



nara roesler

50

mirroring nature

curated by luis pérez-oramas

nara roesler new york

opening july 16, 2026

exhibition july – august

amelia toledo

amparo de la sota

berna reale

brígida baltar

bruno dunley

cao guimarães

cássio vasconcellos

dávila&portillo

gego

gerardo rosales

jonathas de andrade

laura vinci

marcelo silveira

maria klabin

mirroring nature

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Visual art has served, since time immemorial, as a mirror of nature. The most ancient remainders of human tracing depict natural forms, manifest indexical marks of bodies, take the appearance of undecipherable signs related to sacrificial ceremonial remnants, or commanding, monumental beasts, herd of animals, flying birds.

In ancient Greece painters were simply named *zoographoi*, draftsmen of life, because depicting the life of natural beings seems consubstantial to artistic representation.

But beyond mimetic or figurative representation, art can also model itself after the operational dynamism of nature. *Ars imitatur naturam in sua operatione*, claims a famous statement by medieval philosopher Thomas Aquinas: it echoes the idea that art can imitate the organic or structural functions of nature. Albeit *ars* for Aquinas meant something different than our concept of art, his statement nonetheless stresses that beyond the capacity of imitating the appearance of physical reality, art has the potentiality of modeling its structures after the operations of nature.

The artists reunited in *Mirroring Nature* either deal directly with objects from natural sources or they represent in their works emblematic forms of nature (Amelia Toledo, Laura Vinci, Cao Guimarães, Bruno Dunley, Cássio Vasconcellos, Manoela Medeiros, Maria Klabin); others address the intricate tensions between humans and nature (Jonathas de

Andrade, Berna Reale, Brígida Baltar, Gerardo Rosales); finally some of these artists produce objects or images that echo the structural, rhizomatic or constellative agencies of nature (Gego, Amparo de la Sota, Dávila&Portillo, Marcelo Silveira).

By tirelessly mirroring nature, art tries to embrace the ‘blind agent’ that ceaselessly moves the world, after Lucretius’ sounding verses in his masterful poem on the nature of things: “For lurks this essence far and deep and under/Nor in our body is aught more shut from view/And ’tis the very soul of all the soul.”

—Luis Pérez-Oramas

Cássio Vasconcellos
Picturesque Voyage
Through Brazil # 142, 2021
inkjet print on cotton paper
edition of 5 + 2 PA
75 x 150 cm
29.5 x 59.1 in





Jonathas de Andrade
The water spirits 2, 2017
pigmented inkjet print on
Hahnemühle Fine Art Photo
Rag Baryta 215g paper
edition of 10 + 2 PA
61 x 100 cm
24 x 39.4 in





Jonathas de Andrade
The water spirits 1, 2017
pigmented inkjet print on
Hahnemühle Fine Art Photo
Rag Baryta 215g paper
edition of 10 + 2 PA
61 x 100 cm
24 x 39.4 in



Jonathas de Andrade
The water spirits 3, 2017
pigmented inkjet print on
Hahnemühle Fine Art Photo
Rag Baryta 215g paper
edition of 10 + 2 PA
61 x 100 cm
24 x 39.4 in



Jonathas de Andrade
The water spirits 5, 2017
pigmented inkjet print on
Hahnemühle Fine Art Photo
Rag Baryta 215g paper
edition of 10 + 2 PA
61 x 100 cm
24 x 39.4 in







Berna Reale
Palomo #06, 2012
mineral pigment on Premium
Luster photographic paper
edition of 5 + 2 PA
100 x 150 cm
39.4 x 59.1 in









Laura Vinci
Galinho, 2019
gold-plated brass
edition of 5 + 2 PA
17 x 20 x 4 cm
6.7 x 7.9 x 1.6 in

Laura Vinci
*Quem não cuida de si
que é terra erra*, 2021
borosilicate glass, garnet
stone and gold-plated brass
edition of + 2 PA
Ø 34 cm
Ø 13.4 in





—
Laura Vinci
Muda, 2022
gold plated brass
edition of 5 + 2 PA
40 x 14 x 12 cm
15.7 x 5.5 x 4.7 in





—
Laura Vinci
Twins, 2024
brass, gold-plated brass,
and nickel-plated brass
edition of + 2 PA
variable dimensions









Gerardo Rosales
Culebra y llanten, 2024
acrylic paint and acrylic
gouache paint on paper
30 x 23 cm
11.8 x 9.1 in





Gerardo Rosales
Icaco, 2024
acrylic and acrylic
gouache paint on paper
27,9 x 35,6 cm
11 x 14 in



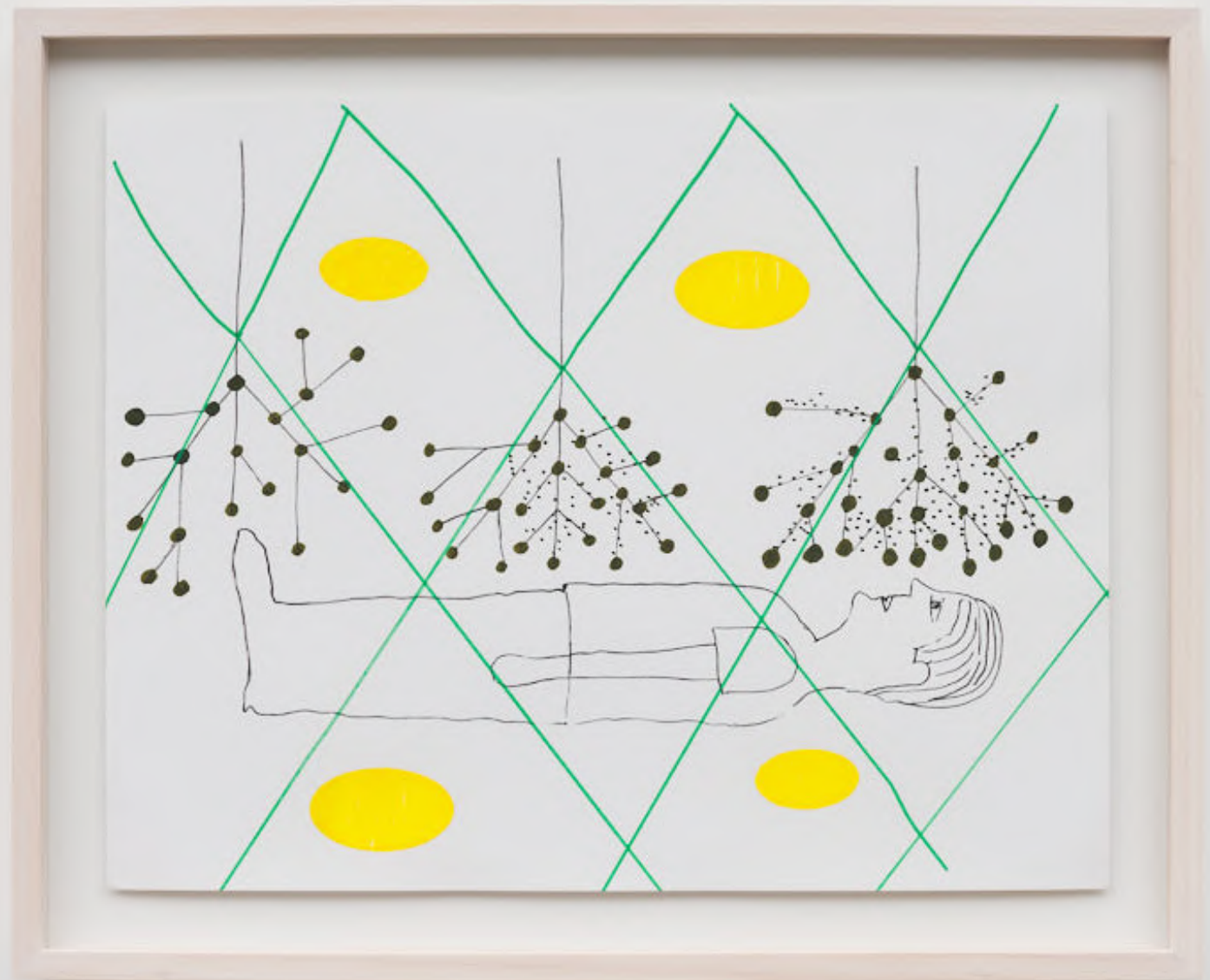
Gerardo Rosales
Planta 1, 2024
acrylic and acrylic
gouache paint on paper
30,5 x 23 cm
12 x 9.1 in



