

nara roesler

50

festival of voices

curated by moacir dos anjos

the first in a series of
exhibitions celebrating
50 years of Nara Roesler
as a gallerist

nara roesler são paulo
opening march 31
exhibition mar – may, 2026





Nara Roesler and José
Cláudio in 1970s Recife

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

Naturalmente quando redigi estas notas ainda não havia sido inaugurada a GATSBY ARTE, nova galeria de Boa Viagem (Rua Faustino Porto, 42), o que aconteceu no dia 21 passado, às 21 horas. Nessa mostra inaugural, a GATSBY ARTE reuniu uma verdadeira seleção de artistas pernambucanos ou estreitamente vinculados a Pernambuco, pelo menos durante uma certa fase de suas carreiras, como é o caso de Adão Pinheiro. A julgar por essa coletiva inaugural, a GATSBY optará pelo critério artístico, em detrimento do predominantemente comercial, em sua programação futura. E esperemos que assim seja, pois além do fator lucro, que é importante, os marchands locais devem ter em vista, também, a valorização e promoção dos mais autênticos e expressivos artistas do nosso e de outros Estados brasileiros.

DIARIO DE PERNAMBUCO
RECIFE, TERÇA-FEIRA, OUTUBRO 19, 1976

A justiça é feita

* Para o "marchand" paulista Renato Magalhães Gouveia, trata-se de "uma das maiores justiças que tenho tido o prazer de fazer". Ele se refere à exposição "O Desenho em Pernambuco", que seu escritório de arte acaba de organizar, juntamente com a Gatsby Arte, para inaugurar galeria no Recife.

* A SRA. Nara Castro e Silva, nos informando a inauguração da exposição "O desenho em Pernambuco", marcada para o dia 21 de outubro, às 21 horas, numa promoção da Gatsby Arte, em Boa Viagem Teremos desenhos de Vicente do Rego Barros, Heilo Feijó, Berty Lau, Nestor Silva, Lula Cardoso Ayres, Francisco Brennand, Aluisio Magalhães, Reynaldo Fonseca, Cuita Charifick, Luciano Pinheiro, Abelardo da Hora, Adão Pinheiro e, o lançamento dos desenhos do jornalista Ivan Mauricio.

DIARIO DE PERNAMBUCO
RECIFE, DOMINGO, OUTUBRO 24, 1976

Comércio cultural

* A Gatsby Arte, inaugurada no Recife, "não descuidará nunca do aspecto cultural que deve ser básico para quem se dedica a esse tipo de comércio. "A definição é do "marchand" Renato Magalhães Gouveia ao explicar que sua representação "se dispõe a selecionar obras para oferecer ao público pelo seu justo valor". Há entretanto outros planos. Por exemplo: a promoção de série de palestras sobre temas atuais relacionados com o momento artístico nacional ou internacional. Além de exposições didáticas, a Gatsby Arte "prestará serviços de conservação e restauro

Exposição é adiada "sine-die"

A exposição de óleos do pintor José Cláudio, prevista para o dia 10. de abril, na galeria Gatsby Arte, foi adiada "sine die", por motivo do falecimento de pessoa da família da proprietária, Nara Roesler. Os convites já todos distribuídos correu o imprevisto.

Na Gatsby

- Nesta noite, a Galeria Gatsby, que é dirigida pela dinâmica Nara Roesler Castro e Silva, estará realizando a primeira apresentação conjunta dos seus contratados exclusivos. Como se sabe, ela é a representante do Escritório de Arte Renato Magalhães Gouvêa, de São Paulo.
- Há dois anos, ele resolveu implantar no Recife o sistema de contratação de artistas exclusivos, passando a cuidar de toda a sua promoção. Assim, José Cláudio foi lançado em São Paulo, onde já tem um ótimo mercado.
- Como diz na sua apresentação, Renato deseja, com essa coletiva exatamente dar oportunidade ao público recifense de julgar os critérios do seu Escritório de Arte.
- Participam da coletiva que abre esta noite na Gatsby, os pernambucanos José Barbosa, José Cláudio, Maria Carmem, os paulistas Noemia, Gruber, Lourenço, Marinha e Cláudio Tozzi, além do italiano Angelo Taccari e o japonês...

e nove quadros re- de José Cláudio es- A expostos na Gatsby. A galeria Faustino Porto (Boa Viagem). Um catálogo a co- da mostra, com apresen- são do ceramista e também pintor Francisco Brennand, está sendo distribuído pela galeria, que dentro de alguns dias divulgará a nova d- para a exposição.

Acompanhada do "marchand" Renato Magalhães Gouveia e do pintor José Cláudio, a proprietária da Gatsby, Nara Roesler, pareceu à redação do DIARIO para um comentário. Uma comunicação por outro meio aos

festival of voices
moacir dos anjos

Nara Roesler marks half a century as a gallerist—a story that began in the 1970s, when it was impossible to foresee what would come of it, or how far it would travel. A story that took a crucial turn in the following decade, when she established her gallery in São Paulo, and, much later, in other cities. A trajectory that has never erased the marks of its geographic and affective point of departure: Recife and Brazil's Northeast.

These traces are not expressed solely in the forms, colors, or themes of works produced by artists from the region. No repertoire employed in artistic creation, after all, reveals everything that is particular to its making. What ultimately defines difference are the singular ways in which a shared symbolic repertoire is inflected to explain or create worlds. It is the ways of speaking a language that reveal where one comes from and how those places are understood. And it was the artistic accents voiced in the Northeast that gave the Nara Roesler gallery its own distinctive voice. Other accents would follow, expanding the generative hum of mixture.

This exhibition brings together works by various artists from the region. They are attempts (conscious or not) to capture the ways in which landscapes, trades, materials, beliefs, ideas, and bodies affect those who inhabit this part of Brazil. Attempts that are always incomplete or provisional, as acts of representation invariably are. These works affirm the creative vitality of artists who share a common symbolic ground, and who nonetheless weave particular ways of expressing belonging.

