



nara roesler

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manoela medeiros
a river within me

nara roesler rio de janeiro
opening march 26
exhibition mar 26–may 9

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Nara Roesler Rio de Janeiro is pleased to present *a river within me*, a solo exhibition by artist Manoela Medeiros, featuring new works created specifically for the exhibition. In her work, the artist articulates an approach to painting that transcends the specificity of her own medium, drawing on elements of sculpture, performance, and installation. Through this hybrid perspective on the pictorial, Medeiros interrogates artistic media beyond their conventional formats, where paintings and site-specific installations serve to explore the relationships between space, time, and the corporeality of art and the viewer. Often intervening directly in exhibition spaces, Medeiros conceives her works based on details of the site, whether they be materials, structural elements, or even their relationship with lighting—both natural and artificial. Her practice introduces an organic quality to the space by exposing its inner workings, or structures, transforming architecture not merely into a structure but into a distinct entity in its own right within the experience of art.

For the artist, both the walls and her paintings are like a “repository of architectural sediments.” Part of her process involves removing overlapping layers, creating compositions “by removing material that previously covered the surface of the work.” “Archeology is not seen as a theme, but as a working method,” she explains. Medeiros excavates the surfaces of her paintings—and often the walls of the exhibition space as well—“revealing the layers of colors and materials used, covered up, and thus forgotten over time.” In this way, she operates in a “liminal space between construction and destruction with a gesture that borders on that of a painter-mason-archaeologist.”

Manoela Medeiros notes that the exhibition at Nara Roesler Rio de Janeiro: “was the first time the creative process unfolded in a very organic and free manner.” “This time, it was the process in the studio that largely dictated the works in the exhibition. I worked freely, mainly on scraped paintings, and from there formed a cohesive body of work and its narrative.”

cover *Paysage lointain*,
2026 [detail]

Manoela Medeiros in
her studio, March 2026.
Photo: Romain Dumesnil





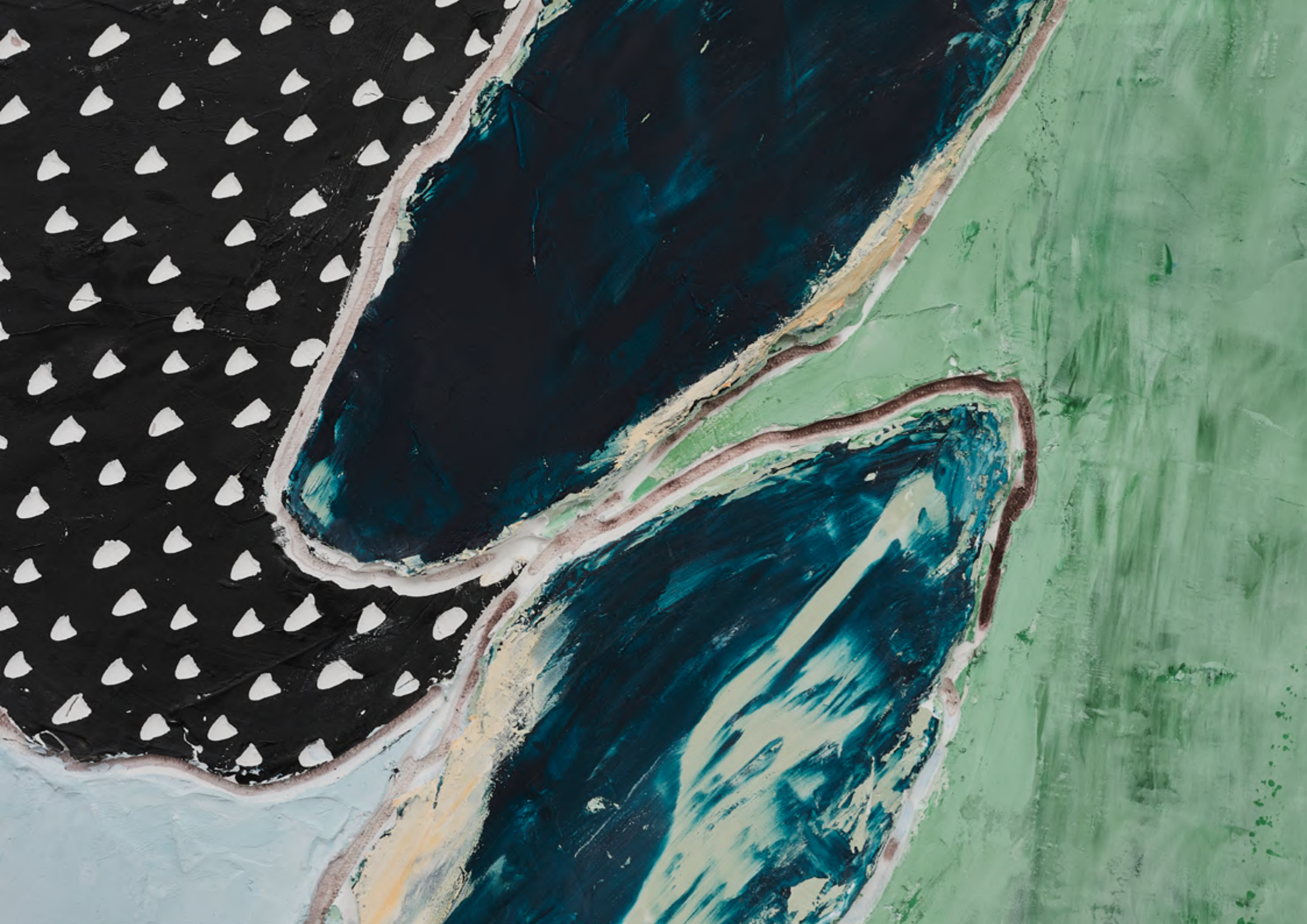
Fireworks spread seeds, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
160 x 130 x 5 cm
63 x 51.2 x 2 in