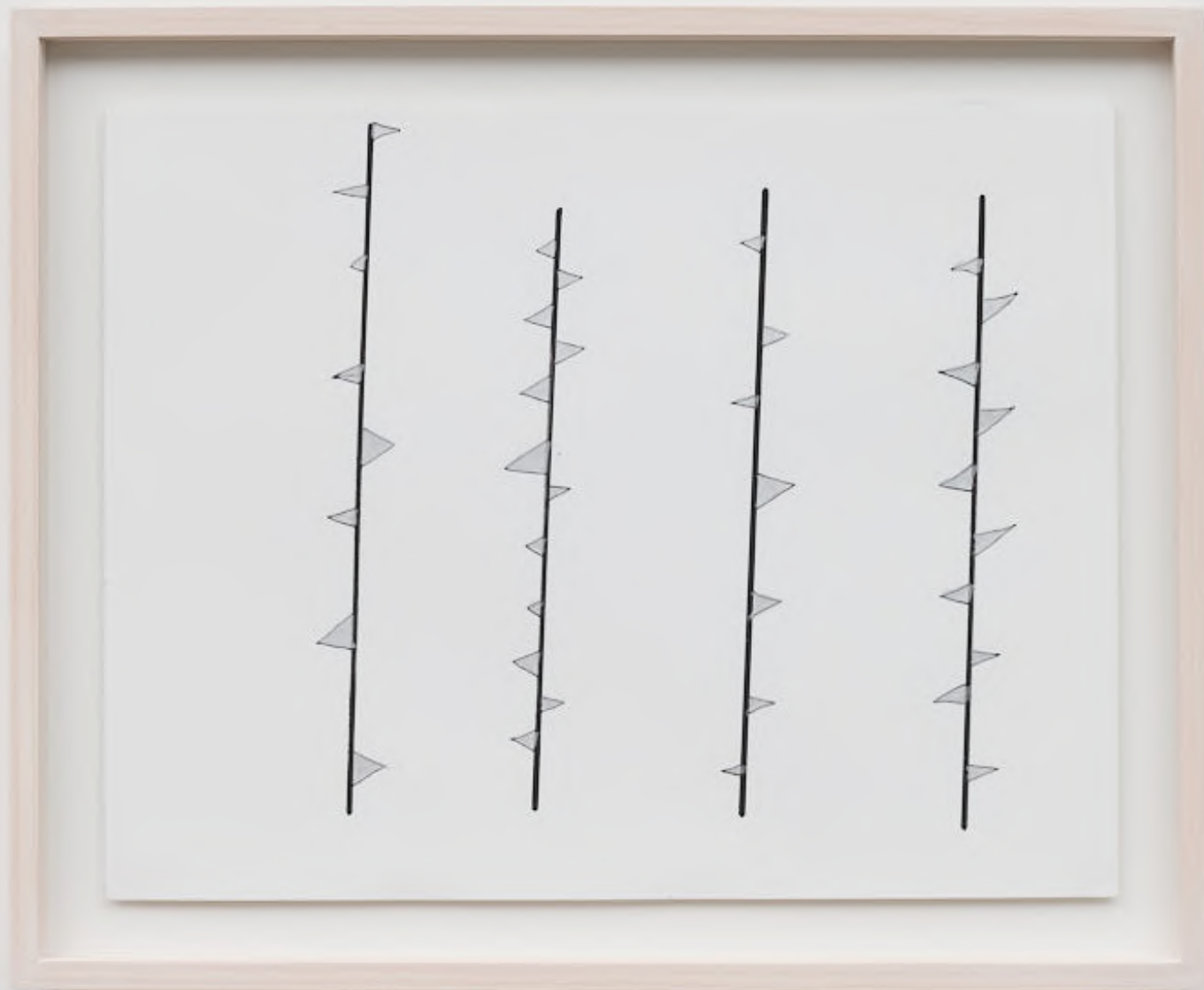


Gerardo Rosales
Hormiga culona, 2024
acrylic and acrylic
gouache paint on paper
31,2 x 23 cm
12.3 x 9.1 in

Gerardo Rosales
Líneas cruzadas, 2024
acrylic and acrylic
gouache paint on paper
27,9 x 35,6 cm
11 x 14 in

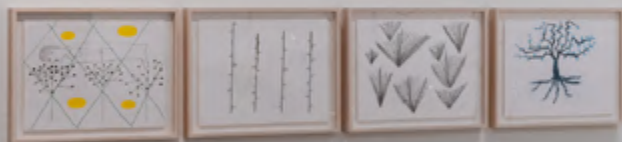


Gerardo Rosales
Fence-A, 2024
acrylic and acrylic
gouache paint on paper
27,9 x 35,6 cm
11 x 14 in



