

nara roesler

erasure

curated by victor gorgulho

antonio dias
brígida baltar
bruno dunley
cao guimarães
carlito carvalhosa
cipriano
cristina canale
daniel senise
erick peres
fabio miguez
karin lambrecht
lucia koranyi
manoela medeiros
marcos chaves
maria klabin
marlon amaro
raul mourão

nara roesler rio de janeiro
opening february 3
exhibitoin feb - mar, 2026

erasure
curated by
victor gorgulho

An erasure, *a priori*, is a kind of mark or deletion made on a surface. Textual erasure, in turn, consists of scribbling over certain content or part of a text in order to interrupt the flow of its interpretation or reading. Between 1950 and 1953, the American artist Robert Rauschenberg (1925–2008) produced a series of works that investigated the possibility of artistic creation being conceived not through the addition of matter, such as paint and related materials, but rather through its removal. Without success, Rauschenberg attempted to erase his own drawings, eventually deciding that, for the experiment to succeed truly, it would need to be carried out using a work of art authored by someone else, one that was already significant in its own right.

He therefore sought out Willem de Kooning (1904–1997), an artist for whom he held deep respect and admiration, asking him for one of his drawings, while making him aware that the work would be erased, or rather, subjected to erasure. After completing the laborious process of erasing the drawing, Rauschenberg and fellow artist Jasper Johns devised a system to identify, frame, and mount the work within a passe-partout, with Johns inscribing the following words beneath the now-erased drawing by de Kooning: *Erased de Kooning Drawing*. Erasure thus became part of both the process and the concept of the artwork.

This group exhibition brings together works by artists represented by Nara Roesler as well as by artists specially invited to join the presentation, all of whom, each in their own way, engage with the idea of erasure as a starting point for the curatorial thinking developed here. What Rauschenberg's conceptualization, derived from de Kooning's drawing, reveals to us is the inflection point proposed for the body of works presented: in the field of art, erasure has indeed assumed a myriad of meanings and possibilities since then, far beyond its strict, literal sense.

Erasure is a concept, including fragmentation, dilution, destruction, subtraction, excavation, fictionalization, and more. Gestures that are as bodily as they are mental. Here, we bring together distinct facture, diverse thoughts and ideas, veiled bodies, layers of paint settling over others already worn, scored surfaces, paintings and drawings that operate through removal rather than inclusion, a video whose editing suggests the irrepressible speed of its visual content, among other approaches. What these varied processes of erasure share is a common fate: everything becomes work, labor, the work of mind and hand, exposing the fractures and erasures that insist on breaking through the skin that covers all that is seen here.

— **Victor Gorgulho**
Curator

Carlito Carvalhosa
Untitled, 2007
oil, spray paint
and resin on mirror
180 x 90 x 1 cm
70.9 x 35.4 x 0.4 in



