

nara roesler

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FRIEZE NY 2026

booth D12

preview

wednesday, may 13

open to the public

thursday-sunday, 14–17

the shed


545 w 30th st, new york

Frieze New York 2026

Nara Roesler presents a selection of works by Jonathas de Andrade from his latest series of *Jangadeiros e Canoeiros* [Raftsmen and Canoeists] and sculptures by Marcelo Silveira crafted from Cajacatinga wood. Both artists are informed by their roots in the Brazilian North East.

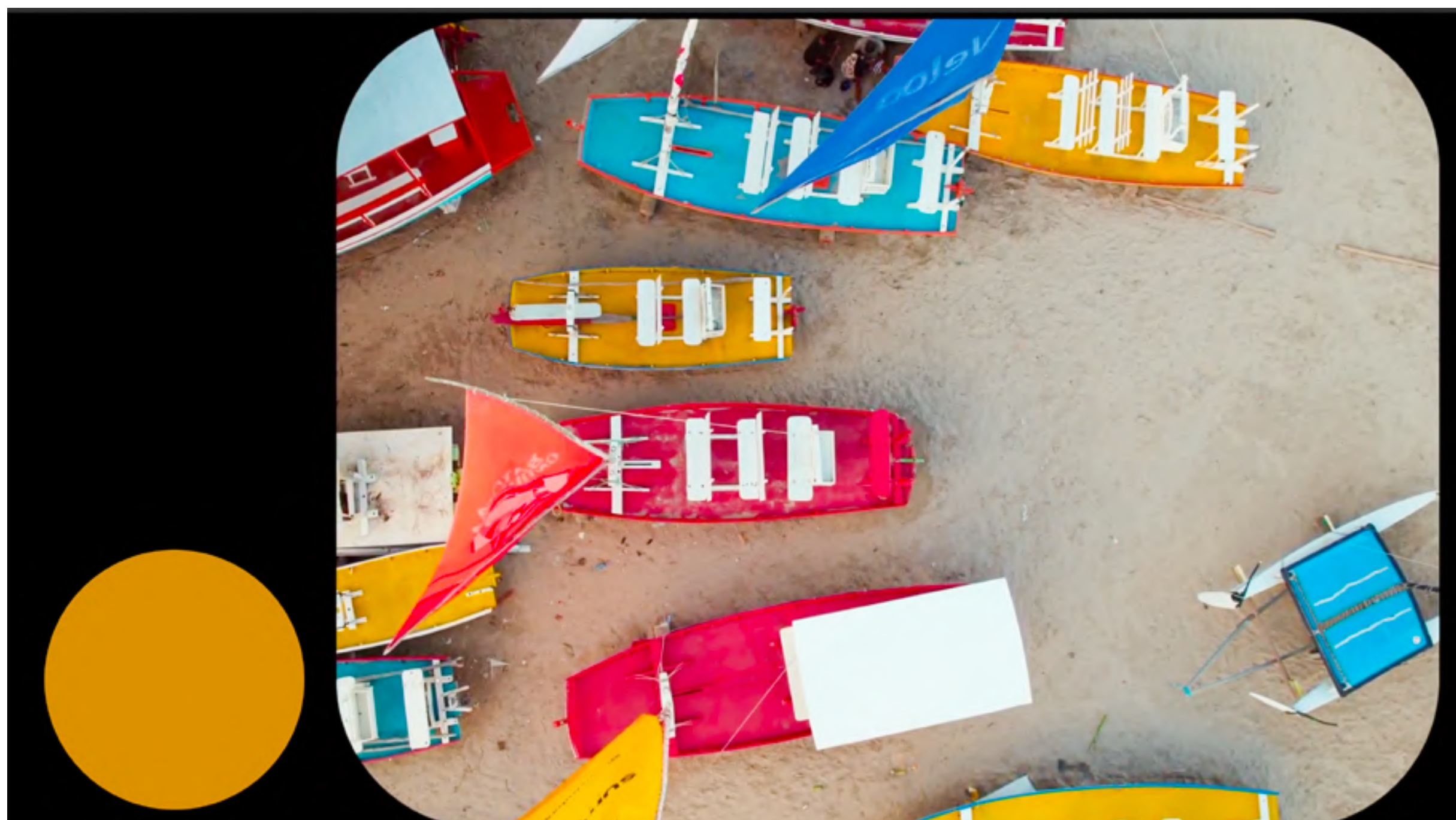
In his most recent body of work, De Andrade explores two distinct regional sailing cultures: the raftsmen navigating the Atlantic on traditional wooden vessels and the canoeists of the São Francisco River. These are living traditions shaped by the tensions between heritage, tourism, and modern economies. Silveira, also hailing from the Northeast, works with Cajacatinga wood—a nearly extinct species of the Atlantic Forest—transforming its remnants into delicate, highly aesthetic creations that subtly expose the predatory context of their origin.

