



nara roesler

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on the nature of figures:
amelia toledo and
cristina canale

nara roesler new york
opening may 12, 2026
exhibition may 12–july 3, 2026



on the nature of figures:
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Nara Roesler Gallery will be showing, throughout the year 2026, coinciding with the celebration of 50 years of activity in the arts, a series of exhibitions organized as encounters between artists from diverse generations, whose works significantly resonate through common leitmotifs and visual resolutions, embracing the whole temporal arch of the gallery. Notable among these shows will be an installation devoted to the works of Amelia Toledo [1926-2017] and Cristina Canale [1961], two Brazilian artists that Nara Roesler has particularly championed throughout the years.

Amelia Toledo counts among the most significant artists working in Brazil during the Twentieth Century. A paramount figure, Toledo fulfils the great arch of women Brazilian late-modern artists, alongside Lygia Clark, Mira Schendel and Lygia Pape. Her work pioneered the ecological turn of contemporary art, as Toledo delved (literally) in the realm of nature to re-invent abstraction grounding it on the eventfulness of *physis* and the aesthetics of the organic. Moreover, as she was trained by the two most significant modern women artists from Brazil, Anita Malfatti and Tarsila do Amaral, and as she worked under one of the most praised modern Brazilian architects, Joao Batista Vilanova Artigas, Amelia Toledo's work has become among the most eloquent links between High Modernity and Contemporary art in Latin America. Formally daring and always truthful to beauty, Toledo championed the challenges of in-situ art and public space as very few artists in her country.

Cristina Canale's works are necessarily resonant vis-à-vis this story as she has become a central figure in the landscape of contemporary painting in Brazil, a country known for an exceptionally large number of women artists throughout the last 130 years. A

master colorist and an impressive figurative painter, Canale is known for her dense, carefully achieved and colorful backgrounds, where figures surge as in-the-process of becoming or, conversely, as if sinking within their magmatic, oceanic and formalizing fields. Both Toledo's and Canale's works reveal an artistic perception extremely attentive to the presence of landscape and natural forms informing their works, but more importantly both artists are assertively sensible to the hidden structures commanding the organization of visual fields. Their works, while extremely distinct from each other, share a common trait as they ceaselessly feature the very surging of forms, either as forces of nature or as striking figural intentions.

cover left Amelia Toledo,
Impulse (Impulses series), 2000 [detail]
right Cristina Canale,
Smile, 2025 [detail]

Amelia Toledo
Juréia, 1980's
acrylic paint on kozo paper
46 x 1143 cm
18.1 x 450 in





Amelia Toledo
Green mine #03
(*Color mines series*), 2006/2021
fuchsite fragments and
mirrored stainless steel sheets
unique
41 x Ø 85 cm
16.1 x Ø 33.5 in







Cristina Canale
Ariadne, 2025
acrylic and oil
paint on linen
200 x 170 cm
78.7 x 66.9 in





Amelia Toledo
Medusa, 1969
flexible PVC tubes containing
air, water, oil and dyes
new edition
variable dimensions





Amelia Toledo
Glu-Glu, 1968
blown glass, water
and foaming agent
30 Ø x 18 cm
11.8 x Ø 7.1 in







Amelia Toledo
Untitled, 2003
suitcase, crystals and paper pulp
20 x 78,3 x 44,5 cm
7.9 x 30.8 x 17.5 in



Cristina Canale
Gaia, 2025
acrylic and oil paint and
collage of fabrics on linen
190 x 230 cm
74.8 x 90.6 in





Amelia Toledo
Impulso, from the
Impulsos series, 2000's
orange calcite and concrete column
128 x 29 x 26 cm
50.4 x 11.4 x 10.2 in





exhibition view
Amelia Toledo: Paisagem Crômatica, 2024
MuBE, São Paulo, Brazil



Amelia Toledo
Impulso, from the
Impulsos series, 2000's
semi-polished rose quartz
block on concrete
124 x 40 x 29 cm
48.8 x 15.7 x 11.4 in





Amelia Toledo
Fiapo (*Fiapos* series), 1984
linen and cotton pulp paper
54 x 47 cm
21.3 x 18.5 in

