

nara roesler

50

the shapes of time

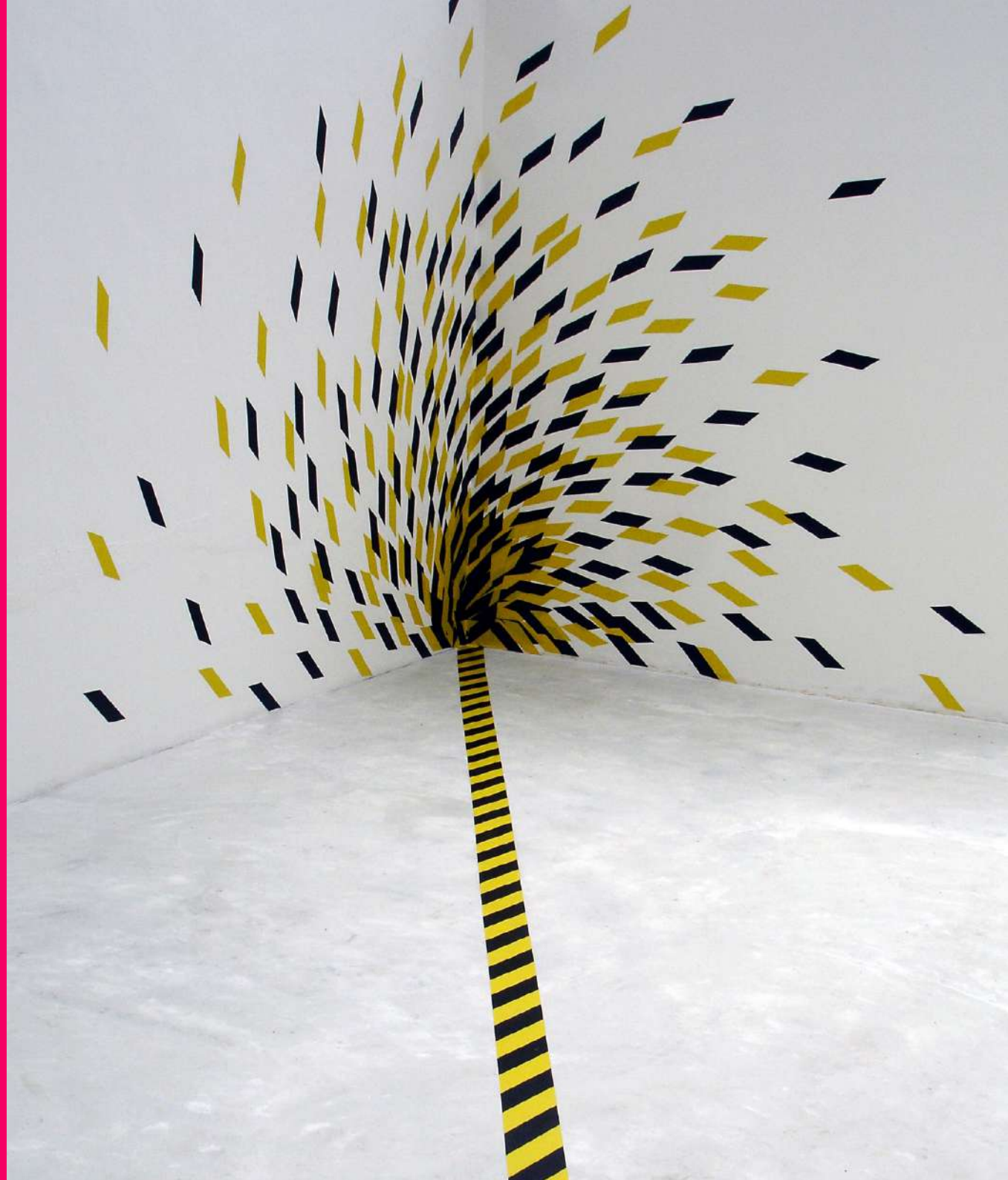
curated by bernardo mosqueira
and ana clara simões lopes
(assistant curator)

third exhibition of the series
celebrating Nara Roesler's
50-year career as a gallerist.

nara roesler rio de janeiro

opening june 25

exhibition jun–aug, 2026



nara roesler

50

“From 1976 to 2026, spanning from Recife to São Paulo, New York, Paris, London, and Hong Kong, Nara Roesler has mapped a symbolic cartography defined by transforming peripheries into centers, challenging established hubs, and unveiling impactful new talents.

To celebrate her career, the gallerist is activating her spaces in São Paulo, Rio de Janeiro, and New York with thematic group exhibitions, developed in dialogue with guest curators such as Moacir dos Anjos, Agnaldo Farias, Magali Arriola, Vik Muniz, Ariel Jimenez, and Bernardo Mosqueira.

The exhibitions explore the core pillars of her career: fostering dialogue with Brazilian art beyond dominant hubs, supporting historical figures, investing in abstraction, embracing international contemporary art, and expanding the global presence of Brazilian art.”

—Luís Pérez-Oramas

the shapes of time
bernardo mosqueira

There is something about time that eludes measure. Memory invents it, and there is something about time that cannot be grasped. That which endures, takes form, organizes a gesture, or settles into matter always carries a zone of opacity—something that cannot be translated into measurement. A mystery that resists the transparency of the clock and the calendar.

