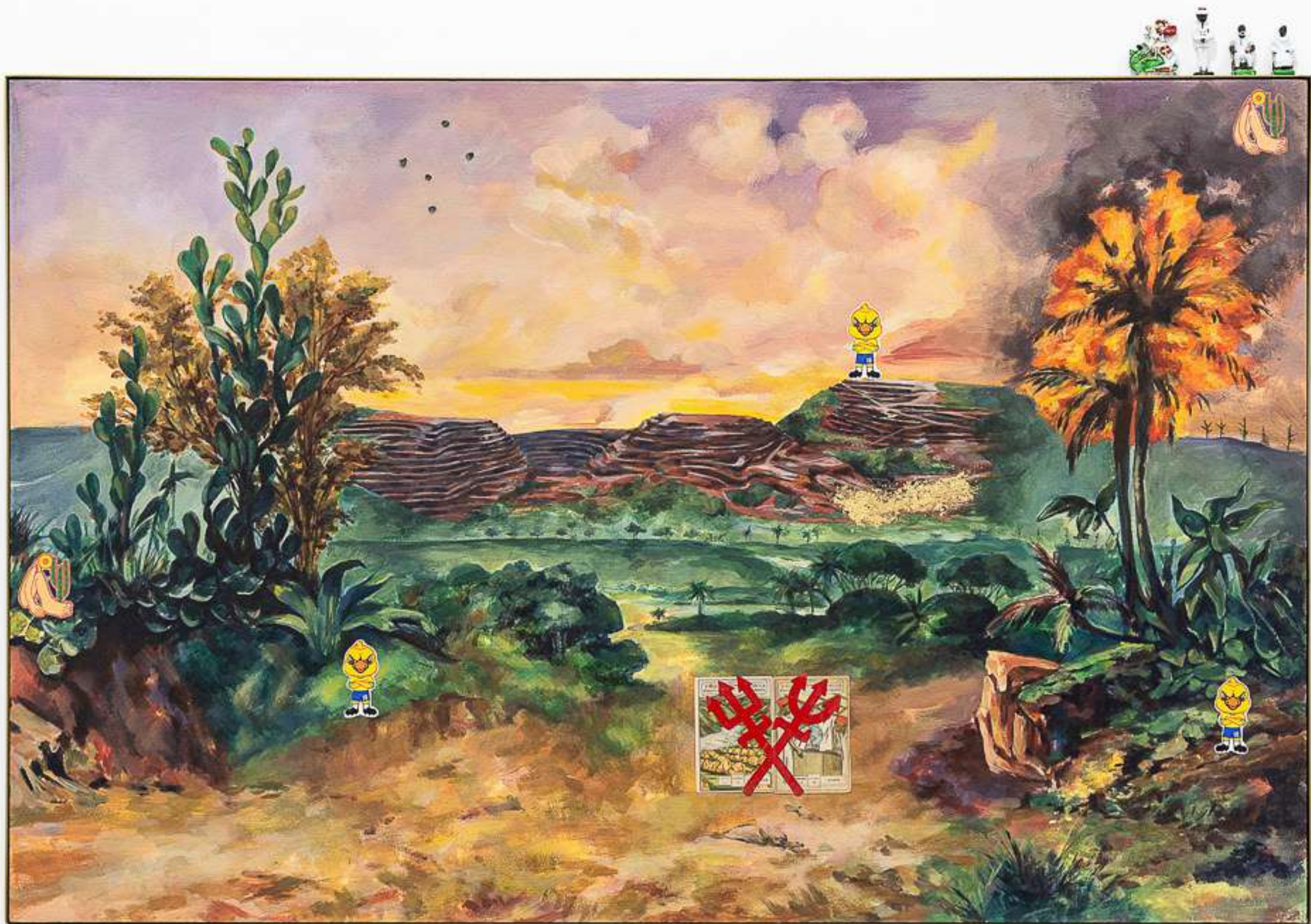
[more about the artist](#) →



jaimelauriano



Jaime Lauriano
Entradas em Minas Gerais, 2025
acrylic paint, stickers, lead
miniatures and prints on MDF
70 x 100 x 4 cm
27.6 x 39.4 x 1.6 in



[mais sobre o artista](#) →

The background is a complex abstract composition. It features a series of concentric, overlapping arches that create a sense of depth and movement. The arches are rendered in various shades of blue, from deep navy to light sky blue, and are set against a white background that is heavily textured with blue and grey speckles, giving it a marbled or aged appearance. In the lower-left quadrant, there is a solid, light-colored circular element. The overall effect is one of organic, layered growth or perhaps a stylized architectural structure.

daniel
senise

■
Daniel Senise
Untitled (Sistina Chapel), 2025
wall monotype in fabric
and acrylic medium
200 x 293 cm
78.7 x 115.4 in



[more about the artist](#) →





angelo
venosa

Angelo Venosa
Untitled, 2021
corten steel
edition of 3 + 1 AP
74 x 120 x 197 cm
29.1 x 47.2 x 77.6 in