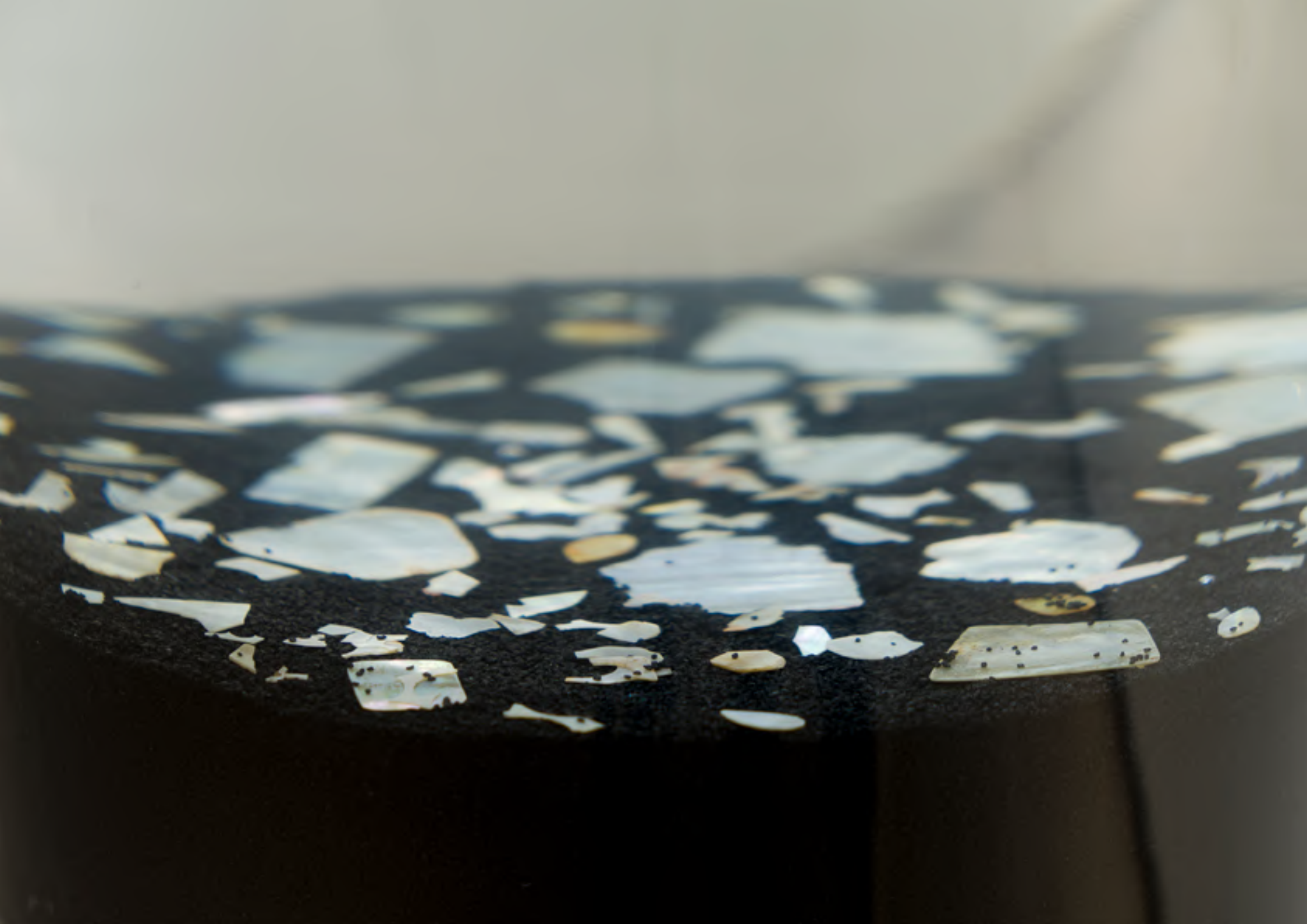
Cristina Canale
Smile, 2025
acrylic and oil paint and
fabric collage on linen
110 x 100 cm
43.3 x 39.4 in





Amelia Toledo
Heirloom of Grandma
Amelia Maia, 1993 / 2024
mother-of-pearl, fragments of
diorite and water in glass cylinder
30 Ø x 50 cm
11,8 Ø x 19,7 in







exhibition view
Amelia Toledo: Paisagem Crômatica, 2024
MuBE, São Paulo, Brazil



Amelia Toledo
Lilac mine #02 (Color mines series),
2017/2022
amethyst pebbles and mirrored
stainless steel sheets
40 x Ø 82 cm
15,7 x Ø 32,7 in

Amelia Toledo
Rolinho de paisagem, 1980's
acrylic paint on kozo paper
unique
46 x 123,3 cm
18.1 x 48.5 in



Cristina Canale
Guardian, 2025
acrylic and oil
paint on linen
200 x 300 cm
78.7 x 118.1 in