Clareira, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
161 x 133 x 5 cm
63.4 x 52.4 x 2 in







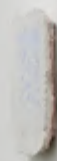
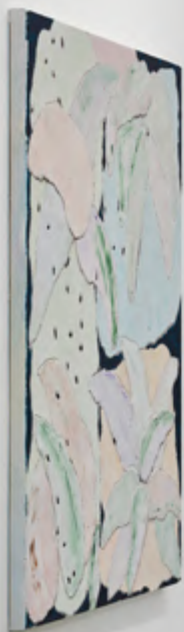
Geometria da planta, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
151 x 122 x 5 cm
59.4 x 48 x 2 in





Nublado, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
70,5 x 50,5 x 5 cm
27.8 x 19.9 x 2 in





Folhas soltas, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
70,5 x 50,5 x 5 cm
27.8 x 19.9 x 2 in







Falling plants, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
150 x 120 x 5 cm
59.1 x 47.2 x 2 in





Paysage lointain, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
161 x 131,5 x 5 cm
63.4 x 51.8 x 2 in







Les arbres qui pleurent, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
150,5 x 121,5 x 5 cm
59.3 x 47.8 x 2 in







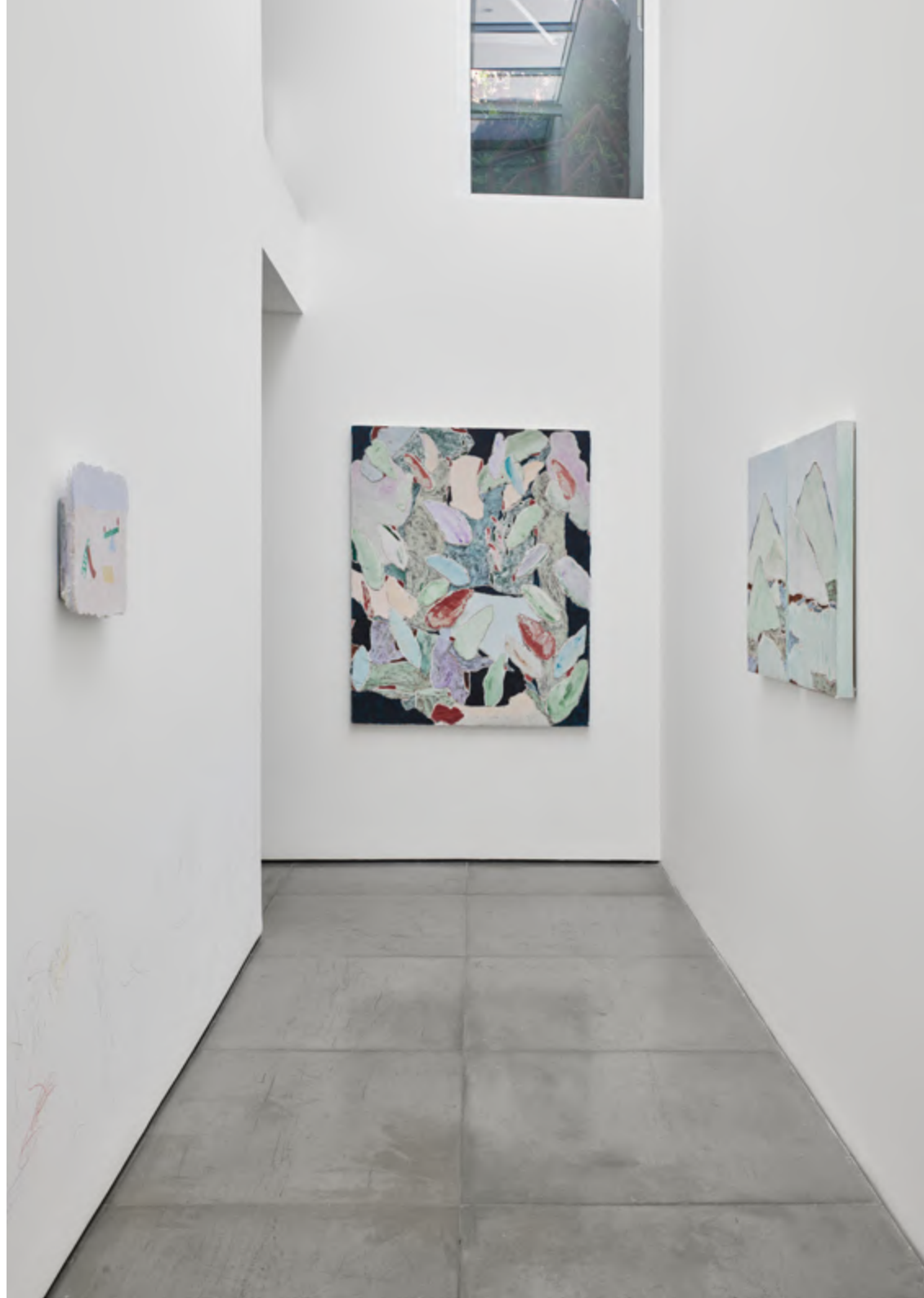
Paisagem longe, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
160,5 x 121,5 x 5 cm
63.2 x 47.8 x 2 in



Um rio, 2026
acrylic paint, acrylic paste,
mineral pigment and
excavation on canvas
2 parts of 70 x 50 (each)







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 Datris, 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)

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