As Silveira and De Andrade are particularly aware of their artistic predecessors, their dialogue is anchored by two historical punctuations: Hélio Oiticica's *Metaesquema* (1958) and an untitled work by Tomie Ohtake (1977). As major figures of Brazilian late modernism, Oiticica—whose language De Andrade refers to in *Canoeist Meta-schemes 5: Black, sailing Hélio Oiticica*—and Ohtake—a master of organic abstraction in Brazil—challenge geometric precision and predictability in these works. They introduce variation, rhythm, and a distinct expressivity to their compositions, allowing organic movement to thrive even within the confines of geometric forms.

A vertical wooden mast is the central focus, extending from the bottom to the top of the frame. It is secured with green ropes. A horizontal wooden spar is attached to the mast. At the base of the mast, a white cylindrical sign with the text "DEUS TE AMA" is visible. The background consists of a clear blue sky with some clouds and a vibrant turquoise sea. The boat's deck and rigging are partially visible at the bottom.

DEUS TE AMA

Jonathas de Andrade
Jangada sailors and Canoeists, 2025
HD video, color and sound
edition of 5 + 2 AP
13'06''



Part of a research commissioned by the Victoria and Albert Museum in London, at the invitation of Catherine Troiano, curator of the Photography Department, Jonathas de Andrade's works from *Jangadeiros e Canoeiros* [Raftsmen and Canoeists] is an ongoing series, with works in different formats focused on the bodily gestures and collective labor of bringing a jangada to and from the sea—a centuries-old ritual now entangled with tourism along Maceió's contested coastline. The work contrasts with idyllic imagery often used to market the region, evoking the anonymity and resilience of lives shaped by Brazil's colonial legacy.

Jonathas de Andrade
*Jangada sailor Germano and
the sail of the sun and waves, 2025*
paint and silkscreen printing on fabric
116 x 126 x 5,3 cm (frame)
45.3 x 49.2 x 2 in (frame) |
variable dimensions (vela)





Jonathas de Andrade
*Jangada sailor Jorge Folha
and the solar sail*
(*Alagoan jangada sailors series*), 2025
paint and silkscreen printing on fabric
unique
125 x 115 x 5 cm (frame) |
variable dimensions (sail)
49.2 x 45.3 x 2 in (frame) |
variable dimensions (sail)





