

nara roesler

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**tefaf new york**  
solo carlito carvalhosa

**park avenue armory**  
**preview** may 14  
**open to the public** may 15–19



Carlito Carvalhosa, *Untitled (P16/21)*, 2021 [detail]

Galeria Nara Roesler will participate in TEFAF New York 2026, one of the leading international art fairs, with a solo presentation dedicated to Carlito Carvalhosa (1961–2021). Taking place from May 15 to 19, 2026, in New York, the fair brings together major galleries from around the world. For Nara Roesler, whose presence is well established within the international art circuit, this presentation constitutes both a tribute and a reaffirmation of Carvalhosa’s relevance on the global stage.

The solo exhibition brings together works by an artist who developed a singular trajectory within contemporary art, exploring a wide range of techniques and supports through an approach that expands the limits of materials and space. His

work — often marked by the presence of the body, whether through gesture, interaction, or reflection — establishes powerful dialogues with both the viewer and the exhibition environment.

Luis Pérez-Oramas, artistic director of Nara Roesler, notes that “Carlito Carvalhosa (1961-2021) has become, since his untimely passing, a major reference among the Brazilian artists working at the beginning of the Twenty First Century. The only Brazilian artist to have invested the main atrium of The Museum of Modern Art, New York, Carvalhosa was since the beginning of his career a painter at his core, a painter of the paint’s flesh and bones, a painter of the inner body of painting.”

“This selection by Nara Roesler Gallery for TEFAF NY 2026 focuses on Carvalhosa mature achievements as a painter. For an artist who was capable to de-activate the regulating and binary concepts of formalist visual art -such as opacity and transparency, matter and form, reflection and trace, front and back, muteness and sound, flatness and fold, etc.- the peak of his painterly production, in the period 2010-2019, features a major resolution of such formal contradictions, translating into a figural *stasis* made of suave, dense organic, colorful figural presences on unconventional supports such as mirrors, aluminum and wax.” Oramas adds.

The materiality of painting gradually became the central axis of Carvalhosa’s poetic inquiry. Over time, he incorporated materials such as paraffin, wax, and resins, reaching a point where brushwork and gesture receded in favor of the physical and sensory qualities of these substances. By the late 1980s, the use of wax had become increasingly prominent.

While the artist might initially be classified as a painter, this category gradually becomes less precise. *Untitled* (1987) is an encaustic work using beeswax. The technique of using beeswax as a binder for pigment dates back thousands of years, but what, throughout art history, was a “means” appears here as an end in itself; what we see here is solely and exclusively the wax and its properties.

In works produced between 2014 and 2017, the artist uses mirrored aluminum surfaces as support, spreading oil paint beneath them and, in some works, incorporating resins. In *Untitled (P51/17)* and *Untitled (P70/17)*, Carlito applies areas of color composed of oil paint onto the support, highlighting the fluid nature of the paint not only through the visible presence of brushstrokes but also through the application of thinner layers of pigment, revealing the reflective quality of the support beneath. Amid the smooth, light areas of color, which predominate, the artist also builds up denser areas of oil paint, creating an interplay between reflection and opacity. He also distorts certain areas of the metal sheet, leaving small protrusions visible in the composition.

Even though the format is pictorial, Carlito emphasizes the properties of his raw materials to such an extent that

they end up speaking for themselves, whether by imitating something or by revealing their true nature.

In a group of works produced toward the end of his career, between 2019 and 2021, wax once again becomes the primary support. Color fields, painted beneath the wax, appear smooth and devoid of visible brushwork, organized into geometric forms such as squares, circles, and rectangles.

In works with wood, forms protrude from the walls. Although they appear, at first glance, to be sections cut directly from tree trunks, they are in fact fragments of electrical utility poles. On some of them, traces of paint applied to the original object can be seen, likely for signaling purposes. In this way, Carlito strips this type of object of its original function, restoring its organic nature.

#### about carlito carvalhosa

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

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has also frequently experimented with objects like tissues and lamps in his creation of installations.

**about nara roesler**

Nara Roesler organized her first contemporary art exhibition in Recife in 1976 and moved to São Paulo in 1986, where she consolidated the gallery under her own name in 1989. Today, she is one of Brazil's leading gallerists, recognized for playing a key role in the promotion and internationalization of more than 50 artists. Based in São Paulo, the gallery expanded its program to Rio de Janeiro in 2014 and became the first Brazilian gallery to establish an international presence by opening a space in New York City in 2016, reinforcing its commitment to the global circulation of Brazilian art.

Consistently fostering curatorial practice and critical research, she created Roesler Hotel in 2002, a program that promoted exchanges between foreign and Brazilian curators and artists. In 2011, the gallery became the first contemporary art gallery in Brazil to establish a publishing house, Nara Roesler Books, which has published more than 30 titles to date.

Throughout its trajectory, the gallery has made a significant contribution to the development of its artists' careers, offering ongoing support and high-profile platforms for the presentation of their work, and facilitating their inclusion in major institutions as well as in important private collections in Brazil and abroad. Its program features established artists such as Abraham Palatnik, Amelia Toledo, Antonio Dias, Artur Lescher, Daniel Buren, Heinz Mack, Julio Le Parc, Lucia Koch, Tomie Ohtake, and Vik Muniz, as well as a new generation of established artists, including André Griffó, Bruno Dunley, Jaime Lauriano, Jonathas de Andrade, and JR.

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