[more about the artist](#) →



**andré
griffo**

André Griffo

Base for crucifixion, 2025

oil and acrylic paint on canvas

200 x 252 cm

78.7 x 99.2 in



André Griffo
*A supressão do santo
pelo ornamento 5*, 2025
oil and acrylic paint
on naval plywood
194 x 135 cm
76.4 x 53.3 in





The background is an abstract composition of layered textures. It features a dark, mottled blue-grey base. Overlaid on this are irregular, torn-edge shapes in a deep, velvety red and a shimmering, metallic gold. The gold areas have a fine, grainy texture, while the red areas appear smoother but still textured. The overall effect is one of depth and complexity, resembling a close-up of a textured surface or a microscopic view of a material.

antonio
dias

Antonio Dias

Untitled, 1985

copper and acrylic on canvas

75 x 240 cm

29.5 x 94.8 x 1.2 in



[more about the artist](#) →





richard
long

Richard Long
Untitled, 2024
acrylic paint and clay
on wood with nails
63 x 22 x 11,5 cm
24.8 x 8.7 x 4.5 in





Richard Long
Untitled, 2024
acrylic paint on
wood with nails
345 x 5,5 x 8 cm
135.8 x 2.2 x 3.1 in





[more about the artist](#) →

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

more about the artists

jim lambie

b. 1964, Glasgow, Scotland, where he lives and works

Jim Lambie’s playful and imaginative work in collage, installation and sculpture creates an immediate visual impact and shows his interest in the psychology of space and color. Using materials such as glitter, paint, mirror and vinyl tape, he assembles, alters and embellishes ordinary environments and objects such as chairs, clothes, doors and posters. Lambie’s work reflects his everyday surroundings and makes insightful references to aspects of contemporary society, while allowing us to get a closer look at his working processes and experiments carried out in his studio.

The materials used by the artist in his sculptures have formal qualities in common, such as color or finish, and often relate directly to our daily lives, such as objects we sit on, wear or hold.

selected solo exhibitions

- *Buttercup*, The Modern Institute, Glasgow, Scotland (2021)
- *Zobop (Cerulean) Stairs*, Central Museum, Utrecht, Netherlands (2019)
- *RSVP: Jim Lambie*, Museum of Fine Arts, Boston, USA (2008)
- *Unknown Pleasures*, Hara Museum of Contemporary Art, Tokyo, Japan (2008)

selected group exhibitions

- *It Must be Seen*, Fundación Juan March, Madrid, Spain (2025)
- *Ordinary Extraordinary*, Orange County Museum of Art, Costa Mesa, USA (2024)
- *The Christmas Show*, Royal Scottish Academy, Edinburgh, Scotland (2021)
- *Op Art in Focus*, Tate Liverpool, Liverpool, UK (2018)

selected collections

- Tate Gallery, London, UK
- Hara Museum of Contemporary Art, Tokyo, Japan
- Museum of Modern Art (MoMA), New York, USA
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA

back to the artist’s works ↑

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 combinatorial 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.

[click to see full cv](#)

selected solo exhibitions

- *Alvenarias*, Nara Roesler, São Paulo, Brazil (2022)
- *Fragmentos do real (atalhos) – Fábio Miguez*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro (2016); Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)
- *Fábio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)

-
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
 - *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
 - Casa 7, Pivô, São Paulo, Brazil (2015)
 - 5th Mercosul Biennial, Brazil (2005)
 - 2nd La Habana Biennial, Cuba (1986)
 - 18th and 20th São Paulo Biennial, Brazil (1985 and 1989)

selected collections

- Centro Cultural São Paulo (CCSP), São Paulo, Brazil
- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

back to the artist’s 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

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- 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

back to the artist’s works ↑

artur lescher

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

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

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

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selected solo exhibitions

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

selected group exhibitions

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

Atchugarry, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)

- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

[back to the artist’s works ↑](#)

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*

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- 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

back to the artist’s works ↑

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 the artist’s works ↑

alberto pitta

b. 1961, Salvador, Brazil

lives and works in Salvador, Brazil

The artist Alberto Pitta has textile printing and serigraphy as a central element of his work, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta’s production is closely linked to popular festivities and in dialogue with other languages, such as clothing, his work has a strong public dimension, having created prints for Afro Carnival blocks such as Olodum, Filhos de Gandhy and his own, Cortejo Afro.

His print production began in the 1980s. They feature signs, shapes, and strokes that evoke traditional African and Afro-diasporic elements, especially those from Yoruba mythology, which is very present in Salvador and the Bahian recôncavo. In the words of curator Renato Menezes: “In fact, signs, shapes, and lines that evoke traditional African graphics have found, on their fabrics, a privileged place for educating the masses and telling stories that only make sense collectively. If the writing in Pitta’s work is organized in the set of patterns and colors that reinterpret the Yoruba worldview, the reading, on the other hand, concerns the relationship established in the contact between bodies in movement, when the city streets become a terreiro¹. Through the folds of the fabrics that cover the revelers runs an alphabet of letters and affections, mobilized by music and dance: it is in the body of the other that the text that completes us is read.”

selected individual exhibitions

- *Outros Carnavais*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- *Mariwó*, Paulo Darzé Galeria, Salvador, Brazil (2023)
- *Eternidade Soterrada*, Carmo & Johnson Projects, São Paulo, Brazil (2022)
- *Homens de Ferro*, Galeria Solar do Ferrão, Salvador, Brazil (2013)

selected coletive exhibitions

- *24th Bienal de Sidney*, Sidney, Austrália (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlim, Alemanha (2023)
- *Encruzilhada*, Museu de Arte Moderna de Salvador, Salvador, Brasil (2022)
- *Um Defeito de Cor*, Museu de Arte do Rio, Rio de Janeiro, Brasil (2022)

selected collections

- Instituto Inhotim, Brumadinho, Brasil
- Museu de Arte Moderna de Salvador, Salvador, Brasil
- Museu de Arte do Rio, Rio de Janeiro, Brasil

back to the artist’s works ↑

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.