Marking 50 years of Nara Roesler's career as a gallerist, the gallery presents *The Shapes of Time*, a gathering of works from different periods and generations that share a common ground: Rio de Janeiro, a territory where durations converge, accumulate, and create texture. Here, time becomes matter that bears weight and resists; the condition through which form unfolds and comes into being; the trace of what can no longer be undone; and the construction of what has been possible to inscribe. Forms through which endurance itself takes shape.

The exhibition brings together artists who, alongside Nara Roesler, have helped shape these 50 years of history on this ground, as well as others not yet represented by the gallery, whose works reveal that these forms remain active and that the matter of time continues to take shape.

—
Maria Klabin
3 p.m., 2025
oil paint on linen
100 x 80 x 3 cm
39.4 x 31.5 x 1.2 in





Carlito Carvalhosa
Untitled (Dedinhos series), 1992
wax, plaster, clay and
pigment on canvas on wood
31,5 x 31,5 x 5,5 cm
12.4 x 12.4 x 2.2 in





Brígida Baltar
Another Dive, 2018-2024
bronze with silver bath
Sculpture: 50 x 36 x 30 cm | 19.7 x 14.2 x 11.8 in
Base: 97,7 x 45 x 37 cm | 38.5 x 17.7 x 14.6 in





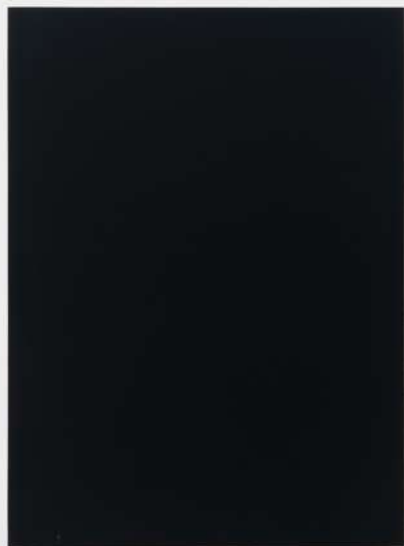
Maria Klabin
7 p.m., 2025
oil paint on linen
100 x 80 x 3 cm
39.4 x 31.5 x 1.2 in





Marcelle Nascimento
*Essay on escape: Making images
live outside themselves*, 2026
acrylic paint, acrylic modeling
paste, oil pastel, colored pencil,
clay, banana fiber, wool crochet,
and cotton thread stitching on canvas
158 x 110 cm
62.2 x 43.3 in





Antonio Dias
Black Mirror, 1968
wood and formica
30 x 22,2 x 5,5 cm
11.8 x 8.7 x 2.2 in



André Griffo
The massacre of the innocents, 2023
oil paint and gold leaf on plywood
177 x 210 cm
69.7 x 82.7 in







Guilhermina Augusti
Eternal night, 2024
acrylic paint on canvas
70 x 100 x 4 cm
27.6 x 39.4 x 1.6 in



Elian Almeida
Illuminate Your People
in Procession (Church and Convent
of São Francisco, Salvador), 2024
acrylic paint and oil paint on canvas
153 x 176 cm
60.2 x 69.3 in





Ana das Neves
Walkers on the horizon, 2024-2025
feathers, gouache, oil pastel,
and soft pastel on canvas and wood
200 x 160 x 120 cm
78.7 x 63 x 47.2 in





Antonio Dias
AH!, 1964
oil paint on plaster
on chipboard
48 x 37 x 4 cm
18.9 x 14.6 x 1.6 in





Raul Mourão
More light #2, 2013
corten steel
unique
49,5 x 30 x 43 cm
19.5 x 11.8 x 16.9 in