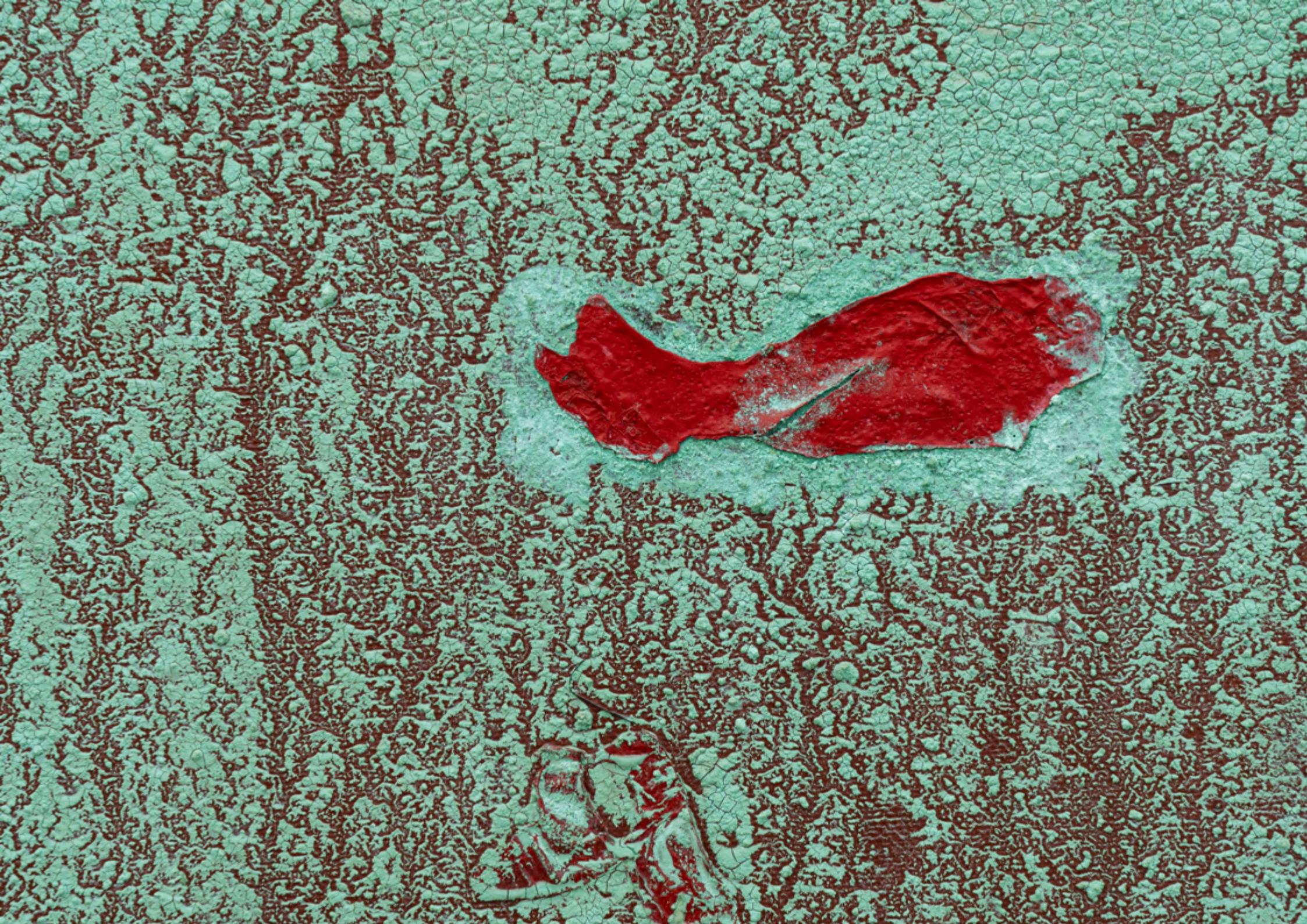


Antonio Dias
Untitled, 1985
ink on paper
29,7 x 21 cm (cada)
11,7 x 8,3 (each)



Antonio Dias
Saru (Saru-San) (Diptych), 1997
oil paint on canvas
80 x 150 cm
31.5 x 59.1 in





Cao Guimarães e Carolina Cordeiro
Campo cego # 05, 2008
metacrilato
87 x 131 x 28 cm





Karin Lambrecht

Blue and Rose, 2023

pigment in acrylic resin, canvas

cut out and knot, writings with

charcoal on canvas and copper

cross piercing on canvas

170 x 170 x 3,5 cm

66.9 x 66.9 x 1.4 in





Cristina Canale
Cara metade, 2021
oil painte and acrylic paint on linen
100 x 80 cm
39.4 x 31.5 in





A person in a white shirt and blue jeans is walking away from the camera, towards the artworks.





Bruno Dunley
Untitled, 2022
conté pencil and
hard pastel on paper
29,7 x 21 cm
11.7 x 8.3 in



Marcos Chaves

Our love will grow vaster than empires, 2025

pocketknife and engraving on velvet

edition of 3 + 1AP

30 x 10 x 16 cm

11.8 x 3.9 x 6.3 in



OUR VOTE
WILL GROW
STRONG
MINDS



Fabio Miguez
Fresta Rosa, 2015
oil and wax on linen
40 x 30 x 1,5 cm
15.7 x 11.8 x 0.6 in



Fabio Miguez
Untitled, 2020
oil paint and wax on linen
40 x 30 x 1,5 cm
11.8 x 9.4 in