Gerardo Rosales
Frailejones, 2024
acrylic and acrylic
gouache paint on paper
27,9 x 35,6 cm
11 x 14 in





Marcelo Silveira
Guides of Liêdo (lot V), 2006
fire marked cajacatinga wood
14 peças (280 x 180 x 70 cm
- variable dimension)
14 pieces (110.2 x 70.9 x 27.6 in
- variable dimension)



...LELE. STARA...
...COM OS RECURSOS A BILIDADE...
...CELOS DA FAMILIA AREGUIR SEG...
...NDADA CASA E COM UM ACESSO P...
...LETRA A PRASO FUR...
...LETRA NA 1A DO PROPRIETARIO E BEM...
...AR O A QUEM A LEI...
...DE DIREITOS ESPECIAIS...
...NTRE OS QUAIS OS DE PORO...
...INQUILINO NA RUA SENAOPRENTE POI EN DO POI...
...AGAR NO DIA NA PRAÇA MAIS ALTA DO QUE...
...BELECIDOS...
...E PRECISO QUE TRARVA N O N O S S O M O D E L...
...A BALHE COM UIDE TERA UM 11 ETR...
...ADO EVITANDO PO...
...ASSIVEIS ACIDENTE...
...SO PROCESSO...
...A T...
...DE XETH...
...PILO DE FIXAÇÃO...
...ARMAR...
...TEM TRINTA CENT...
...USANDO...
...O PE...





Amelia Toledo
Collage, 1958
dyed rice paper, tissue
paper, and beeswax
unique
60 x 46 cm
23.8 x 18.3 in



Amelia Toledo
Singing dragon, 2007
perforated sound stone
on concrete column
134 x 46 x 37 cm
52.8 x 18.1 x 14.6 in





Amelia Toledo
Singing dragon, 2007
perforated sound stone
on concrete column
121 x 67 x 27 cm
47.6 x 26.4 x 10.6 in



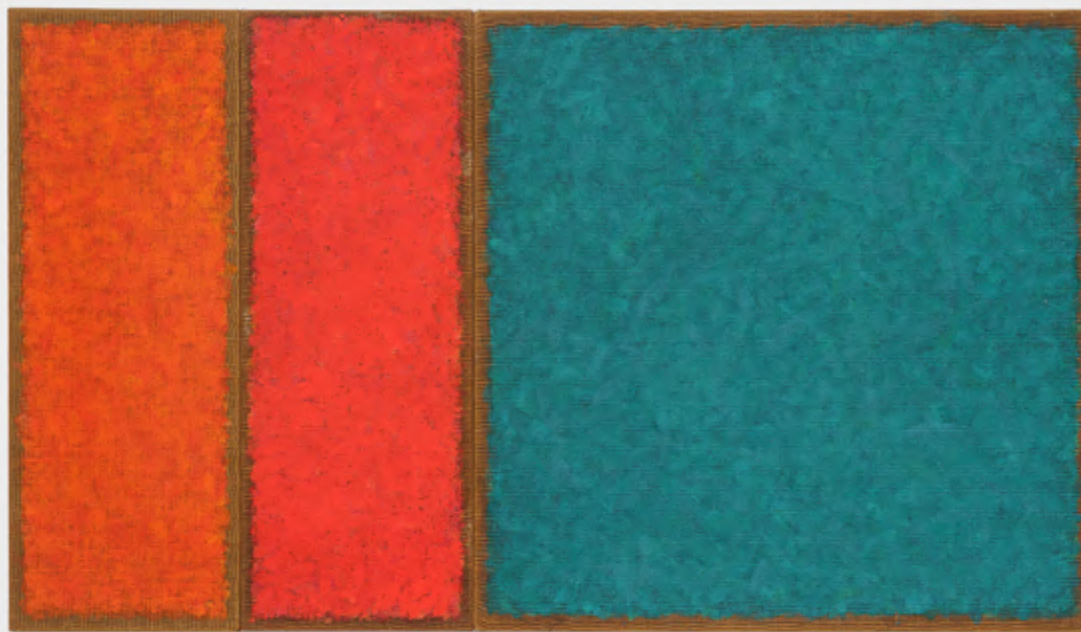


Amelia Toledo
Singing dragon, 2007
perforated sound stone
on concrete column
148,8 x 56 x 31 cm
58.6 x 22 x 12.2 in





Amelia Toledo
*Color field (Color fields
series)*, década de 1980
acrylic resin, pigment and
acrylic paint on linen and jute
120 x 169 cm
47.2 x 66.5 in







Bruno Dunley
Trophy III, 2022
oil paint and charcoal
on canvas
200,5 x 158,5 x 4 cm
78.9 x 62.4 x 1.6 in





Brígida Baltar
Sea breeze collection
[A coleta da maresia], 2001
action photographic record
40 x 60 cm
15.7 x 23.6 in







Brígida Baltar
Untitled, 2009
brick dust and PVA
glue on paper
32 x 24 cm
12.6 x 9.4 in

Brígida Baltar
The Skin of the Plant, 2020
embroidery on cotton
32 x 28,5 cm
12.6 x 11.2 in



Brígida Baltar
The skin of the plant, 2020
embroidery on cotton
20 x 35 cm
7.9 x 13.8 in