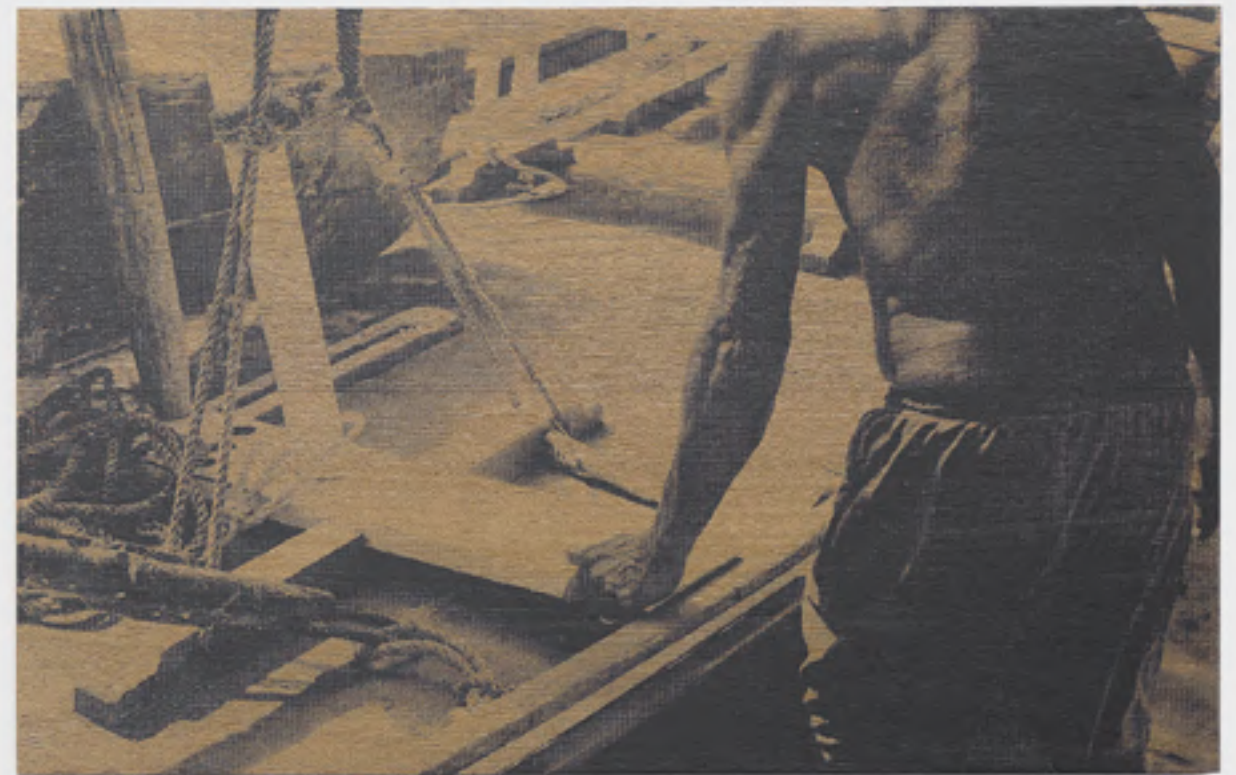
A fundamental element of the series is the sails that the artist collected from working rafts, each hand-painted with advertisements, one of the jangadeiros' main income for decades. De Andrade folds the sails into rectangles, silkscreens the fishermen's faces onto the now-abstract surfaces, and preserves traces of the original painting. By replacing commercial logos with the individuals who labor beneath them, the artist reclaims space for visibility and dignity.

Jonathas de Andrade
*Jangada sailor Vanderlan and
the ice cream sail*
(*Alagoan jangada sailors series*), 2025
paint and silkscreen printing on fabric
unique
125 x 115 x 5 cm (frame)
49.2 x 45.3 x 2 in (frame) |
variable dimensions (sail)



Besides the sails, the artist created a series of silkscreen prints on sucupira wood, accompanied by short poems engraved in acrylic.

Jonathas de Andrade
*Permanent lightning strike 1
sweat and courage, 2025*
screen printing on naval MDF
coated with sucupira veneer
and acrylic plate engraved with pyrography
edition of 3 + 1 AP
2 MDF parts of 50 x 80 cm (each)
and 1 acrylic part of 10 x 80 cm
2 MDF parts of 19.7 x 31.5 in (each)
and 1 acrylic part of 3.9 x 31.5 in



SWEAT AND COURAGE, AND MAYBE A FEW ARMS OF THE SEA - MAYBE
FOUR, SIX, WHO KNOWS, EVEN EIGHT - TO OVERCOME THE CRASHING
WAVES, THE SOFT SAND, THE WEIGHT OF THE BOAT, AND THE
MYSTERY OF THE CROSSWIND.