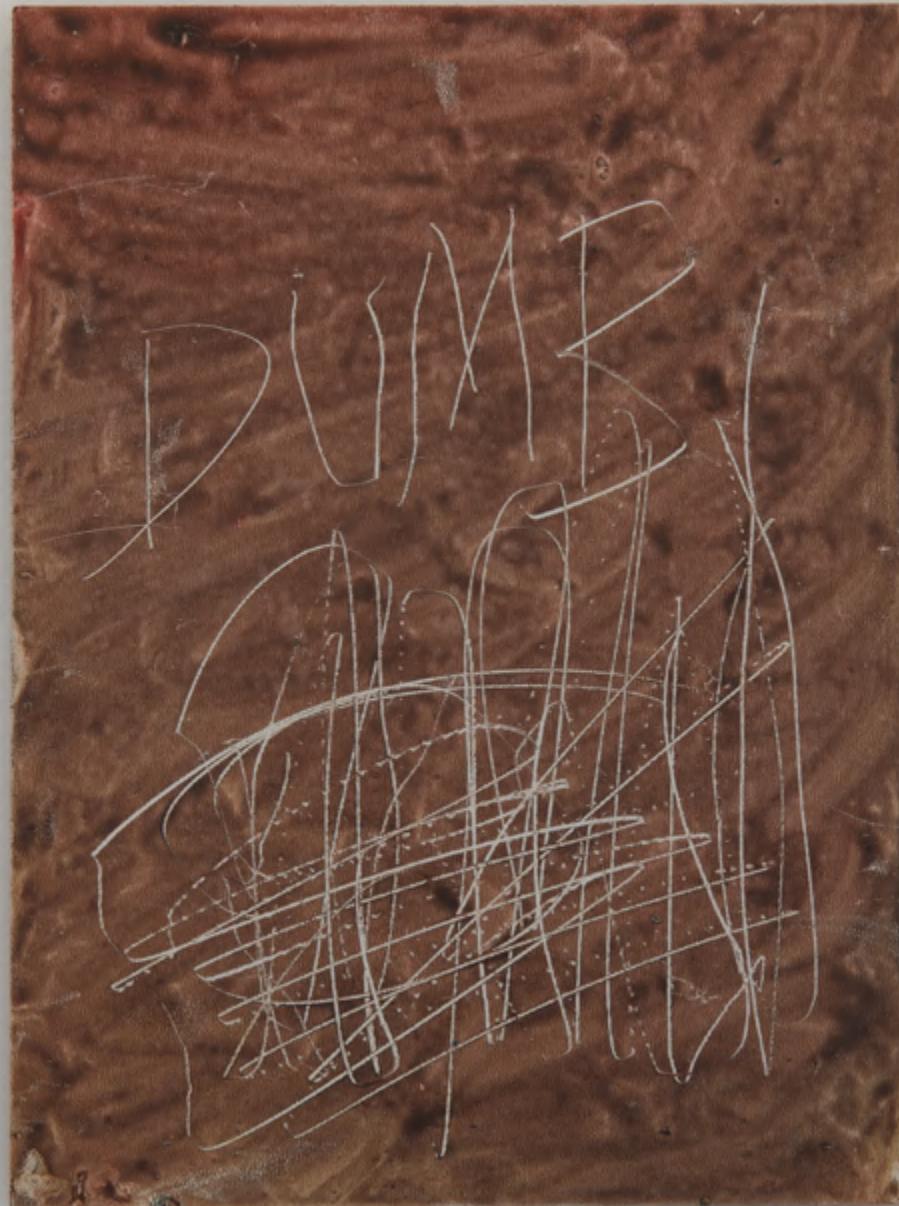




Marlon Amaro
Star (Serial experiments series), 2025
water-based pigments
and oil pastel on MDF
20 x 15 cm
7.9 x 5.9 in



Marlon Amaro
Dumb (Serial experiments series), 2025
water-based pigments
and oil pastel on MDF
20 x 15 cm
7.9 x 5.9 in



Marlon Amaro

Erro (Serial experiments series), 2025

acrylic paste, water-based

pigments and pencil on MDF

20 x 15 cm

7.9 x 5.9 in





Erick Peres

Untitled (*Weeping may
endure for a night, but joy comes
in the morning series*), 1995

photograph

40 x 60 cm

15.7 x 23.6 in







Erick Peres
*Untitled (Weeping may
endure for a night, but joy
comes in the morning series)*, 1999
photograph
30 x 30 cm
11.8 x 11.8 in



Brígida Baltar
Opening the window [Abrindo a janela], 1996
analog photographs transferred
to HD, color, no audio
37"



