



nara roesler

# TEFAF NEW YORK 2025

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**preview**

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643 park avenue

new york, usa

Maria Martins, *Uirapurú*, 1944 [detail]



# maria and mondrian

## the unexpected encounter of the surreal and the concrete

Nara Roesler is pleased to present at TEFAF New York 2025 an unlikely juxtaposition of Surreal Figuration and Concrete Abstraction, summarized as *Maria and Mondrian*.

Maria Martins (1894–1973), the most significant Surrealist sculptor from Brazil and one of the most celebrated artists of the 20th century, developed a unique form of neo-baroque figuration that evokes ancestral and vernacular Brazilian motifs. She lived in the United States between 1938 and 1949. Between March 1943 and April 1944, the Valentine Gallery in New York hosted a show of Maria's bronze sculptures inspired by deities from the Amazon. Simultaneously, Piet Mondrian (1872-1944) —Maria's friend— exhibited his late paintings, including the now-iconic *Trafalgar Square* (1939–43) and *Broadway Boogie Woogie* (1943).

This historic exhibition, held 80 years ago in New York, serves as the pretext for *Maria and Mondrian*. The presentation brings together landmark sculptures by Maria from the 1940s, alongside a selection of works that reference Mondrian's legacy of orthogonal, grid-based geometric abstraction.

Maria Martins' exhibition at Valentine Gallery was an absolute success, with her works acquired by major collectors such as Nelson Rockefeller and museums across the United States. In contrast, Mondrian sold only one painting—*Broadway Boogie Woogie*—to none other than Maria Martins herself, for \$800.

Maria intended to donate the painting to The Museum of Modern Art (MoMA), but the institution initially rejected the gift. It was only through the mediation of Nelson Rockefeller that the museum ultimately accepted the piece as an anonymous donation. Today, *Broadway Boogie Woogie* is one of the most sought-after works in MoMA's collection.

The unlikely encounter between the organic and the geometric, the Surreal and the rational, the vernacular and the international, the ancestral and the futuristic is a parable of modern art's complexities—its multiple narratives, unpredictable trajectories, and fluctuating fortunes. While Mondrian is now universally recognized as a pillar of modern art, his work was rarely praised during his lifetime. In contrast, Maria Martins was among the most spectacularly successful artists of her era, with four solo exhibitions in New York between 1943 and 1947, alongside acquisitions by prominent museums such as MoMA, Baltimore Museum of Art, Museum of Fine Arts, Houston, Cleveland Museum of Art, Albright-Knox Art Gallery, Pasadena Art Museum, and San Francisco Museum of Art. Despite her remarkable legacy, Maria's contributions have been unjustly overlooked in recent art history.

For *Maria and Mondrian: The Unexpected Encounter of the Surreal and the Concrete*, Nara Roesler brings together a group of unique, landmark sculptures by Maria Martins from her Amazonian period alongside works by artists whose practices engage with the foundational elements of abstraction tied to Mondrian's legacy. The exhibition features Vik Muniz's version of *Broadway Boogie Woogie*, alongside works by Abraham Palatnik, Amelia Toledo, Sheila Hicks, María Eugenia Dávila and Eduardo Portillo, José Patricio, Fabio Miguez, Julio Le Parc and Marco Maggi —representing a lineage of abstraction from the 1950s to the present day.



**Maria Martins** (1894–1973), widely regarded as the most significant Surrealist sculptor from Brazil and one of the most celebrated artists of the 20th century, developed a distinctive form of neo-baroque figuration that draws on ancestral and vernacular Brazilian motifs.

She lived in the United States from 1938 to 1949, where she became part of a vibrant intellectual and artistic circle that included figures such as Piet Mondrian, Peggy Guggenheim, and André Breton. This was a critical moment in the evolution of Surrealism, as many of its European pioneers had relocated to New York due to the devastations of World War II. Their presence helped transform the city into a new hub for the movement's development, with Maria Martins playing a key role in this transatlantic shift.



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Maria Martins

*Chanson en suspens*, c. 1945

bronze

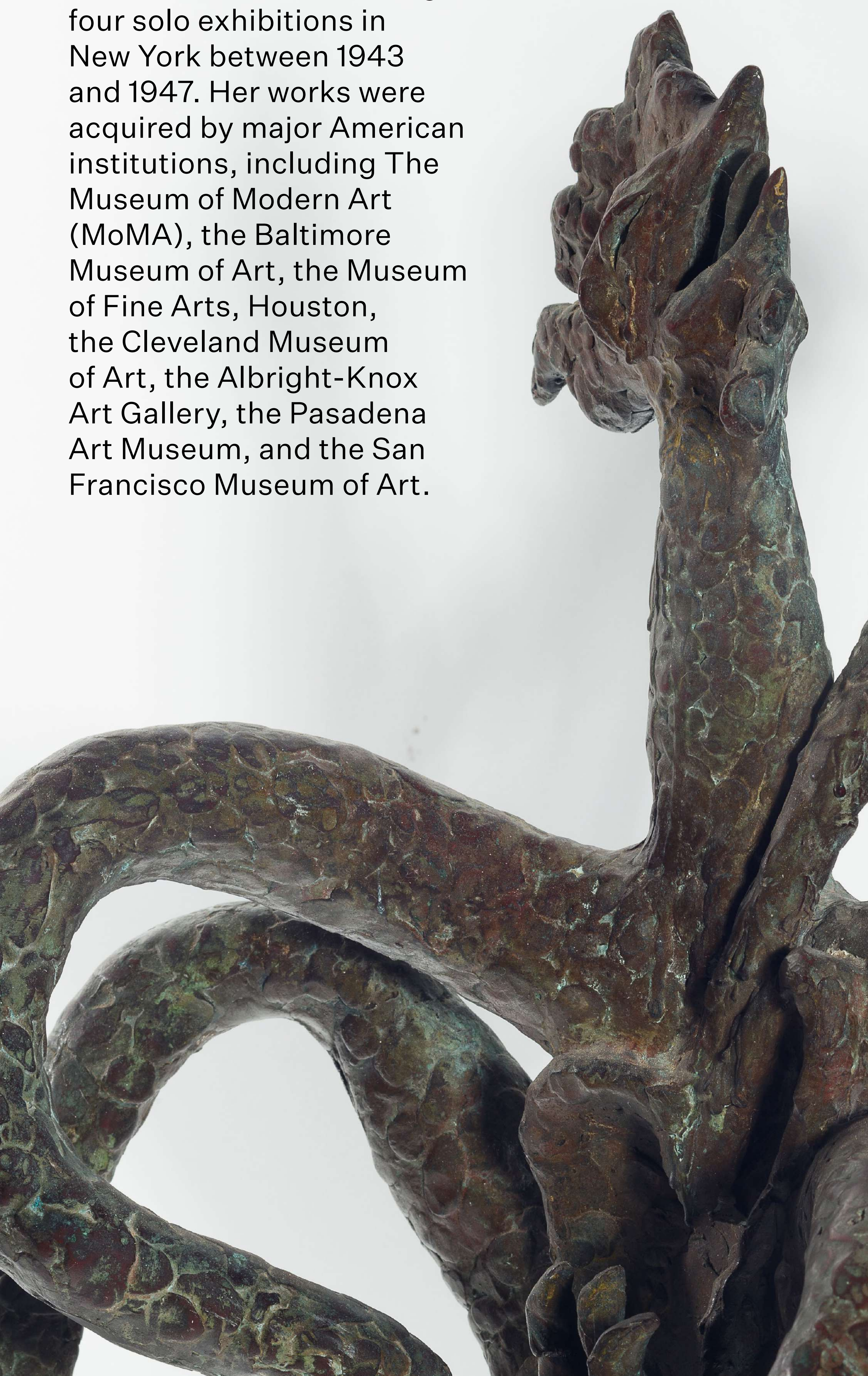
47 x 38,5 x 34,5 cm

photo: Jaime Acioli





Martins was one of the most spectacularly successful artists of her time, holding four solo exhibitions in New York between 1943 and 1947. Her works were acquired by major American institutions, including The Museum of Modern Art (MoMA), the Baltimore Museum of Art, the Museum of Fine Arts, Houston, the Cleveland Museum of Art, the Albright-Knox Art Gallery, the Pasadena Art Museum, and the San Francisco Museum of Art.





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Maria Martins  
*The Implacable*, c. 1947  
bronze e base madeira  
63 x 92 x 21 cm





Her sculptures depict hybrid beings that merge humanoid forms—such as silhouettes, gestures, and postures—with organic structures resembling roots, tubers, paws, and claws. These surreal figures inhabit a space between the human, plant, and animal worlds, evoking an otherworldly and mythic dimension.



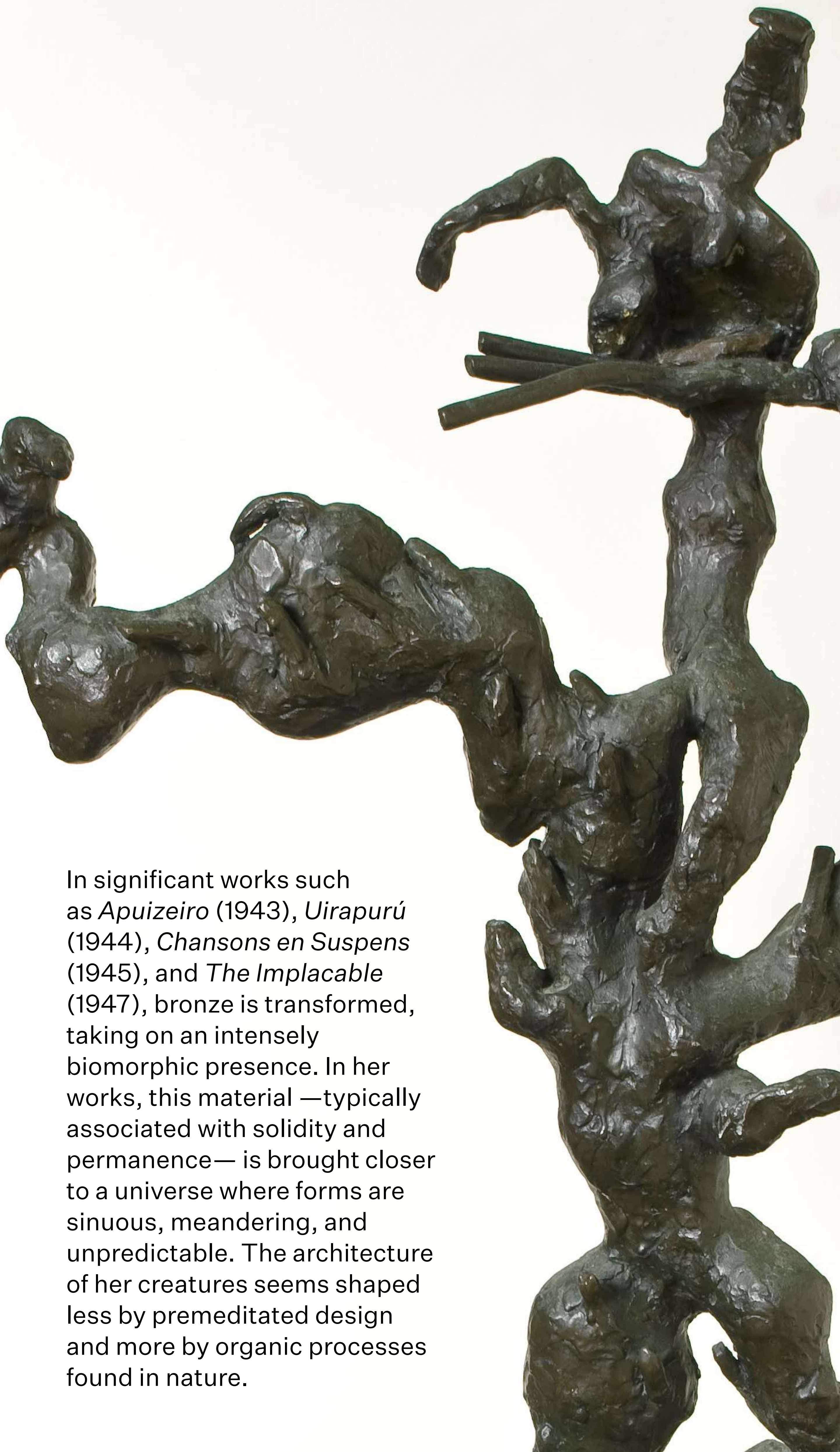


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Maria Martins  
*Uirapurú*, 1944  
bronze  
95 x 44 x 38 cm  
photo: Jaime Acioli







In significant works such as *Apuizeiro* (1943), *Uirapurú* (1944), *Chansons en Suspens* (1945), and *The Implacable* (1947), bronze is transformed, taking on an intensely biomorphic presence. In her works, this material —typically associated with solidity and permanence— is brought closer to a universe where forms are sinuous, meandering, and unpredictable. The architecture of her creatures seems shaped less by premeditated design and more by organic processes found in nature.