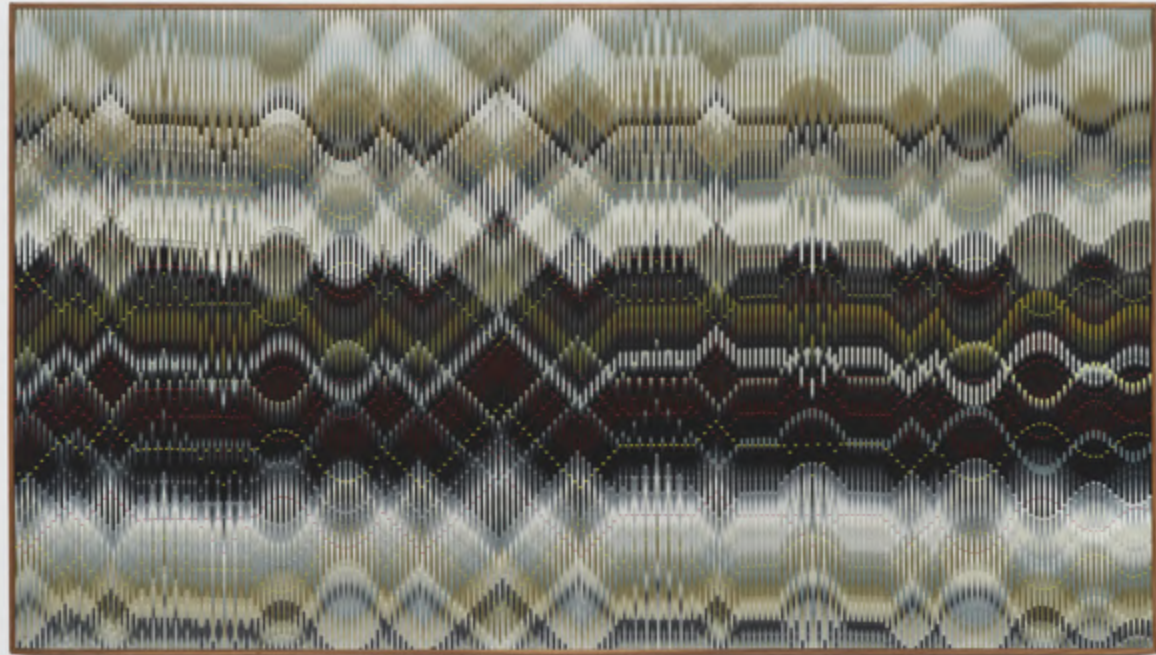
As a gallerist, for 50 years, Nara Roesler has helped ensure that desires to speak in one's own ways are heard. Her work is grounded in the understanding that her own accent and those of the artists she works with—perhaps unfamiliar to some ears—are a method of action. May this festival of voices continue on its course.

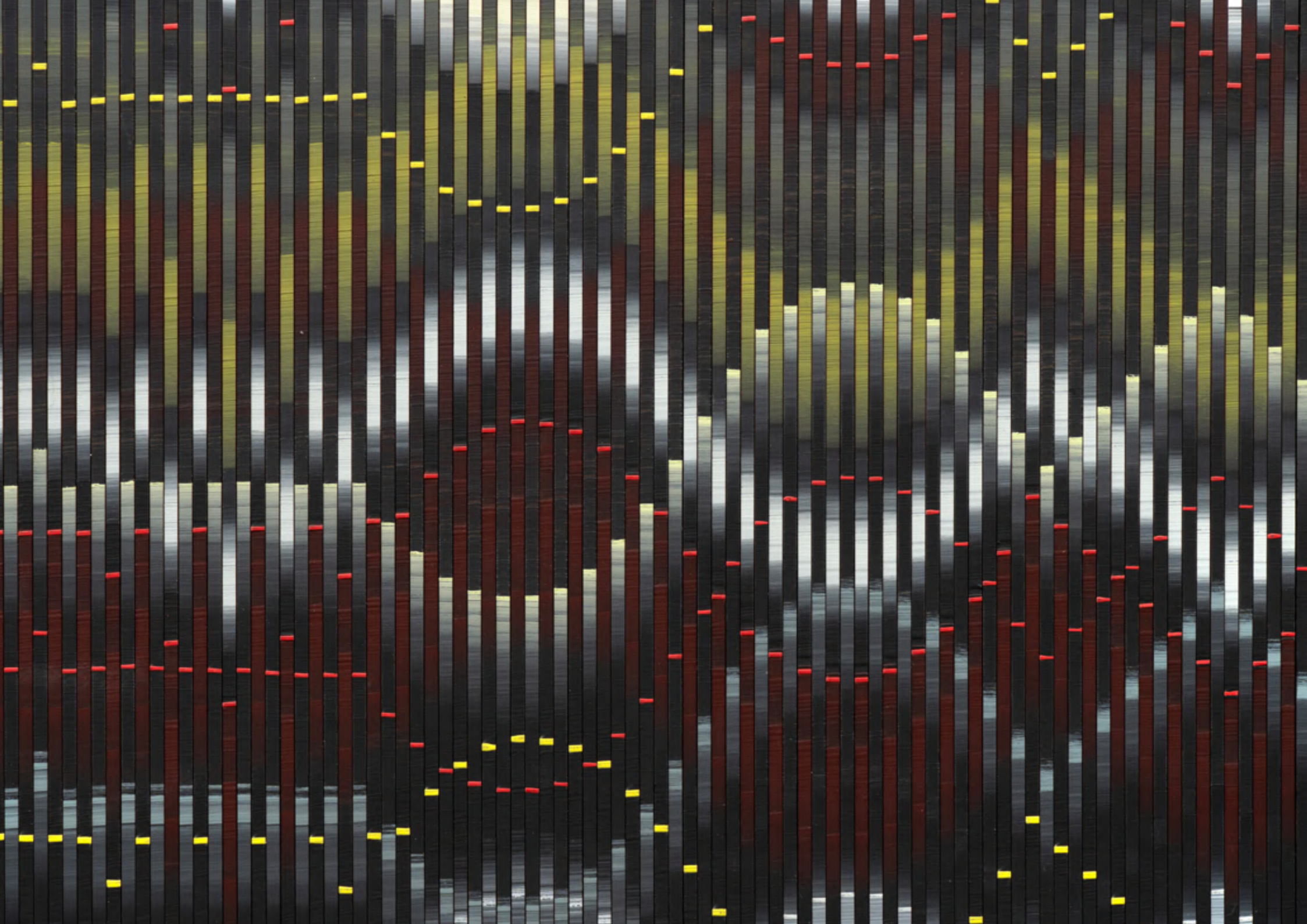
—Moacir dos Anjos



Nara Roesler and Abraham Palatnik
Rio de Janeiro

Abraham Palatnik
W-HH/3, 2019
acrylic paint on wood
116 x 207,5 cm
45.7 x 81.7 in





Abraham Palatnik
Untitled, 1963
mixed media on wood
70,5 x 43,5 cm
27.8 x 17.1 in





A. Palatnik
63

Alberto Pitta
Ogum Aladá Méji: o dono de dois facões
(*Ogum que São Sete series*), 2023
painting and silkscreen on canvas
350 x 303 cm
137.8 x 119.3 in





Alberto Pitta
*Ogunjá (Ogum que São
Sete series)*, 2023
painting and silkscreen
on canvas
335 x 302 cm
131.9 x 118.9 in







Antonio Dias
Saru (Saru-San) (Diptych), 1997
oil paint on canvas
80 x 150 cm
31.5 x 59.1 x 0.8 in



emanoel aráújo

“The first work of art in my collection.
A beautiful woodcut by Emanoel
Araújo: acquired during a very
special trip to Salvador”
— Nara Roesler

Emanoel Araujo
Untitled, 1990
painted wood sculpture
163 x 163 x 20 cm
64.2 x 64.2 x 7.9 in





francisco brennand

“Unforgettable visits to Várzea, where I would marvel at Francisco’s sculptures and speak with the artist. Whenever I received a foreign visitor, that was where I would take them.”.

— Nara Roesler



Francisco Brennand
Untitled, 1976
ceramic panel
195 x 780 x 4 cm
76.8 x 307.1 x 1.6 in





gilvan samico

“My mother would buy, every year, the print he produced. He was slow and meticulous. José Cláudio used to say that Samico would use a set square to dig a grave.”