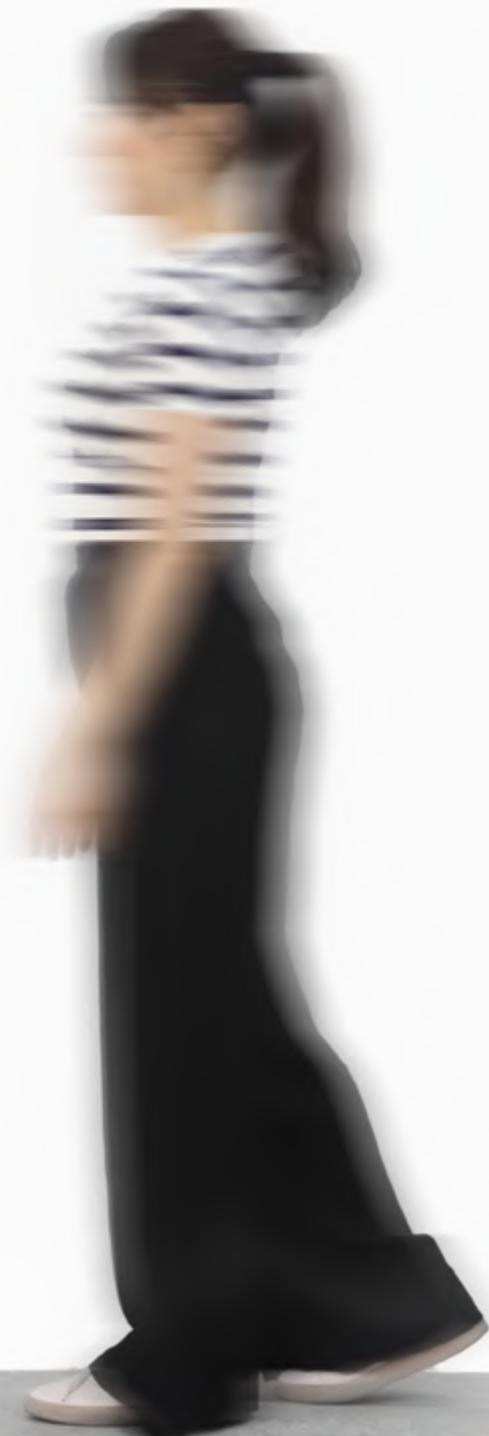
Daniel Senise

Verónica (El Greco), 2023

wall monotype on fabric and
acrylic medium on aluminum board

61 x 65 x 5 cm

26 x 25.8 x 2.2 in





Manoela Medeiros
Janela, 2021
plaster and pigmented glass
83 x 110 x 14 cm
32.7 x 43.3 x 5.7 in