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Maria Martins  
*Apuiseiro*, 1943  
bronze  
65 x 25 x 30 cm  
25.6 x 9.8 x 11.8 in  
photo: Jaime Acioli



This deep investigation into natural and primal forms gave rise to strange and compelling hybrid entities. Martins' exploration reveals a profound interest in the interconnectedness of life and the dissolution of conventional boundaries between species. Her work reflects a singular artistic vision shaped by Surrealist principles and a personal inquiry into organic morphology—likely influenced by Brazilian folklore and mythology, as suggested by the evocative titles of her sculptures.

[more about the artist →](#)







Vik Muniz Studio. Photo: Marco Anelli

In his work, **Vik Muniz** 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. One of his most prominent series consists of re-reading great works of art history with ordinary materials.



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Vik Muniz

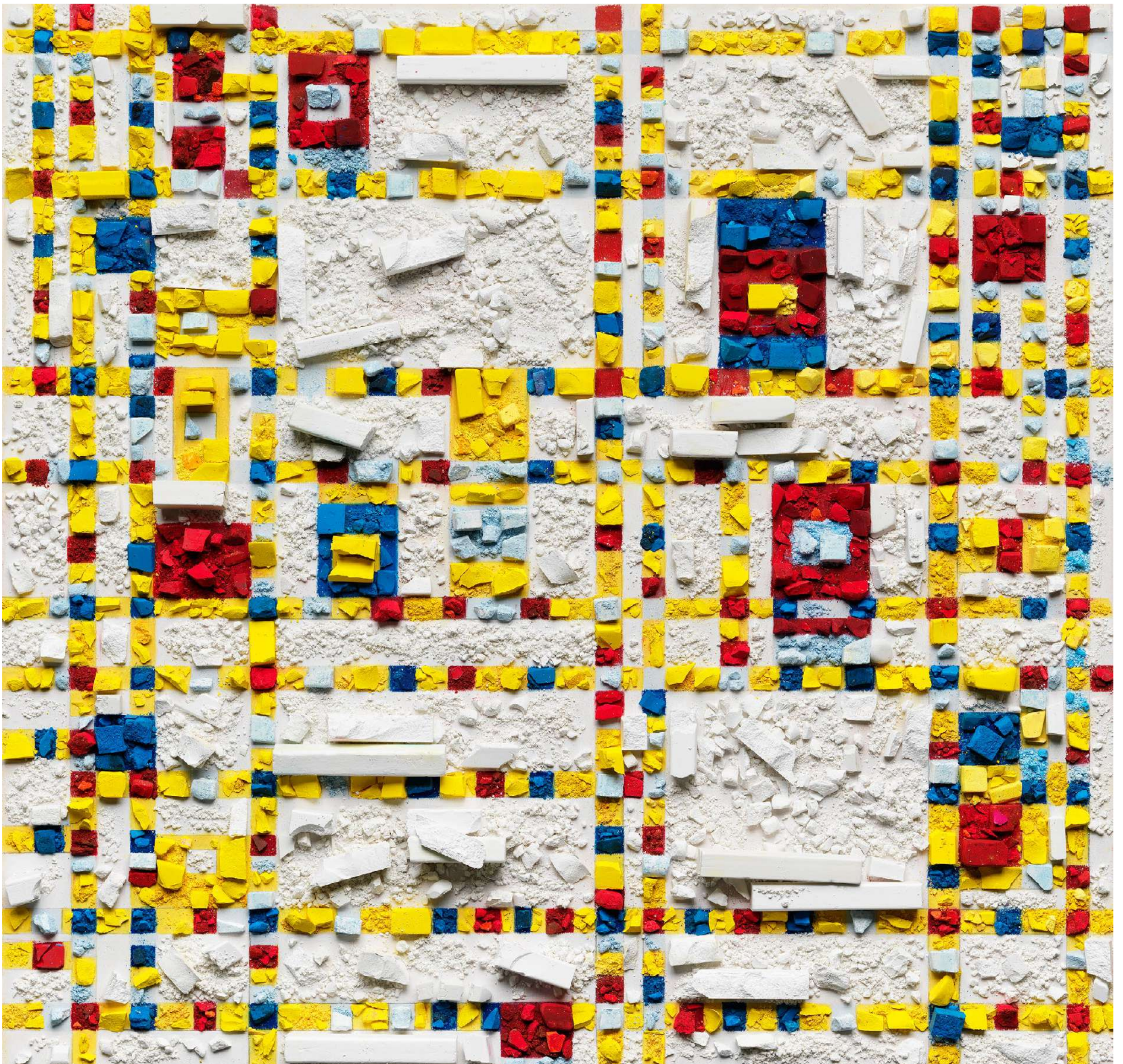
*Broadway Boogie Woogie*,  
after Piet Mondrian (*Metachrome series*), 2016

archival inkjet print

edition of 6 + 4 AP

160 x 167 cm

63 x 65.7 in



This is the case with *Broadway Boogie Woogie* from Piet Mondrian, from 2016, in which the work being reinterpreted is *Broadway Boogie Woogie*, one of the Dutch artist's last works. In the original work, Mondrian adds to his geometric grid, made up of straight lines and asymmetrical quadrants, small squares of luminous colors, bringing rhythm and dynamism to the work.





In Vik's reinterpretation, the composition follows the same geometric rule, but is constructed using small blocks of colored pigment, which are arranged with their worn, imperfect nature, sometimes crumbling, adding texture to the original work.





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exhibition view  
*Handmade*, 2016  
Nara Roesler São Paulo, Brazil  
Photo: Everton Ballardin



Vik Muniz

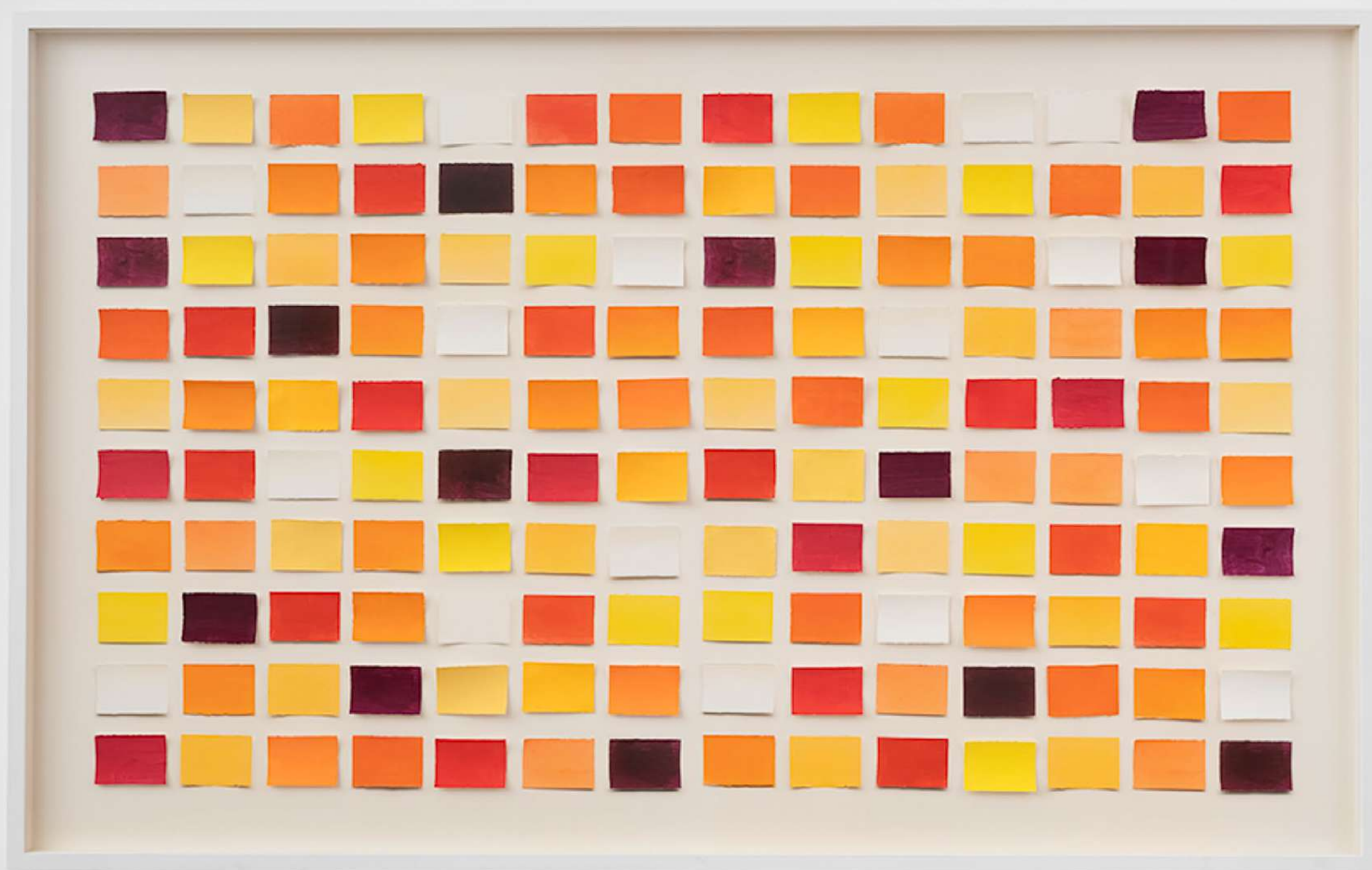
*Handmade: Untitled*

*(Tonal Scale - Yellow)*, 2016

mixed media on archival inkjet print

147,5 x 236 cm

58.1 x 92.9 in



In *Handmade*, also from 2016, the artist recreates a constructive composition on a yellow tonal scale with post-its, thus bringing the properties of geometry to everyday objects.









[more about the artist →](#)

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exhibition view  
*Handmade*, 2016  
Nara Roesler São Paulo, Brazil  
Photo: Everton Ballardin





Julio Le Parc, Biennale di Venezia, 1966.

**Julio Le Parc** is one of the pioneers of kinetic art in the art world, and one who has made important contributions in this direction. Having trained as an artist in Argentina between the 1940s and 1950s, the artist was impacted by discussions about geometric abstract painting, which were increasingly present in the country and throughout Latin America. Following this assumption, he argued that the work of art should be free of figurative and subjective elements, and should only focus on the pictorial elements that made up the surface of the painting by studying their compositional forces in a “pure” way, that is, without being behind figurative elements.