Jonathas de Andrade

Canoeists and a yellow spatial

relief on a yellow sea, sailing Hélio Oiticica, 2026

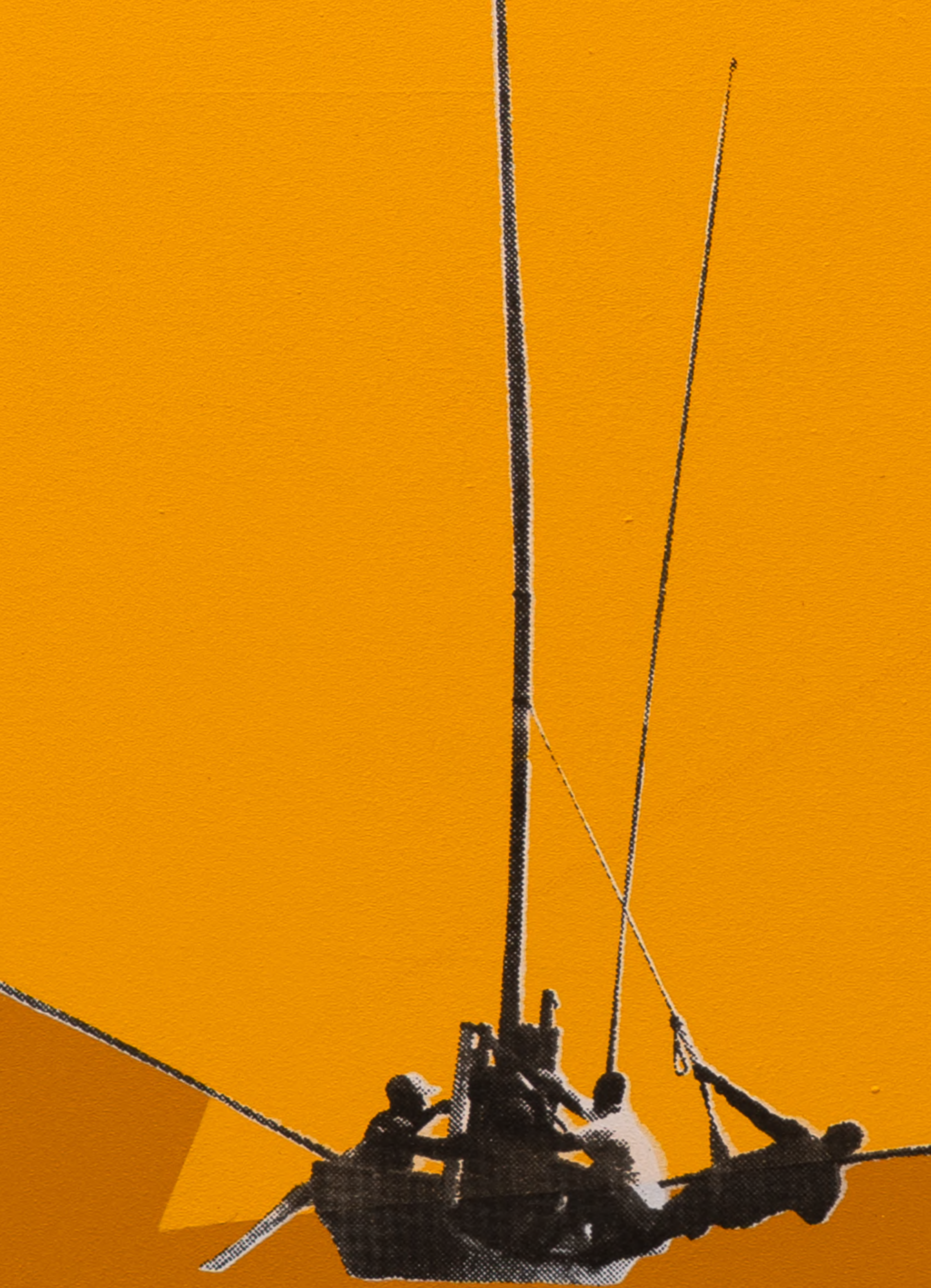
screen printing on naval MDF

unique

100 x 100 cm

39.4 x 39.4 in





Jonathas de Andrade

Canoeist Meta-schemes 3:

Black, sailing Hélio Oiticica, 2026

screen printing on naval MDF

unique

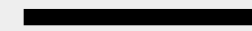
65 x 70 cm

25.6 x 27.6 in

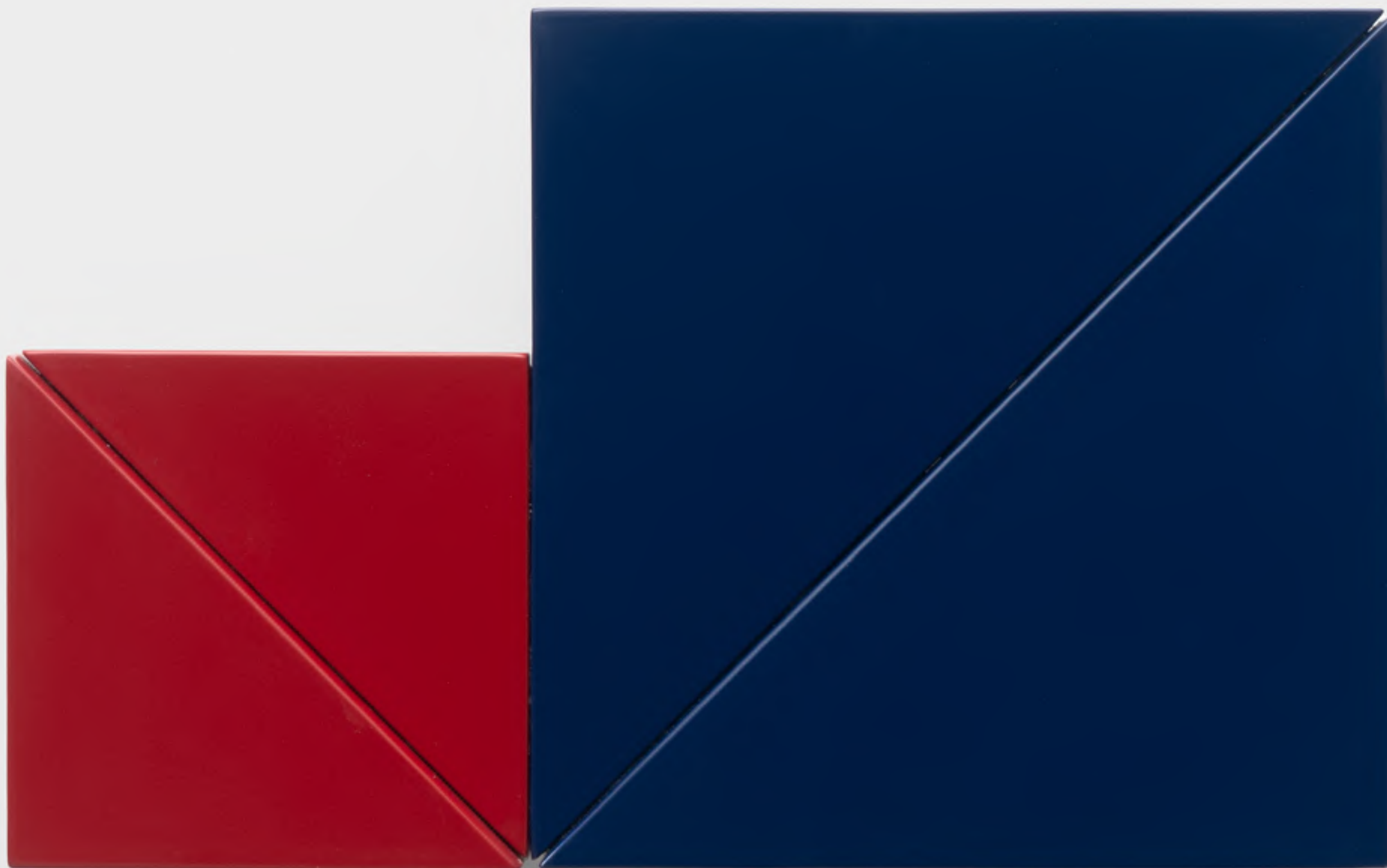


The small sculptures from the series *Regata de Cores sobre o Rio São Francisco* (Color Regatta on the São Francisco River), are composed of paintings on fragments of lacquered wood, which recreate, in sculptural form, the graphics of the boats from the São Francisco River canoe race, featured in the film *Jangadeiros e Canoeiros*. Another development from this series are the abstract compositions created from photographic cutouts, which echo Hélio Oiticica's *Metaesquemas* (1950/1960s), merging popular design with modernist abstraction.