Hélio Oiticica
Metaesquema, 1958
gouache on cardboard
50 x 61 cm
19.7 x 24 in





Cristina Canale
Fall, 1990
mixed media on canvas
250 x 115 cm
98.4 x 45.3 in



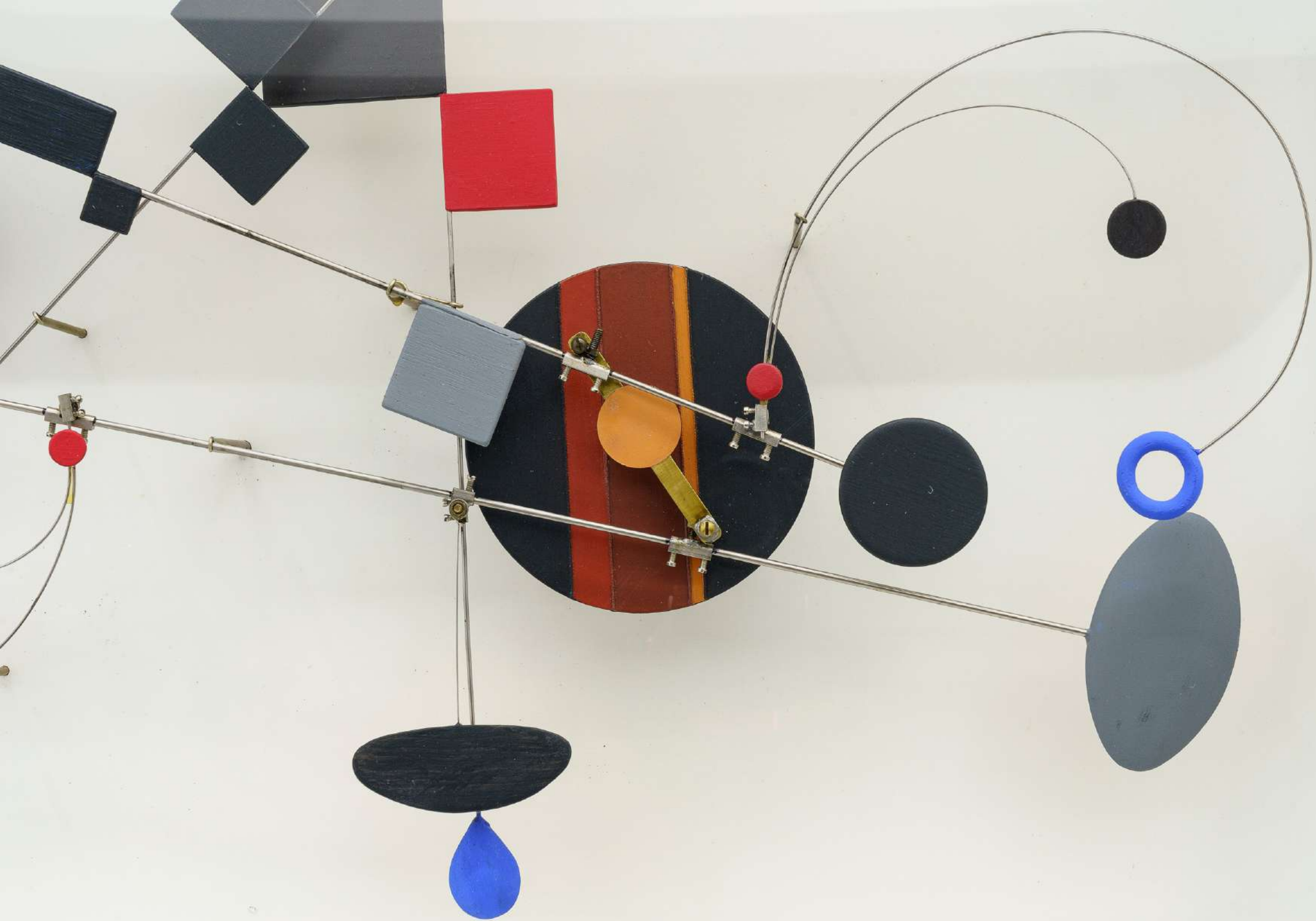




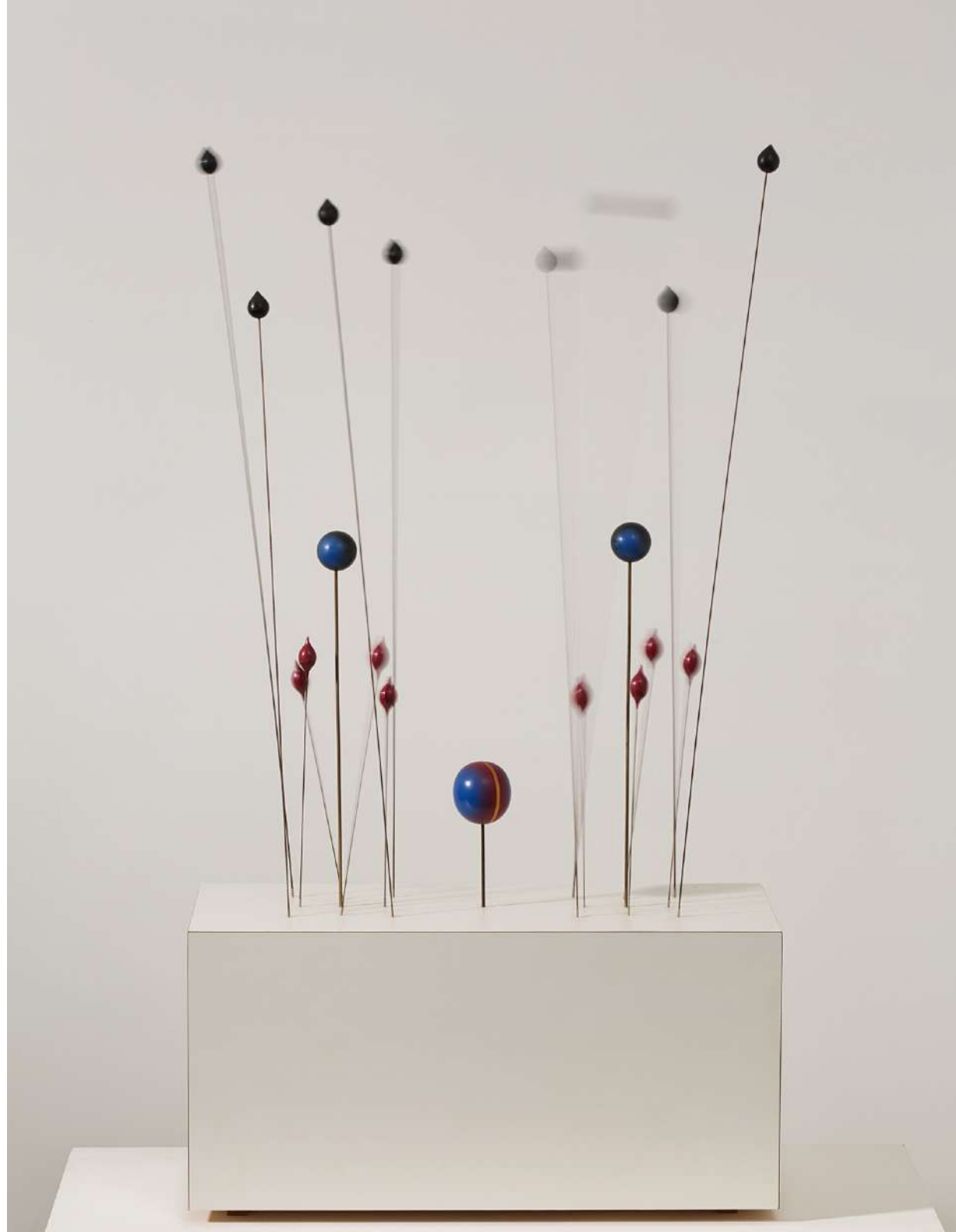
Marcos Chaves
Fontana, 2006
adhesive tapes and
urban sinalization
edition of 3 + 1 AP
site specific