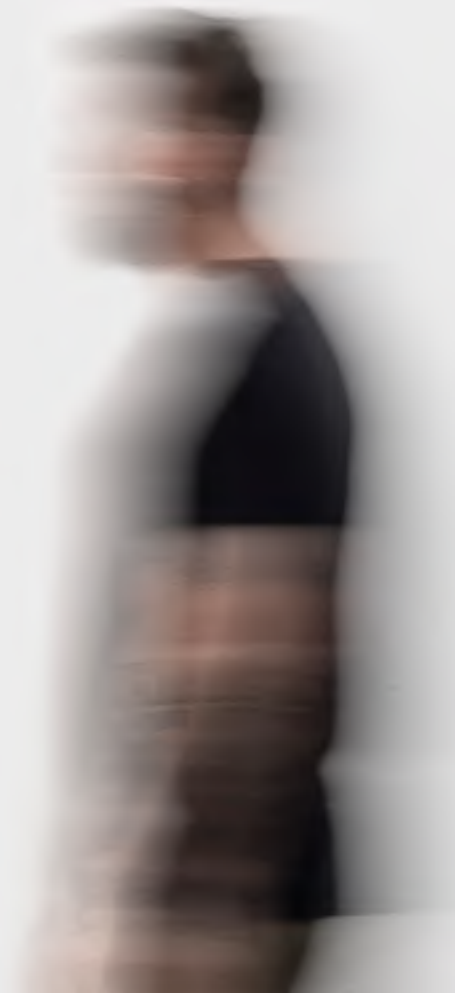




Amelia Toledo
Color-Hollow-Solid
[Cor-Oco-Sólido], 1989-1999
calendered steel sheet painted
with automotive paint
edition of 5 + 2 AP
3 pieces of 200 x Ø 30 cm



Amelia Toledo
Rolinho de horizonte
(*Horizontes series*), undated
acrylic paint on kozo paper
115 x 30 cm
45.3 x 11.8 in



Cristina Canale
Aquarium vase, 2025
acrylic paint, oil paint and
fabric collage on linen
110 x 100 x 3,5 cm
43.3 x 39.4 x 1.4 in





Cristina Canale
Bubbly, 2025
acrylic and oil paint and
fabric collage on linen
100 x 80 cm
39.4 x 31.5 in

Amelia Toledo
Untitled (Guaches series), 1958 - 60
gouache on paper
33 x 48 cm
13 x 18.9 in





Amelia Toledo
Untitled (Guaches series),
1958–60
gouache on paper
33 x 48 cm
13 x 18.9 in





Amelia Toledo
Untitled (Guaches series),
1958 - 60
gouache on paper
33 x 48 cm
13 x 18.9 in







exhibition view
Cristina Canele
Dar forma ao mundo, 2024
Casa Roberto Marinho,
Rio de Janeiro, Brasil

Amelia Toledo
Untitled (Guaches series),
1958–60
gouache on paper
33 x 48 cm
13 x 18.9 in





Amelia Toledo
Untitled (Guaches series),
1958 - 60
gouache on paper
47,9 x 47,8 cm
18.9 x 18.8 in





Amelia Toledo
Guaches series, 1958 - 60
gouache on paper
47,5 x 48 cm
18.7 x 18.9 in