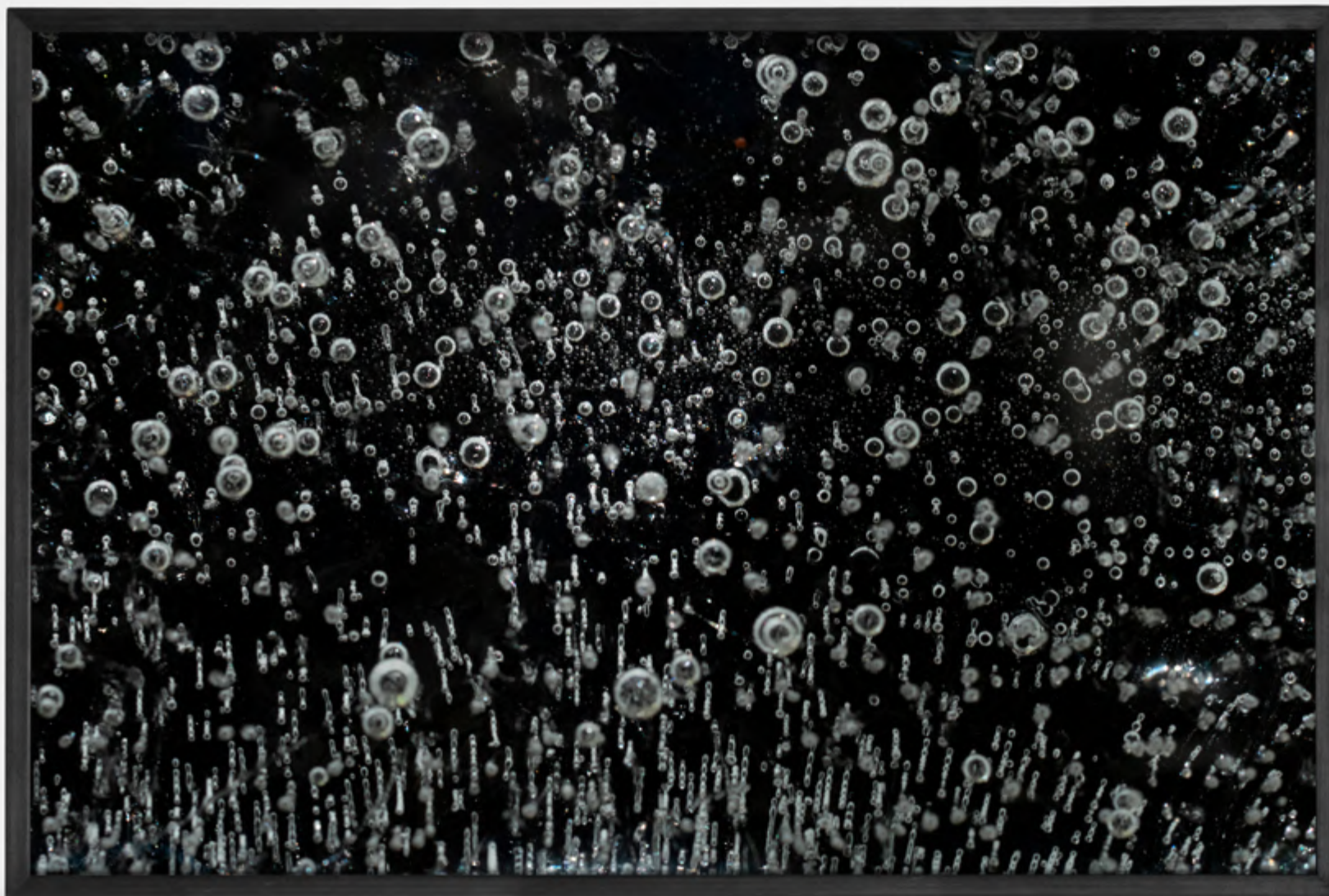
Cao Guimarães
Climâmen # 01, 2025
digital photograph
edition of 5 + 1 PA
100 x 150 cm
39.4 x 59.1 in





Cao Guimarães
Climámen # 02, 2025
digital photograph
edition of 5 + 1 PA
100 x 150 cm
39.4 x 59.1 in

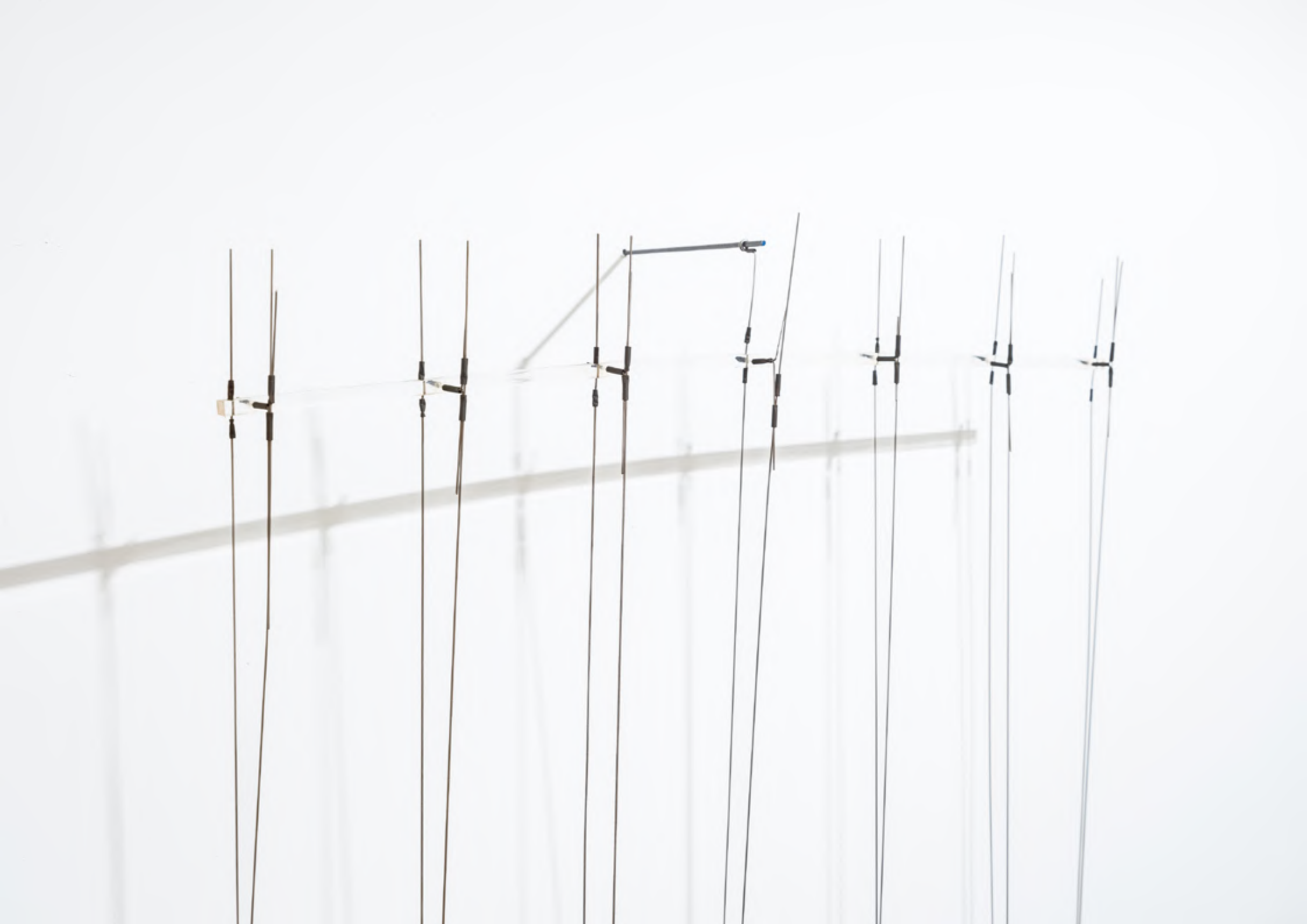




Cao Guimarães
Climâmen # 08, 2025
digital photograph
edition of 5 + PA
100 x 150 cm
39.4 x 59.1 in