— Nara Roesler

Gilvan Samico
The Meeting, 1978
xylography
edition of 100
85 x 60 cm
33.5 x 23.6 in





Gilvan Samico
The Fountain, 1990
xylography
edition of 120
90 x 53 cm
35.4 x 20.9 in





guita charifker

“What an unforgettable garden in Olinda! Speaking with Guita, watching her shape the cashew trees into watercolors on summer afternoons. Once, I lent her my country house in Campos. When I returned, she had made for me a collection of heart-shaped stones, which she gathered from the stream. And she painted a watercolor of a section of the garden.”

— Nara Roesler

Guita Charifker
Cajus, 2010
watercolor on paper
55 x 76 cm
21.7 x 29.9 in





Jonathas de Andrade
Roleiro Alisson and the red sail
(*Alagoan jangada sailors series*), 2025
paint and silkscreen
printing on fabric
ed. unique
125 x 115 x 5 cm (frame) |
dimensões variáveis (sail)
49.2 x 45.3 x 2 in (frame) |
variable dimensions (sail)



Jonathas de Andrade
Jangada sailor Wander and the sunburned sail (Alagoan jangada sailors series), 2025
paint and silkscreen
printing on fabric
ed. unique
125 x 115 x 5 cm (frame) |
dimensões variáveis (sail)
49.2 x 45.3 x 2 in (frame) |
variable dimensions (sail)



Jonathas de Andrade
Roleiro Alcides and the Brazil yellow sail (Alagoan jangada sailors series), 2025
paint and silkscreen
printing on fabric
ed. unique
115 x 125 x 5 cm (frame) |
dimensões variáveis (sail)
45.3 x 49.2 x 2 in (frame) |
variable dimensions (sail)





josé barbosa

“A remarkable woodcarver, draftsman, and painter. He carved a flamboyant tree that had grown through the bars of my gallery — a symbol of boldness and courage, in those scars that remained etched into the flesh of the tree.”

— Nara Roesler

José Barbosa
Golden door, 2024-2025
carved wood (amarelo vinhático,
cedar, peroba, antique French oak
- chêne, cumaru, imbuia, and angelim
pedra) with assorted appliqués.
204 x 93 x 5 cm
80.3 x 36.6 x 2 in





~ VIVA A VIDA ~



josé cláudio da silva

“José Cláudio: the one who
made me become a gallerist.”

— Nara Roesler

José Cláudio da Silva
Untitled, 1990
oil paint on eucatex
100 x 100 cm
39.4 x 39.4 in