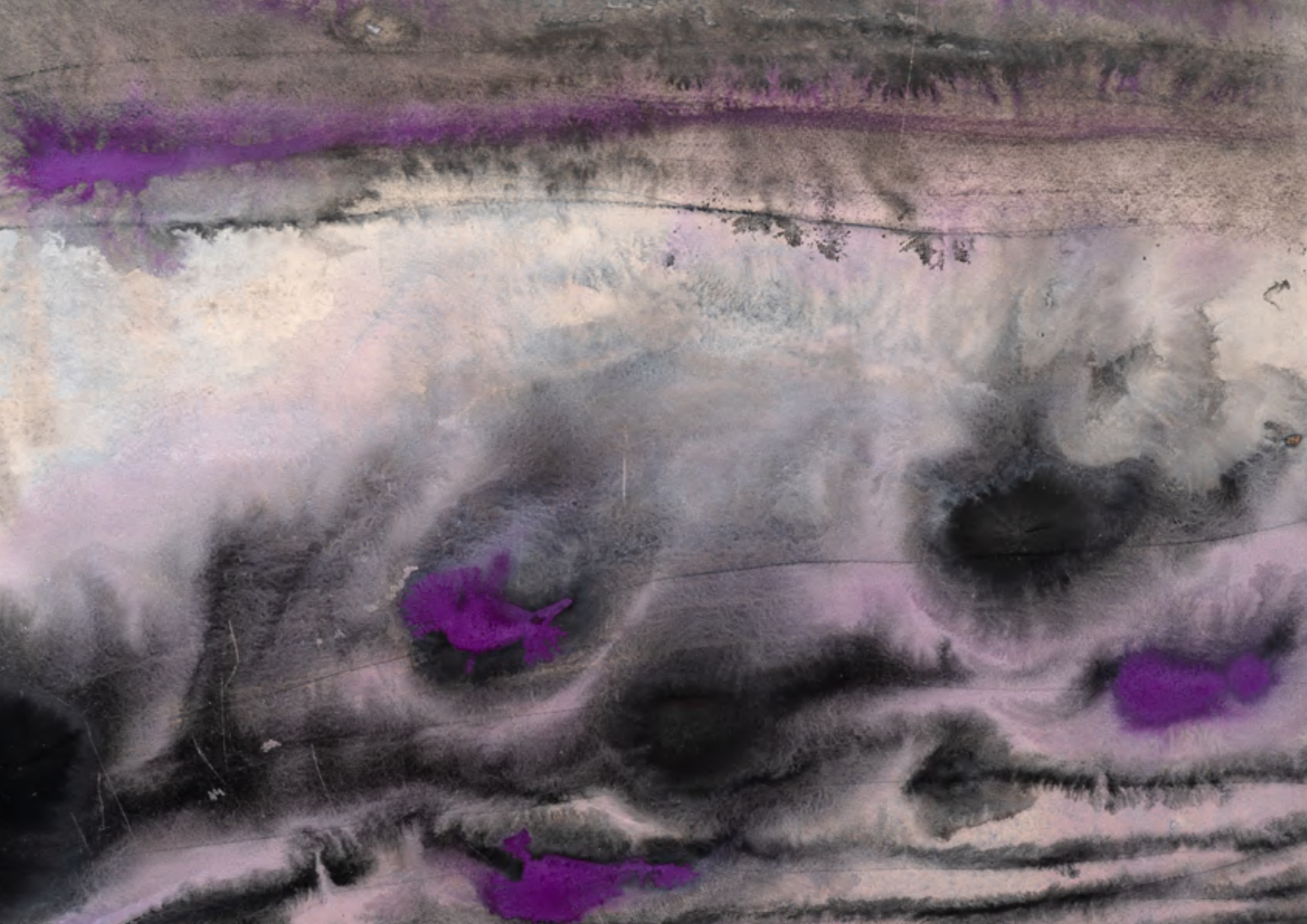
exhibition view
Cristina Canele
Dar forma ao mundo, 2024
Casa Roberto Marinho,
Rio de Janeiro, Brasil

exhibition view
Amelia Toledo: Paisagem Crômatica, 2024
MuBE, São Paulo, Brazil





Amelia Toledo
Untitled (Guaches series),
1958 - 60
gouache on paper
47,9 x 47,8 cm
18.9 x 18.8 in





Cristina Canale
Peacock vase, 2025
acrylic paint, oil paint and
fabric collage on linen
100 x 80 cm
39.4 x 31.5 in