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selected solo exhibitions

- *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

- *Black Diasporas: 21st Century Art and Poéticas*, LACMA, Los Angeles, USA (2023)
- *Thinking Historically in the Present – Sharjah Biennial 15*, Sharjah, UAE (2023)

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- *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)
 - 7th 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

back to the artist’s works ↑

elian almeida

b. 1994, Rio de Janeiro, Brazil, where he lives and works

Elian Almeida’s practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art. His body of work addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past—imagens, narratives, characters—as a means of contributing to the process of empowerment and dissemination of afro-brazilian historiography.

On one hand, Almeida’s research engages with the biographies of black personalities whose importance has been erased through history, striving to restore the notability that they deserve. On the other hand, the artist also addresses the violent ways in which police approach racialized bodies, exploring matters of privilege within Brazilian culture and society, while also denouncing the myth of racial democracy. In his series *Vogue*, Almeida appropriates the visual identity and aesthetics of the famous fashion magazine, integrating them into the composition of his portraits of black individuals. With this, the artist demonstrates the ways in which his different lines of work have come to converge as a means of encouraging the public to question the ways in which these subjects have been represented and circulated within Brazilian visual culture.

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selected solo exhibitions

- *Pessoas que eram coisas que eram pessoas*, Nara Roesler, São Paulo, Brazil (2023)
- *Antes – agora – o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021)

selected group exhibitions

- *Encruzilhadas da arte afro-brasileira*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2023)
- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *Quilombo: vida, problemas e aspiracoes do negro*, Inhotim, Minas Gerais, Brazil (2022)
- *Atos de revolta*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2022)
- *Nova vanguarda carioca*, Cidade das Artes, Rio de Janeiro, Brazil (2022)
- *Crônicas cariocas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2021)

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- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
 - *Arte naïf – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
 - *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
 - *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
 - *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

selected collections

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

back to the artist’s works ↑

raul mourão

b. 1967, Rio de Janeiro, Brazil, where he lives and works

Working across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that marked Rio’s artistic scene in the 1990s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão’s work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society as a means of stimulating thought on the matters of place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he started to investigate the visual symbology of architectonic safety devices in the urban landscape of Rio de Janeiro with structures such as window railings and security fences. This process resulted in a series titled *Grades*, which includes works in photography, video, sculptures, and installations. Since 2010, the artist has expanded his research on security systems while deconstructing visual structures present in these forbidding apparatus, leading him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

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selected solo exhibitions

- *Cage Head*, America’s Society, New York, USA (2023)
- *Lugar Geométrico*, Casa França-Brasil, Rio de Janeiro, Brazil (2023)
- *Viva Rebel*, Rio de Janeiro, Brazil (2021)
- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

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

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- Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
 - *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
 - *Mana Seven*, Mana Contemporary, Miami, USA (2016)
 - Vancouver Biennial 2014–2016, Canada (2014)

selected collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

back to the artist’s works ↑

berna reale

b. 1965, Belem do Pará, Brazil, where she lives and works

Berna Reale is one of Brazil’s most important contemporary artists. She is mostly known for her performance based work, which she has been developing since the 1990s. She first received public attention in 2006 at the 25th Art Salon of Pará, following her presentation of *Cerne*. The work consists of a photographic intervention carried out at the meat market located in Ver-o-Peso, a traditional center for street markets and stands bustling with tourists and local shoppers in Belém, Brazil.

Since then, the artist has been exploring and developing the idea of using her own body as the central aesthetic element of her images and performances, through which she aims to denounce social problems and injustices. Her work critically engages with the theme of violence, exploring its symbolic and physical representations, and the inevitable shadow of censorship, as a means of revealing the importance of image-making when it comes to maintaining freedom of thought. The strength of Berna Reale’s imagery lies in eliciting a desire to get closer, countered by a sense of repulsion—an ambivalence reminiscent of the irony in Brazilian society’s fascination for and disgust of violence. Importantly, Berna Reale’s work has come to heavily depend on photography as a tool for not only registering, but also perpetuating and disseminating her actions once the performance is over.