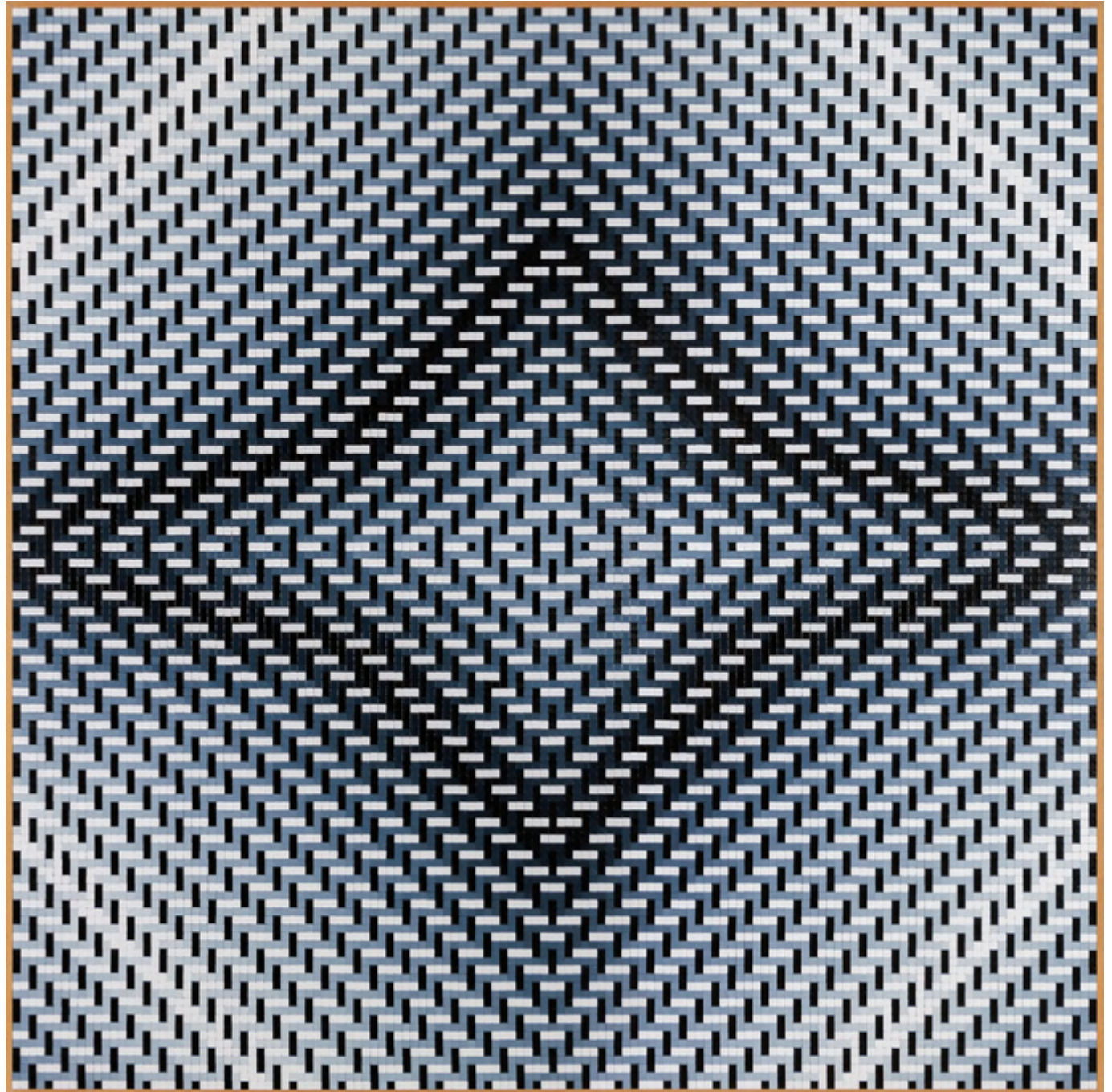


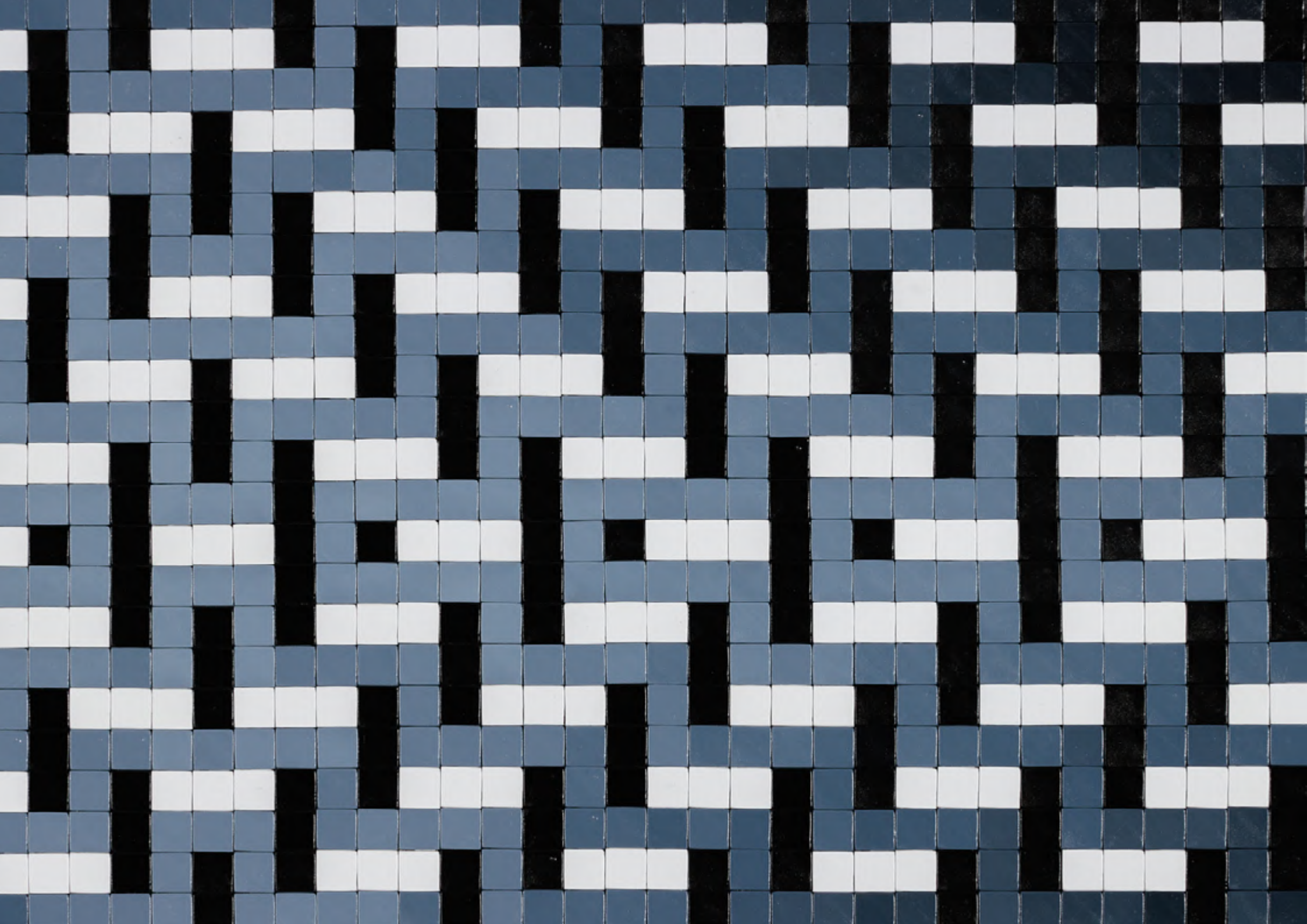


José Cláudio da Silva
Untitled, 1975
oil paint on eucatex
61 x 79 cm
24 x 31.1 in



José Patrício
Tonal mandala III, 2023
plastic puzzle pieces on wood
unique
189,5 x 190 cm
74.8 x 74.8 in





Marcelo Silveira
Cobogosi, 2022/2024
imbuia plywood, cajacatinga
wood dust, glue, and metal pins
225 x 350 x 50 cm
88.6 x 137.8 x 19.7 in





Marcelo Silveira
Seed IV, 2024
cajacatinga wood
85 x 40 x 30 cm
33.5 x 15.7 x 11.8 in





Marcelo Silveira
Dupla X, 2022
cajacatinga wood
and leather
153 x 110 x 135 cm
60.2 x 43.3 x 53.1 in

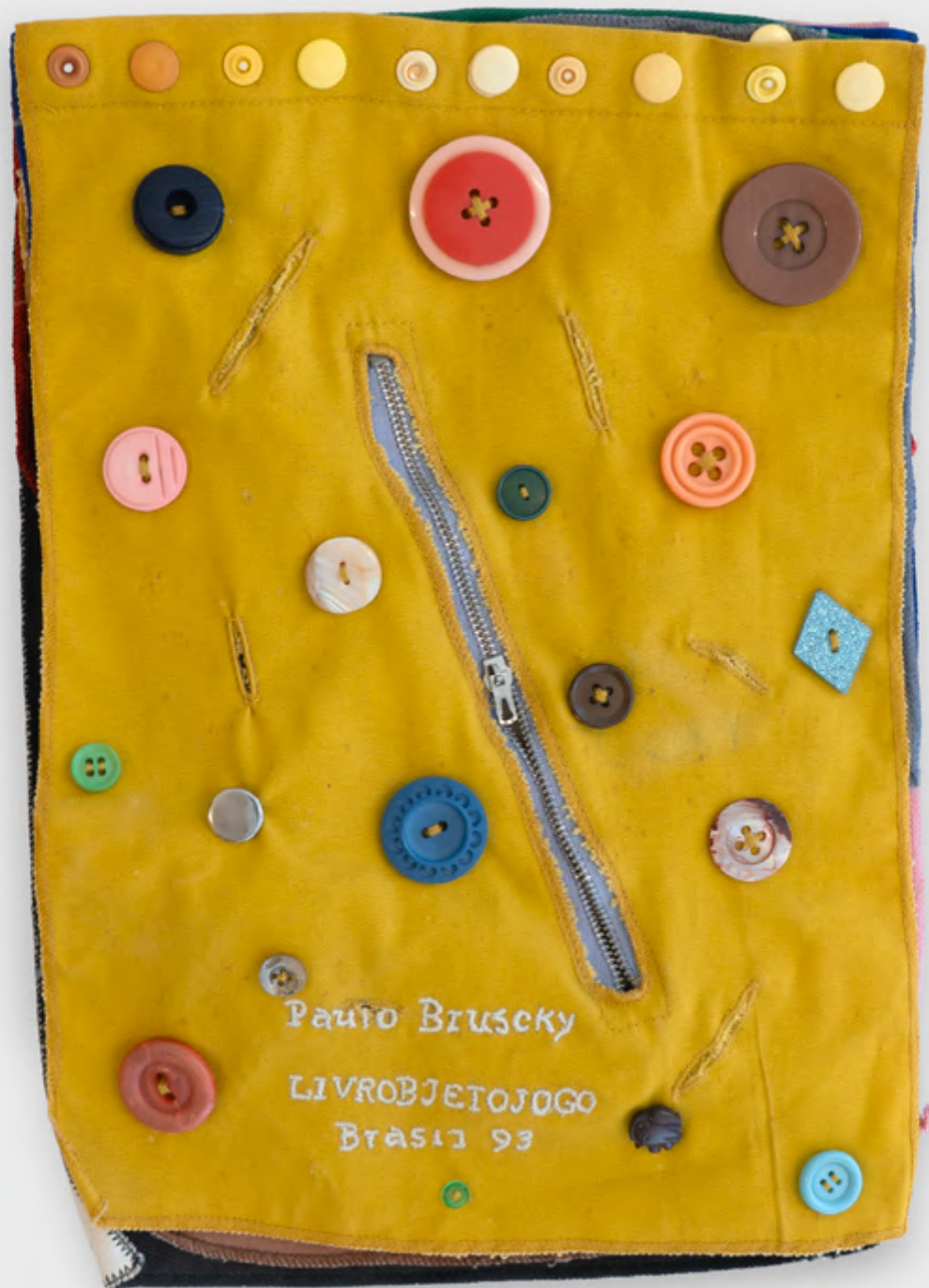




Paulo Bruscky
Livrobjetojogo, 1993
fabric and buttons
35 x 24,5 x 4,5 cm
13.8 x 9.6 x 1.8 in



Paulo Bruscky
Livrobjetojogo, 1993
fabric and buttons
35 x 24,5 x 4,5 cm
13.8 x 9.6 x 1.8 in



A yellow fabric surface with several buttons and embroidered text. The buttons include a silver one at the top left, a blue one at the top center, a pink one at the bottom left, a small grey one to the left of the text, a green one at the bottom center, and a blue one at the bottom right. A blue zipper pull is visible on the right side. The text is embroidered in white thread.