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Julio Le Parc

*Gamme à quatre positions*, 1959-1972

gouache on plyboard

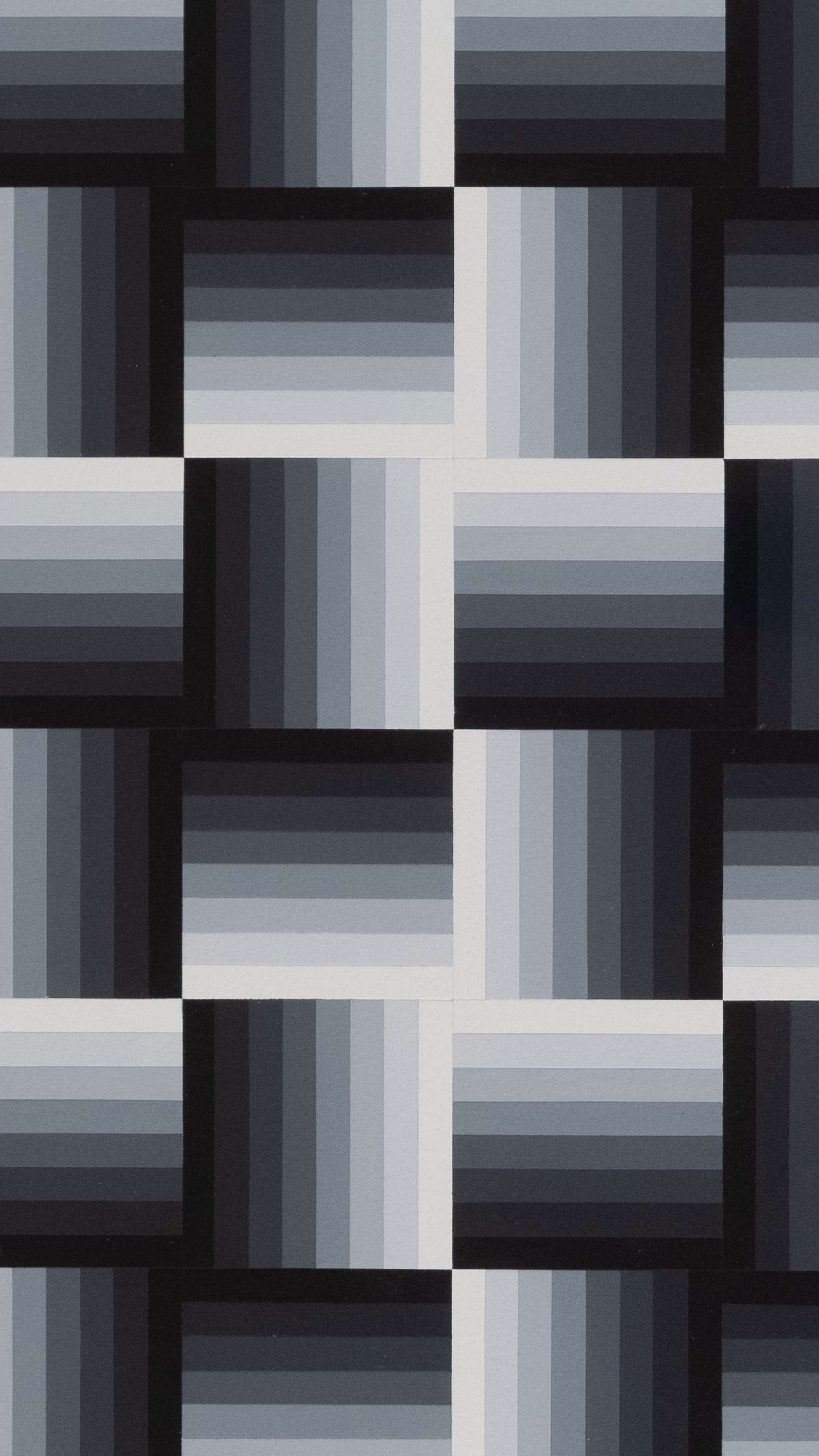
49,5 x 49,5 cm

19.5 x 19.5 in



Thus, using only lines, planes and colors, as well as the relationship that these elements establish between themselves, Le Parc studies pictorial values such as movement, instability and progression, as in *Gamme à quatre positions* (1959). Even though this type of composition is based on rationality, mathematics and the absence of subjectivity, works from this series carry a sense of unstable balance, involving the viewer through a vibrant visual game that would end up unfolding in the artist's future research.









exhibition view

*Uma vista contínua*, 2013

Nara Roesler São Paulo, Brazil

Photo: Everton Ballardin

[more about the artist →](#)





Sheila Hicks, 2019. Photo: Katja Illner

**Sheila Hicks** is a major artist of late modernism and a pioneer in using textile techniques in art, with a prominent presence in contemporary art since the 1960s. After studying at the Yale Art School, she traveled extensively, focusing on textile practices in various countries. Her work investigates scale, from the minimal to the monumental, blurring the boundaries between art, design, craft, and architecture, with color always highlighted, recalling her origins in painting. Hicks utilizes a vast range of materials, including biodegradable materials in recent experiments, seeking to create memorable and lasting experiences.



exhibition view  
Biennale di Venezia, 2017  
Arsenale, Venice, Italy





In the works entitled *Altiplano* (2025) and *Reversible entrance to Infinity* (2023), the artist uses an intense and luminous chromaticism. These chromatic bands gently transition to different shades of the same color or create a progressive contrast with different colors. This effect is created using textiles, in this case linen and cotton. In this way, Hicks explores the brilliant chromatic-luminous effect of the sequence of fine textile lines, which create the transitions and make the surface vibrate.



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Sheila Hicks  
*Altiplano*, 2025  
linen, cotton and  
wood support  
139,7 x 129,5 cm  
55 x 51 in







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Sheila Hicks

*Reversible Entrance to infinity*, 2023

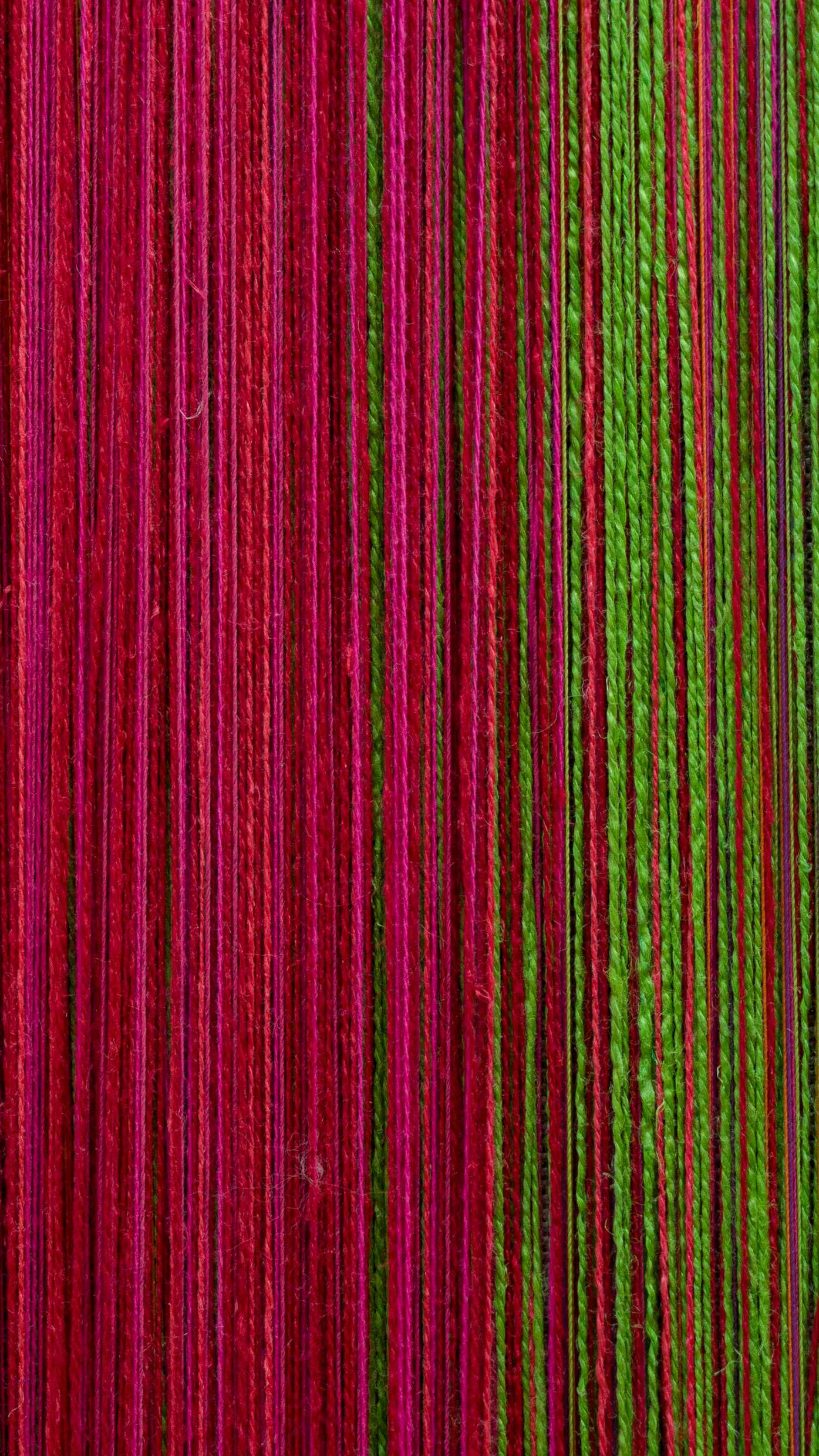
linen and wooden support

80 x 40 x 2,5 cm

31.5 x 15.7 x 1 in









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Sheila Hicks

*Pillar of Inquiry/Supple Column*, 2013-14  
exhibition *Surrounds: 11 installations*,  
Museum of Modern Art (MoMA),  
New York, USA



[more about the artist →](#)





Marco Maggi, 2025. Photo: Flávio Freire .

Among the contemporary names investigating form and its unfolding, one of the most expressive is that of artist **Marco Maggi**. A draughtsman, his poetic work creates intricate patterns and signs, almost always geometric. These elements materialize both from a pencil on paper and in collages, which he makes from fragments of paper, produced from incisions that Maggi makes with a stylus. In this way, his drawing is not restricted to the two-dimensional, but also unfolds under the support and aims for spatiality.



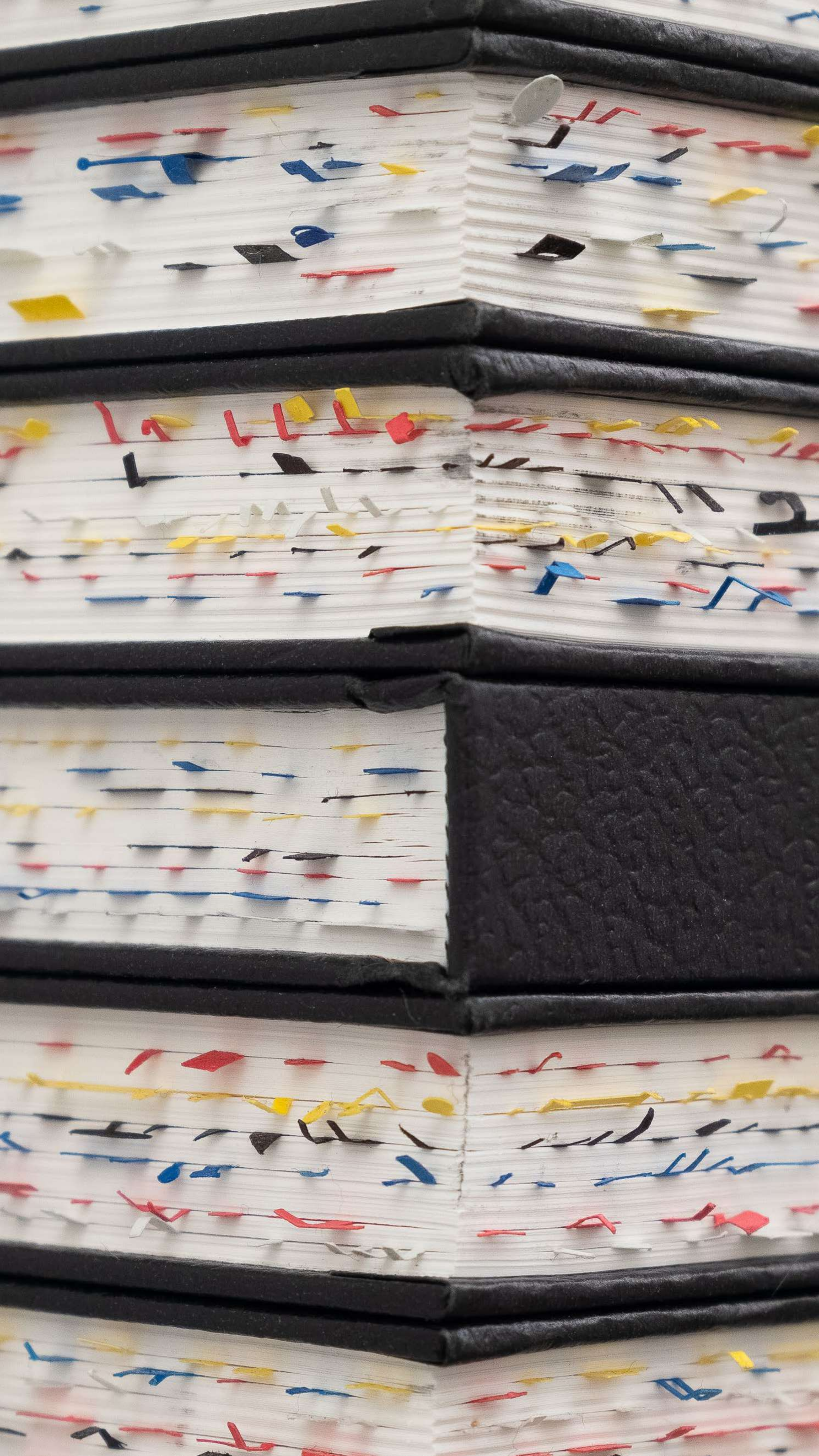
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Marco Maggi  
*Stacking Quotes*, 2012  
Cutting stickers on  
7 Cachet notebooks  
22 x 14 x 18 cm  
8.7 x 5.5 x 7.1 in



However, these visual games are extremely small in size. For Maggi, today's society, although bombarded with information, finds it difficult to see the world around them with due attention, as the pace of information is extremely fast. To get around this, he creates extremely tiny compositions and interventions, impossible to perceive from a distance or in a single glance. It is a work that forces the viewer to stop and pause before observing it.