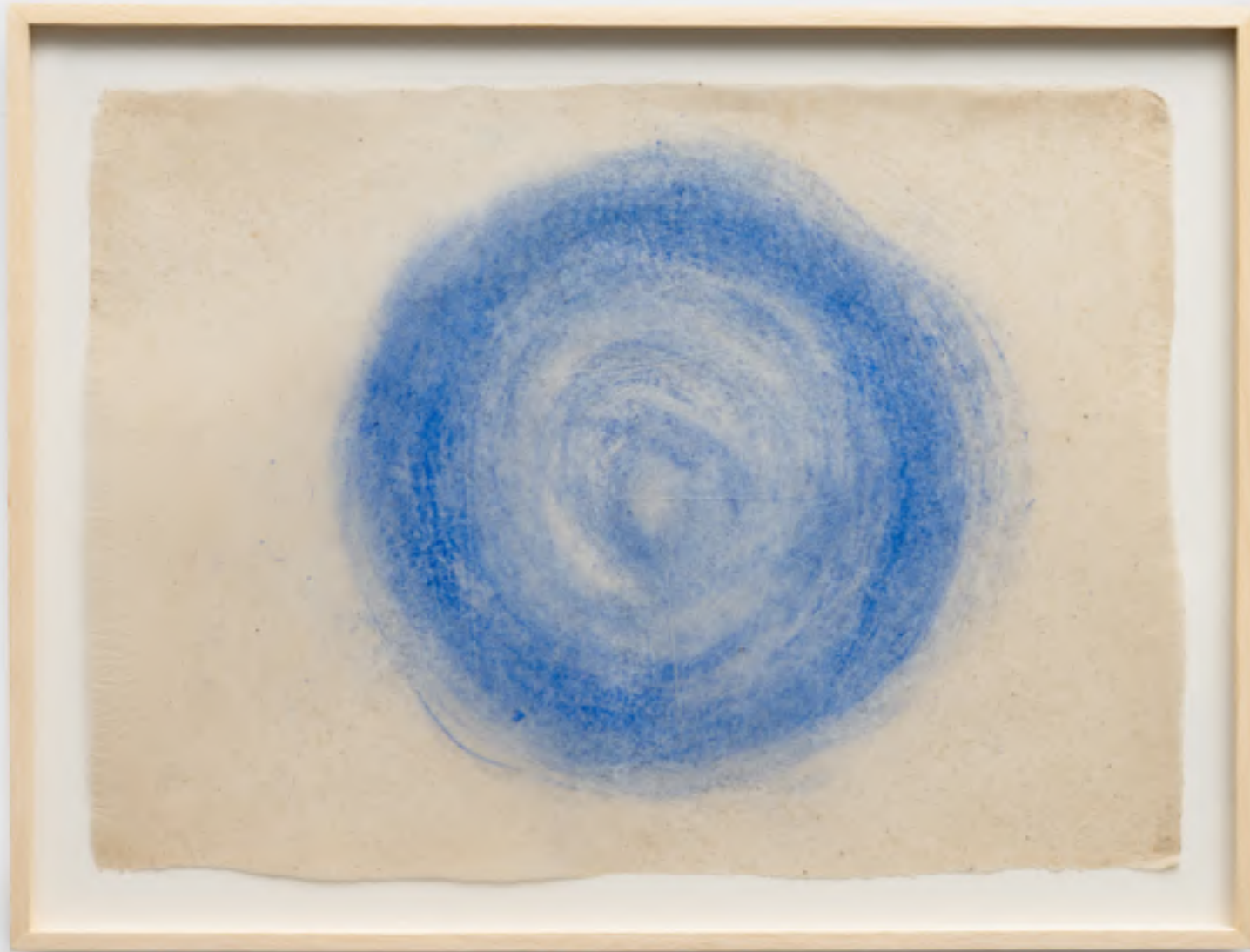




Amelia Toledo
Esfregaços series, undated
dry pastel chalk on paper
50,5 x 70 cm
19.9 x 27.6 in

Amelia Toledo
Esfregaços series, undated
soft pastel on paper
45 x 63 cm
17.7 x 24.8 in





Amelia Toledo
Esfregaços series, undated
soft pastel on paper
45 x 63 cm
17.7 x 24.8 in

Amelia Toledo
Esfregaços series, undated
soft pastel on paper
51 x 71 cm
20.1 x 28 in



exhibition view
Amelia Toledo: Paisagem Crômatica, 2024
MuBE, São Paulo, Brazil



100 100 100



Cristina Canale
Vase woman, 2025
oil and acrylic paint
and fabric collage on linen
100 x 88 cm
39.4 x 34.6 in