Paulo Bruscky

LIVROBJETOJOGO

Brasilia 93

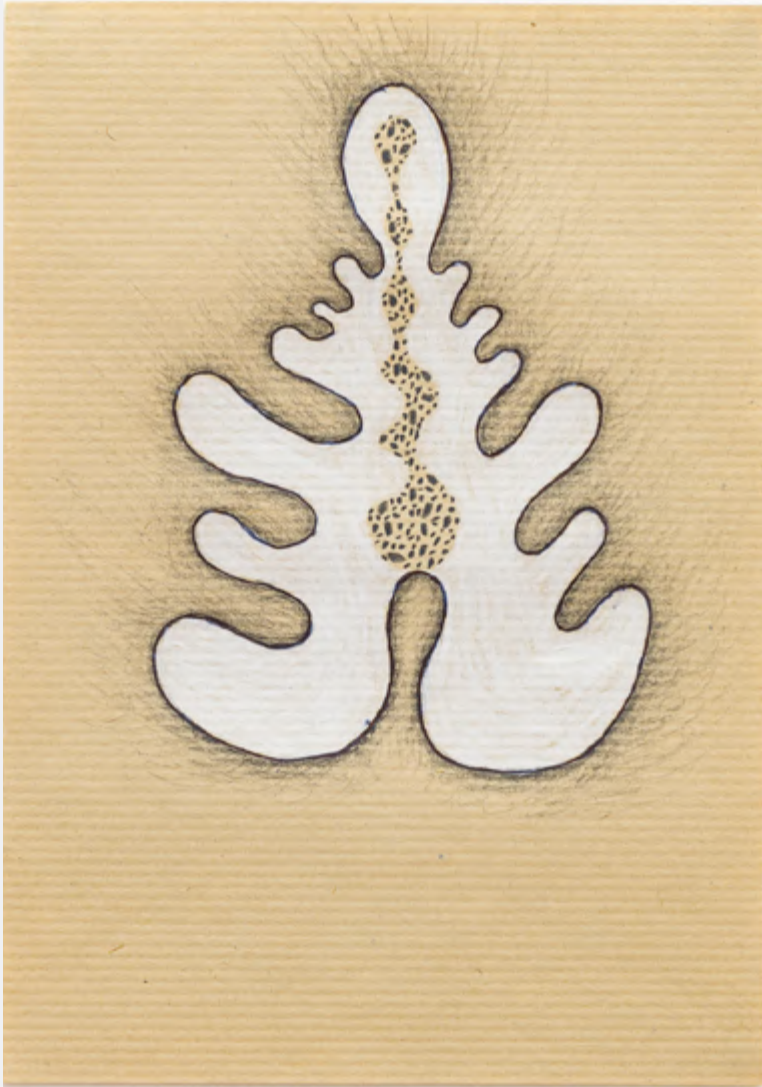
sérvulo esmeraldo

“The first exhibition I organized
of his work was in 1977, at Gatsby Arte,
while Sérvulo was still living in Paris.”

— Nara Roesler

Sérvulo Esmeraldo
Untitled, 1987
naturally oxidized steel
24 x 100 x 24 cm
9.4 x 39.4 x 9.4 in





Thiago Barbalho
Black and white (Interior XIII), 2024
colored pencil, permanent marker
and ballpoint pen on paper
21 x 15 cm
8.3 x 5.9 in



Thiago Barbalho
Cave in the rain (Interior X), 2024
colored pencil, permanent marker
and ballpoint pen on paper
21 x 15 cm
8.3 x 5.9 in

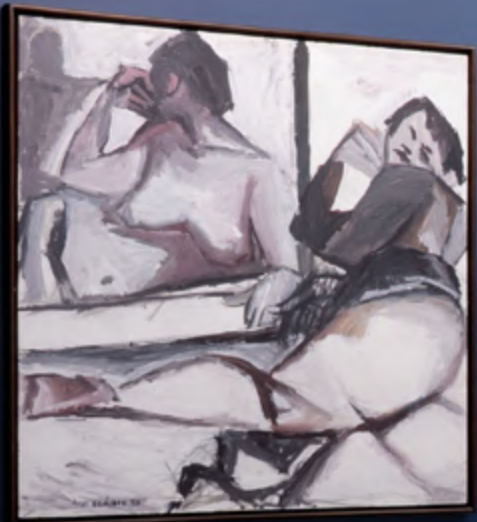


Thiago Barbalho
Made in China (Interior VII), 2024
colored pencil, permanent marker
and ballpoint pen on paper
21 x 15 cm
8.3 x 5.9 in





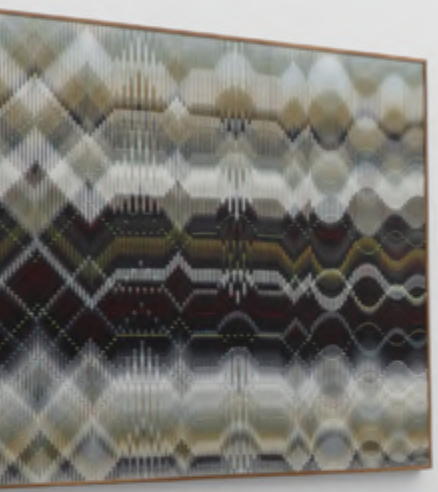




Informational text on the left wall, partially visible.

Informational text on the right wall.

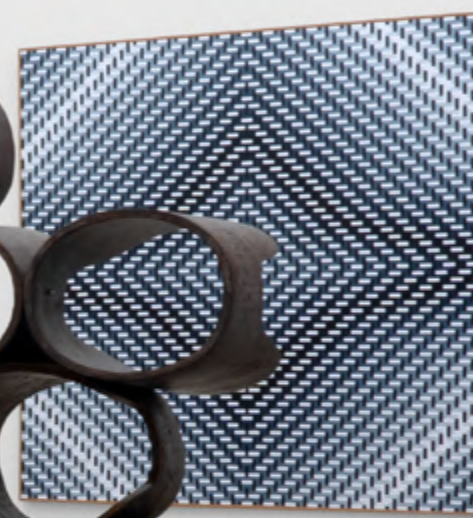
Informational text on the right wall, further right.



Two small, rectangular informational cards or labels mounted on the white wall.

A larger rectangular informational card or label mounted on the white wall.

A row of four small, framed informational cards or labels mounted on the white wall.





Small informational card on the wall.

Small informational card on the wall.



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.