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selected solo exhibitions

- *Ruídos*, Centro Cultural Banco do Brasil, Brasília, Brasil (2024)
- *Right Now*, Nara Roesler, São Paulo, Brazil (2022)
- *While You Laugh*, Nara Roesler, New York, USA (2019)
- *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- *Deformation*, Bergkirche (2017)
- *Berna Reale – Über uns / About Us*, Kunsthau, Wiesbaden, Germany (2017)
- *Berna Reale: Singing in the Rain*, Utah Museum of Contemporary Art (UMoCA), Salt Lake City, USA (2016)
- *Vazio de nós*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Brasilidade Pós-Modernismo*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2022)

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- 3rd Beijing Photo Biennial, China (2018)
 - *Brasile. Il coltello nella carne*, Padiglione d’Arte Contemporanea Milano (PAC-Milano), Milan, Italy (2018)
 - *Video Art in Latin America*, Il Pacific Standard Time: LA/LA (II PST: LA/LA), LAXART, Hollywood, USA (2017)
 - 56th Venice Biennale, Italy (2015)
 - *Artistas comprometidos? Talvez*, Fundação Calouste Gulbenkian (FCG), Lisbon, Portugal (2014)

selected collections

- Pinacoteca do Estado de Sao Paulo, Sao Paulo, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil
- Kunsthau Wiesbaden, Wiesbaden, Germany
- 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

back to the artist’s works ↑

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

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

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

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- selected solo exhibitions**
- *Clouds*, Nara Roesler, New York, USA (2023)
 - *Virá*, Nara Roesler, São Paulo, Brazil (2020)
 - *The Mirror*, Nara Roesler, New York, USA (2018)
 - *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
 - *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015) e, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2013)
 - 1bis 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

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- 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 Contemporáneo, 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

back to the artist’s works ↑

karin lambrecht

b. 1957, Porto Alegre, Brazil
lives and works in Broadstairs, UK

Karin Lambrecht’s production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht’s technical and intellectual processes intertwine and are kept evident in the work as a means of creating a ‘visuality that is spread through the surface and directed towards exteriority.’ Her work is thus, an action that merges body and thought, life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sow up the fabric, and use charred patches. As part of the so-called ‘Geração 80’, Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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selected solo exhibitions

- *Seasons of the Soul*, Rothko Museum, Daugavpils, Latvia (2024)
- *Seasons of the Soul*, Nara Roesler, São Paulo, Brazil (2022)
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Fullgás: Artes Visuais e anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil (2024)
- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *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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- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
 - 25th São Paulo Biennial, Brazil (2002)
 - *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
 - 4th La Habana Biennial, Cuba (1992)
 - 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum fur Internationale Kunst, Aachen, Germany
- 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 (MASP), São Paulo, Brazil

back to the artist’s works ↑

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 Datris, L’Isle-sur-la-Sorgue, France (2020)
 - *Reservoir*, 019, 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)
 - 11th Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

back to the artist’s works ↑

cássio vasconcellos

b. 1965, São Paulo, Brazil, where he lives and works

Cássio Vasconcellos began his career as a photographer at the beginning of the 1980s. Though he previously gathered extensive experience as a photojournalist, his artistic work is characterized by fictional imagery, which he derives from elements of reality. His work blurs the boundaries of photography as a genre, creating, instead, an imaginary iconographic vocabulary geared towards a critique of contemporary society. Notably, the artist’s use of aerial photography allows for the manipulation of scale and image, which he uses to challenge the viewer’s perception of reality. Vasconcellos has published several monographs of his work, including *Brasil visto do céu* [Brazil seen from the sky], Editora Brasileira, 2017; *Panorâmicas*, DBA, 2012 and *Nocturnos São Paulo* [Nocturnes São Paulo], 2002.

Cássio Vasconcellos’ photography highlights our society’s excessive consumerism, the abundance of products that flood our everyday-life, the uniformity of architectural structures that surround us and the elements that have become emblematic of our culture. Alternatively, his work also explores the magnificence of nature with landscape images like those from the series *Viagem pitoresca pelo Brasil* (2015), with which he joins the long-standing tradition of artists who have attempted to capture the grandiosity of Brazilian flora. His works embody the mysticism of the country’s sublime, untamed jungles, creating images that confront the spectator with a reality that is too large for us to comprehend.

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selected solo exhibitions

- *Viagem Pitoresca pelo Brasil*, Nara Roesler, São Paulo, Brazil (2024)
- *Dríades e Faunos*, Nara Roesler, Rio de Janeiro, Brazil (2020)
- *Collectives*, St Georges’s Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Viagem pitoresca pelo Brasil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Aéreas do Brasil*, Paço das Artes, São Paulo, Brazil (2014)
- *Coletivos*, Today Art Museum (TAM), Beijing; Art + Shanghai Gallery, Shanghai, China (2013)

selected group exhibitions

- Festival La Gacilly-Baden Photo, Baden, Austria (2024)
- 13th Mercosul Biennial, Porto Alegre, Brazil (2022)

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- *Trees*, Fondation Cartier pour l’art contemporain, Paris, France (2019)
 - *Civilization: The Way We Live Now*, National Museum of Modern and Contemporary Art (MMCA), Seul, South Korea (2018)
 - *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, Phoenix Art Museum, Phoenix, USA (2017)
 - *Aquí nos vemos – Fotografía en América Latina 2000–2015*, Centro Cultural Kirchner, Buenos Aires, Argentina (2015)

selected collections

- Bibliothèque Nationale, Paris, France
- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA

back to the artist’s works ↑

laura vinci

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

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

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

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selected solo exhibitions

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

selected group exhibitions

- *El Dorado: Myths of Gold*, Americas Society, New York, USA (2023)
- *Máquina do mundo: Arte e indústria no Brasil*, 1901-2021, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)

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- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
 - *Exposición 13*, La Conservera, Murcia, Spain (2014)
 - *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)
 - 26th São Paulo Biennial, Brazil (2004)

selected collections

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

back to the artist’s works ↑

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 the artist’s works ↑

jonathas de andrade
b. 1982, Maceió, Brazil
lives and works in Recife, Brazil

Jonathas de Andrade’s artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade’s work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

‘I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art’s strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.’