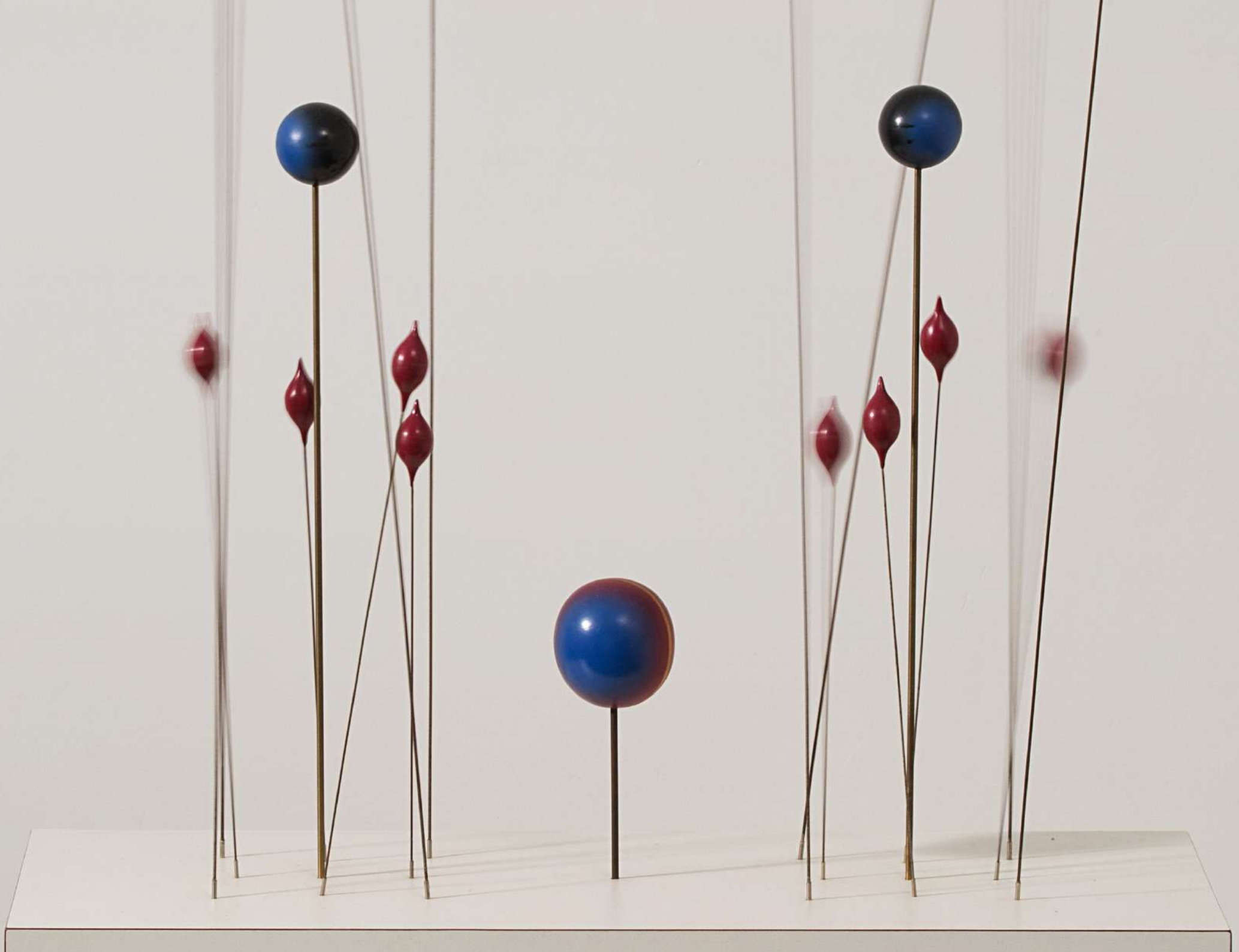
Abraham Palatnik
Kinetic Object KK-9a, 1966/2009
wood, motor, formica and steel
unique
61 x 98 x 17 cm
24 x 38.6 x 6.7 in





Abraham Palatnik
Kinetic Object P-28, 1971 / 2000
wood, formica, acrylic paint,
metal and engine
unique
100 x 54 x 23 cm
39.4 x 21.3 x 9.1 in





Alice Miceli
Chernobyl Project I
Fragment of a tree trunk I I
6.920 μ Sv, 2007/2010
positive contact print
for radiographic negative
edition of 5 + 2 AP
30 x 40 cm
11.8 x 15.7 in



Vik Muniz
Seashell fossil, Paris Bay, 45 million years
(*Museum of Ashes series*), 2019
archival inkjet print
76,2 x 101,6 cm
30 x 40 in





Angelo Venosa
Untitled, 1994
paraffin, pigment
and ox teeth
unique
23 x 23 x 4 cm
9.1 x 9.1 x 1.6 in

Daniel Senise
Verônica, 2024
wall monotype on fabric
and acrylic medium
144 x 126 cm
56.7 x 49.6 in