[click to see full cv](#)

selected solo exhibitions

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brazil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brazil (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 Brazil (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

alberto pitta

b. 1961, Salvador, Brazil

lives and works in Salvador, Brazil

The artist Alberto Pitta has textile printing and serigraphy as a central element of his work, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta's production is closely linked to popular festivities and in dialogue with other languages, such as clothing, his work has a strong public dimension, having created prints for Afro Carnival groups such as Olodum, Filhos de Gandhi and his own, Cortejo Afro. His print production began in the 1980s. They feature signs, shapes, and strokes that evoke traditional African and Afro-diasporic elements, especially those from Yoruba mythology, which is very present in Salvador and the Bahian recôncavo. In the words of curator Renato Menezes: "In fact, signs, shapes, and lines that evoke traditional African graphics have found, on their fabrics, a privileged place for educating the masses and telling stories that only make sense collectively. If the writing in Pitta's work is organized in the set of patterns and colors that reinterpret the Yoruba worldview, the reading, on the other hand, concerns the relationship established in the contact between bodies in movement, when the city streets become a terreiro¹. Through the folds of the fabrics that cover the revelers runs an alphabet of letters and affections, mobilized by music and dance: it is in the body of the other that the text that completes us is read."

selected solo exhibitions

- *Àkùko, Eiyéle and Ekodidé – A Flock by Alberto Pitta*, Nara Roesler, São Paulo, Brazil (2025)
- *Alafiou*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2025)
- *Outros Carnavais*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- *Mariwó*, Paulo Darzé Galeria, Salvador, Brazil (2023)
- *Eternidade Soterrada*, Carmo & Johnson Projects, São Paulo, Brazil (2022)
- *Homens de Ferro*, Galeria Solar do Ferrão, Salvador, Brazil (2013)

selected group exhibitions

- 36th Bienal de São Paulo – *Nem todo viandante anda estradas – Da Humanidade como prática* (2025)
- *Joie Collective – Apprendre a flamboyer*, Palais de Tokyo, Paris, France (2025)
- *Artistas do Vestir: Uma Costura dos Afetos*, Itaú Cultural, São Paulo, Brazil (2024)
- *Stirring the Pot*, Casa da Cultura da Comporta, Comporta, Portugal (2024)
- 24th Sydney Biennale, Sydney, Australia (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlin, Germany (2023)
- *Political Philosophies*, Haus der Kulturen der Welt, Berlin, Alemanha (2023)
- *Encruzilhada*, Museu de Arte Moderna de Salvador, Salvador, Brazil (2022)

selected collections

- Perez Art Museum Miami (PAMM), Miami, USA
- Instituto Inhotim, Brumadinho, Brazil
- Museu de Arte Moderna de Salvador, Salvador, Brazil
- Museu de Arte do Rio, Rio de Janeiro, Brazil

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 Brazil: Vanguarda e Nova Figuração 1960-70*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (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, USA
- Daros Latinamerica Collection, Zurique, Suíça
- Museum of Modern Art (MoMA), Nova York, USA
- 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, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

emanoel aráujo

b. 1940, Santo Amaro da Purificação, Brazil

d. 2022, São Paulo, Brazil

Coming from a family of goldsmiths, Emanoel Araújo learned to work with wood in Eufrásio Vargas's workshop and, as a result, created his first works. In the 1970s, he began producing abstract works composed of interlocking geometric shapes. The artist gradually moved toward constructive approaches, reducing figures to primary structures. He created works featuring undulating segments from other prints, glued onto the surface of a larger print, resulting in cuts, overlaps, and juxtapositions—thus, this body of work already signaled his interest in the three-dimensional. Interested in restructuring the universe of Afro-Brazilian art and culture, he emphasized in his prints, reliefs, and sculptures geometric forms and volumes combined with sharp contrasts, pronounced angles, and bold colors.

As a sculptor, Araújo paid close attention to the selection of materials, incorporating elements from Amerindian, African, and Afro-Brazilian cultures into his works. His sculptures often allude to ships, masks, and symbolic representations of the cosmogony of African- and Afro-Brazilian-based religions.

In addition to his artistic practice, Araújo played a significant role as a curator and cultural manager. He organized exhibitions in Brazil and abroad, showcasing works by African and Afro-Brazilian artists, in addition to having directed the Bahia Art Museum and the São Paulo Art Museum, and having founded the Afro Brazil Museum. Araújo's dedication to promoting Afro-Brazilian art and culture had a significant impact on the recognition and appreciation of African heritage in the Brazilian and international art scenes.

selected solo exhibitions

- *Emanoel Araújo - Embates Construtivos*, Farol Santander, São Paulo, Brazil (2025)
- *Emanoel Araújo*, Jack Shainman, New York, USA (2023)
- *Cosmogonia dos Símbolos*, Simões de Assis, São Paulo, Brazil (2021)
- *A Ancestralidade dos Símbolos: África-Brazil*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2018)

selected collective exhibitions

- *Ancestral: As afro-américas*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2025)
- *One becomes many*, Perez Art Museum Miami (PAMM), Miami, USA (2024)
- 35ª Bienal de São Paulo (2023)
- *Dos Brasis – Arte e Pensamento Negro*, SESC Belenzinho, São Paulo, Brazil (2023)
- *Histórias Brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)

selected collections

- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- The Art Institute of Chicago (AIC), Chicago, USA
- Boston Museum of Fine Arts, Boston, USA
- Tate Modern, London, UK
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

francisco brennand

b. 1927, Recife, Brazil

d. 2019, Recife, Brazil

One of Brazil's most important sculptors, he began his career in the 1940s, influenced by figures such as Abelardo da Hora, Álvaro Amorim, Murillo La Greca, and Cícero Dias. In the late 1940s, he painted mainly still lifes, executed with great formal simplification. In his paintings, he depicts flowers and fruits that seem to float in the pictorial space, rendered with simplified lines and pure colors.

Starting in 1949, following a trip to France where he was exposed to the ceramic work of artists such as Picasso, he began to make ceramics his primary medium of expression. The artist works with ceramics not only in terms of form but also in terms of color. He achieves a wide range of hues through temperature variations that affect the pigments during the firing of the pieces.

His sculptures have the character of totems or relate to symbols of folk tradition. In many works, he depicts terrifying creatures, monsters, deformed beings, or figures that reveal a tragic character. Some sculptures are linked to fertility rituals of archaic cultures, exhibiting a strongly sexual character. He produces figures that often have a tragic aspect, whose strangeness is accentuated by the rough finish. In addition to his acclaimed work in ceramic sculpture, the artist also explores other artistic expressions such as iron and bronze sculpture, printmaking, collage, drawing, and literature.

selected solo exhibitions

- *Francisco Brennand: um primitivo entre os modernos*, Carpintaria, Rio de Janeiro, Brazil (2022)
- *Francisco Brennand: Mestre dos Sonhos*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2018)
- *Francisco Brennand: senhor da várzea, da argila e do fogo*, Santander Cultural, Porto Alegre, Brazil (2016)

selected collective exhibitions

- *Tecendo a manhã: vida moderna e experiência noturna na arte do Brazil*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *Movimento Armorial 50 anos*, Centro Cultural Banco do Brazil, São Paulo, Brazil (2022)
- *Modernismo expandido*, Museu Nacional da República, Brasília, Brazil (2022)
- *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985*, Museum of Contemporary Art San Diego (MCASD), San Diego, USA (2017)

selected collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Museu de Arte de São Paulo (MASP), 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

gilvan samico

b. 1928, Recife, Brazil

d. 2013, Olinda, Brazil

With his unmistakable style, Gilvan Samico succeeded, like few others, in creating an artistic project that bridged the gap between what is considered high art and popular culture. His work as an engraver, painter, and draftsman influenced several generations and reflected a deep understanding of Brazilian traditions, particularly those of the Northeast.