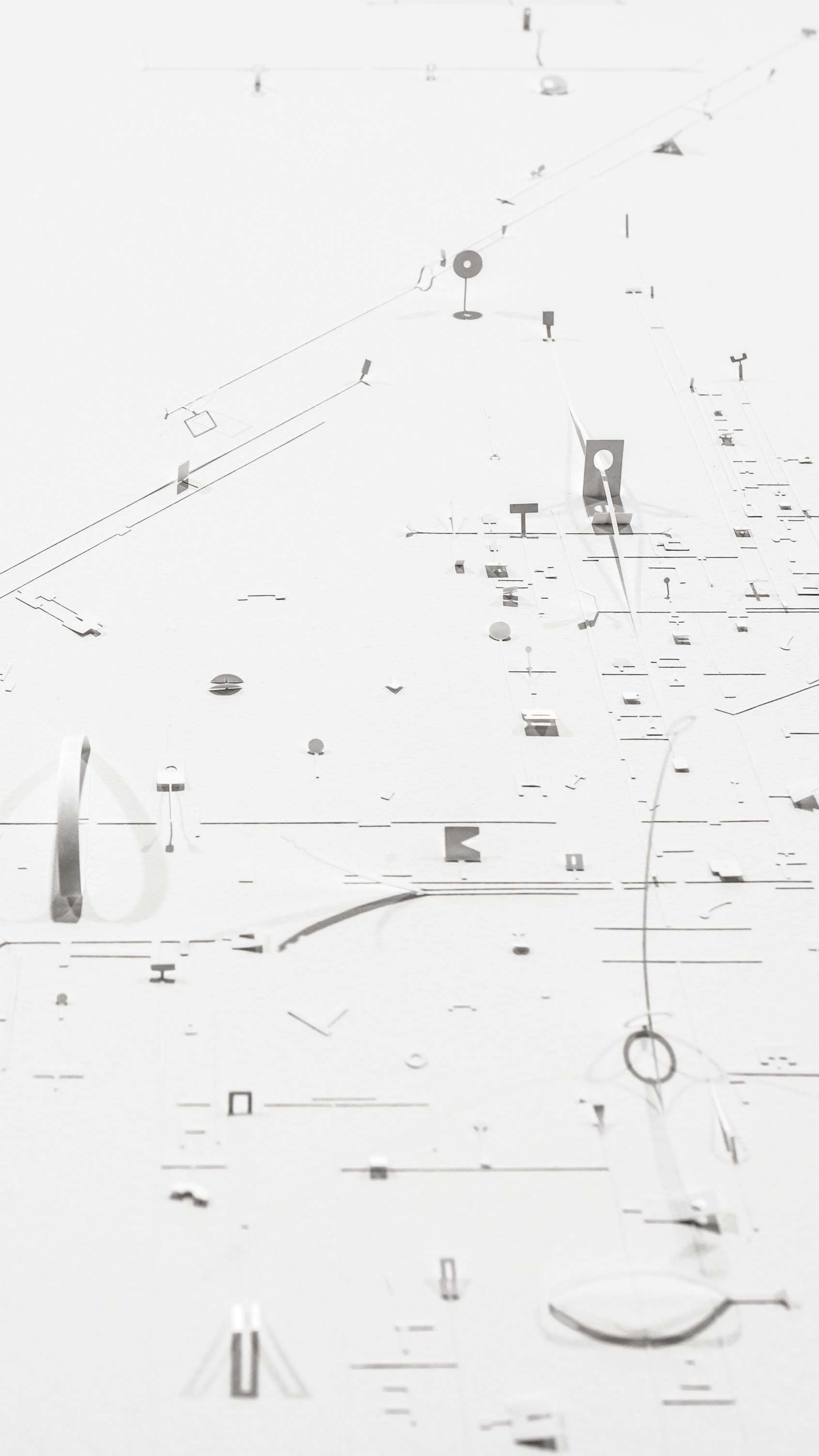


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exhibition view  
*Handmade*, 2016  
Nara Roesler São Paulo, Brazil  
Photo: Everton Ballardin



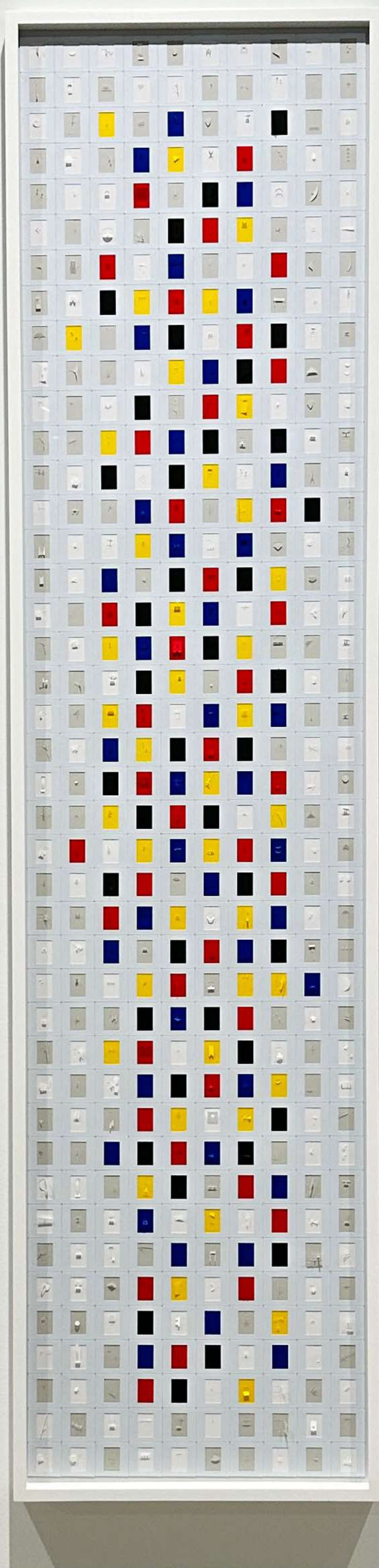






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Marco Maggi  
*Sliding*, 2025  
cuts and folds in colored  
paper sheets and 35mm  
slide frames on Dibond  
216,5 x 55 cm  
85.2 x 21.7 in



[more about the artist →](#)









**Eduardo and Maria Eugenia Dávila Portillo** are two Venezuelan artists who explore constructivism through traditional weaving techniques. The pair dedicated themselves to learning silkworm rearing techniques in Venezuela, weaving with locally sourced fibers and dyeing with natural dyes. Today they have established the entire silk manufacturing process: growing mulberry trees on the slopes of the Andes, raising silkworms, obtaining yarn, coloring with natural dyes, designing and weaving innovative fabrics.



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Eduardo and María  
Eugenia Dávila Portillo  
*Desplazamiento  
de amarillos*, 2019  
silk, moriche palm fiber, alpaca  
fiber, metallic thread  
and natural dyes  
212 x 63 cm  
83.5 x 24.8 in





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Eduardo and María  
Eugenia Dávila Portillo  
*Untitled*, 2019  
silk, buriti palm fiber, alpaca  
fiber, metallic thread,  
silver leaf, and natural dyes  
243 x 56 cm  
95.7 x 22 in







exhibition view

*Espacio extendido*, 2018

Caa la trinidad, Caracas, Venezuela





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exhibition view  
*Azul Indigo*, 2018  
Taller Morera, Caracas, Venezuela

[more about the artist →](#)



**abraham  
palatnik**





Abraham Palatnik in his studio. Photo: Vicente de Mello

Another important name in kinetic art worldwide was **Abraham Palatnik**. His works investigated movement and light using the most diverse supports, such as light boxes, friable glass surfaces, glass plates and resins. However, the exploration of regular shapes is also present in some of his works, such as *Untitled* (1984) and *T-04* (2004).



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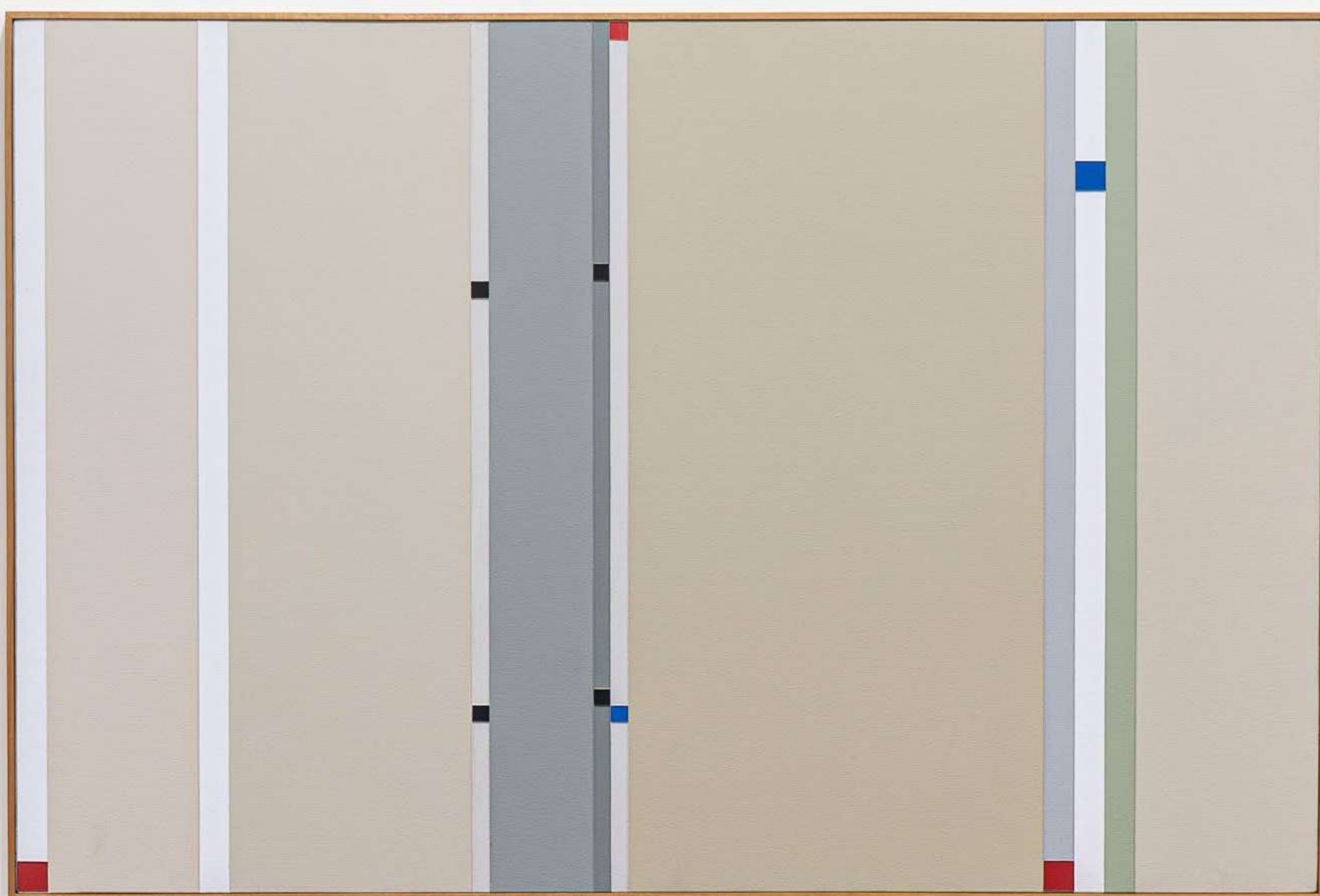
Abraham Palatnik