Amelia Toledo
Untitled, 1960
gouache on paper
32 x 46 cm
12.6 x 18.1 in

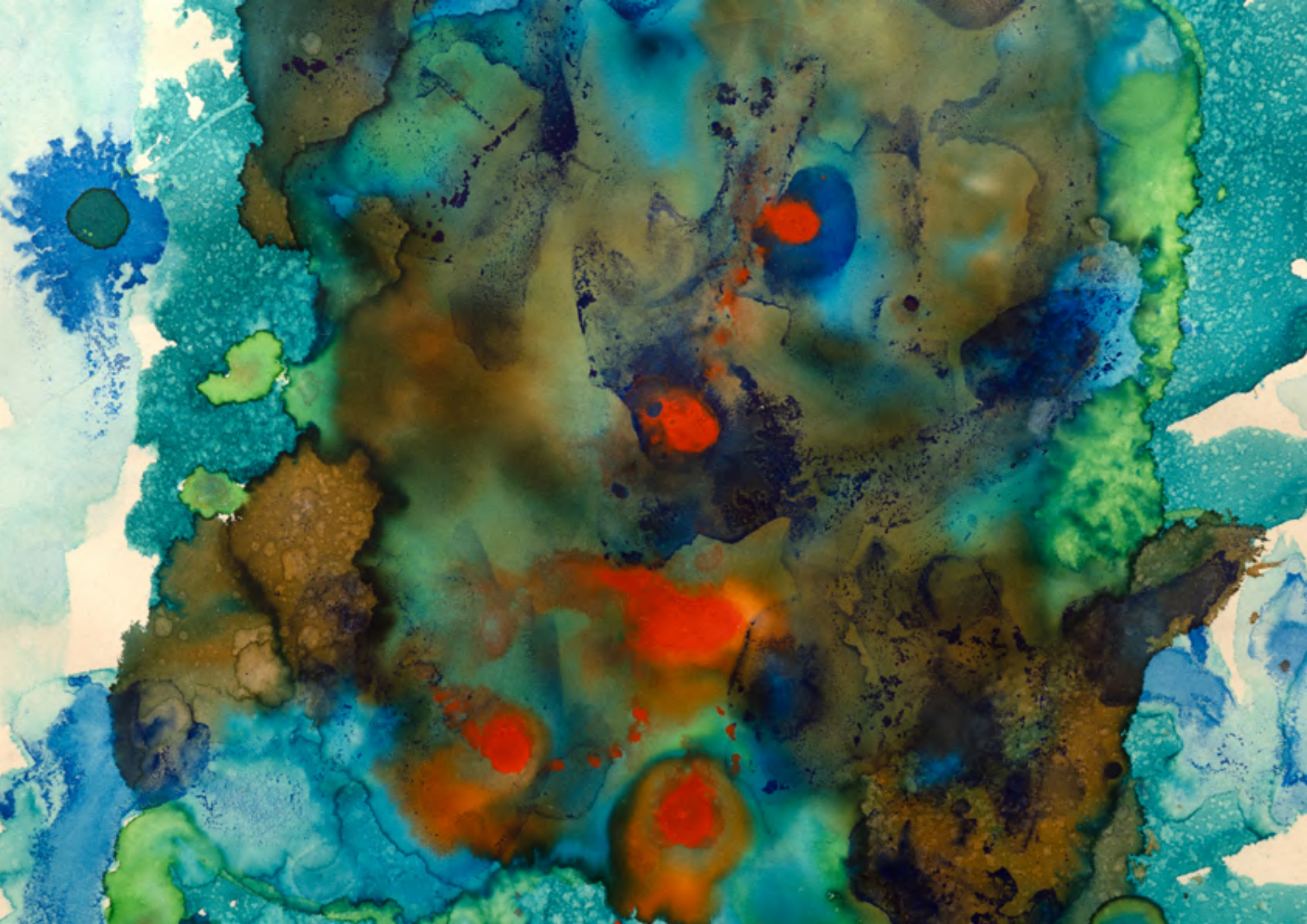




Anna C. 1960

Amelia Toledo
Untitled, 1960
gouache on paper
45 x 32 cm
17.9 x 12.6 in





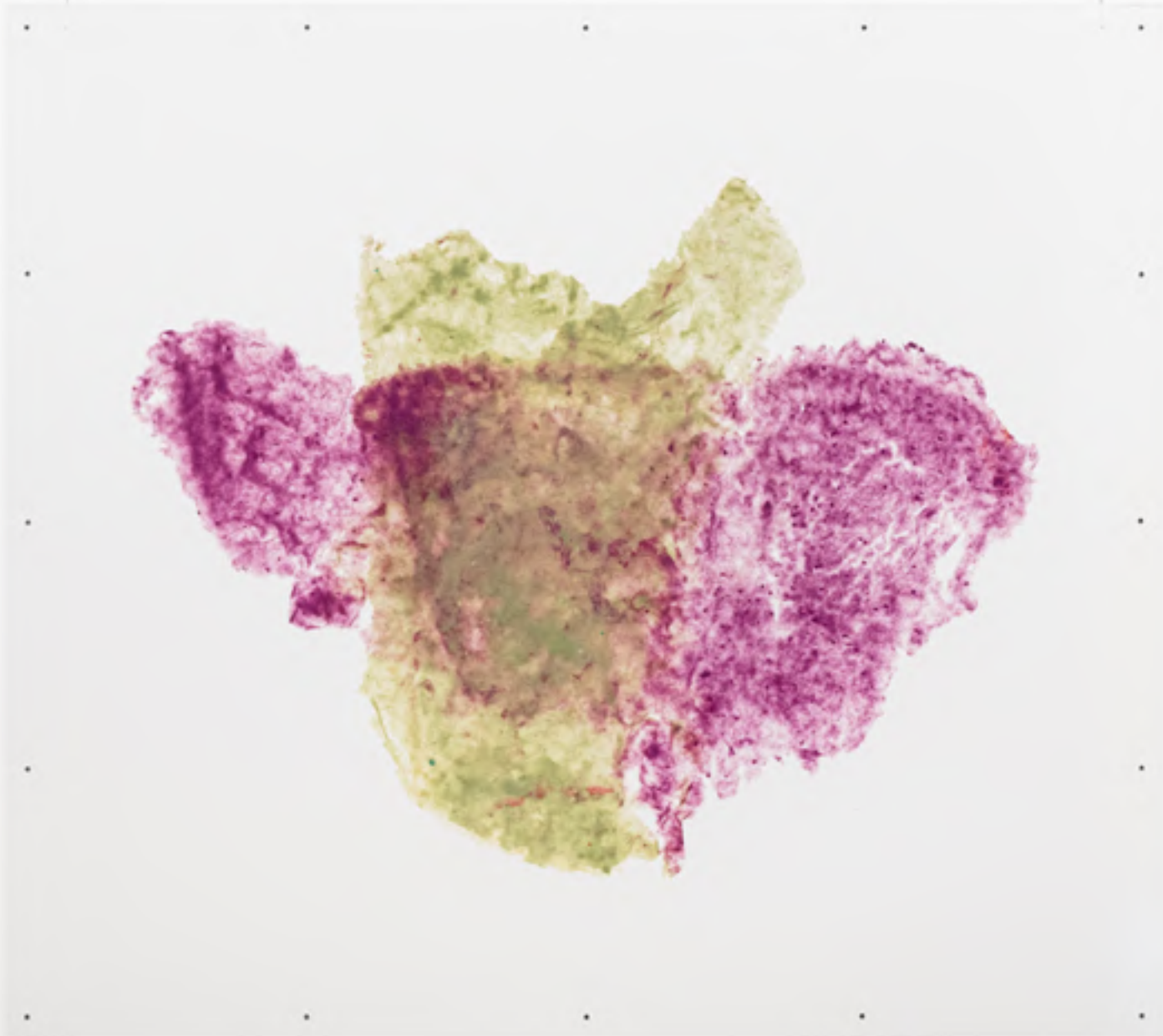
Amelia Toledo
Rolinho de paisagem, 1986
acrylic paint on kozo paper
unique
45,5 x 110 cm
17.9 x 43.3 in





