

nara roesler: half a century of pioneering and consolidation in contemporary art

In 2026, the gallerist celebrates 50 years of a trajectory that began in Recife and is now recognized as a driving force in the internationalization of Brazilian art.



Portrait of Nara Roesler made by the artist José Cláudio, 1979 [detail]

October 21, 1976 marked the opening of Nara Roesler's first exhibition as a gallerist in Recife, at *Gatsby Arte: O desenho em Pernambuco [The Drawing in Pernambuco]*, organized in partnership with the Escritório de Arte Renato Magalhães Gouvêa, from São Paulo. The exhibition brought together works by artists who were already essential figures at the time, including Aloisio Magalhães (1927–1982), Francisco Brennand (1927–2019), Guita Charifker (1936–2017), Lula Cardoso Ayres (1910–1987), Percy Lau (1903–1972), among others.

What began as a passion inherited from her family's intellectual and collecting environment has, five decades

later, become one of the most influential and successful art operations in Brazil. In 2026, the 50-year trajectory of gallerist Nara Roesler is celebrated as a pillar of the contemporary art scene, marking a path defined by resilience, market vision, and curatorial rigor.

building a legacy, from recife to the world

After an intense period of activity in Pernambuco, following *Gatsby Arte*, *Artespaço* was established, Nara Roesler moved to São Paulo in 1986. In the city, she joined *Montesanti Galleria* until 1989, when the space was renamed *Montesanti Roesler*. In 1993, the gallery adopted the name it carries today, affirming its identity and independence.

Expansion followed strategic steps: the São Paulo space doubled in size in 2012 with the incorporation of the neighboring house; in 2014 a new location opened in Ipanema, Rio de Janeiro; and in 2016 the gallery inaugurated a space in New York, becoming the first Brazilian gallery to establish an address abroad. In New York, the gallery was initially located in the Flower District and, since 2021, has been based in Chelsea, marking an important step in the internationalization of both the gallery and Brazilian contemporary art.

Over these five decades, Nara Roesler has acted as a strategic link between Brazilian artistic production and the global art circuit. Through hundreds of exhibitions, she has not only propelled local talents internationally but has also introduced key international artists to Brazilian audiences. Alongside partners, her sons Alexandre Roesler and Daniel Roesler, and Fabiola Ceni, the gallerist has consistently balanced commercial activity with institutional engagement.

Milestones of this vision include the creation of **Roesler Hotel** in 2002, an exhibition program focused on experimental dialogues and exchanges between curators and artists, and the founding of **APC (Associação para o Patronato Contemporâneo)** in 2011. This initiative later evolved into **Nara Roesler Books**, the gallery's publishing house, which now includes more than 30 publications dedicated to contemporary art and celebrates its 15th anniversary this year.

Since 2019, the gallery's artistic director has been Venezuelan curator Luis Pérez-Oramas, who lives in New York. He previously served as curator of the Latin American art department at MoMA, led the Patricia Phelps de Cisneros Collection, and was curator of the 30th São Paulo Biennial in 2012. He works in constant dialogue with the **Nara Roesler Curatorial Department**, based at the São Paulo gallery.

Nara Roesler says she feels "very happy to have followed and supported the trajectories of artists such as Amelia Toledo (1926–2017), Tomie Ohtake (1913–2015), Artur Lescher (1962), Carlito Carvalhosa (1961–2021), Daniel Senise (1955),

Lucia Koch (1966), Rodolpho Parigi (1977), and Vik Muniz (1961), among many other artists we represent who have contributed decisively to the recognition of Brazilian art around the world." "They are voices that have built unique and relevant languages within the contemporary context," she adds.

The roster of artists represented by Nara Roesler spans multiple generations, with diverse research approaches and media. Among the major Brazilian figures represented by the gallery are Abraham Palatnik (1928–2020), Antonio Dias (1944–2018), Tomie Ohtake (1913–2015), and Vik Muniz (1961); alongside international artists such as Julio Le Parc (1928), Daniel Buren (1938), Dan Graham (1942–2022), as well as Isaac Julien (1960), JR (1983), Not Vital (1948), and Heinz Mack (1931).

The gallery also represents established artists including Artur Lescher (1962), Carlito Carvalhosa (1961–2021), Cristina Canale (1961), José Patrício (1960), Laura Vinci (1962), Lucia Koch (1966), Paulo Bruscky (1949), and Raul Mourão (1967). In addition, it includes artists who have gained significant recognition nationally and internationally, such as Alberto Pitta (1961), André Griffo (1979), Jaime Lauriano (1985), Jonathas de Andrade (1982), Manoela Medeiros (1991), the Portuguese artist Carlos Bunga (1976), and Asuka Anastacia Ogawa (1988), a Japanese artist of Afro-Brazilian descent, among others.

New names are still to come, as Nara Roesler continues to cultivate the curiosity that has always guided her search for emerging talents, opening space for them within the art circuit.

commemorative program, 2026

To celebrate the fiftieth anniversary of its founder's activities, the Nara Roesler gallery, in collaboration with artistic director Luis Pérez-Oramas, has organized a program that spans its three locations with group exhibitions revisiting key themes from its trajectory. These exhibitions emphasize artists who have been central to the gallery's history and are shaped by

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art

a spirit of affection and recognition. The exhibitions will be curated by Moacir dos Anjos, Agnaldo Farias, Magali Arriola, Vik Muniz, Ariel Jimenez, and Bernardo Mosqueira.

In the words of Pérez-Oramas:

“Each of these exhibitions will address a central aspect of Nara Roesler’s history: her dialogue with Brazilian art beyond the dominant poles of São Paulo and Rio de Janeiro, with emphasis on creators from the Northeast; her passion for emblematic figures of Brazilian modern art and her commitment to ensuring their institutional resonance, as well as her affection for constructive and abstract forms; her willingness to transform the gallery into a platform for artistic and curatorial discoveries in dialogue with the contemporary world and her vocation for bringing major international artists to Brazil, alongside her openness to new generations of curators and artists; her decision to expand to Rio de Janeiro; and the establishment, for the first time in history, of a Brazilian gallery in New York and her tireless commitment to expanding the international resonance of Brazilian and Latin American art, while also bringing international artists into the Brazilian context.”

This extensive program will be accompanied by the gallery’s participation in the world’s leading art fairs and will culminate in the launch of a commemorative publication documenting half a century of Nara Roesler’s contribution to the arts ecosystem.

On **March 16**, a commemorative visual identity celebrating **50 years of Nara Roesler’s trajectory** will be launched, and the gallery’s social media platforms will adopt a new, more colorful visual identity.

são paulo

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jardim europa, 01449-001
são paulo, sp, brasil
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ipanema, 22421-030
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511 west 21st street
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