*Untitled*, 1984

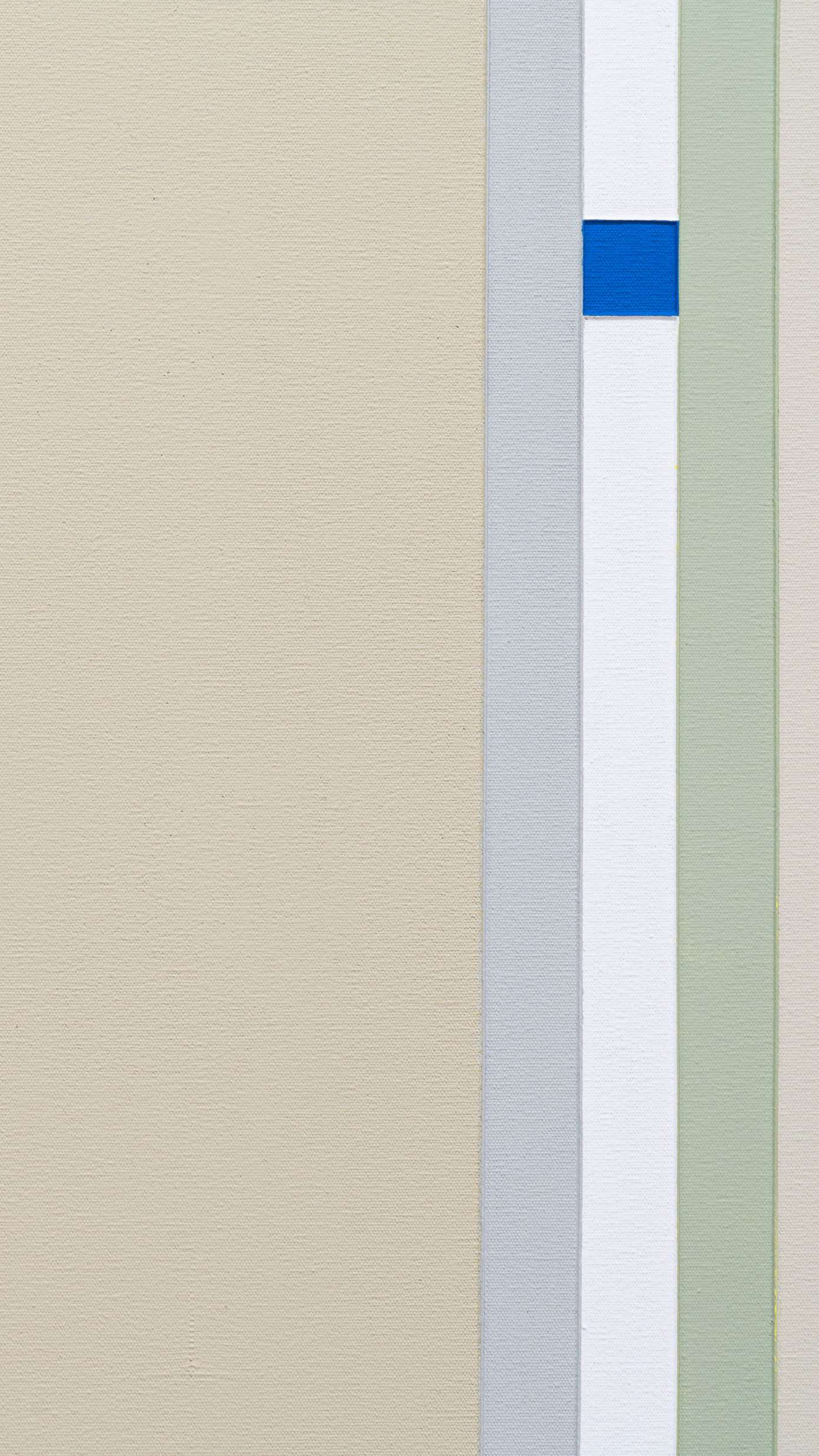
acrylic paint and ropes on canvas

100,5 x 150,5 x 2,5 cm

39.6 x 59.3 x 1 in







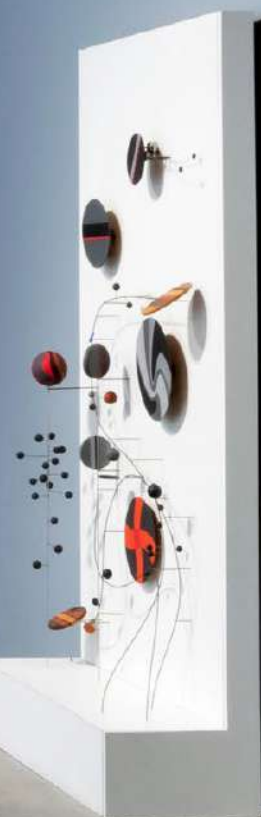




exhibition view  
*The Illusive Eye*, 2016  
El Museo del Barrio,  
New York, USA











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Abraham Palatnik

*T-04*, 2004

acrylic paint on canvas

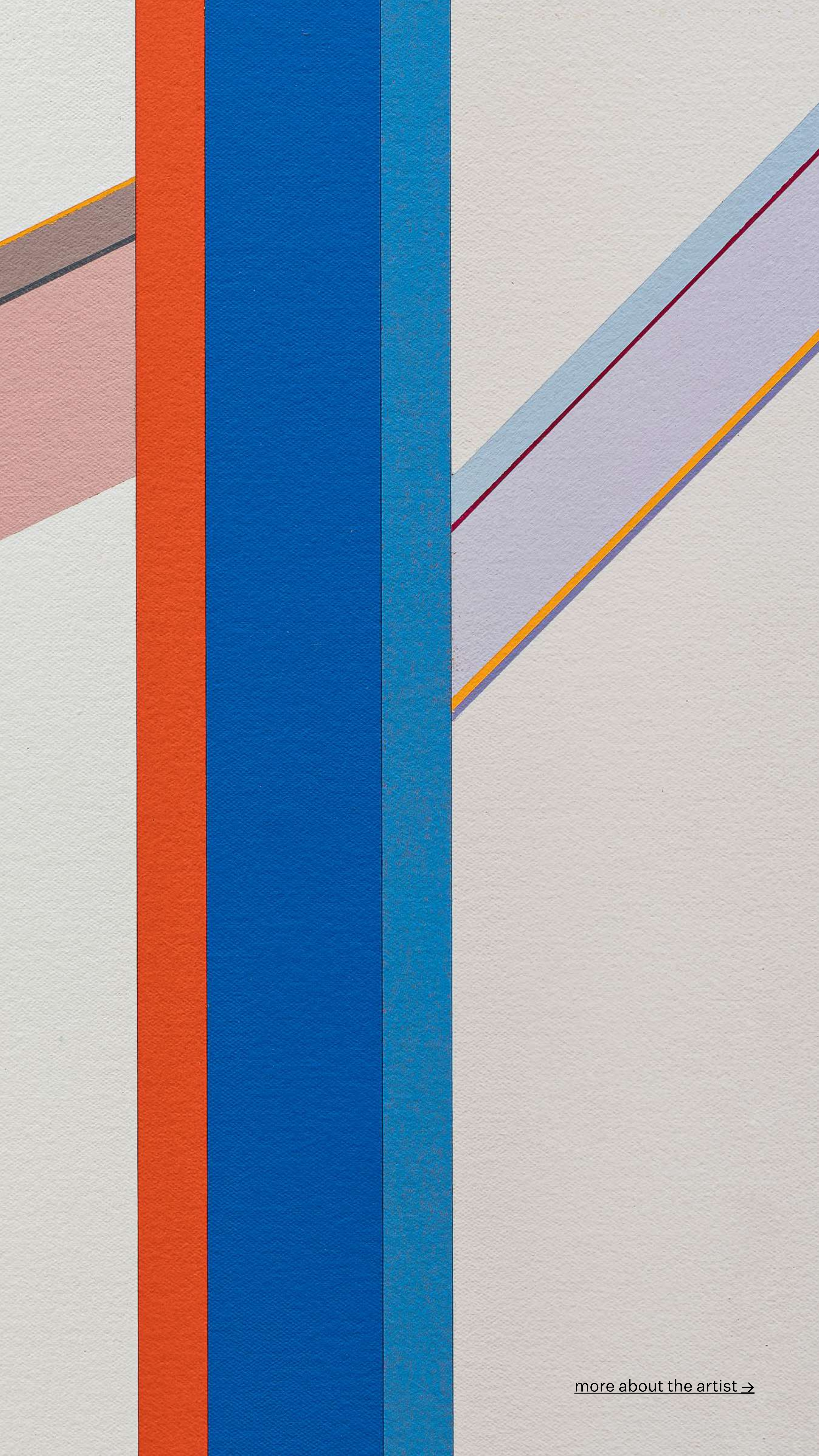
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120 x 187 cm

47.2 x 73.6 in







[more about the artist →](#)





Amelia Toledo. Photo: Paulo França

In **Amelia Toledo**, the constructive element appears in the paintings of the Horizons series, which the artist developed from the 1990s onwards. This geometry emerges here through a look at the landscape and the main element that makes it up: the horizon line. In these works, two areas of color divide the space, composing gradations that denote the margins. Her economy aims for accuracy, she reaches painting at its core, on the threshold between representation and abstraction, turning to the very materiality of the medium. In these compositions, the colors are paired not only spatially but also tonally.