Daniel Senise
Wanderley Pinho, 2019
sublimation print
on aluminum plate
120 x 180 cm
47.2 x 70.9 in







Manoela Medeiros
Ruin (roof), 2022
acrylic paint, acrylic paste, mineral
pigment and excavation on canvas
220 x 160 x 5 cm
86.6 x 63 x 2 in

Brígida Baltar
Tower, 1996
VHS transferred
to SD, p&b, no audio
edition of 4 + 2 AP
3'03"



Brígida Baltar
Untitled, 2002
glass, brick dust
and PVA glue on brick
21,5 x 11 x 8,5 cm
8.5 x 4.3 x 3.3 in





Brígida Baltar
Untitled, 2002
glass, brick dust
and PVA glue on brick
21,5 x 9,5 x 8 cm
8.5 x 3.7 x 3.1 in





Brígida Baltar
Untitled, 2002
glass, brick dust
and PVA glue on brick
22 x 10,5 x 8 cm
8.7 x 4.1 x 3.1 in





Brígida Baltar
Untitled, 2005
photograph
edition of 3 + 2 AP
30 x 40 cm
11.8 x 15.7 in







Carlito Carvalhosa
Já estava assim
quando eu cheguei, 2015
resin, marble and wood
edition of 6
90 x 133 x 130 cm
35.4 x 52.4 x 51.2 in



nara roesler — 13 anos
de galeria no rio de janeiro



Nara Roesler and artists
in Rio de Janeiro, 2014
Photo: Leo Aversa

Daniel Buren
Voile/Toile – Toile/Voile, 2026
Rio de Janeiro
Photo: Vicente de Mello





exhibition view
Vik Muniz - A Olho Nu, 2026
Centro Cultural Banco do Brasil,
Rio de Janeiro
Photo: Mario Grisolli



exhibition view
Brígida Baltar: Pontuações, 2024
Museu de Arte do Rio (MAR)
Rio de Janeiro



exhibition view
André Griffo - Alto Barroco, 2025
Paço Imperial, Rio de Janeiro



exhibition view
Marcos Chaves: as imagens que nos contam, 2021
Museu de Arte Moderna do Rio de Janeiro (MAM Rio),
Rio de Janeiro

exhibition view
Academia, 2014
Nara Roesler,
Rio de Janeiro



installation view de Marcos Chaves
Academia, 2014, Rio de Janeiro



exhibition view
*Cristina Canale - dar forma
ao mundo, 2024*
Casa Roberto Marinho,
Rio de Janeiro



Dan Graham
Whirligig (Molinete), 2019,
Fundación PROA Collection,
Photo: Fabio Souza



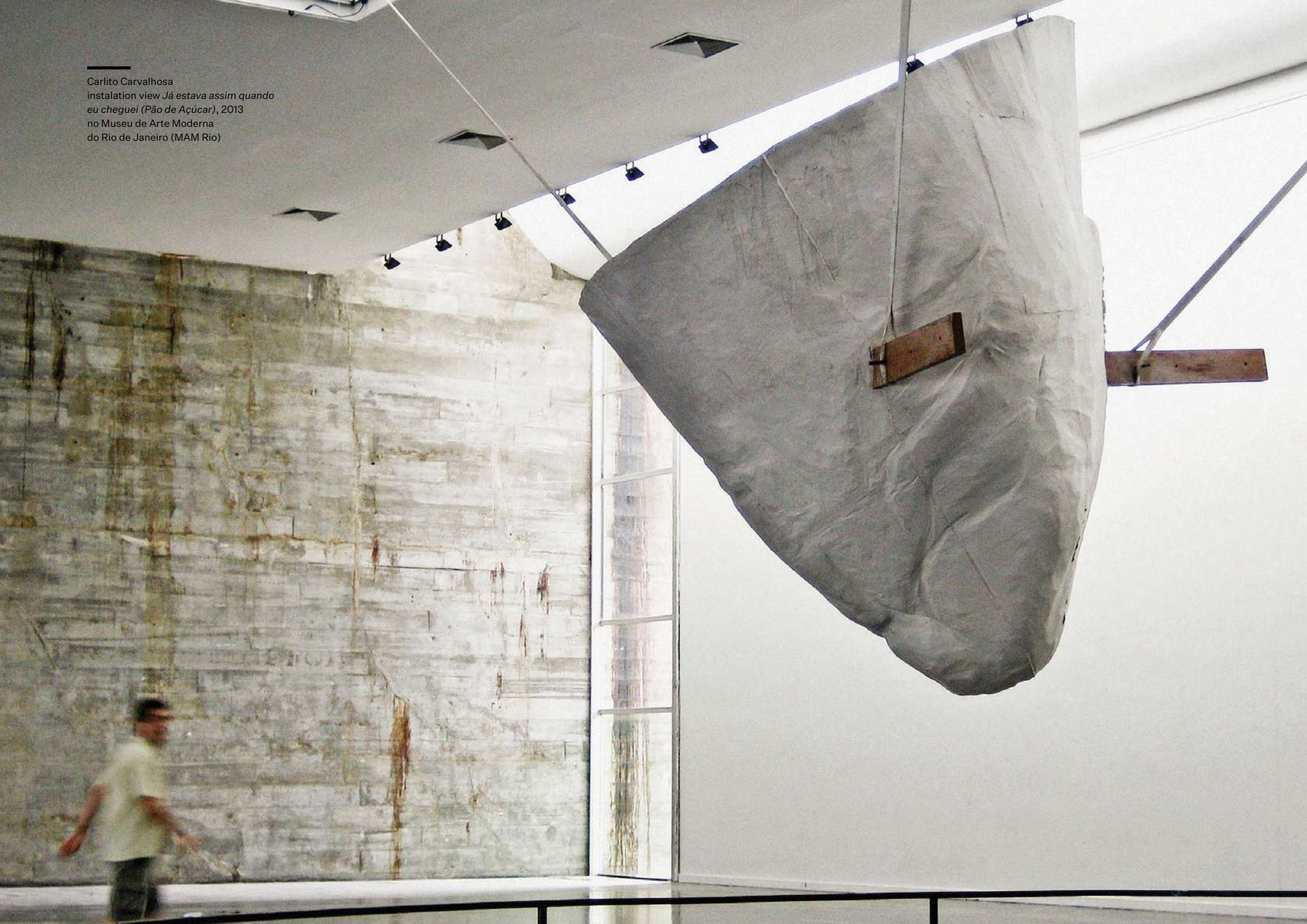
exhibition view
Angelo Venosa: Escultor, 2023
Casa Roberto Marinho,
Rio de Janeiro