—Jonathas de Andrade

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selected solo exhibitions

- *Le Syndicat des Olympiades*, La Galerie, Noisy-le-Sec, France (2024)
- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Com o coração saindo pela boca*, 2022, Brazilian Pavilion, 59th Venice Biennale, Italy (2022)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

selected collections

- Centre Georges Pompidou, Paris, France
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museo del Barrio, New York, USA
- Museu Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

back to the artist’s works ↑

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)
 - 17th Cerveira Biennial, Portugal (2013)
 - 54th Venice Biennale, Italy (2011)
 - Manifesta 7, Bolzano, Italy (2007)
 - All About Laughter—Humour in Contemporary Art, Mori Art Museum, Tokyo (2006)
 - 1st and 4th Mercosul Biennial, Brazil (2005)
 - 25th 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

back to the artist’s works ↑

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)

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- *Mapa da estrada: Novas obras no acervo da 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)
 - *Rocambole*, Pivô, São Paulo, Brazil (2018)
 - *Rocambole*, 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

back to the artist’s works ↑

brígida baltar
b. 1959, Rio de Janeiro, Brazil
d. 2022, Rio de Janeiro, Brazil

The work of Brígida Baltar spanned across a wide range of mediums, including video, performance, installation, drawing, and sculpture. Baltar’s artistic production began in the 1990s with small poetic gestures, developed in her studio-home in Botafogo, a neighbourhood of Rio de Janeiro. During nearly ten years, the artist collected items of domestic life such as the water dripping through small cracks on her roof, or dust falling from the bricks of her walls. This act of collecting subsequently expanded into the outside world, giving rise to the *Coletas* series, an attempt at capturing mist, dew and ocean breeze—an ultimately impossible or rather, intangible task. In the meantime, she also created a variety of works using the collected brick dust, ranging from landscape drawings on paper, or ornate compositions drawn directly on walls or floors, to sculptures, proposing pieces that uniquely intertwined her past and present practice until her passing.

The artist recurrently based her artistic process in fabulation, intertwining and often embodying human and animal characteristics as a tool to redefine our relationship with nature. This is notably visible in works such as *Ghost Crab*, *Bee House* and *Voar*. Her later work with ceramic engages with the relationship between body and shelter, one of the main themes in her work, proposing shapes of sea shells that merge with those of the human body. In her late years, the artist focused on embroidery, producing works related to her body and her skin, re-affirming her career-long ability to use her personal experience to address philosophical concepts and sensations.

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selected solo exhibitions

- *Brígida Baltar: Pontuações*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2024)
- *Brígida Baltar (1959-2022): To make the world a shelter*, Nara Roesler, New York, USA (2023)
- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *A carne do mar*, Nara Roesler, São Paulo, Brazil (2018)
- SAM Art Project, Paris, France (2012)
- *O amor do pássaro rebelde*, Cavaleriças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

selected group exhibitions

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *Terra abrecaminhos*, Sesc Pompeia, São Paulo, Brasil (2023)
- *Meu corpo: território de disputa*, Nara Roesler, São Paulo, Brazil (2023)

- *The Fold in the Horizon*, Nara Roesler, New York, USA (2022)
- 12th Mercosul Biennial, Brazil (2020)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *I Remember Earth*, Magasin des horizons, Centre d’arts et de Cultures, Grenoble, France (2019)
- *Neither-nor: Abstract Landscapes*, Portraits and Still Lives, Terra-Art Project, London, UK (2017)
- *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland (MOCA), Cleveland, USA

back to the artist’s works ↑

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.

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

back to the artist’s works ↑

lucia koch
b. 1966, Porto Alegre, Brazil
lives and works in São Paulo, Brazil

Lucia Koch’s works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist ‘reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes’. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space.

Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

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selected solo exhibitions

- *Double Trouble*, Palais d’Iéna, Paris, France (2022)
- *PROPAGANDA*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2021)
- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *Uma boa ordem*, Casa Wabi, Puerto Escondido, Mexico (2019)
- *A longa noite*, Sesc Pompéia, São Paulo, Brazil (2018)
- *La temperatura del aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogota, Colombia (2014)
- *Cromoteísmo*, Capela do Morumbi, São Paulo, Brazil (2012)
- *Correções de luz*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2007)

selected group exhibitions

- 1st Rabat Biennial, Morocco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- Open Spaces Kansas City Arts Experience, Kansas, USA (2018)
- 2th Pacific Standard Time: LA/LA (PST:

- LA/LA)—*Learning from Latin America: Art, Architecture and Visions of Modernism*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA (2017)
- *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, Columbus, USA (2014)
- 11th Sharjah Biennial, Sharjah, UAE (2013)
- 11th Lyon Biennial, France (2011)
- 8th Mercosul Biennial, Brasil (2011)
- Aichi Triennale, Nagoya, Japan (2010)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)
- 27th São Paulo Biennial, Brazil (2006)
- 8th Istanbul Biennial, Turkey (2003)

selected collections

- J. Paul Getty Museum, Malibu, USA
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Musée d’Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

back to the artist’s 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 the artist’s works ↑

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 (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

back to the artist’s works ↑

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*, 14th Venice Architecture Biennale, Italy (2014)
- 35th 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

back to the artist’s works ↑

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)
 - 10th Curitiba International Biennial, Brazil (2015)
 - *Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)
 - 30th and 18th São Paulo Biennial, Brazil (2013 and 1985)
 - 3rd Mercosul Biennial, Brazil (2001)

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Dallas Museum of Art, Dallas, USA

back to the artist’s works ↑

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.

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

back to the artist’s works ↑

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.

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)
- 57th Biennale di Venezia, Venice, Italy (2017)

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

back to the artist’s works ↑

cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called ‘Generation 80’, her early works reveal the influence of the international context as painting resurfaced, especially with that of German Neo-expressionism. Loaded with visual elements and thick paint, her early paintings have a material or textural characteristic that is reinforced by her use of contrasting and vivid colors. In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale’s work is often based on prosaic everyday scenes, which she extracts from advertising photography. Her paintings result in elaborate compositions that intertwine the figurative and the abstract, often blurring one with the other. According to the curator Tiago Mesquita, Canale’s production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead ‘the image and established genres of painting in a subjective manner following the belief in a singular experience.’

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selected solo exhibitions

- *Memento Vivere*, Nara Roesler, São Paulo, Brazil (2023)
- *The Encounter*, Nara Roesler, New York, USA (2021)
- *Cabeças/Falantes*, Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)

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- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
 - *MACS Fora de Casa – Poéticas do feminino*, Sesc Sorocaba, Sorocaba, Brazil (2018)
 - *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2017)
 - *Land der Zukunft*, Lichthof – Auswärtiges Amt, Berlin, Germany (2013)

selected collections

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Museum No Hero, Delden, Netherlands
- Instituto Itaú Cultural, São Paulo, Brazil
- Hall Art Foundation, Reading, USA
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niteroi, 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 the artist’s works ↑

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
 - 25th São Paulo Biennial, Brazil (2002)

selected collections

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

back to the artist’s works ↑

daniel buren

b. 1938, Boulogne-Billancourt, France

lives and works *in Situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni (BMPT) association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks, setting up hundreds of striped posters around Paris, and, later on, in over one-hundred underground stations of the Paris Metro, drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one’s space—a sensation that Buren intensifies through the use of mirrors—inviting the viewer to engage with the work by making use of their entire body.

selected solo exhibitions

- *Daniel Buren*. Daegu Art Museum, Daegu, South Korea (2022)
- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgic (2016)
- *Daniel Buren. Comme un jeu d’enfant, travaux in situ*, Musée d’Art moderne et contemporain, Strasbourg, France (2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n’existait pas*, Centre Georges Pompidou, Paris, France (2002)

selected group exhibitions

- *Daniel Buren & Michelangelo Pistoletto*, Palais d’Iéna, Paris, France (2023)
- *Co/respondences: Brazil and abroad*. Nara Roesler, New York, USA (2023)
- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1)*, Highlights for a Future,

- Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgic (2019)
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Palais d’Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 5 (1972), 6 (1977) and 7 (1982), Kassel, Germany

selected collections

- Art Institute of Chicago, Chicago, USA
- Centre Georges Pompidou, Paris, France
- Donnaregina Contemporary Art Museum—Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, UK

back to the artist’s works ↑

jose dávila

b. 1974, Guadalajara, Mexico, where he lives and works

For more than two decades, Jose Dávila (b. 1974, Guadalajara, México) has been working in the sculptural field, creating works that bring together materials in precarious compositions. By studying and understanding how gravitational energy works, the artist plays with balance. That is one of his most important compositional methods, as well as seriality and stacking, which he employs to create not only visual but physical tensions. The apparent instability of his pieces claims the public’s attention, demanding a deep perception of space and spatiality. Dávila challenges the viewer to face the elements and construction of the work from different perspectives, observing how they are capable of making rawness and fragility coexist, as well as organic and artificial form, system and chaos, danger, and peace.