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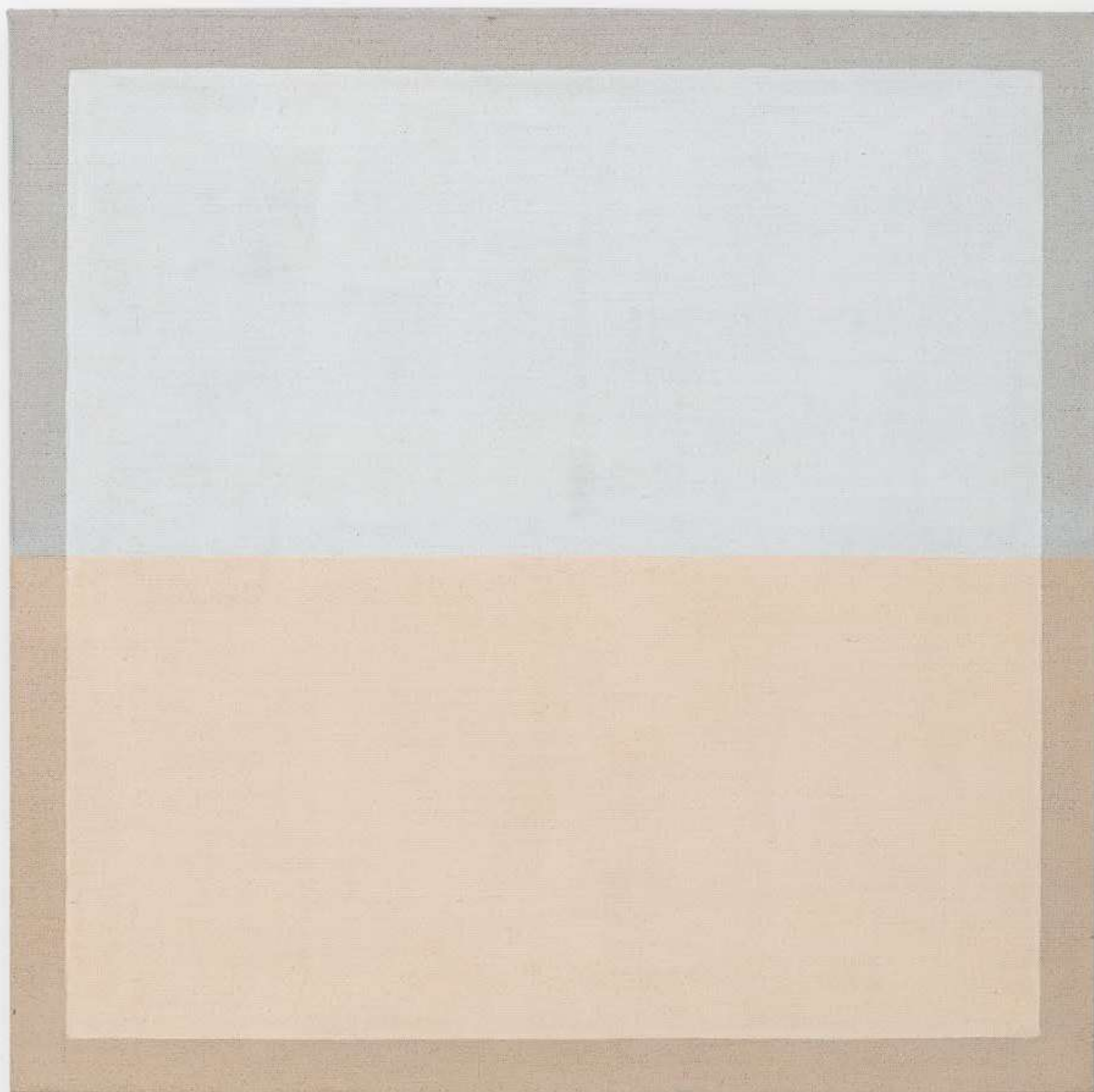
Amelia Toledo

*Horizon (Horizons series)*, 2014

acrylic paint on linen

100 x 100 x 3,5 cm

39.4 x 39.4 x 1.4 in



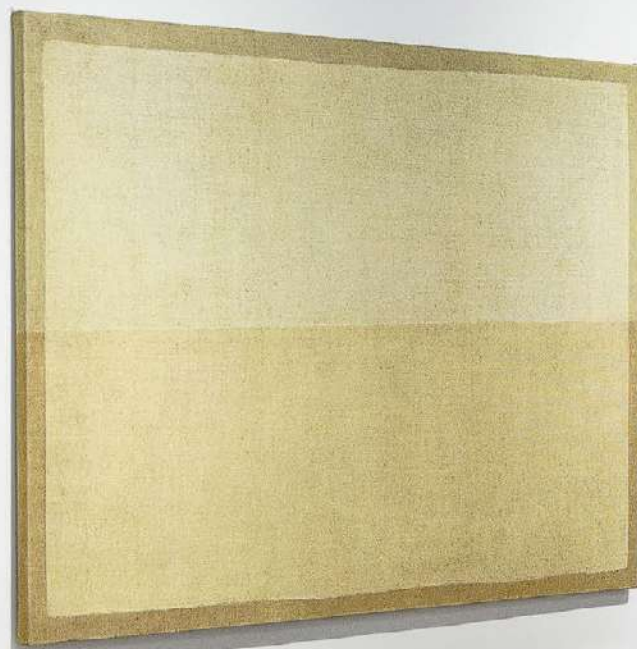




According to the artist, “The series *Pinturas de Horizonte* (*Horizon Paintings*), in acrylic paint on coarse-weave fabric, transposes the question of boundaries into the space of painting. Two fields of color are limited on the canvas and their outline highlights the fabric of the support. The horizon suggests all sorts of associations and here it converses with the support and the frame.”



Horizons, in the exhibition view  
*Amélia Toledo: Paisagem Cromática*, 2024  
MuBE, São Paulo, Brazil





stand Nara Roesler  
Frieze LA, 2022  
Los Angeles, USA



[more about the artist →](#)





José Patrício, 2025. Photo: Flávio Freire .

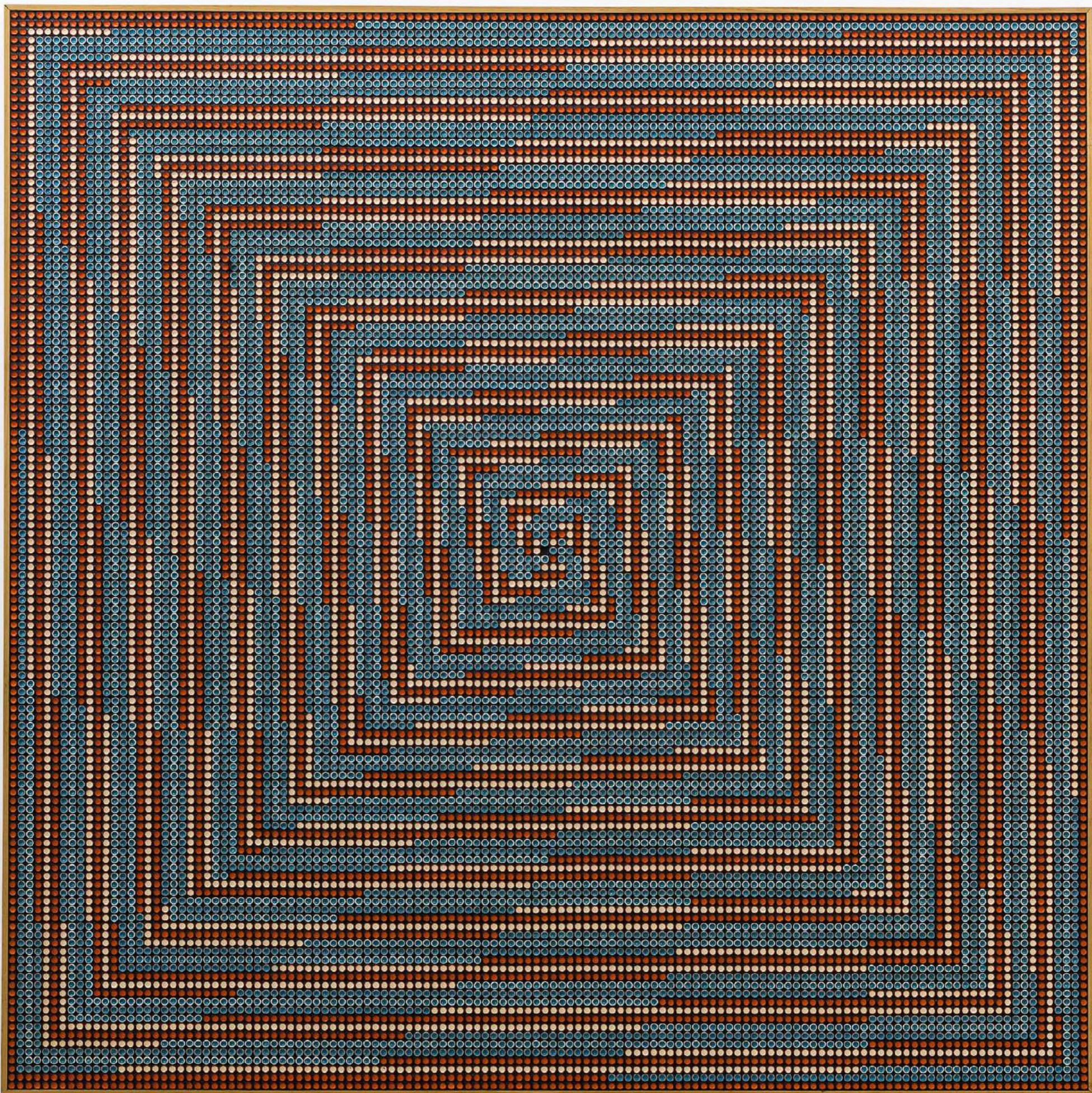
For his kinetic compositions, **José Patrício** makes use of small elements found in our daily lives: dominoes, buttons, dice, and puzzle pieces, usually found in popular markets. In his *Containers* series, the works are composed of the back sides of the plastic puzzle pieces, where the object has a cavity originally designed to insert a visual sign or some fitting, thus becoming a kind of container. The artist fills these empty spaces with enamel paint to create other color combinations and formal compositions. In Patrício's words, this work represents a kind of "expanded painting," as it does not follow the procedures of traditional painting on canvas and uses objects to define the composition of the picture.

As much as his works are constructed through the calculation of possibilities and a millimetric organization, the visual play and its impact are always unpredictable.



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José Patrício  
*Containers - progressively increasing a  
ccumulation in blue, red and white, 2017*  
synthetic enamel on plastic  
puzzle pieces on wood  
unique  
183,5 x 183,5 x 4 cm  
72.2 x 72.2 x 1.6 in

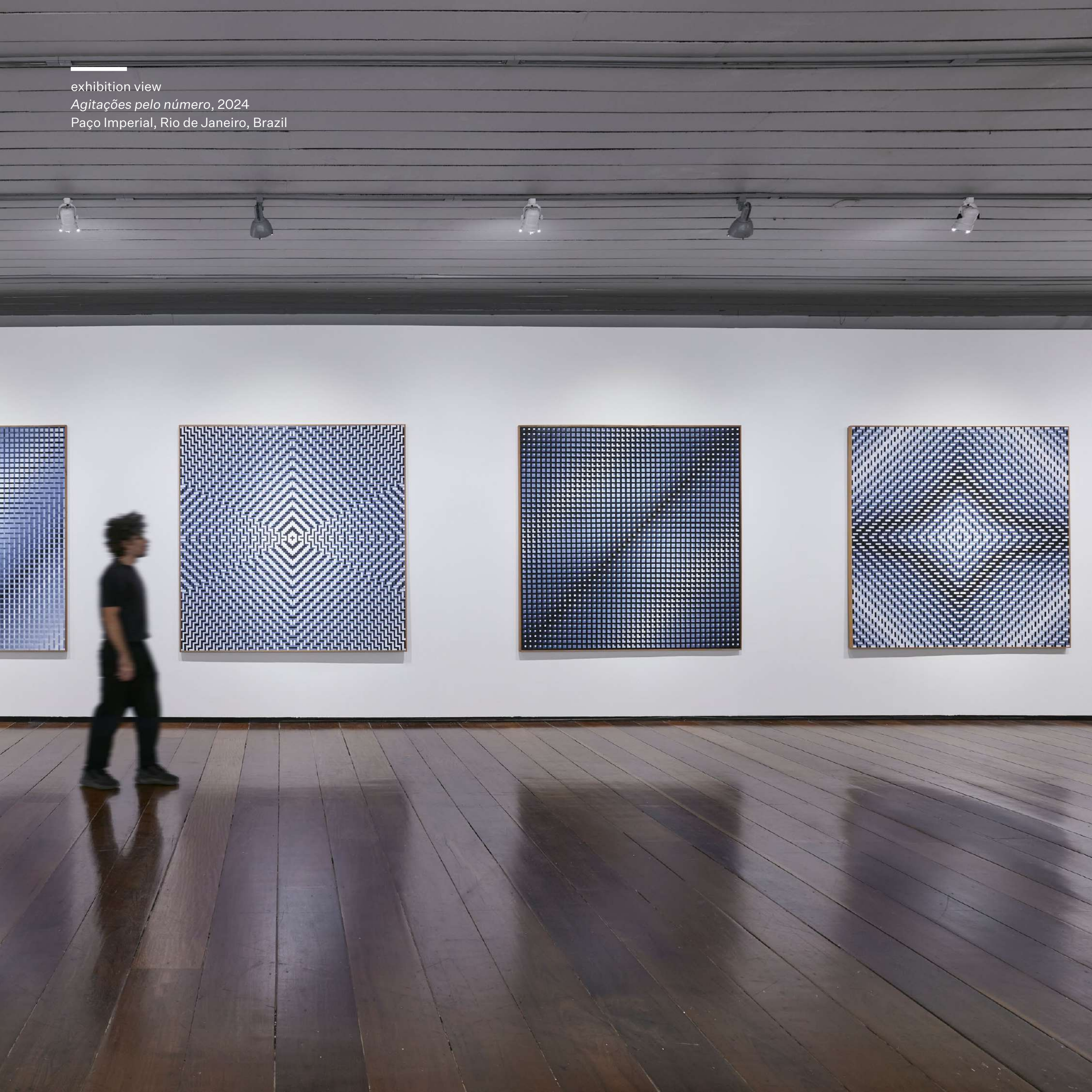








exhibition view  
*Agitações pelo número*, 2024  
Paço Imperial, Rio de Janeiro, Brazil







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exhibition view

*Geometria do acaso*, 2023

Nara Roesler New York, USA

[more about the artist →](#)





Fabio Miguez, 2025. Photo: Charles Rossell.