During his training, he studied woodcut printing with Lívio Abramo at the School of Crafts of the Museum of Modern Art in São Paulo, and printmaking with Oswaldo Goeldi at the National School of Fine Arts in Rio de Janeiro. Samico was, alongside Abelardo da Hora and other artists, one of the founders of the Collective Studio of the Modern Society of Recife in the 1950s. With a body of work that engages with symbols of Northeastern Brazilian culture, including cordel literature, he aligned himself with the Armorial Movement, conceived by Ariano Suassuna, who was an admirer of his work. For scholar Fábio Fonseca, Samico's print embodies a process in which the popular and the erudite blend. "The popular contributes as a thematic and formal source, but his print is erudite."

Mythical, religious, and fantastical figures permeated his imagination, intertwined with elements observed in everyday life, such as animals, elements of nature, and ordinary people. In his studio located in Olinda, Gilvan Samico created a unique world, with his own pace of production. Each year, he typically produced only one woodcut, which does not mean that his creative process was stagnant—he was constantly inventing stories and working on studies and drawings for his works.

selected solo exhibitions

- *Samico*, Galeria Marco Zero, Recife, Brazil (2021)
- *Samico entre mundos - Rumores de Guerra em Tempo de Paz*, Dream Box Art, Nova York, USA (2017)
- *Linhas, trançados e Cores no Reino de Gilvan Samico*, Caixa Cultural São Paulo, São Paulo, Brazil (2014)
- *Samico: Xilogravuras*, Galeria Estação, São Paulo, Brazil (2012)

selected collective exhibitions

- *Tecendo a manhã: vida moderna e experiência noturna na arte do Brasil*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *Movimento Armorial- 50 Anos*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2022)
- *Realce*, Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil (2020)
- *Gravura e crítica social*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2019)
- 32ª Bienal de São Paulo: Incerteza Viva (2016)

selected collections

- Museum of Modern Art (MoMA), Nova York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil

guita charifker

b. 1936, Recife, Brazil

d. 2017, Recife, Brazil

Beginning in the late 1960s, Guita Charifker produced surrealist-inspired drawings that blended human forms with animals and plants, rendered with meticulous detail in works of intense eroticism. She works in an almost monochromatic style, using delicate lines and brushstrokes and watercolor washes to reveal a dreamlike universe of symbolic forms. After experimenting with techniques such as metal engraving, she found his primary medium of expression in watercolor. She painted still lifes featuring regional plants and fruits, exploring decorative patterns derived from foliage and tree branches, or from objects present in the scene, such as as rugs or fabrics.

Landscapes are also a frequent subject in her watercolors, often inspired by the lush vegetation in the backyard of her home in Olinda or by locations along the Pernambuco coast. Still lifes are a recurring theme, often featuring a landscape seen through a window or depicted in a painting on the wall. The color palette she employs is striking and luminous.

selected solo exhibitions

• *Viva a Vida*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

selected collective exhibitions

• *Aquarela Brasileira*, Centro Cultural Light, Rio de Janeiro, Brazil (2001)

jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

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

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

—Jonathas de Andrade

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selected solo exhibitions

- *Capela della liberazione*, Conciliazione 5, Rome, Italy (2025)
- *Jonathas de Andrade: Permanência Relâmpago*, Nara Roesler, São Paulo, Brazil (2025)
- *Jonathas de Andrade: Gueule de bois tropicale et autres histoires*, Jeu de Paume, Tours, France (2025)
- *Le Syndicat des Olympiades*, La Galerie, Noisy-le-Sec, France (2024)
- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)

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

selected group exhibitions

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

selected collections

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

josé barbosa

b. 1948, Olinda, Brazil

lives and works in Olinda, Brazil

The son of a cabinetmaker and furniture restorer, he began carving chests for an antique dealer in his father's workshop. In 1963, encouraged by the painter Adão Pinheiro, he embarked on an artistic career. Around the same time, he joined and helped organize the Ribeira Art Movement, which included João Câmara, Vicente do Rego Monteiro, and Guita Charifker.

According to Montez Magno: "In his varied and diverse creative techniques, two things immediately stand out: whether in painting, drawing, printmaking, woodcarving, or sculpture, the thematic unity is striking, and the magically charged 'atmosphere' is almost a constant, leading one to observe that his work possesses total integrity, that is, José Barbosa is always faithful to his inner subjectivity, which is also the result of the objective world that left an indelible mark on his experience—the representation of this world is intrinsically linked to the real and mythological landscape of his ever-present Olinda."

selected solo exhibitions

- *Luz própria, Arte 57*, São Paulo, Brazil (2022)
- *A Escuta do Tempo-Javari*, Christal Galeria, Recife, Brazil (2022)
- *Eu vi o Mundo*, Museu de Arte Contemporânea de Campinas, Campinas, Brazil (2020)

selected collective exhibitions

- *Modernismo Expandido*, Museu Nacional da República, Brasília, Brazil (2022)

josé cláudio

b. 1932, Ipojuca, Brazil

d. 2023, Recife, Brazil

Over the course of a seventy-year career, José Cláudio (Ipojuca, 1932) built a legacy in Brazilian art during the second half of the 20th century. A versatile artist whose work spanned painting, drawing, printmaking, and sculpture, José Cláudio also worked as an art critic and writer. The prolific work of this artist and intellectual began at the Collective Studio of the Recife Society of Modern Art (SAMR) in 1952, alongside Abelardo da Hora (1924–2014), its founder, and Gilvan Samico (1928–2013), among others. His close association with artists of his generation, not only in Recife but in other Brazilian cities—such as Mário Cravo Júnior (1923–2018) and Carybé (1911–1997) in Salvador, and Di Cavalcanti (1897–1976) and Lívio Abramo (1903–1992) in São Paulo, as well as the scholarship in Rome granted by the Rotelini Foundation, made the 1950s an intense period of learning, exchange, and experimentation for the artist.

“José Cláudio has always been a figurative artist, and his art is such that the raw emotion it conveys leaves no room for amendments or corrections,” stated art critic and historian José Roberto Teixeira Leite, who continued: “An expressionist, he employs rigorous drawing, broad and spontaneous brushstrokes, and deep colors; from a thematic standpoint, José Cláudio has focused on regional scenes and characters, on regional customs, and on the landscape, birds, and fruits of his Northeast, stripping them, however, of any picturesque content, to concentrate solely on their pictorial expression.”