Angelo Venosa,
Untitled (Whale), 1990
Leme beach, Rio de Janeiro
Photo: Vicente de Mello



Carlito Carvalhosa
instalação view *Já estava assim quando
eu cheguei (Pão de Açúcar)*, 2013
no Museu de Arte Moderna
do Rio de Janeiro (MAM Rio)



exhibition view
O rio (e o voo) de Amelia no Rio, 2023
Nara Roesler, Rio de Janeiro



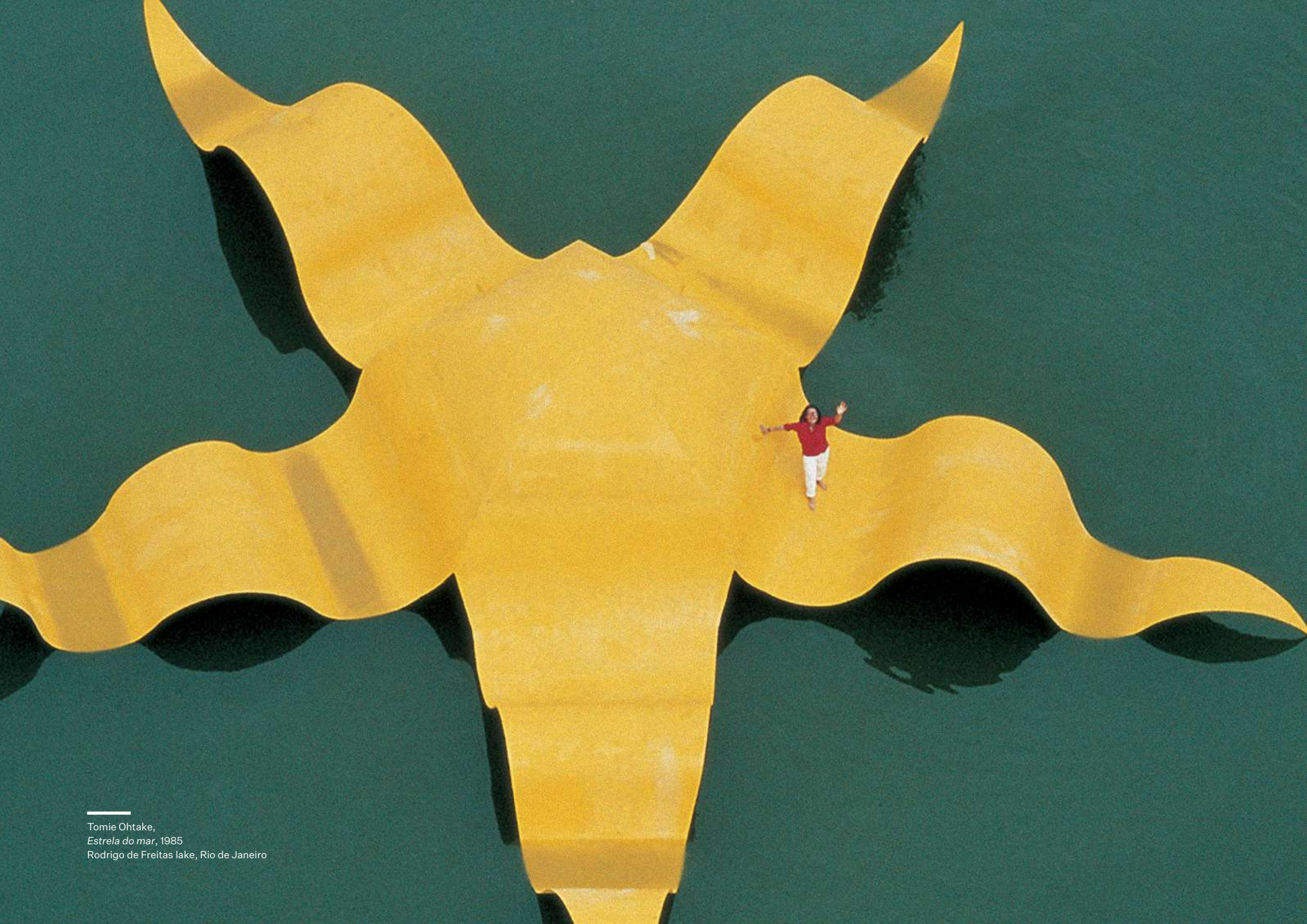


Amelia Toledo,
Palácio de Cristal, 1998.
Cardeal Arcoverde subway station,
Rio de Janeiro.