**Fabio Miguez** has spent the last two decades of his poetic career investigating historical elements of constructivism, especially its developments in Brazil. With a mixture of oil paint and beeswax, the artist makes his compositions have a rougher color and texture, with effects similar to those of tempera, which makes his canvases resemble frescoes. His colors and materiality are also reminiscent of excerpts from compositions by the Italian-Brazilian modernist painter Alfredo Volpi. In many of his works, Miguez re-reads the painter, transforming small sections and geometric situations from his paintings into large-scale works.



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Fabio Miguez  
*Untitled*, 2022  
oil paint and wax on linen  
189 x 110 x 3,5 cm  
74.4 x 43.3 x 1.4 in











exhibition view  
*Fabio Miguez: Icnografias*, 2023  
Nara Roesler New York, USA



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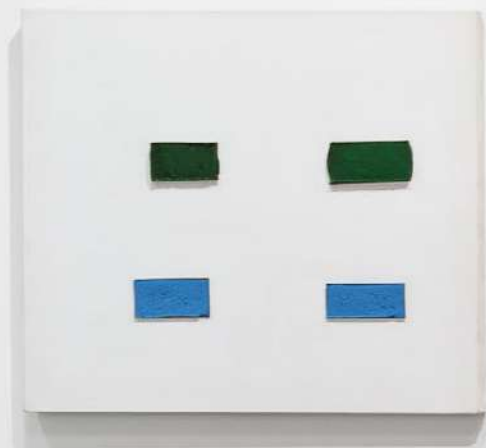
exhibition view

*Cinza das horas*, 2023

Mendes Wood DM, Brussels, Belgium





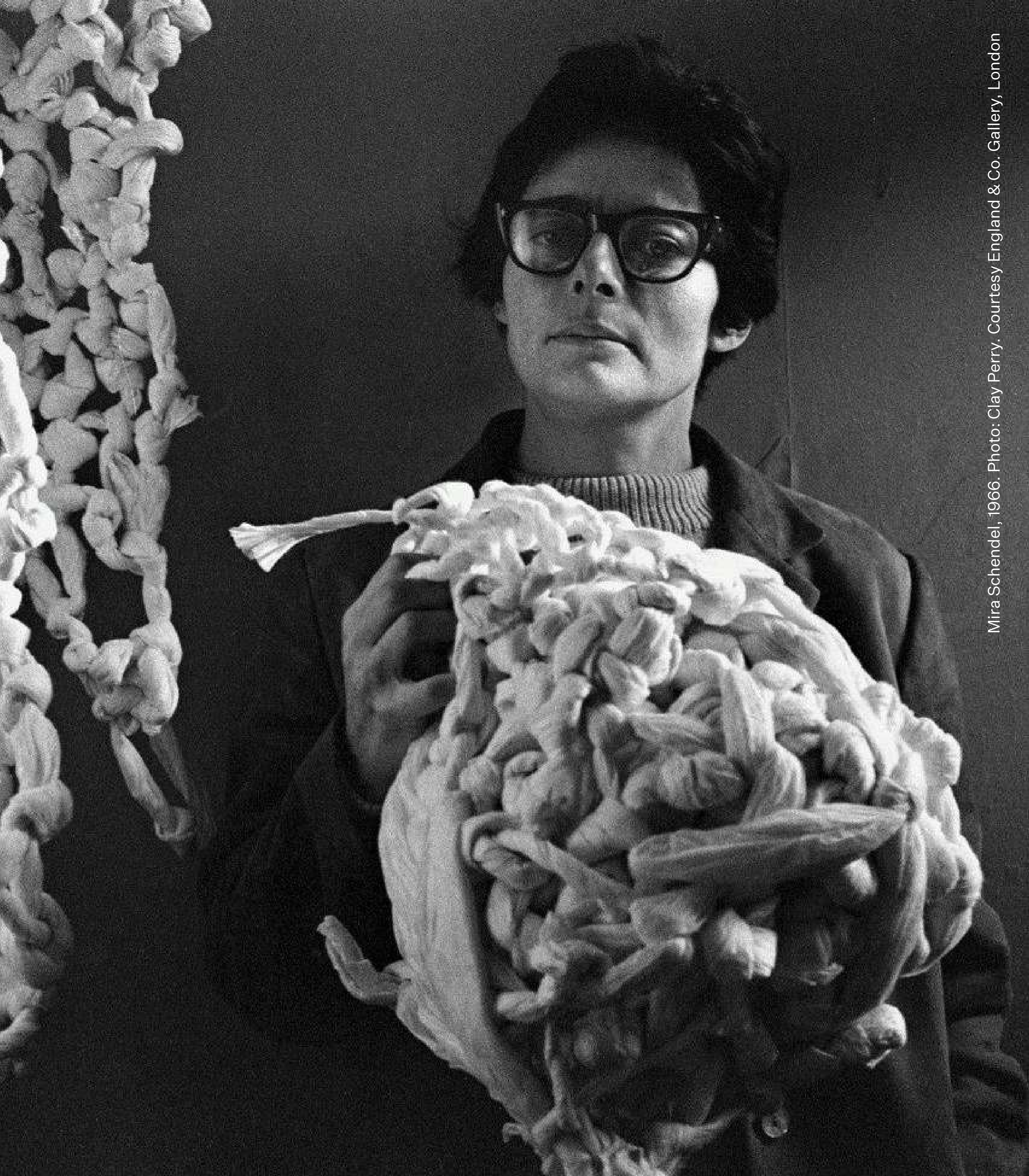


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exhibition view  
*Masp Geometrias*, 2025  
Masp, São Paulo, Brazil

[more about the artist →](#)





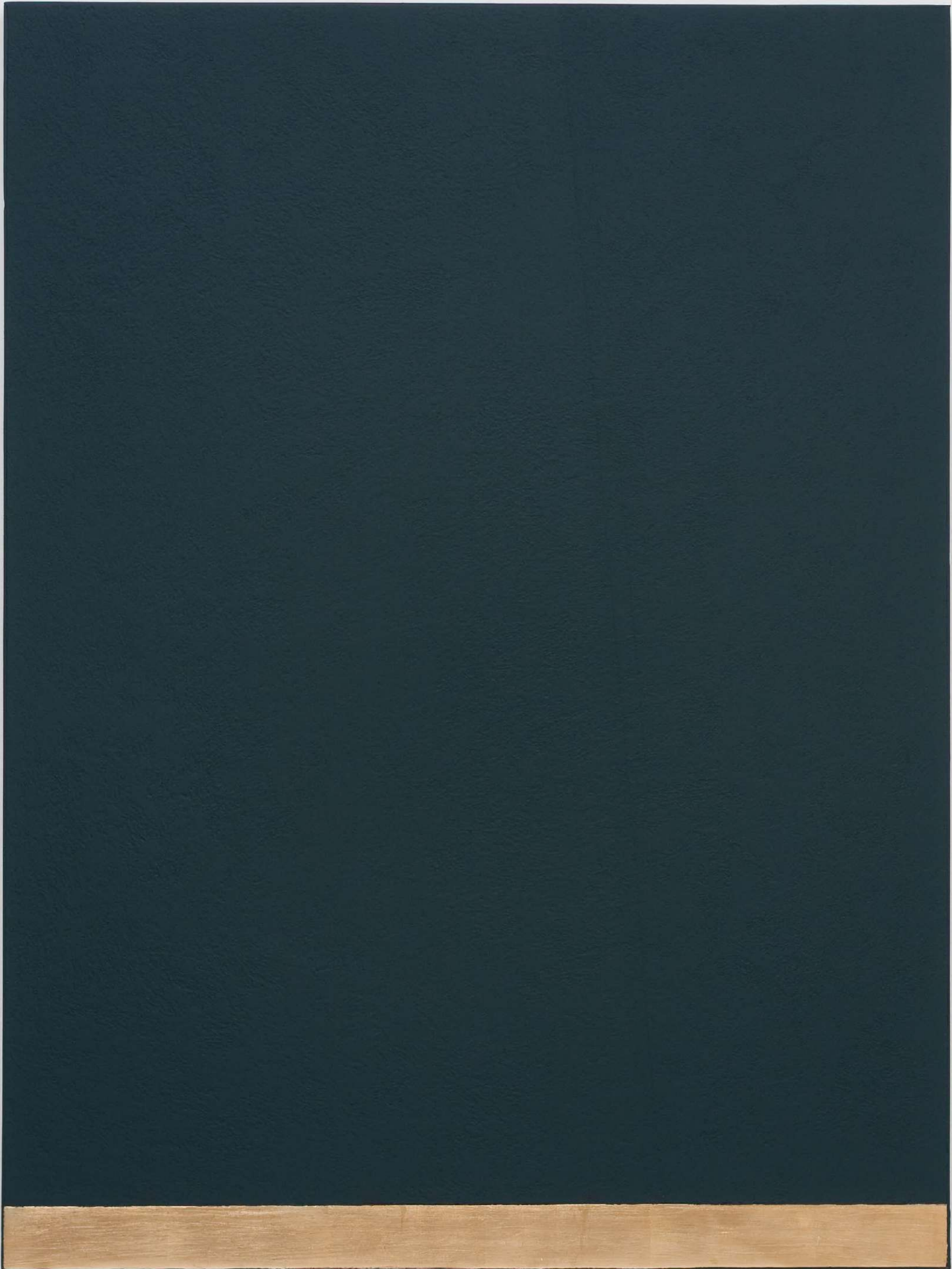
Mira Schendel, 1966. Photo: Clay Perry. Courtesy England & Co. Gallery, London

*Untitled*, from 1984, belongs to the Gold series developed by Mira Schendel in the mid-1970s. This was an important moment in the artist's career: since the mid-1960s, she had abandoned painting and turned her attention to new elements, objects and techniques, creating a body of work endowed with great singularity. The series in question, first executed in smaller dimensions, and later in large formats (like *Untitled*, 1984), is representative of the return to painting in her poetics.