Cristina Canale
Polka-dot flower, 2026
acrylic and oil paint and
fabric collage on linen
100 x 80 cm
39.4 x 31.5 in





Amelia Toledo
Fiapo (Fiapos series), 1980s
linen and cotton pulp paper
49 x 57 cm
19.3 x 22.4 in

Amelia Toledo
Impulse (Impulses series), 2010
semi-polished blue
quartz block on concrete
base: 33.1 x 18.1 x 13.8 in |
stone: 9.1 x 18.1 x 13.8 in





Amelia Toledo
Banco Bicho # 10, 2001
polished marble and concrete
42 x 61 x 33
16.5 x 24 x 13 in





Amelia Toledo
Banco Bicho # 10, 2001
polished marble and concrete
42 x 61 x 33
16.5 x 24 x 13 in



exhibition view
Amelia Toledo: Paisagem Crômatica, 2024
MuBE, São Paulo, Brazil



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

- *Pop Brasil: Vanguarda e Nova Figuração*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *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); 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)
- *Brasileira 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

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

- *Cristina Canale*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2024)
- *A Casa e o Sopro*, Instituto Ling, Porto Alegre, Brazil (2024) Memento Vivere, Nara Roesler, São Paulo, Brazil (2023)
- *The Encounter*, Nara Roesler, New York, USA (2021)

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- *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

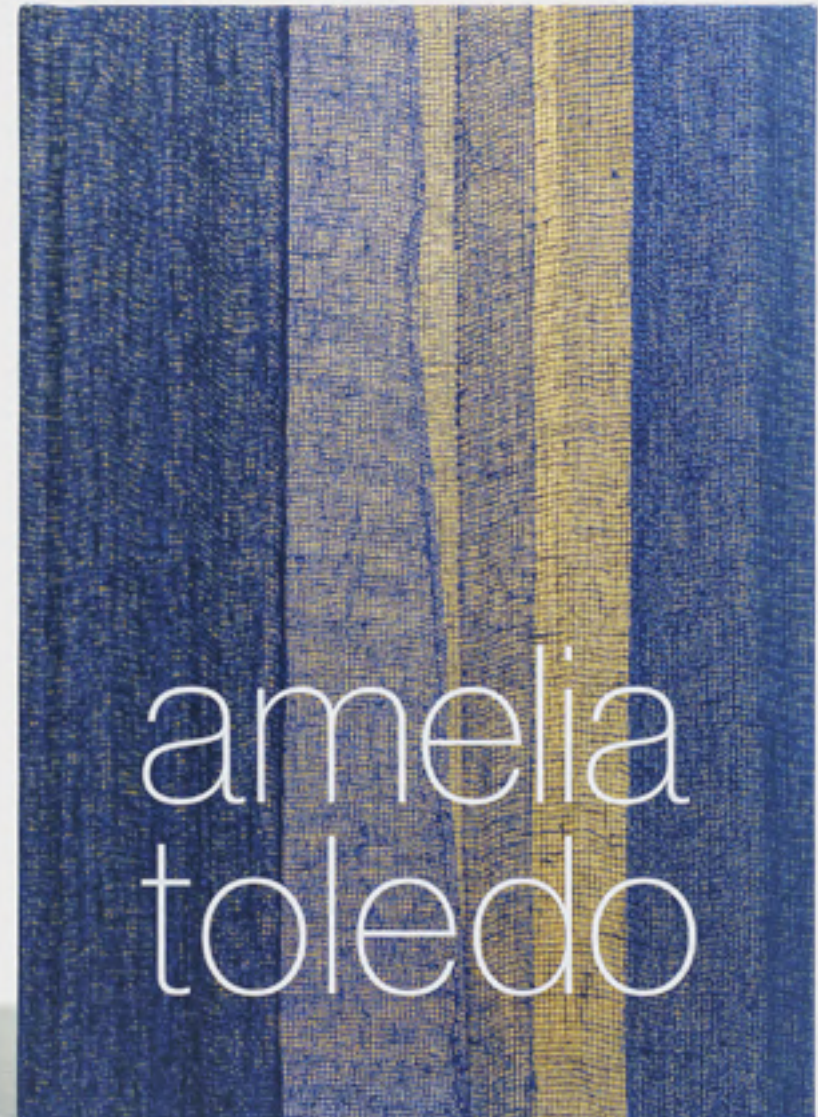
- *Fullgás: Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Conversas entre coleções*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2023)
- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *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)