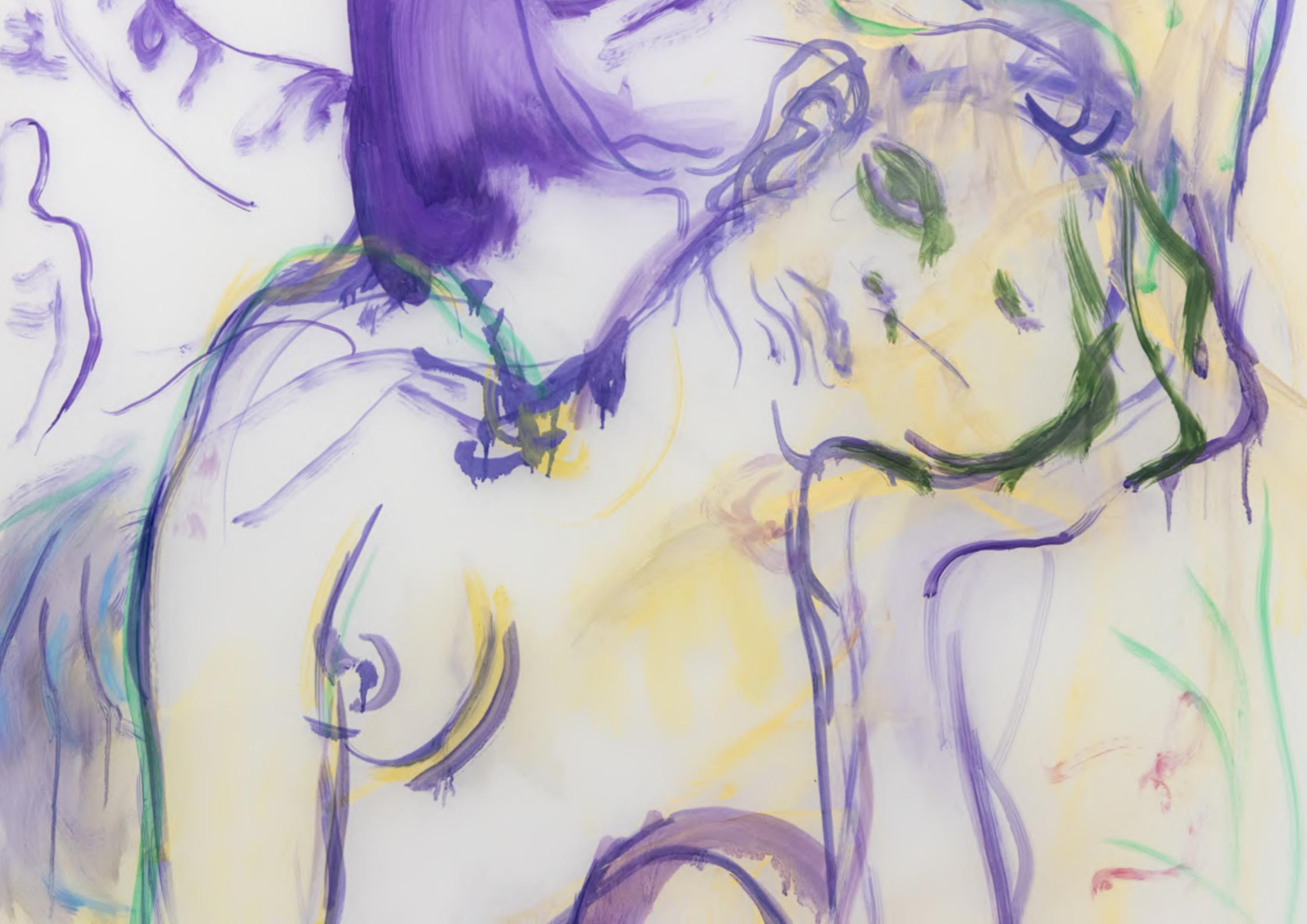






Maria Klabin
Spring, 2025
oil paint on tracing paper
160 x 110 cm
63 x 43.3 in







Cipriano

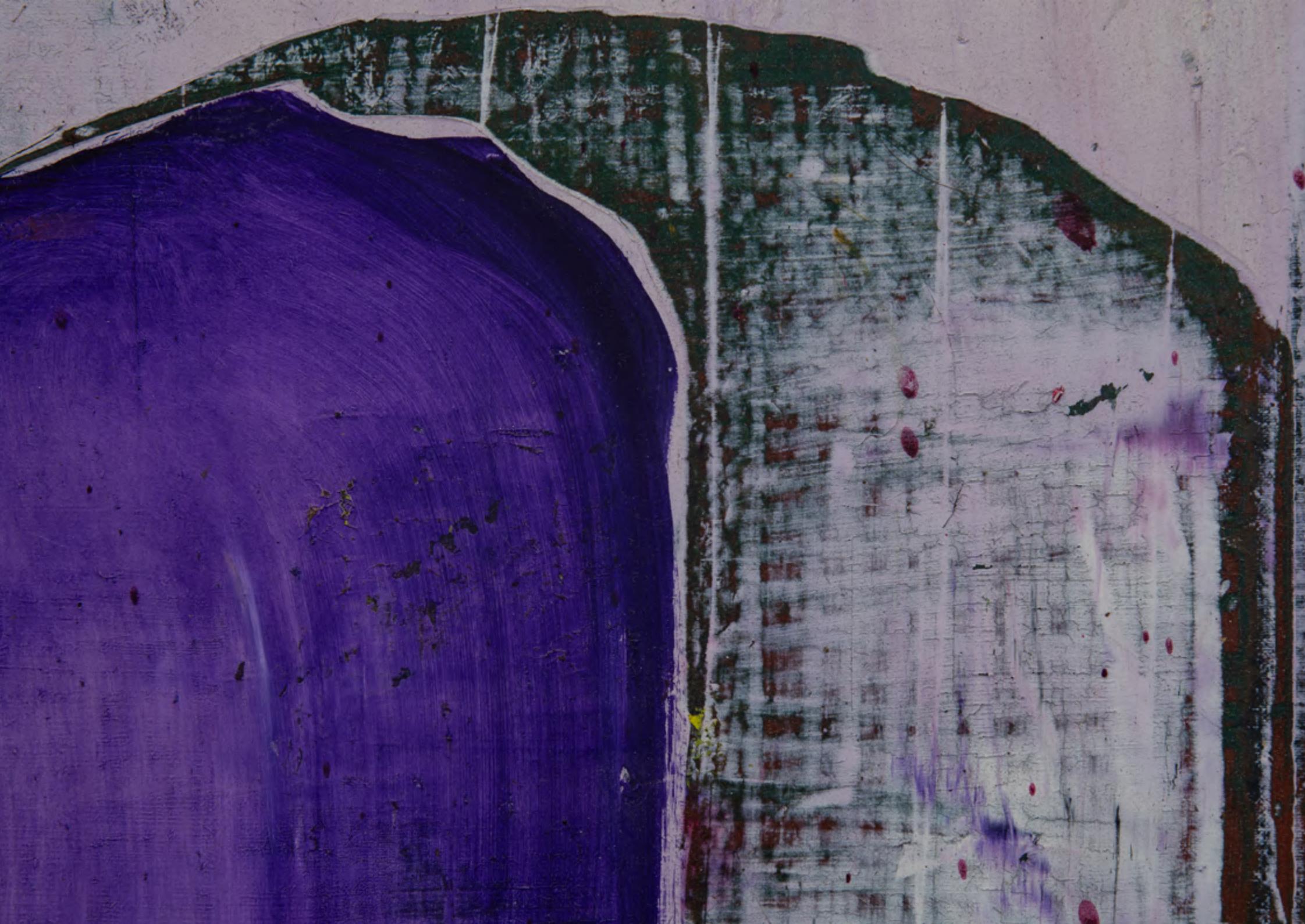
*Matamba II (Macumba
pictórica series)*, 2024
charcoal and white
glue on cotton fabric
200 x 165 cm
78.7 x 65 in