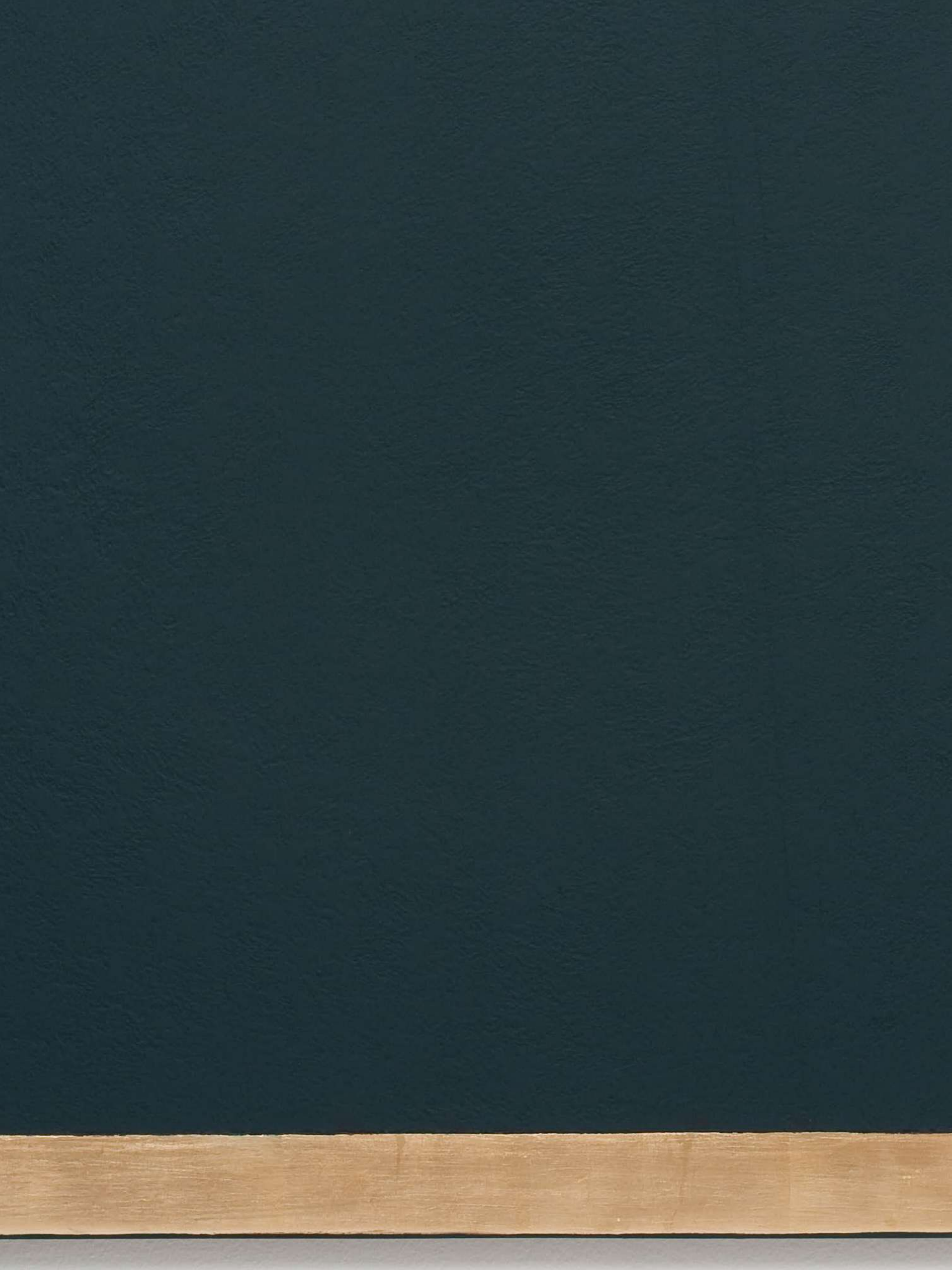
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Mira Schendel  
*Untitled (Ouro series)*, 1984  
tempera and gold leaf on hardboard  
120 x 89 cm  
47.2 x 35 in



In these works, Schendel creates compositions made up of large monochrome backgrounds, executed in tempera, from which bands, geometries and segments of gold leaf emerge, breaking up the roughness of the pictorial material and bringing points or areas of brightness to the composition. In all the works in this set, the artist necessarily used these two materials.





Although the monochromes in tempera vary in color in each work, their consistency is always opaque, and it is up to the element executed in gold to bring out the luminous aspect. More than that: the shine of the gold seems to signal a kind of opening or apparition, thus bringing this type of abstraction closer to a vocabulary of a spiritual nature.





exhibition view *Tangled Alphabets*:  
León Ferrari and Mira Schendel, 2009  
MoMA, New York, USA

[more about the artist →](#)



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

more about the artists



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**maria martins**

b. 1894, Campanha, Brazil

d. 1973, Rio de Janeiro, Brazil

An important artist of international modernism, she began her career late, but her presence on the art scene was especially marked in the 1940s and 1950s, when she lived between the USA and France and collaborated with figures such as André Breton, Marcel Duchamp and Piet Mondrian. The critic and art historian Michel Seuphor referred to Maria Martins in a 1959 book as “the great sculptor of surrealism”. Her work, which includes indigenous Brazilian themes, has been described as “tropical poetry”.

In her poetry, which is mostly sculptural, although there are also paintings and drawings, the artist mentions the tropical world. In the early 1940s, she used some of Brazil’s native woods, such as Jacaranda, as raw material. This role was later replaced by bronze. The references to Brazil and the universe of the tropics, however, appear not only through the titles, which allude to indigenous legends and the Brazilian Amazon, but also through the biomorphic characteristic of the works: With structures similar to roots, paws and claws, Martins creates hybrid beings that combine elements from the human, plant and animal worlds. In this way, she brings bronze and its malleability closer to a universe in which forms become sinuous and unpredictable, in a rhizomatic and biological configuration.

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**selected solo exhibitions**

- *Maria Martins: Desejo Imaginante*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *Maria Martins - Metamorfoses*, Museu de Arte Moderna de São Paulo (MAM), São Paulo, Brazil (2013)

**selected group exhibitions**

- • 60th Venice Biennale (2024)
- *A Coleção Imaginária*, Instituto Tomie Ohtake, São Paulo, Brazil (2023)
- *Oito Décadas de Abstração Informal*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2018)
- *Tarsila e Mulheres Modernas no Rio*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2015)
- dOCUMENTA (13), Kassel, Germany (2012)

**selected collections**

- Museum of Modern Art (MoMA), New York, USA
- The Museum of Fine Arts (MFAH), Houston, USA

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- Philadelphia Museum of Art, Philadelphia, USA
  - Museu de Arte de São Paulo (MASP), São Paulo, Brazil
  - Pinacoteca do Estado de São Paulo, São Paulo, Brazil
  - Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

back to the artist’s works ↑



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**vik muniz**

b. 1961, São Paulo, Brazil

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

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

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

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

[click to see full cv](#)

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**selected solo exhibitions**

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

**selected group exhibitions**

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

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

**selected collections**

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

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**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

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**sheila hicks**  
b. Hastings, USA, 1934.  
lives and works in Paris, France

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

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

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**selected solo exhibitions**

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

**selected group exhibitions**

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

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**selected collections**

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

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**marco maggi**  
b. 1957, Montevideo, Uruguay  
lives and works in New York, USA

The presence of paper and an intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since he established his career, in the 1990s, Maggi has wittily and delicately encouraged his audience to slow down their pace, and watch, pay attention, and delve deeper into his works, the life that surrounds them, and the society in which they live.

In a series entitled *The Ted Turner Collection—from CNN to the DNA*, Maggi shows his acute critical sense by using reproductions of pieces by artists like Gerhard Richter, Andy Warhol, and Hélio Oiticica to comment on the mediatized condition of contemporary life. Heaps of white paper cover reproductions, slashed with precision to create reliefs and gaps that reveal traces of tones from the reproductions hidden underneath, forming a big white landscape spiked with small slits of color. The installations maintain the use of paper, but from a distance, the numerous heaps do not show their nature; one must come closer, become somewhat acquainted with the works and dedicate some time to find out what they reveal.

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**selected solo exhibitions**

- *O papel é inocente*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2018)
- *Putin’s Pencils*, Sicardi Gallery, Houston, USA (2017)
- *Piano Piano*, Espacio Monitor, Caracas, Venezuela (2016)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, USA

**selected group exhibitions**

- *Movement: The Legacy of Kineticism*, Dallas Museum of Art (DMA), Dallas, USA (2022)
- *Reflections on Time and Space*, Nara Roesler, São Paulo, Brazil (2019)
- *Art\_Latin\_America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, USA (2019)

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- *Latinoamérica: volver al futuro*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina (2018)
  - *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
  - *Paper into Sculpture*, Nasher Sculpture Center, Dallas, USA (2017)
  - 8<sup>th</sup> La Habana Biennial, Cuba (2003)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

**selected collections**

- Art Institute of Chicago, Chicago, USA
- Cisneros-Fontanals Foundation (CIFO), Miami, USA
- Daros Foundation, Zurich, Switzerland
- Drawing Center, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Museum of Modern Art (MoMA), New York, USA

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**maria eugenia dávila e eduardo portillo**

b. 1966, Mérida and Jajó, Venezuela

lives and works in Caracas, Venezuela

Eduardo Portillo and Maria Eugenia Dávila’s main poetic interest is traditional weaving techniques. To this end, they have adopted an experimental approach in all aspects of their artistic work: origin, technique and materials. They spearheaded silkworm breeding techniques in Venezuela, weaving with locally sourced fibers and dyeing with natural dyes. They were inspired to work with natural indigo by visits to the Orinoco and the Amazon.

They spent several years in China and India studying sericulture, or silk rearing, and since then their research has taken them all over the world. In Venezuela, they established the entire silk manufacturing process: growing mulberry trees on the slopes of the Andes, raising silkworms, obtaining yarn, coloring with natural dyes, designing and weaving innovative fabrics.

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**selected solo exhibitions**

- *Azul Indigo: Textiles de Maria Eugenia Dávila y Eduardo Portillo*, Trasncho Cultural, Caracas, Venezuela (2012)

**selected group exhibitions**

- *New Territories: Laboratories for Design, Craft and Art in Latin America*, Museum of Arts and Design, Nova York, EUA (2014)

**selected collections**

- Art Institute of Chicago, Chicago, USA
- Toledo Art Museum, Toledo, USA

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**abraham palatnik**  
b. 1928, Natal, Brazil  
d. 2020, Rio de Janeiro, Brazil

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático* [Kinechromatic Device] effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality. He also joined, in the mid 1950s, the Grupo Frente, a branch of brazilian Constructivism, alongside artists such as Lygia Pape and Ivan Serpa, and critics such as Ferreira Gullar and Mário Pedrosa.

Abraham Palatnik subsequently initiated his work with reliefs, coined *Progressive reliefs*, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation.

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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

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**amelia toledo**

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti’s studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo’s diverse practice in terms of media, reveals the artist’s investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist’s production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo’s paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

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**selected solo exhibitions**

- *Amelia Toledo: Paisagem cromática*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil (2024)
- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, USA (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

**selected group exhibitions**

- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018);

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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)
  - 10<sup>th</sup> Mercosul Biennial, Brazil (2015)
  - *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
  - *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
  - 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
  - *Brasileana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

**selected collections**

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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**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)
  - 8<sup>th</sup> La Habana Biennial, Cuba (2003)
  - 22<sup>th</sup> 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

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**fabio miguez**

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

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist’s space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expanded his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

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**selected solo exhibitions**

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

**selected group exhibitions**

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)

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- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
  - Casa 7, Pivô, São Paulo, Brazil (2015)
  - 5<sup>th</sup> Mercosul Biennial, Brazil (2005)
  - 2<sup>nd</sup> La Habana Biennial, Cuba (1986)
  - 18<sup>th</sup> and 20<sup>th</sup> São Paulo Biennial, Brazil (1985 and 1989)

**selected collections**

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

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**mira schendel**

b. 1919, Zurich, Switzerland

d. 1988, São Paulo, Brazil

Born in Zurich, Switzerland, Mira Schendel moved to Milan, Italy during the 1930s, where she began studying art and philosophy, which she abandoned due to the Second World War (1939–1945). She settled in Rome in 1946 and, in 1949, obtained permission to move to Brazil. She settled in Porto Alegre, where worked with graphic design, painting, ceramic sculpture, poems and restoring of baroque images, signing with her married name Mirra Hargesheimer. Her participation in the 1st São Paulo International Biennial, in 1951, allowed her contact with international experiences and insertion into the national scene.

Two years later, she moved to São Paulo and adopted the surname Schendel. In the 1960s she created works on rice paper. In 1968 she began producing works using acrylic. Between 1970 and 1971, produced a set of 150 notebooks, divided into several series. In the 1980s, produced white and black tempera, the Sarrafos and begins a series of paintings with brick dust. Mira Schendel’s artistic production, marked by constant experimentation, consists of multiple series of works, quite diverse in terms of format and dimensions, the media chosen and the technique, but which are consistent with each other in terms of the questions they raise.

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**selected solo exhibitions**

- *Mira Schendel*, Tate Modern, London, UK (2013)
- *Mira Schendel Pintora*, Instituto Moreira Salles, São Paulo, Brazil (2011)

**selected group exhibitions**

- *Tangled Alphabets: León Ferrari and Mira Schendel*, MoMA, New York, USA (2009)

**selected collections**

- Colección Patricia Phelps de Cisneros, New York, USA
- Daros Latinamerica Collection, Zurique, Switzerland
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK
- The Museum of Fine Arts, Houston, USA

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nara roesler

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