Gego
*Drawing without
paper 76.11*, 1976
acrylic, steel and iron
70 x 60 x 5 cm
27.6 x 23.6 x 2 in

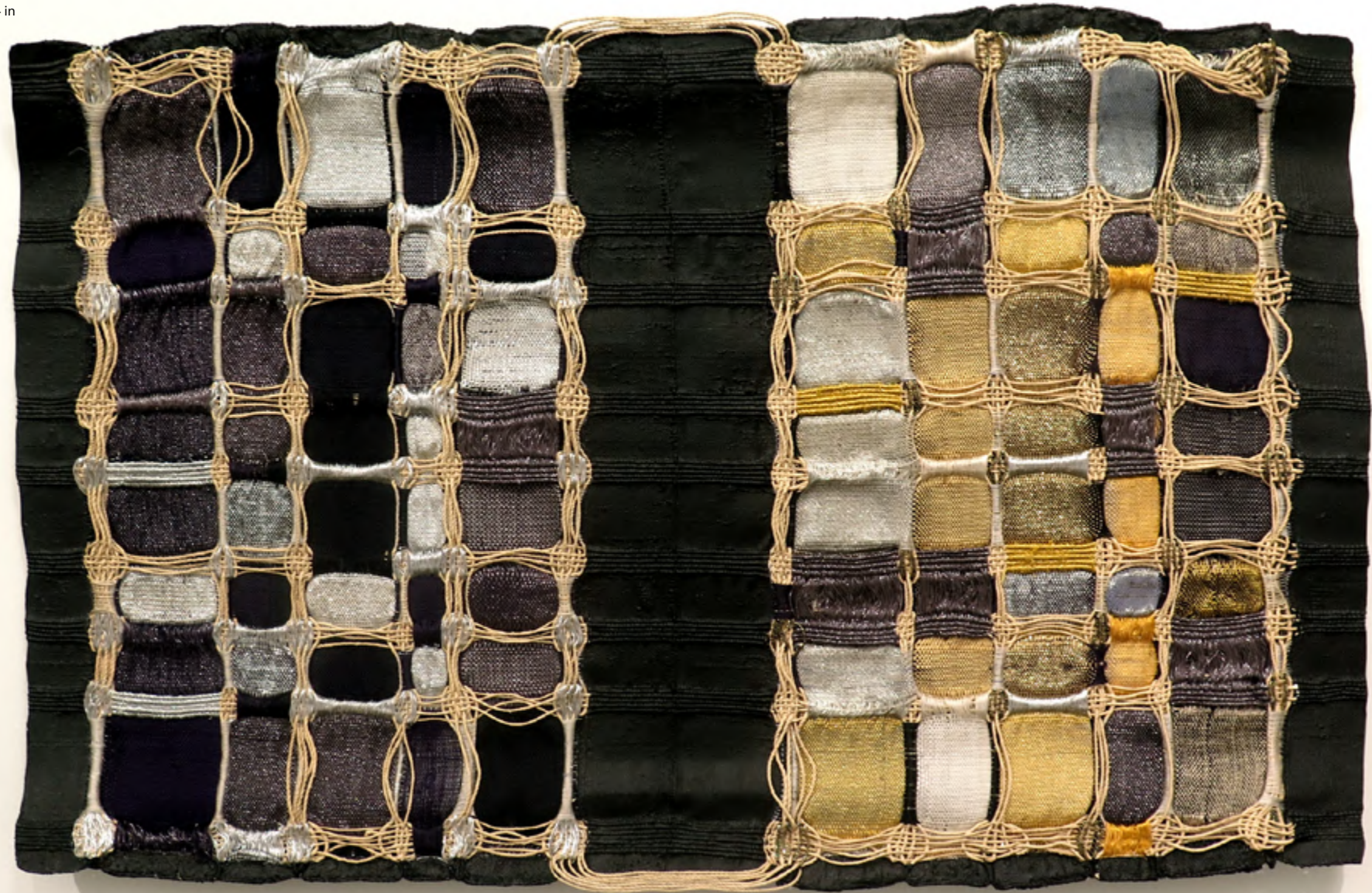


Eduardo e Maria Eugenia Dávila Portillo
Nebula, 2020
silk, Moriche palm fiber,
alpaca, metallic yarn,
natural and acid dyes
210 x 140 cm
82.7 x 55.1 in