Allegro. ~~On the 10th of October 1891~~
on the 10th of October 1891

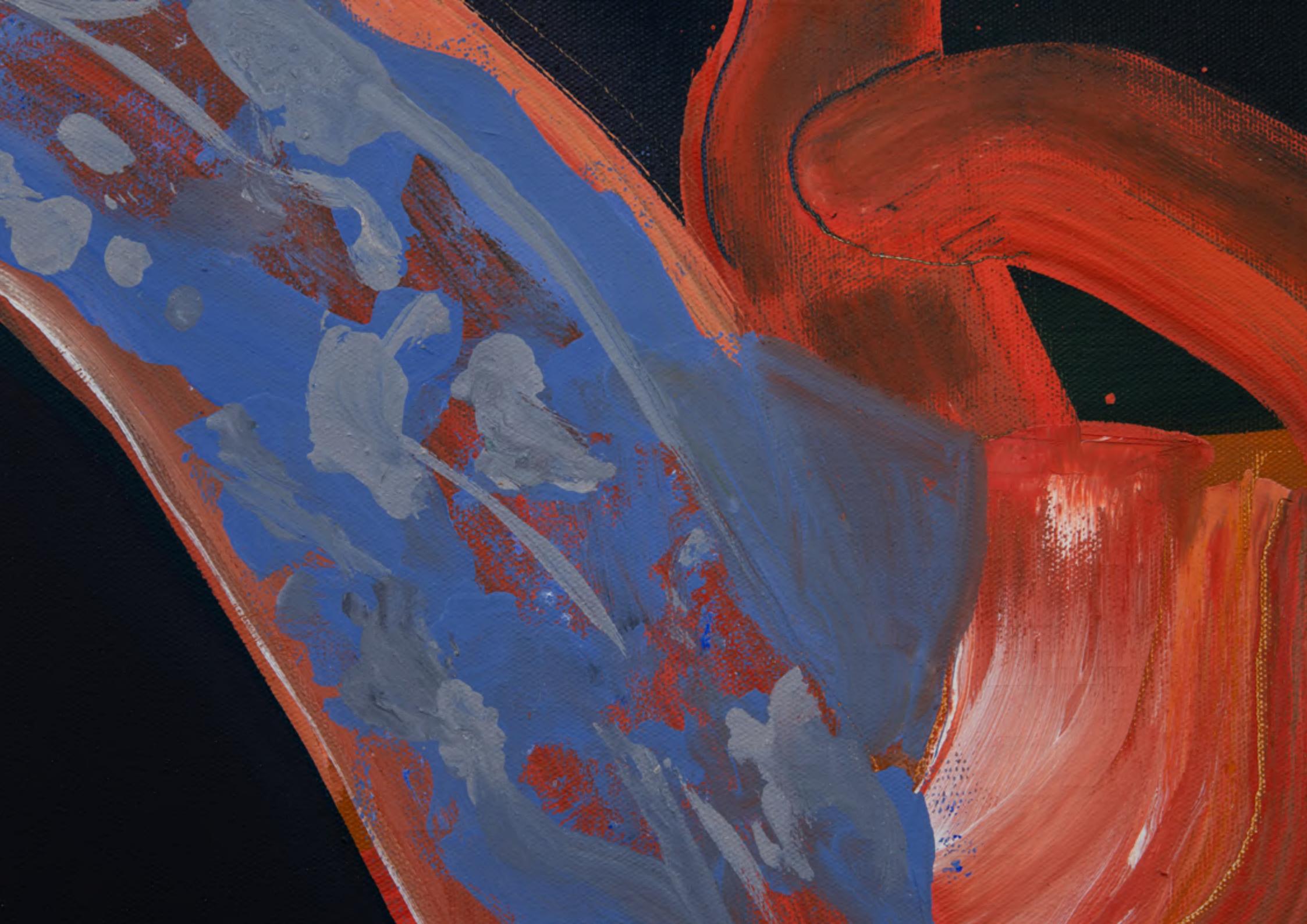
Lucia Koranyi
Untitled, 2024
oil paint on canvas
25 x 25 cm
9.8 x 9.8 in