José Cláudio was part of the Poema/processo movement (1967–1972), with his iconic series Carimbos, images created through the modular composition of designs carved into rubber stamps. In 1975, José Cláudio took part in a trip to the Amazon organized by the Zoology Museum at USP, producing a hundred works compiled in the book “100 canvases, 60 days, and a travel diary.” In 1980, the artist focused on the painting *O Repouso do Modelo* by Almeida Júnior (1850–1899), creating a series of paintings that reinterpret the theme.

selected solo exhibitions

- *José Cláudio: uma trajetória*, Nara Roesler São Paulo, Brazil (2022)
- *Carimbos*, Museu de Arte Moderna Aluísio Magalhães (MAMAM), Recife, Brazil (2017)
- *100 telas, 60 dias e um diário de Viagem, Amazonas 1975*, Museu Afro Brazil, São Paulo, Brazil (2009)
- Museu do Estado de Pernambuco (MEPE), Recife, Brazil (2009)

selected collective exhibitions

- *Experimentando Pernambuco Experimental*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)
- *Almeida Júnior: Um artista revisitado*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2000)
- *A mão afro-Brazileira*, Museu de Arte Moderna (MAM-SP), São Paulo, Brazil (1988)
- 4th, 5th, 6th, 7th, 18th Bienal de São Paulo, Brasil (1957, 1959, 1961, 1963 e 1985)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil
- Palácio do Governo do Estado de São Paulo, São Paulo, Brazil

josé patrício

b. 1960, Recife, Brazil, where he lives and works

José Patrício's work blurs the boundaries between installation and painting. His practice stems from the arrangement of everyday-use objects, such as dominoes, dice, buttons, and nails, to create patterns and images, either in a geometric or organic manner, but always enigmatically familiar. Starting out his career in 1999 when he created an installation at the São Francisco Convent in João Pessoa, Patrício uses dominoes as a key element to several of his works. When viewed from afar, the patterns we see in his artworks assume an almost painterly tonality with an overall appearance that contrasts with the graphical nature of each individual domino

Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us 'on a different level than the issues set forth by the progress of science and technique in artwork. As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same.'

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selected solo exhibitions

- *José Patrício: Agitações pelo Número*, Paço Imperial, Rio de Janeiro, Brazil (2024)
- *Geometry of Chance*, Nara Roesler, New York, USA (2023)
- *Infinitos Outros*, Nara Roesler, Rio de Janeiro, Brazil (2023)
- *Potência criadora infinita*, Nara Roesler, São Paulo, Brazil (2021)
- *José Patrício: Algorithm in 'Object Recognition'*, Pearl Lam Galleries Hong Kong H'Queens, Hong Kong (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte; Museu Nacional de Brasília (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Géométries américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l'art contemporain, Paris, France (2018)
- *Asas e Raízes*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- 8th La Habana Biennial, Cuba (2003)
- 22th São Paulo Biennial, Brazil (1994)

selected collections

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Fondation Cartier pour l'art contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

Marcelo Silveira's questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also addresses the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

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selected solo exhibitions

- *Hotel Solidão*, Nara Roesler, New York, USA (2022)
- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Com texto*, obras por Marcelo Silveira, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)
- 35th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29th São Paulo Biennial, Brazil (2010)
- 4th Valencia Biennial, Spain (2007)

selected collections

- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

paulo bruscky

b. 1949, Recife, Brazil, where he lives and works

Paulo Bruscky is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement poetry/process, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered in Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

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selected solo exhibitions

- *Paulo Bruscky: Atitude Política*. IAC, São Paulo, Brazil (2023)
- *Banco de Ideias*. Nara Roesler, São Paulo, Brazil (2023)
- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, A Coruña, Spain (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970–2013*, The Mistake Room, Los Angeles; Another Space, New York, USA (2015)
- *Paulo Bruscky*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014)
- *Paulo Bruscky: Art is our Last Hope*, Bronx Museum, New York, USA (2013)
- *Ars brevis*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2007)

selected group exhibitions

- *Historias Brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Ismo, Ismo, Ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), Sao Paulo, Brazil (2018)
- *L'oeil écoute*, Centre Georges Pompidou, Paris, France (2018)
- *Memorias del subdesarrollo: el arte y el giro descolonial en América Latina, 1960–1985*, Museo de Arte de Lima (MALI), Lima, Peru; Museo Jumex, Mexico City, Mexico (2018)
- 57th Venice Biennale, Italy (2017)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- 29th São Paulo Biennial, Brazil (2010)

selected collections

- Centre Georges Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Stedelijk Museum, Amsterdam, Holland
- Tate Modern, London, UK

thiago barbalho

b. 1984, Natal, Brazil

lives and works in São Paulo, Brazil

As a writer and visual artist, Thiago Barbalho found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture— between consciousness and reality.

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selected solo exhibitions

- *Fominha*, Nara Roesler, São Paulo, Brazil (2025)
- *Segredos e Feitiços*, Nara Roesler, São Paulo, Brazil (2024)
- *Cacimba Nova*, Casa de Cultura Jardim do Seridó, Jardim do Seridó, Brazil (2024)
- *Depois que entra ninguém sai*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, UK (2018)

selected group exhibitions

- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer*, Elizabeth XI Bauer, London, UK (2023)
- *Mapa da estrada: Novas obras no acervo da Pinacoteca de São Paulo*, Pinacoteca de São Paulo, São Paulo, Brazil (2022)
- *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *AVAF*, Casa Triângulo, São Paulo, Brazil (2018)
- *Rocamboles*, Pivô, São Paulo, Brazil (2018)
- *Rocamboles*, Kunsthalle Lissabon, Lisbon, Portugal (2019)
- *Voyage*, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
- *Shadows & Monsters*, Gasworks, London, UK (2017)

selected collections

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

sérvulo esmeraldo

b. 1929, Crato, Brazil

d. 2017, Fortaleza, Brazil

Early in his career, Sérvulo Esmeraldo worked as an engraver, specializing in wood engraving. After his first exhibition in 1951, he moved to São Paulo, where he immersed himself in the study of woodcut printing. Observing the structure of a dry leaf, which he identified as a logarithm, awakened him to the beauty of mathematics and, consequently, to geometry, which he began to explore in 1953. Thus, his artistic vision increasingly turned toward constructive and abstract art, which is embodied in a series of constructive-geometric woodcuts.

Once his career was underway, he moved to Paris in 1957, where he came into contact with leading figures in kinetic art, deepening his exploration of this medium. Although he continued to create works using various printmaking techniques, such as lithography and metal engraving, he developed some of his most important works during this period, such as the Excitables—works powered by static electricity that captivated both the public and critics. Identifying with new technologies and materials, he worked with acrylic in sculptures and objects, and was one of the pioneering artists in the production of multiples.

In addition to his kinetic works, Esmeraldo also devoted himself to sculptures in Plexiglas, exploring the topology of volume, and left behind a considerable body of printed work, with his pieces published and distributed by major European publishers.

selected solo exhibitions

- *O arquivo vivo de Sérvulo Esmeraldo*, Instituto de Arte Contemporânea (IAC), São Paulo, Brazil (2014)
- *Simples como um Triângulo*, Galeria Raquel Arnaud, São Paulo, Brazil (2012)
- *Sérvulo Esmeraldo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2011)

selected collective exhibitions

- *Centelhas em Movimento*, Instituto Tomie Ohtake, São Paulo, Brazil (2022)

selected collections

- Kunstmuseum Basel, Basel, Switzerland
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Peggy Guggenheim Collection, Venice, Italy
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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