Jonathas de Andrade
*Elisa (Regatta of colors over
the São Francisco river series), 2025*
MDF coated with lacquer paint
unique
25 x 40 x 8 cm
9.8 x 15.7 x 3.1 in





Jonathas de Andrade
*Planet (Regatta of colors over
the São Francisco river series), 2025*

MDF coated with lacquer paint

unique

25 x 40 x 8,5 cm

9.8 x 15.7 x 3.3 in





Jonathas de Andrade
*Elisa (Regatta of Colors Over
the São Francisco River Series)*, 2025
MDF coated with lacquer paint
unique
25 x 40 x 8 cm
9.8 x 15.7 x 3.1 in



Hélio Oiticica
Metaesquema (“velvet”)
(MET 016), 1958
gouache on cardboard
49 x 56 cm
19.5 x 22 in



Among the works featured is *Metaesquema* (1958), by Hélio Oiticica, considered one of the most compelling developments in constructive art. Produced at a moment when this language was gaining momentum in Brazil and across Latin America, the *Metaesquemas* conceive geometry not as a rigid, self-contained structure, but as something vibrant, alive, and, to some extent, unstable. Precarious balances, perpendicular planes, oscillating forms, and an open organization—inflected with a certain dose of humor—characterize the artist’s poetics during this period, already pointing toward a break with the orthogonal rigor of the concrete tradition.