Lucia Koranyi
Untitled, 2024
oil paint on canvas
30 x 30 cm
11.8 x 11.8 in





Raul Mourão
RELIXO, 2021
video
24'27"



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

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

karin lambrecht

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

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

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

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selected solo exhibitions

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

selected group exhibitions

- *Fullgás: Artes Visuais e anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil (2024)
- Centro Cultural Banco do Brasil, São Paulo, Brazil (2025)
- *Cinco ensaios sobre o MASP – Geometrias*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *Alegria: A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 25th São Paulo Biennial, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th La Habana Biennial, Cuba (1992)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum fur Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

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)

- *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, Brasil (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

bruno dunley

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

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

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

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selected solo exhibitions

- *Clouds*, Nara Roesler, New York, USA (2023)
- *Virá*, Nara Roesler, São Paulo, Brazil (2020)
- *The Mirror*, Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015)
- *e*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2013)
- 11bis Project Space, Paris, France (2011)

selected group exhibitions

- *The rains are changing fast*, The Hekscher Museum of Art, Huntington, USA (2024)
- *Aberto 02*, Casa Vilanova Artigas, São Paulo, Brazil
- *Mapa da estrada: novas obras no Acervo da Pinacoteca de São Paulo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Entre tanto*, Casa de Cultura do Parque (CCP), São Paulo, Brazil (2020)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasilia, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900–2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

selected collections

- The Hekscher Museum of Art, Huntington, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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

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

selected collections

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

marlon amaro

b. 1987, Niterói, Brazil. Lives and works in Niterói, Brazil

Influenced by urban aesthetics, Marlon Amaro's works combine fluorescent tones with narratives of disturbing racial undercurrents. His compositions are based on meticulous research of family photo archives and personal experiences of racism. Using a mixture of techniques, including spray paint, collage, and stickers, as well as a more traditional approach to painting, his representations often capture private scenes of postcolonial interracial relationships and all the absurdities associated with them.

selected solo exhibitions

- *Maralto*, Nonada, Rio de Janeiro, Brasil (2024)
- *Memórias para um Futuro*, Centro Cultural Correios, Rio de Janeiro, Brasil (2023)
- *Sísifo*, HOA, São Paulo, Brasil (2020)

selected collective exhibitions

- *Absurdos servidos no jantar*, Danielian, Rio de Janeiro, Brazil (2025)
- *No corpo do olho, pelas mãos do mundo*, Nonada, Salvador, Brazil (2025)
- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *Casa Carioca*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2020)

erick peres

b. 1994, Porto Alegre, Brazil. Lives and works in São Paulo, Brazil

Erick Peres' artistic practice focuses on real and/or fictional stories, based on the articulation between image, photography, and text, and on the artist's research in his personal archive and those of his neighbors and family members. In dialogue with the landscape of the neighborhood where he grew up, in the eastern part of Porto Alegre, his work addresses collective and individual memory, filling gaps in the history of the neighborhood and giving prominence to local residents, their memories, and their records. Inserting himself into this context, he sometimes creates autofictional narratives.

selected solo exhibitions

- *Meu santo tá sem cabeça*, Casa de Cultura Mário Quintana, Porto Alegre, Brazil (2026)
- *Fim da Cidade*, Nonada, Rio de Janeiro, Brazil (2024)
- *ZL não é um lugar assim tão longe*, Museu da Imagem e do Som, São Paulo, Brazil (2023)
- *Revoage*, Casa de Cultura Érico Veríssimo, Porto Alegre, Brazil (2021)

selected collective exhibitions

- 14^a Bienal do Mercosul, Porto Alegre, Brazil (2025)
- *Pipoca*, Nonada, Salvador, Brasil (2024)
- *A verdade está no corpo*, Paço das Artes, São Paulo, Brazil (2023)
- *Terra em tempos: fotografias*, Museu de Arte Moderna do Rio (MAM Rio), Rio de Janeiro, Brazil (2022)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Instituto Moreira Salles (IMS), São Paulo, Brazil
- Museu de Arte do Rio Grande do Sul (MARGS), Porto Alegre, Brazil

cao guimarães

b. 1965, Belo Horizonte, Brazil
lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitions from the super-8 film into video, creating connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. Always seeking to document the ordinary, the artist seeks to find poetry in places where it wouldn't be immediately recognisable.