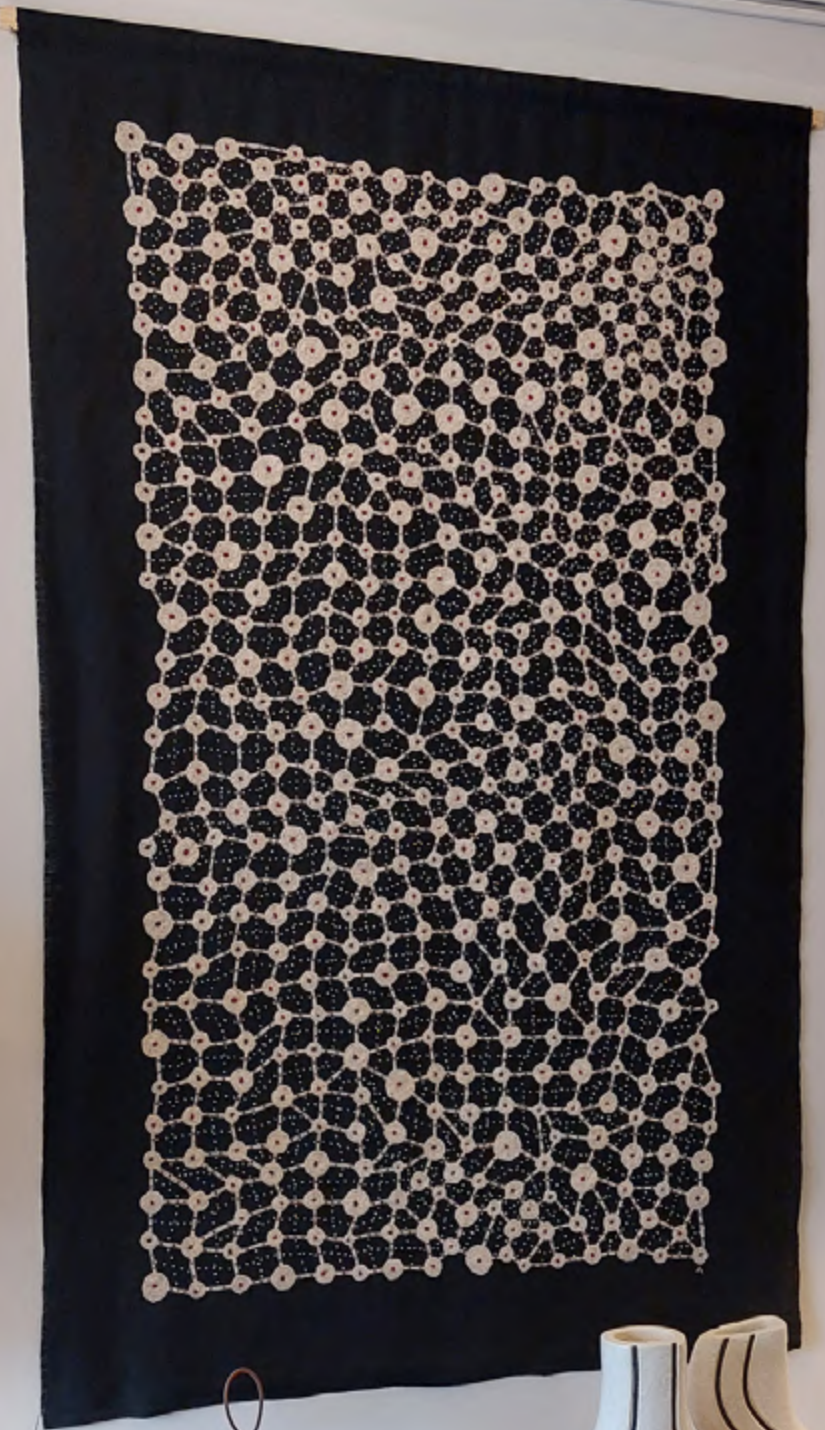




Eduardo e Maria Eugenia Dávila Portillo
Broche, 2015
silk, Moriche palm fiber,
alpaca, metallic yarn,
natural and acid dyes
42 x 67 cm
16.7 x 26.4 in







Amparo de La Sota
Conexiones, 2020
hand embroidery
on linen and cotton
143 x 90 cm
56.3 x 35.4 in



Manoela Medeiros
Fern (phytolith), 2024
pigmented concrete
directly into the structure
51 x 44 x 4 cm
20.1 x 17.3 x 1.6 in







Manoela Medeiros
Tulip (phytolith), 2024
pigmented concrete
directly into the structure
52 x 44 x 4 cm
20.5 x 17.3 x 1.8 in



Maria Klabin
Untitled (island), 2026
oil paint on linen
20 x 25 x 2,5 cm
7.9 x 9.8 x 1 in



Maria Klabin
Saião # 01, 2021
oil paint on linen
50 x 40 cm
19.7 x 15.7 in





Maria Klabin
*Landscape with mango
tree (JB Vista)*, 2021
oil paint on linen
32 x 45 cm
12.6 x 17.7 x 1 in





Maria Klabin
Sweet potato, 2020
oil paint on linen
20 x 30 cm
7.9 x 11.8 in





Maria Klabin
Sweet potato #02, 2020
oil paint on linen
20 x 30 cm
7.9 x 11.8 in





Maria Klabin
Yesterday, 2023
oil paint on linen
18 x 25 cm
7.1 x 9.8 x 1 in





Maria Klabin
After 2, 2025
oil paint on linen
65 x 80 cm
25.6 x 31.5 in



cássio vasconcellos

b. 1965, São Paulo, Brazil, where he lives and works

Cássio Vasconcellos began his career as a photographer at the beginning of the 1980s. Though he previously gathered extensive experience as a photojournalist, his artistic work is characterized by fictional imagery, which he derives from elements of reality. His work blurs the boundaries of photography as a genre, creating, instead, an imaginary iconographic vocabulary geared towards a critique of contemporary society. Notably, the artist's use of aerial photography allows for the manipulation of scale and image, which he uses to challenge the viewer's perception of reality. Vasconcellos has published several monographs of his work, including *Brasil visto do céu* [Brazil seen from the sky], Editora Brasileira, 2017; *Panorâmicas*, DBA, 2012 and *Nocturnos São Paulo* [Nocturnes São Paulo], 2002.

Cássio Vasconcellos' photography highlights our society's excessive consumerism, the abundance of products that flood our everyday-life, the uniformity of architectural structures that surround us and the elements that have become emblematic of our culture. Alternatively, his work also explores the magnificence of nature with landscape images like those from the series *Viagem pitoresca pelo Brasil* (2015), with which he joins the long-standing tradition of artists who have attempted to capture the grandiosity of Brazilian flora. His works embody the mysticism of the country's sublime, untamed jungles, creating images that confront the spectator with a reality that is too large for us to comprehend.

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selected solo exhibitions

- *Viagem Pitoresca pelo Brasil*, Nara Roesler, São Paulo, Brazil (2024)
- *Dríades e Faunos*, Nara Roesler, Rio de Janeiro, Brazil (2020)
- *Collectives*, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Viagem pitoresca pelo Brasil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Aéreas do Brasil*, Paço das Artes, São Paulo, Brazil (2014)
- *Coletivos*, Today Art Museum (TAM), Beijing; Art + Shanghai Gallery, Shanghai, China (2013)

selected group exhibitions

- Festival La Gacilly-Baden Photo, Baden, Austria (2024)
- 13th Mercosul Biennial, Porto Alegre, Brazil (2022)
- *Trees*, Fondation Cartier pour l'art contemporain, Paris, France (2019)
- *Civilization: The Way We Live Now*, National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea (2018)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, Phoenix Art Museum, Phoenix, USA (2017)
- *Aquí nos vemos – Fotografía en América Latina 2000–2015*, Centro Cultural Kirchner, Buenos Aires, Argentina (2015)

selected collections

- Bibliothèque Nationale, Paris, France
- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA

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)

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- *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

- *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

berna reale

b. 1965, Belem do Pará, Brazil, where she lives and works

Berna Reale is one of Brazil's most important contemporary artists. She is mostly known for her performance based work, which she has been developing since the 1990s. She first received public attention in 2006 at the 25th Art Salon of Pará, following her presentation of *Cerne*. The work consists of a photographic intervention carried out at the meat market located in Ver-o-Peso, a traditional center for street markets and stands bustling with tourists and local shoppers in Belém, Brazil.