Jose Dávila’s practice is based on an original approach to the fundamental properties of the sculptural medium, such as weight, density, shape, volume, and mass. These aspects, in interaction with the characteristics of each material, often used in their raw state, such as rocks, or after having gone through industrial processes, such as metal, concrete, and glass structures, lead us to see his works as an expressive manifestation of human constructive will. Frequently, the artist brings together different forms and objects using ropes and wires, or leaning on each other, giving protagonism to physical forces, made explicit by the co-dependent relationship between the work’s internal forms, emphasizing the different rhythms created by internal dynamics and tensions in their configuration

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selected solo exhibitions

- *A pirate, a poet, a pawn and a king*, Nara Roesler, São Paulo, Brazil (2023)
- *Las piedras saben esperar*, Centro Internazionale di Scultura, Peccia, Switzerland (2021)
- *Directional Energies*, Dallas Contemporary, Dallas, USA (2020)
- *Pensar como una montaña*, Museo Amparo, Puebla, Mexico (2019)
- *Non tutti quelli che vagano sono persi*, Museo del Novecento, Florence, Italy (2018)
- *Die Feder und der Elefant*, Kunsthalle Hamburg, Hamburg, Germany (2017)
- *Jose Dávila: The Object and the Environment*, Jumex Museum, Mexico City, Mexico (2016)

selected group exhibitions

- 16th Bienal de Lyon, France (2022)
- 22th Bienal de Sidney, Australia (2020)

- 13th and 12th Bienal de Havana, Cuba (2019 and 2017)
- *Walking Through Walls*, Gropius Bau, Berlin, Germany (2019)
- *Cher(es) ami(e)s*, Centre Georges Pompidou, Paris, France (2016) • *Panorama. Foreigners everywhere*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2009)
- *Eco*. Mexican Contemporary Art, Museo Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain (2005)

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Centre Georges Pompidou, Paris, France
- Pérez Art Museum, Miami, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Hamburger Kunsthalle, Hamburg, Germany

back to the artist’s works ↑

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

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

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

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selected solo exhibitions

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

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação
- Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)

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- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
 - *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituania (2017)
 - *LOL Levels of Life 1-2*, Artspace, Auckland, New Zeland (2014)
 - *Works on Paper*, Rabbitthole Space, New York, USA (2011)

selected collections

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

back to the artist’s works ↑

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.

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selected solo exhibitions

- *The Hands of Collector*, Cranbook 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*

-
- 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)
 - 13th Sharjah Biennial, UAE (2017)
 - 25th 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 ↑

jaime lauriano
b. 1985, São Paulo, Brazil
lives and works in São Paulo, Brazil

Through videos, installations, objects and texts, Jaime Lauriano explores symbols, images and myths that shape the imagination of Brazilian society, placing them in dialogue critical statements that reveal how the colonial structures of the past reverberate in contemporary necropolitics. Drawing from his own experience as a black man, Lauriano addresses the forms of everyday violence that have permeated Brazilian history since its invasion by the Portuguese and has focused, most unjustly, on non-white individuals. In this sense, the artist focuses on the historical traumas of Brazilian culture, understanding their complexities through the agency of images and discourses from the most diverse sources, whether from those considered official, such as communication vehicles and State propaganda; or unofficial ones, like videos of lynchings shared over the internet.

His criticism extends from the macropolitics of the spheres of official power, to micropolitics. Lauriano thinks about trauma not only in terms of temporality, but also spatially, using cartography to question colonial territorial disputes and constructions. Another dimension of his work is the connection with ancestral religions of African origin. The artist uses signs and symbols of the rituals of these religions, such as the white pemba, used in the making of his maps. Lauriano understands how the religious sphere was fundamental for the resistance of those that were enslaved and served as a space for maintaining their connection with their ancestral territory.

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selected solo exhibitions

- *Why don't you know about western remains?*, Nara Roesler, New York, USA (2024)
- *Aqui é o fim do mundo*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2023)
- *Paraíso da miragem*, Kubik Gallery, Porto, Portugal (2022)
- *Marcas*, Fundação Joaquim Nabuco (Fundaj), Recife, Brazil (2018)
- *Brinquedo de furar moletom*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil (2018)
- *Nessa terra, em se plantando, tudo dá*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Impedimento*, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2014)

selected group exhibitions

- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *El Dorado: Myths of Gold*, Americas Society, New York, USA (2023)
- 37th Panorama da Arte Brasileira, São Paulo, Brazil (2022)

- *Social Fabric: Art and Activism in Contemporary Brazil*, Visual Arts Center, The University of Texas, Austin, USA (2022)
- *Histórias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Afro-Atlantic Histories*, National Gallery of Art, Washington DC, USA (2022); Museum of Fine Arts (MFAH), Houston, USA (2022)
- *Carolina Maria de Jesus: um Brasil para os brasileiros*, Instituto Moreira Salles (IMS), São Paulo, Brazil, (2021)
- 11th Mercosul Biennial, Porto Alegre, Brazil (2018)

selected collections

- Fundação Joaquim Nabuco (Fundaj), Recife, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Schoepflin Stiftung, Lörrach, Germany

back to the artist's works ↑

daniel senise

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

Daniel Senise is one of the leading representatives of Brazi’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 unto 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)

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- *Museum of Contemporary Art*, Chicago, USA (1991)

selected group exhibitions

- 18th, 20th, 24th and 29th Bienal de São Paulo, Brazil (1985, 1989, 1998, 2010)
- 11th Bienal de Cuenca, Ecuador (2011)
- 44th Venice Biennale, Italy (1990)
- 2nd 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, BrazilMuseu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

back to the artist’s works ↑

angelo venosa
b. 1954, São Paulo, Brazil
d. 2022, Rio de Janeiro, Brazil

At the beginning of the 1970s, Angelo Venosa started attending Escola Brasil, an experimental space for the study of art. In 1974, he moved to Rio de Janeiro, where he enrolled at Escola Superior de Desenho Industrial (ESDI). In the 1980s, Venosa attended open courses at the Escola de Artes Visuais do Parque Lage, where the so-called ‘Geração 80’ began and developed in. While his generation was known for a return to painting, the artist dedicated his practice to sculpture. His work often evokes organic structures, which he builds using wood covered with textiles, resin, glass fiber or bones, beeswax and teeth.