Embarque

Amelia Toledo,
Cardeal Arcoverde subway station,
Rio de Janeiro



Tomie Ohtake,
Estrela do mar, 1985
Rodrigo de Freitas lake, Rio de Janeiro



Daniel Buren, *Photo-souvenir: A Cabana explodida*, 2015
Penhasco Dois Irmãos Park, Rio de Janeiro

exhibition view of Jaime Lauriano,
Aqui é o fim do mundo, 2023,
Museu de Arte do Rio (MAR)
Rio de Janeiro





Manoela Medeiros, 2024
Ipanema, Rio de Janeiro

instalation view
Essa luz dorme acesa, 2026
Marcos Chaves with Artrio,
Rio de Janeiro





Julio de Parc at the opening of
his exhibition in Rio de Janeiro

exhibition view
Lugar Geométrico, 2023
Raul Mourão in Casa França-Brasil,
Rio de Janeiro



exhibition view
Not Vital: Tirando Onda, 2025
Museu de Arte Contemporânea de Niterói
(MAC-Niterói), Rio de Janeiro



maria klabin

b. 1978, Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

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selected solo exhibitions

- *Língua d'água*, Nara Roesler, São Paulo, Brazil (2025)
- *Liquid Air*, Nara Roesler, New York, USA (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *Abrasive Paradise*, Kunsthal KADE, Amstersfoort, The Netherlands (2022)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
- *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

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)
- *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

daniel senise

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

Daniel Senise is one of the leading representatives of Brazil'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)
- *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, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

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*, Cavalariças, 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

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

- *Pop Brasil: Vanguarda e Nova Figuração 1960-70*, Pinacoteca do Estado de São Paulo, São Paulo, Brasil (2025)
- *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, USA (2021)
- *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

- Art Institute of Chicago, Chicago, EUA
- Daros Latinamerica Collection, Zurique, Suíça
- Museum of Modern Art (MoMA), Nova York, EUA
- Sharjah Art Foundation, Sharjah, Emirados Árabes Unidos
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brasil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

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

- *Alto Barroco*, Paço Imperial, Rio de Janeiro, Brazil (2025)
- *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)

selected group exhibitions

- *From the Ashes*, People's Palace Project, London, UK (2024)
- *Contratempo*, Casa Museu Eva Klabin, Rio de Janeiro, Brazil (2024)
- *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

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

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)
- *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

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), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

selected group exhibitions

- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950–1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany

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)
- *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

hélío oiticica

b. 1937, Rio de Janeiro, Brazil

d. 1980, Rio de Janeiro, Brazil

One of the most influential Brazilian artists of the second half of the 20th century, Hélio Oiticica began his career as a painter and progressively strayed into a more ephemeral, dynamic, performance-oriented oeuvre which culminated with large-sized installations. His intense artistic output was constantly accompanied by prolific, razor-sharp reflections on the directions of contemporary art. He participated actively in the Concrete movement as a member of collective Grupo Frente (1955–56) but, starting in the late 1950s, as he became affiliated with Grupo Neoconcreto (1959), he felt a need to free himself up from bidimensionality and started creating more radically sensorial, interactive artwork.

Thus were born the *Relevos* and *Núcleos espaciais* series, the early instances of a research on color and space that would eventually lead up to the creation of the *Bólides* and especially *Penetráveis*, large-scale installations which would lead him to be invited to exhibit at the Whitechapel, in London (in the famous 1969 show *Eden*). Controversial and irreverent, he has always championed the poetical and ethical richness of marginalized forms of life (“*Seja marginal, seja herói*” [Be an outsider, be a hero]), which translated into pulsating works such as his *Parangolés*, which are probably the most direct and concise example of his aspiration to merge art and life.

selected solo exhibitions

- *Helio Oiticica, Dia Art Foundation*, Beacon, USA (2025)
- *Helio Oiticica: Mundo Labirinto*, Casa SP-Arte, São Paulo, Brazil (2023)
- *Hélio Oiticica*, Lisson Gallery, New York, USA (2020)
- *Hélio Oiticica: A Dança na minha experiência*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2020)
- *Helio Oiticica: To organize delirium*, Art Institute of Chicago, Chicago, USA (2017)

selected group exhibitions

- *Minimal : Pinault Collection*, Bourse de Commerce, Paris, France (2025)
- *Waiting for Tear Gas*, Philadelphia Museum of Art, Philadelphia, USA (2022)
- *This must be the place: Latin American artists in New York (1965-1975)*, The Americas Society, New York, USA (2021)
- *AI-5 50 Anos*, Instituto Tomie Ohtake, São Paulo, Brazil (2018)
- *Géométries Américaines: Du Mexique à la Terre de Feu*, Fondation Cartier pour l’art contemporain, Paris, France (2018)

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selected collections

- Art Institute of Chicago (AIC), Chicago, USA
- Museo de Arte Latino-Americano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Guggenheim Abu Dhabi, Abu Dhabi, UAE
- Inhotim Centro de Arte Contemporânea, Brumadinho, Brazil
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- The Metropolitan Museum of Art, New York, USA

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

milton machado

b. 1947, Rio de Janeiro, Brazil, where he lives and works

Milton Machado began his career as an artist during the Brazilian military dictatorship, when he made drawings based on his background in architecture, creating pieces that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all looking at a pivotal theme which explores tensions generated by artworks which challenge and uproot factuality.