Since then, the artist has been exploring and developing the idea of using her own body as the central aesthetic element of her images and performances, through which she aims to denounce social problems and injustices. Her work critically engages with the theme of violence, exploring its symbolic and physical representations, and the inevitable shadow of censorship, as a means of revealing the importance of image-making when it comes to maintaining freedom of thought. The strength of Berna Reale's imagery lies in eliciting a desire to get closer, countered by a sense of repulsion—an ambivalence reminiscent of the irony in Brazilian society's fascination for and disgust of violence. Importantly, Berna Reale's work has come to heavily depend on photography as a tool for not only registering, but also perpetuating and disseminating her actions once the performance is over.

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selected solo exhibitions

- *Ruídos*, Centro Cultural Banco do Brasil, Brasília, Brasil (2024)
- *Right Now*, Nara Roesler, São Paulo, Brazil (2022)
- *While You Laugh*, Nara Roesler, New York, USA (2019)
- *Festa*, Viaduto das Artes, Belo Horizonte, Brazil (2019)
- *Deformation*, Bergkirche (2017)
- *Berna Reale – Über uns / About Us*, Kunsthau, Wiesbaden, Germany (2017)
- *Berna Reale: Singing in the Rain*, Utah Museum of Contemporary Art (UMoCA), Salt Lake City, USA (2016)
- *Vazio de nós*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Brasilidade Pós-Modernismo*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2022)
- 3rd Beijing Photo Biennial, China (2018)
- *Brasile. Il coltello nella carne*, Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milan, Italy (2018)
- *Video Art in Latin America*, Il Pacific Standard Time: LA/LA (II PST: LA/LA), LAXART, Hollywood, USA (2017)
- 56th Venice Biennale, Italy (2015)
- *Artistas comprometidos? Talvez*, Fundação Calouste Gulbenkian (FCG), Lisbon, Portugal (2014)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Instituto Itaú Cultural, São Paulo, Brazil
- Kunsthau Wiesbaden, Wiesbaden, Germany
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

laura vinci

b. 1962, São Paulo, Brazil, where she lives and works

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly led her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as ‘hourglass’, which she created for the project Arte/Cidade 3 (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci's work with Teatro Oficina, where she has undertaken the role of artistic director, participating in the theater's set and costume design work. She is currently working with Mundana Companhia.

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selected solo exhibitions

- *maquinamata*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *mundana +: Medeamaterial, mundana cia*, Sesc Pinheiros, São Paulo, Brazil (2019)
- *Todas as Graças*, Instituto Ling, Porto Alegre, Brazil (2018)
- *Papéis Avulsos*, Art Center/South Florida, Miami, USA (2014)
- *Carpe Diem Arte e Pesquisa*, Lisbon, Portugal (2010)
- *Warm White*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2007)

selected group exhibitions

- *El Dorado: Myths of Gold*, Americas Society, New York, USA (2023)
- *Máquina do mundo: Arte e indústria no Brasil, 1901-2021*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Exposición 13*, La Conservera, Murcia, Spain (2014)
- *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)
- 26th São Paulo Biennial, Brazil (2004)

selected collections

- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

gerardo rosales

b. 1967, Venezuela

lives and works in Houston, USA

Having started his career as a self-taught artist, Rosales brings to his work elements characteristic of Latin American popular culture, such as real or legendary animals, textile patterns, popular festivals, everyday scenes, local botanical species and hybrid beings. The apparently popular and artisanal theme is combined with elements of pop culture and high-tech, such as video game characters, toys and graphic colors, thus combining different visual references, the fruit of the cultural exchange that runs through her career.

His compositions are intensely colorful, full of patterns and visual elements of a dynamic nature that highlight the narrative present in the works, an aspect that is reinforced by the elaborate linearity with which the artist constructs his compositions, some of them resembling textiles and embroidery.

A multidisciplinary artist, Rosales' pictorial work is a significant part of his production. However, he also develops works of a sculptural and installation nature and sometimes uses unconventional supports and materials, such as T-shirts and cans. Although many of her works have a childlike appearance, they carry with them complex discussions about sexuality, violence, social inequality and marginalized groups.

selected solo exhibitions

- *Rio Chiquito*, Museum of Contemporary Art Houston, Houston, USA (2024)
- *Ornamento y Delito*, Carmen Araujo Arte Gallery, Caracas, Venezuela (2022)
- *Undercover*, Galveston Art Center, Galveston, USA (2019)
- *Mind your Step*, Avis Frank Gallery, Houston, USA (2013)

selected group exhibitions

- *Withstand: Latinx Art during Conflicts*, Holocaust Museum, Houston, USA (2021)
- *Carriers: The Body as a Site of Danger and Desire*, Blaffer Museum, Houston, USA (2021)
- *Lo Politico*, Carmen Araujo Arte Gallery, Caracas, Venezuela (2014)

selected collections

- Patricia Phelps de Cisneros Collection, New York, USA
- Bank of Venezuela, Caracas, Venezuela
- Ateneo de Valencia, Valencia, Venezuela

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

amelia toledo

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo's diverse practice in terms of media, reveals the artist's investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist's production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

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selected solo exhibitions

- *Amelia Toledo: Paisagem cromática*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil (2024)
- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, USA (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

selected group exhibitions

- *Pop Brasil: Vanguarda e Nova Figuração*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
- 29th São Paulo Biennial, Brazil (2010)
- *Brasileana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

bruno dunley

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

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

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

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selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

brígida baltar

b. 1959, Rio de Janeiro, Brazil

d. 2022, Rio de Janeiro, Brazil

The work of Brígida Baltar spanned across a wide range of mediums, including video, performance, installation, drawing, and sculpture. Baltar's artistic production began in the 1990s with small poetic gestures, developed in her studio-home in Botafogo, a neighbourhood of Rio de Janeiro. During nearly ten years, the artist collected items of domestic life such as the water dripping through small cracks on her roof, or dust falling from the bricks of her walls. This act of collecting subsequently expanded into the outside world, giving rise to the *Coletas* series, an attempt at capturing mist, dew and ocean breeze—an ultimately impossible or rather, intangible task. In the meantime, she also created a variety of works using the collected brick dust, ranging from landscape drawings on paper, or ornate compositions drawn directly on walls or floors, to sculptures, proposing pieces that uniquely intertwined her past and present practice until her passing.

The artist recurrently based her artistic process in fabulation, intertwining and often embodying human and animal characteristics as a tool to redefine our relationship with nature. This is notably visible in works such as *Ghost Crab*, *Bee House* and *Voar*. Her later work with ceramic engages with the relationship between body and shelter, one of the main themes in her work, proposing shapes of sea shells that merge with those of the human body. In her late years, the artist focused on embroidery, producing works related to her body and her skin, re-affirming her career-long ability to use her personal experience to address philosophical concepts and sensations.