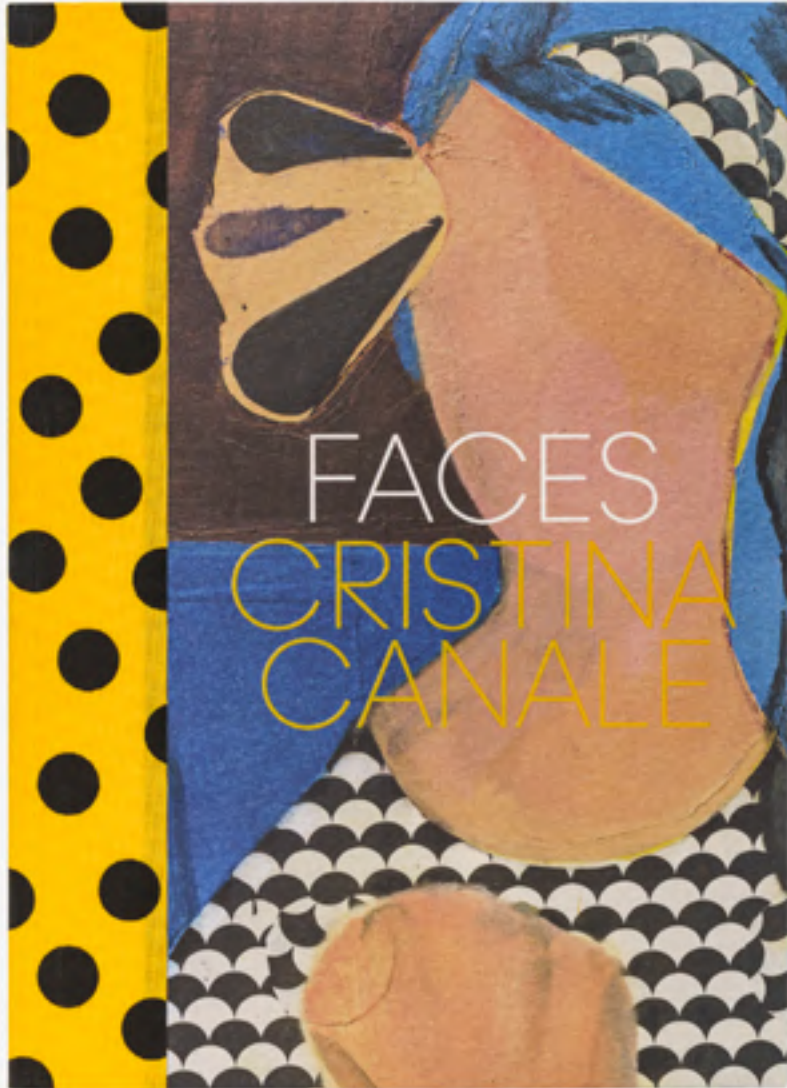
selected collections

- 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

Amelia Toledo dedicated herself to painting for over three decades, leaving behind a prolific body of work in “Color Fields” that is in complete harmony with her three-dimensional and installation works. Throughout her career, she consistently brought to the fore the qualities of materials, the relationship between the individual—both body and mind—and nature, and her use of color.

This publication brings together a selection of these works, showcasing the artist’s chromatic exploration over the years. It includes a new text by curator Denise Mattar, who invites us to reflect on the strength and sensitivity of Toledo’s painting.





The book *Faces* brings, in addition to two unpublished critical texts (by Galciani Neves and Victor Gorgulho), a selection of works from the artist's last 12 years, when Canale focused on painting shapes that refer to faces and people or are records of them.

nara roesler

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