Cao Guimarães also experiments with photography, notably in his series titled *Gambiarra*, where his work focuses on the makeshift culture of creatively shifting the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 e 2008), amongst others.

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selected solo exhibitions

- *Cao Guimarães - Ciclo de filmes*, Museu de Arte, Arquitetura e Tecnologia (MAAT), São Paulo, Brazil (2020)
- *Espera*, Instituto Moreira Salles – Paulista (IMS-Paulista), São Paulo, Brazil (2018)
- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Estética da gambiarra*, Sesc Interlagos (2015), São Paulo, Brazil (2015)
- *Cao Guimarães*, Museu de Arte da Pampulha (MAP), Belo Horizonte, Brazil (2008)

selected group exhibitions

- *Arqueologias do presente*, Nara Roesler, São Paulo, Brazil (2021)
- 7th Bienal Internacional de Arte Contemporânea, Spain (2018)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America, II Pacific Standard Time: LA/LA (PST: LA/LA)*, LAXART, Hollywood, USA (2017)
- 34th Panorama da Arte Brasileira, Brazil (2015)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Somerset House, London, United Kingdom (2012)

selected collections

- Fondation Cartier Pour L'art Contemporain, Paris, France
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

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

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

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

- Palo Gallery, New York, USA (2025)
- *Primer Aviso*, Space Julio, Paris, France (2024)
- *Ni Drame Ni Suspense*, Friche Belle de Mai, Marselha, France (2023)
- *O carnaval da substância*, Nara Roesler, São Paulo, Brazil (2022)
- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
- *Falling Walls*, Double V Gallery, Marseille, France (2017)

selected group exhibitions

- *Primer aviso*, Space Julio, Paris, France (2024)
- *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)
- *Afirmacão - Brésil, l'affirmation d'une génération*, 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)

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*, Kunsthall 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

cipriano

b. 1981, Petrópolis, Brazil. Lives and works in Petrópolis, Brazil

With research and production focused on black themes, Cipriano defines his practice as Pictorial Macumba, an artistic production that explores the intertwining of visual arts and literature, especially inspired by Umbanda terreiros, which carry elements that help tell: “a story of resistance and strength of the peoples kidnapped from Africa,” or, in the artist’s own words, a “writing-painting of healing the colonized mind.”

selected solo exhibitions

- *Hálito e Fumaça*, Museu de Arte Contemporânea da Bahia, Salvador, Brazil (2025)
- *Saravá o Invisível*, Nonada, São Paulo, Brazil (2024)
- *Pontos Cantados/Pontos Riscados: um pensamento desenho afro*, Museu de Arte Murilo Mendes, Juiz de Fora, Brazil (2023)

selected collective exhibitions

- *Era uma vez: Visões do Céu e da Terra*, Pinacoteca de São Paulo, Brazil (2024)
- *Dos Brasis: arte e pensamento negro*, SESC Belenzinho, São Paulo, Brazil (2023)
- *Um Defeito de Cor*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2022)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Instituto Moreira Salles (IMS), São Paulo, Brazil
- Museu de Arte do Rio Grande do Sul (MARGS), Porto Alegre, Brazil

lucia koranyi

b. 1982, Rio de Janeiro, Brasil.

Lives and works in Rio de Janeiro and Serra da Mantiqueira, Brazil

Lucia Koranyi develops graphic and pictorial practices that operate as material listeners of affection and memory. Between paint, fabric, and line, her production constructs a poetics of everyday life, where repetition becomes ritual and error becomes language. By integrating hand printing, painting, and the search for used objects, the artist activates a field of intimate presence in which each gesture carries the time of care. Her creations cover bodies and environments and sew together the emotional traces of those who touch, use, or observe them. In her work, drawing is a shelter, an exercise in approximation. Through reused materials and artisanal processes, Koranyi proposes an aesthetic in which affection becomes form and artistic creation becomes a mode of healing.

selected solo exhibitions

- *A Poeira Terrível*, Quadra, São Paulo, Brazil (2025)
- *Pequeno Formato*, Rato, Rio de Janeiro, Brazil (2025)

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

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