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selected solo exhibitions

- *Brígida Baltar: Pontuações*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2024)
- *Brígida Baltar (1959-2022): To make the world a shelter*, Nara Roesler, New York, USA (2023)
- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *A carne do mar*, Nara Roesler, São Paulo, Brazil (2018)
- SAM Art Project, Paris, France (2012)
- *O amor do pássaro rebelde*, Cavalariças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

selected group exhibitions

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *Terra abrecaminhos*, Sesc Pompeia, São Paulo, Brasil (2023)
- *Meu corpo: território de disputa*, Nara Roesler, São Paulo, Brazil (2023)
- *The Fold in the Horizon*, Nara Roesler, New York, USA (2022)
- 12th Mercosul Biennial, Brazil (2020)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *I Remember Earth*, Magasin des horizons, Centre d'arts et de Cultures, Grenoble, France (2019)
- *Neither-nor: Abstract Landscapes*, Portraits and Still Lives, Terra-Art Project, London, UK (2017)
- *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland (MOCA), Cleveland, USA

cao guimarães

b. 1965, Belo Horizonte, Brazil

lives and works in Montevideo, Uruguay

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

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

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

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selected solo exhibitions

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

selected group exhibitions

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

selected collections

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

amparo de la sota

b. 1963, Madrid, Spain

Amparo de la Sota is a Spanish textile artist whose practice combines weaving, crochet, and embroidery on linen canvases. Born into a family of architects and artists, her work explores repetition, geometry, and rhythm, blurring the boundaries between art, design, and craft. Her compositions evoke maps, woven structures, and systems of writing, transforming textile-making into an exploration of time, memory, and the construction of space. Since 2004, she has exhibited extensively in solo and group exhibitions throughout Spain, establishing herself as a prominent figure in the contemporary Iberian textile art scene.

selected solo exhibitions

- *En el hacer*, Centro de Arte Caja de Burgos, Burgos, Spain (2025)
- *La huella del tiempo*, Galería Vilaseco, A Coruña, Spain (2024)

selected group exhibitions

- *Tirar del hilo*, Baró Galeria, Palma de Mallorca, Spain (2026)
- *Textures i Laberints*, Artur Ramon Art, Barcelona, Spain (2021)

selected collections

- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain

maria eugenia dávila e eduardo portillo

b. 1966, Mérida and Jajó, Venezuela
lives and works in Caracas, Venezuela

Eduardo Portillo and Maria Eugenia Dávila's main poetic interest is traditional weaving techniques. To this end, they have adopted an experimental approach in all aspects of their artistic work: origin, technique and materials. They spearheaded silkworm breeding techniques in Venezuela, weaving with locally sourced fibers and dyeing with natural dyes. They were inspired to work with natural indigo by visits to the Orinoco and the Amazon.

They spent several years in China and India studying sericulture, or silk rearing, and since then their research has taken them all over the world. In Venezuela, they established the entire silk manufacturing process: growing mulberry trees on the slopes of the Andes, raising silkworms, obtaining yarn, coloring with natural dyes, designing and weaving innovative fabrics.

selected solo exhibitions

- *Azul Indigo: Textiles de Maria Eugenia Dávila y Eduardo Portillo*, Trasncho Cultural, Caracas, Venezuela (2012)

selected group exhibitions

- *New Territories: Laboratories for Design, Craft and Art in Latin America*, Museum of Arts and Design, Nova York, EUA (2014)

selected collections

- Art Institute of Chicago, Chicago, USA
- Toledo Art Museum, Toledo, USA

manoela medeiros

b. 1991, Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and Paris, France

In her practice, Manoela Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space’s walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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selected solo exhibitions

- *Tropical Still Life*, Palo, New York, USA (2025)
- *Comment naissent les formes*, Double V, Marseille, France (2025)
- *O carnaval da substância*, Nara Roesler, São Paulo, Brazil (2022)
- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)

selected group exhibitions

- *Rasura*, Nara Roesler Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- *Primer aviso*, Space Julio, Paris, France (2024)
- *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)
- *Afirmacão - Brésil, l'affirmation d'une generation*, La Galerie du Jour, Paris, France (2023)
- *Arqueologias no presente*, Nara Roesler, São Paulo, Brazil (2021)
- *Recycler / Surcycler*, Fondation Villa Datri, L'Isle-sur-la-Sorgue, France (2020)
- *Reservoir*, 019, Ghent, Belgium (2020)
- *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
- *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
- *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
- 11th Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

maria klabin

b. 1978, Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

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selected solo exhibitions

- *Língua d'água*, Nara Roesler, São Paulo, Brazil (2025)
- *Liquid Air*, Nara Roesler, New York, USA (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *Abrasive Paradise*, Kunsthal KADE, Amstersfoort, The Netherlands (2022)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
- *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

gego (gertrud goldschmidt)

b. Hamburg, Germany, 1912

d. Caracas, Venezuela, 1994

Of German origin, Gego studied architecture and engineering in Stuttgart. Faced with growing anti-Semitism in her home country, she migrated to Venezuela in 1939, where she began working as an architect. Her career as an artist really began in the 1950s, working first with watercolors, monotypes and woodcuts, before moving on to three-dimensional metal structures.

A contemporary of artists such as Carlos Cruz Diez, Alejandro Otero and Jesús Soto, Gego became a prominent artist in geometric abstraction and kinetic art, movements aligned with the pre-war European avant-garde, which flourished in Venezuela and Latin America between the late 1940s and 1960s. Throughout her life, she was concerned with investigating three forms of systems: parallel lines, linear nodes and the parallax effect - whereby the shape of a static object changes due to the movement of the viewer's observation position. She explored the relationship between line, space and volume in a variety of radical systematic wire sculptures. In addition, her organic forms, linear structures and modular abstractions methodically addressed notions of transparency, energy, tension, spatial relationship and optical movement.

selected solo exhibitions

- *Gego: Measuring Infinity*, Solomon R. Guggenheim Museum, New York, USA (2023)
- *Gego: A Linha Emancipada*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2019)
- *Between the Lines: Gego as a Printmaker*, Amon Carter Museum of American Art, Fort Worth, USA (2017)
- *Gego: Between Transparency and Invisible*, Museum of Fine Arts, Houston, USA (2005)

selected group exhibitions

- *Unfinished: Thoughts Left Visible*, The Met Breuer, New York, USA (2016)
- *Zero*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2014)
- *Geometric Abstraction: Latin American Art in the Patricia Phelps de Cisneros Collection*, Fogg Art Museum, Cambridge, USA (2001)

selected collections

- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA

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