In his interventions, Milton Machado seeks to capture and show the viewer surprising and unseen relationships between seemingly unrelated fields—such as industry and art, architecture and image, family and politics etc. with an undertone of irony and disillusion. For thirty years, the artist has been developing the series *História do Futuro*, an urban fable that brings together critical theory, architecture and urbanism to approach the dynamic and unpredictable cycles of life and death in a fictional city.

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selected solo exhibitions

- *Arte não. Desenho*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *Cabeça*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte; Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Mão Pesada*, Nara Roesler, São Paulo, Brazil (2013)
- *X*, Nara Roesler, Rio de Janeiro, Brazil (2016)

selected group exhibitions

- *In Memoriam*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2017)
- *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *Made in Brasil*, Casa Daros, Rio de Janeiro, Brazil (2015)
- *Imagine Brazil*, DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015)
- *Where the streets have no name*, CSS Bard and Hessel Museum of Art, New York, USA (2014)

selected collections

- Daros Foundation, Zurich, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, United Kingdom
- Museo Civico Gibellina, Gibellina, Italy
- Museo de Arte de Lima, Lima, Peru
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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

- *Vik Muniz - A Olho Nu*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2026)
- *Vik Muniz - A Olho Nu*, Instituto Ricardo Brennand, Recife, Brazil (2025)
- *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

- *Language and Image: Conceptual and Performance-based Photography from the Jorge M. Pérez Collection*, Pérez Art Museum of Miami (PAMM), Miami, USA (2025)
- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the 'la Caixa' Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 56th Venice Biennale, Italy (2015)
- 24th São Paulo Biennial, Brazil (1998)

selected collections

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

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

- *Tropical Still Life*, Palo, New York, USA (2025)
- *Comment naissent les formes*, Double V, Marseille, France (2025)
- *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)

selected group exhibitions

- *Rasura*, Nara Roesler Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- *Primer aviso*, Space Julio, Paris, France (2024)
- *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)
- *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)

guilhermina augusti

Guilhermina Augusti (b. 1996, São Paulo, Brazil) is an artist based in Rio de Janeiro whose practice brings together silkscreen, painting, digital art, flags, and writing. Her research investigates notions of the body from dissident perspectives of humanity, bringing the materiality of objects into dialogue with questions of nature, geometry, Adinkra symbols—a visual system originating among West African peoples, composed of symbols that condense values, philosophical concepts, and ancestral knowledge—and fabulation.

Guilhermina Augusti's work forms part of a group of artworks concerned with history, archives, and memory. Her research engages with graphic legacies of Black Brazilian art, reflecting on the permanence, transmission, and continuity of visual narratives over time.

marcelle nascimento

Marcelle Nascimento (b. 1999, Belém, Brazil) is a visual artist and historian who graduated from the Universidade do Estado do Pará (UEPA). She lives and works between Pará and Rio de Janeiro. Her practice investigates the relationships between spirituality, territory, and ancestry through painting, drawing, and clay, creating images that evoke waters, entities, and cycles of nature. Moving between dreamlike scenes and everyday rituals, her work explores the porous boundaries between visible and invisible worlds.

Marcelle Nascimento's work addresses processes of appearance and disappearance through research into the Amazonian riverbanks. Her practice connects transformations of the landscape, the construction of historical narratives, and the persistence of ancestral forms of knowledge.

ana das neves

Ana das Neves (b. 2000, Rio de Janeiro, Brazil) is a visual artist whose practice encompasses installation, drawing, painting, photography, and video. Her research investigates the relationships between living beings, landscape, and territory through an approach attentive to the bonds between human and non-human entities. Drawing on elements such as celestial bodies, bodies of water, landscapes, and organic forms, the artist develops works that explore transformation, ancestry, and cyclical temporalities, proposing shifts in perspective and highlighting the interdependent relationships that constitute the experience of being in the world.

Ana das Neves's installation brings together memory, territory, and ancestry. Drawing on the history of the scarlet ibis in Guaratiba, a neighborhood in Rio de Janeiro, the artist reflects on cycles of disappearance and return, relating the recovery of the bird population to the resurgence of Indigenous narratives connected to the territory.

mayra carvalho

Mayra Carvalho (b. 1997, Baixada Fluminense, Rio de Janeiro, Brazil) is a visual artist with roots in the Iny (Karajá) people. Her practice brings together ceramics, sculpture, drawing, sound, and installation, investigating the relationships between territory and ancestry. Working with clay, iron, seeds, and other natural elements, she develops works that evoke winds, waters, bodies, and entities, bringing Indigenous and Afro-diasporic cosmologies into dialogue with a formal investigation marked by movement, transformation, and an attentiveness to materials.

In the exhibition, Mayra Carvalho participates in the section dedicated to the movements and temporalities of nature. Her works, created with materials such as clay and encaustic, evoke states of transition and transformation, connecting natural phenomena, the memory of matter, and spiritual dimensions.

fátima aguiar

Fátima Aguiar (b. 1991, Rio de Janeiro, Brazil) is a visual artist, sculptor, and materials researcher. Graduated with a degree in Sculpture from the Federal University of Rio de Janeiro (UFRJ), after earlier studies in Geology, she develops a practice that investigates the relationships between matter, body, territory, and the urban landscape. Her work mobilizes materials such as asphalt, cement, and bituminous paint to reflect on the traces of human action in the environment and on the geological and political transformations of contemporary space.

Fátima Aguiar's presence in the exhibition is connected to the investigation of temporal scales that exceed human experience. Her sculptures evoke geological processes of long duration, inviting viewers to reflect on the deep time involved in the formation of matter.

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