In the words of critic Lorenzo Mammi: ‘An even better commentary on these works may be a passage from *The Magic Mountain*, by Thomas Mann: ‘What was life, really? It was... a fever of matter... It was not matter, it was not spirit. It was something between the two, a phenomenon borne by matter, like the rainbow above a waterfall, like a flame. But although it was not material, it was sensual to the point of lust and revulsion.’

‘The technical precision of analysis and the artisanal pleasure of construction, always present in Venosa’s work, contribute to construct not an object, but a body, with all the echoes of alienation and danger that that term can have. The fly ends up incorporating the machine, or vice versa; in the end, however, life remains as a dull noise, both irreducible and disturbing.’

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selected solo exhibitions

- *Angelo Venosa*, Nara Roesler, New York, USA (2024)
- *Angelo Venosa: Escultor*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2023)
- *Clareira Project*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2021), São Paulo, Brazil (2021)
- *Catilina*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Penumbra*, Memorial Vale, Belo Horizonte, Brasil; Museu Vale, Vila Velha, Brazil (2018)
- *Angelo Venosa: Panorama*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife (2014); Palácio das Artes, Belo Horizonte, (2014); Pinacoteca do Estado de São Paulo, São Paulo (2013); Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Em polvorosa – Um panorama das coleções do MAM Rio*, Museu de Arte

- de Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *30 x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Sommerset House, London, United Kingdom (2012)
- *MAM 60*, Oca, São Paulo, Brazil (2008)
- 5th Mercosul Biennial, Brazil (2005)
- 45th Venice Biennial, Italy (1993)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

back to the artist’s works ↑

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

- *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)
- *Predileção pela alegoria*, Galeria Athena, Rio de Janeiro, Brazil (2015)

selected group exhibitions

- *Essa cidade sempre maravilhosa*, Nara Roesler, Rio de Janeiro, Brazil (2024)

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- *Sobre os ombros de gigantes*, Nara Roesler, São Paulo, Brazil (2021)
 - 21st 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

back to the artist’s works ↑

antonio dias
b. 1944, Campina Grande, Brazil
d. 2018, Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970’s, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols—bones, cross, rectangle, phallus—, an underlying correlation with the artist’s earlier production.

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selected solo exhibitions

- *Search for an Open Enigma*, Sharjah Art Foundation, Sharjah, UAE (2024)
- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2021)
- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, USA (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected group exhibitions

- *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, USA (2021)

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- *Pop América*, 1965–1975, Mary & Leigh Block Museum at Northwestern University, Evanston (2019); Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio , USA (2018)
 - *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
 - 34th and 33th São Paulo Biennial, Brazil (2018)
 - *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

selected collections

- Daros Latinamerica Collection, Zurich, Switzerland
- Museum of Modern Art (MoMA), New York, USA
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

back to the artist’s works ↑

richard long

b. 1945, Bristol, United Kingdom, where he lives and works

Since the late 1960s, Long has made nature the subject of his work. Early on in his career, he began working outdoors using natural materials he found, such as grass and water: one of his first works, from 1964, consisted of a snowball and the trail it made as it rolled. This eventually evolved into the idea of making sculptures by walking. His first work in this sense was *A Line Made By Walking*, from 1967: a straight line in a field of grass recorded as a photograph with text. His creations expressed through walking have come to include the passage of time and place into the sculptural field, as his walks are recorded or described in photographs, maps or texts. Long also collects various materials found along the way to produce his works, both in the landscape itself and in galleries. In his words: “I’m interested in the emotional power of simple images”, and the materials he finds are organized into configurations such as circles and lines, which are “timeless, universal, understandable and easy to make”.

In his poetics, the changes he makes to the landscape are minimal. His outdoor sculptures, whether made by walking or by placing stones or sticks, leave minimal evidence of his presence. The artist has worked in some of the world’s most remote landscapes and, using the most economical means, has created a body of work that has transcended international boundaries and speaks a truly universal language.

selected solo exhibitions

- *Richard Long*, Rijksmuseum, Amsterdam, Netherlands (2023)
- *Richard Long*, Judd Foundation, New York, USA (2016)
- *Richard Long: Time and Space*, Bristol, United Kingdom (2015)
- *Richard Long: Heaven and Earth*, Tate Britain, London, United Kingdom (2009)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Centre Pompidou, Paris, France
- The Art Institute of Chicago, Chicago, USA
- Museum of Contemporary Art, Tokyo, Japan

back to the artist’s works ↑

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