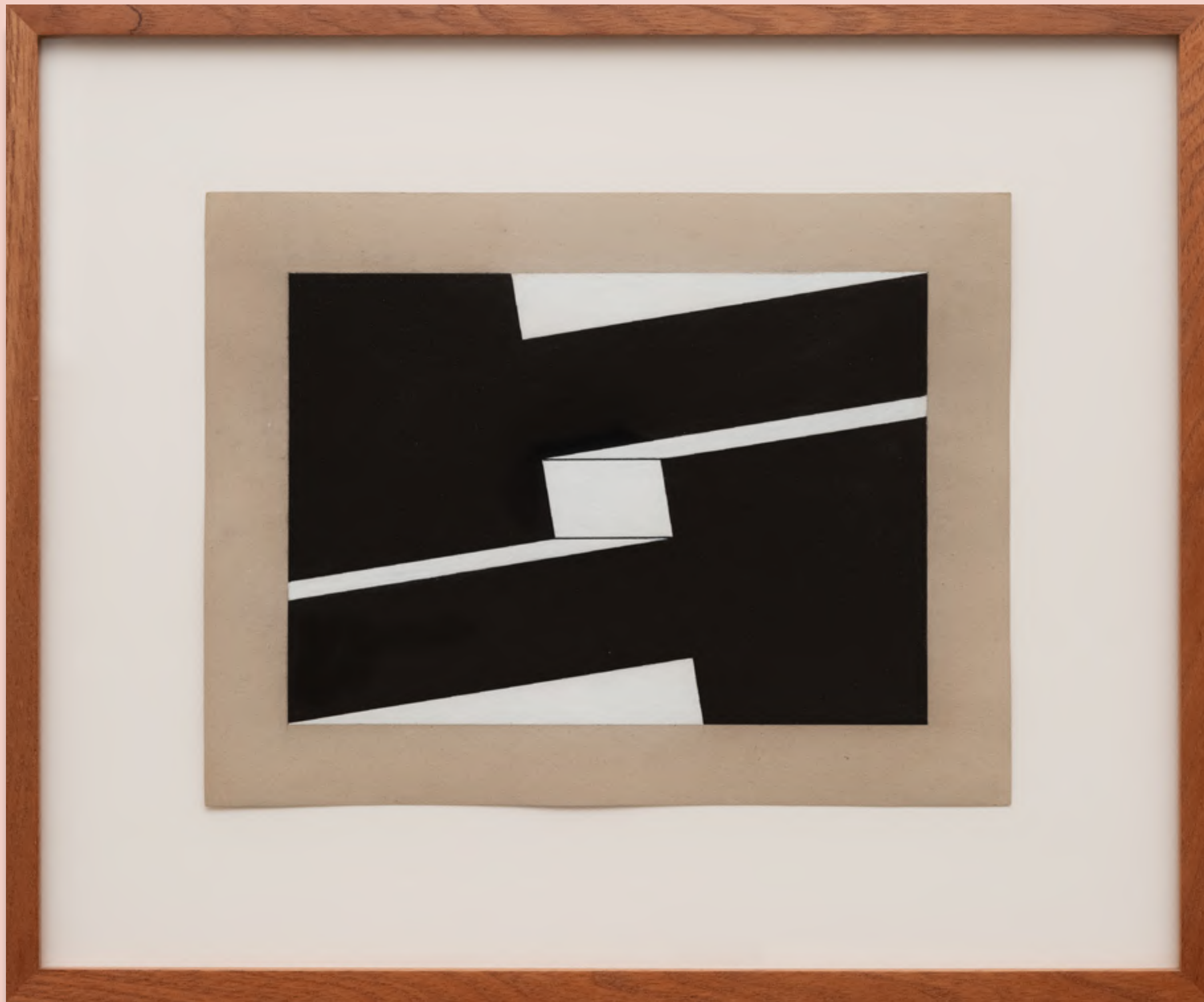
Hélio Oiticica

Metaesquema (MET234), 1958

gouache on paper

30 x 40 cm

11.8 x 15.7 in





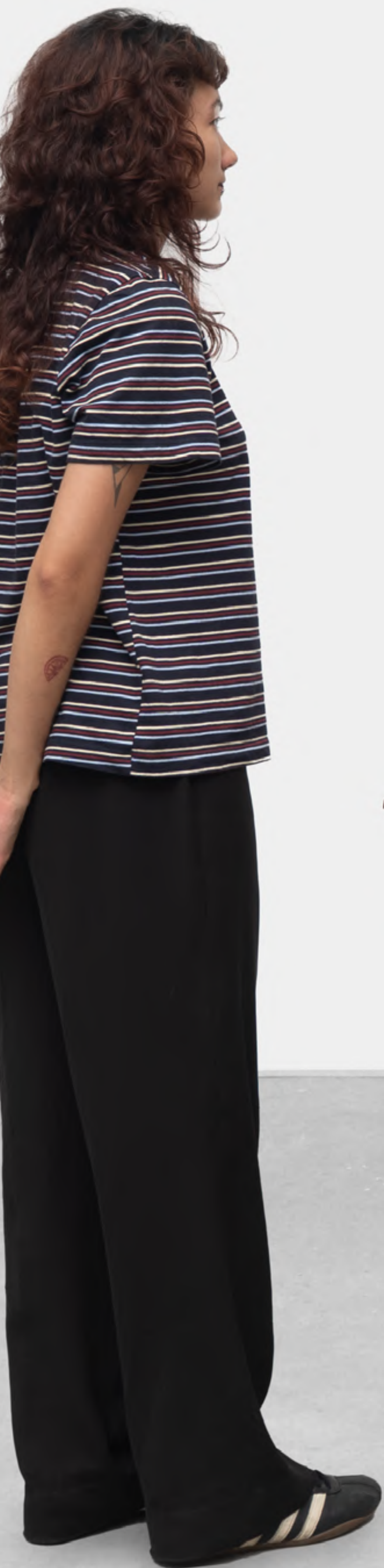
Tomie Ohtake
Untitled, 1977
oil paint on canvas
95 x 95 cm
37.4 x 37.4 in



A central figure in Brazilian abstract art is Tomie Ohtake, also included in this selection with a work from the late 1970s. Of Japanese origin but based in Brazil, the artist combined geometry with lyricism and gesture in her compositions, often creating nuances of light and color, smoky brushstrokes, and suggestive elements — at times more defined, at others more diffuse. In *Untitled* (1977), sinuous forms that seem to evoke the organic world coexist with a more regular structure that acts as both axis and counterpoint, tensioning balance and fluidity.



Marcelo Silveira
Seeds VII, 2025-2026
wood (cajacatinga)
250 x 58 x 50 cm
98.4 x 22.8 x 19.7 in



Marcelo Silveira
Pele XXXI, 2023
wood (cajacatinga),
beeswax and metallic pin
unique
186 x 150 x 60 cm
73.2 x 59.1 x 23.6 in





This relationship between form and organicity reappears in the work of Marcelo Silveira. In works such as *Peles* and *Sementes*, Silveira investigates the characteristics of cajacatinga — a wood native to Brazil’s coastal Atlantic Forest —, testing the limits of its plasticity, sculpting it, wearing it out, and creating lines of resistance on its surface. In Pernambuco, where the artist lives and works, cajacatinga has been extensively logged to open land for the construction of sugar mill equipment since the colonial period, and is now almost extinct, with mostly only roots remaining, themselves burnt successively during seasonal fires. Silveira collects such fragments, creating works that give the remnants new forms and purposes.

Marcelo Silveira
Circular, 2025-2026
wood (cajacatinga)
ø 120 cm
ø 47.2 in



If, in Ohtake, form is permeated by gesture and atmosphere, oscillating between definition and dissolution, in Silveira, it is anchored in materiality, acquiring weight, density, and historical depth. In both cases, however, form does not present itself as a closed system, but as a field of tension: shaped either by light and painterly gesture, or by the resistance of the material and its accumulated uses. It is in this passage — from surface to matter, from lyricism to structure — that abstraction approaches an experience that is at once sensorial and concrete.



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more about the artists

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)
- *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

- *Photography Now*, Victoria & Albert Museum, London, UK (2025)
- *Histórias LGBTQIAP+*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2024)
- *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
- Walker Art Center, Minneapolis, USA
- SFMoMA, San Francisco, USA

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helio oiticica

b. 1937, Rio de Janeiro, Brazil

d. 1980, Rio de Janeiro, Brazil

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

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

selected solo exhibitions

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

selected group exhibitions

- *Minimal : Pinault Collection*, Bourse de Commerce, Paris, France (2025)
- *Waiting for Tear Gas*, Philadelphia Museum of Art, Philadelphia, USA (2022)
- *This must be the place: Latin American artists in New York (1965-1975)*, The Americas Society, New York, USA (2021)

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- *AI-5 50 Anos*, Instituto Tomie Ohtake, São Paulo, Brazil (2018)
 - *Géométries Américaines: Du Mexique à la Terre de Feu*, Fondation Cartier pour l’art contemporain, Paris, France (2018)

selected collections

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

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tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913, and moved to Brazil in 1936. Her career as an artist began in the 1950s under the guidance of Japanese artist Keiya Sugano. After an initial phase focused on figurative studies in painting, she began to explore the abstract. During this period, she created a series of works known as “blind paintings”, in which she painted blindfolded. This practice was suggested by the critic Mário Pedrosa, one of the main theoreticians of the Brazilian neo-concrete movement, emphasizing sensitivity and intuition in his practice.

In her paintings from the mid-1970s through the 1980s, Ohtake developed a distinctive and unparalleled style of figural abstraction. Her magnificent works, characterized by round, organic forms that fill the visual field, are rendered with subtle gradations of hue and monochromatic expanses. Through this, she transformed the legacy of Brazilian modernism into one of the most eloquent repertoires of late-modern painting in the Americas. It was during this period that Ohtake’s work took on a cosmic dimension, driving her transition towards sculpture and real space.

[click to know more](#)

selected solo exhibitions

- *Tomie Ohtake*, Pace Gallery, Tokyo, Japan (2025)
- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Open Ended: SFMoMA’s Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- *60th International Art Exhibition La Biennale di Venezia, Stranieri Ovunque – Foreigners Everywhere*, Venezia, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)

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- *Surface Work*, Victoria Miro, London, UK (2018)
 - *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisboa, Portugal (2017)
 - *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
 - *Fusion: Tracing Asian Migration to the Americas Through AMA’s Collection*, Art Museum of the Americas, Washington DC, USA (2013)

selected collections

- Metropolitan Museum of Art (MET), New York, USA
- San Francisco Museum of Modern Art (SFMoMA), San Francisco, USA
- Tate Modern, London, UK
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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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.

[click to know more](#)

selected solo exhibitions

- *O que sustenta*, Paço Imperial, Rio de Janeiro, Brazil (2026)
- *Hotel solidão*, Nara Roesler, New York, Brazil (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

- *Fullgás – Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)

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- 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

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