

nara roesler

50

fascination and affection

curated by agnaldo farias

second exhibition of the series celebrating Nara Roesler's 50-year career as a gallerist.

nara roesler são paulo

opening may 26

exhibition may – aug, 2026



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50

“From 1976 to 2026, spanning from Recife to São Paulo, New York, Paris, London, and Hong Kong, Nara Roesler has mapped a symbolic cartography defined by transforming peripheries into centers, challenging established hubs, and unveiling impactful new talents.

To celebrate her career, the gallerist is activating her spaces in São Paulo, Rio de Janeiro, and New York with thematic group exhibitions, developed in dialogue with guest curators such as Moacir dos Anjos, Agnaldo Farias, Magali Arriola, Vik Muniz, Ariel Jimenez, and Bernardo Mosqueira.

The exhibitions explore the core pillars of her career: fostering dialogue with Brazilian art beyond dominant hubs, supporting historical figures, investing in abstraction, embracing international contemporary art, and expanding the global presence of Brazilian art.”

—Luís Pérez Oramas

fascination and affection

agnaldo farias

As the second commemorative exhibition celebrating the fifty-year trajectory of Nara Roesler as a gallerist, this show looks back to her childhood, to a home filled with musicians, visual artists, architects, writers, businesspeople, and politicians gathered in lively soirées that stretched from Friday lunchtime through Sunday night.

This tradition began with her grandfather, João Alfredo da Costa Lima, a physician, surgeon, and professor of Artistic Anatomy at the School of Fine Arts, who served for twelve years as rector of the Federal University of Pernambuco, where, among many accomplishments, he founded the School of Music. One can imagine the singing, the laughter, the eloquence voiced aloud so characteristic of northeastern Brazilians, the rivalries, the improvised verses, the debates for and against Governor Miguel Arraes and, on the other hand, the melancholic lyricism of Carlos Pena Filho, delicately nicknamed the “poet of blue.”

As a child, Nara—like any of us among adults—could not fully grasp the essence of those conversations, the irony of their remarks, the complexity of the subjects discussed, or the

counterpoint between the various forms of expression exchanged around the table. Yet it was precisely from this atmosphere that her lasting fascination with the extraordinary universe of culture emerged. Perhaps for this reason, fascination and affection have always remained inseparable for Nara when it comes to the arts—an experience that would later lead her to Gatsby, a charming design object store and darling of interior architects, and to her acquaintance with the painter José Cláudio.

José Cláudio, renowned in Recife for his discourse woven from humor and erudition and, above all, for his expressive painting aligned with the sensuality of landscape and people, took Nara by the hand and led her deeper into the field of art, introducing her to its fundamental questions. He is the author of the portrait of Nara that welcomes us into this exhibition and was also responsible for inspiring her to become a gallerist.

Her attraction to the world of the arts proved irresistible, and she eventually founded Gatsby Arte, an extension of the design object space she had established in Recife, ensuring a permanent—though never exclusive—connection with artists and their production. This exhibition speaks of Nara’s love for artists, of friendships built and strengthened through frequent and profound exchanges—sometimes to follow the progress of their work, other times simply to chat, for a “free afternoon for shopping,” to help choose a new home or studio, or merely to be present during difficult moments.

Across a trajectory that extends from her friends Tomie Ohtake and Amelia Toledo to Rodolpho Parigi, whose painting she “discovered” at a graduating exhibition for FAAP’s Fine Arts program, Nara built enduring relationships with her artists, following closely their achievements and impasses, absolute certainties soon dismantled, acute discouragements brought on by a difficult professional choice, and magnificent discoveries that, at times, even they themselves had not yet perceived. But she had.

From the kinetic and luminous experiments of Julio Le Parc and Abraham Palatnik to the image-based puzzles of Vik Muniz, passing through the organic structures of Tomie Ohtake and the intimate poetics of Brígida Baltar, what emerges in this exhibition is not only a group of major artists, but also the web of relationships built by Nara Roesler over decades of coexistence, dialogue, and close engagement with their trajectories.

Common sense tends to surround the artist with a romantic atmosphere, idealizing what is in fact a harsh daily life marked by solitude. Nara has always acted as a legitimate and necessary interlocutor. Beyond that, she has courageously worked to bring her discoveries to as many people as possible, fulfilling what she sees as her duty to share them. The artists gathered here have long known, and continue to know, the extent of her affection for them.

—
José Cláudio da Silva
Nara, 1979
oil paint on eucatex
121,5 x 79,5 cm
47.8 x 31.3 in







Tomie Ohtake
Untitled, 2013
automotive paint on
tubular carbon steel
160 x 110 cm





Abraham Palatnik
W-312, 2009
acrylic paint on wood
42 x 30 cm
16.7 x 11.8 in

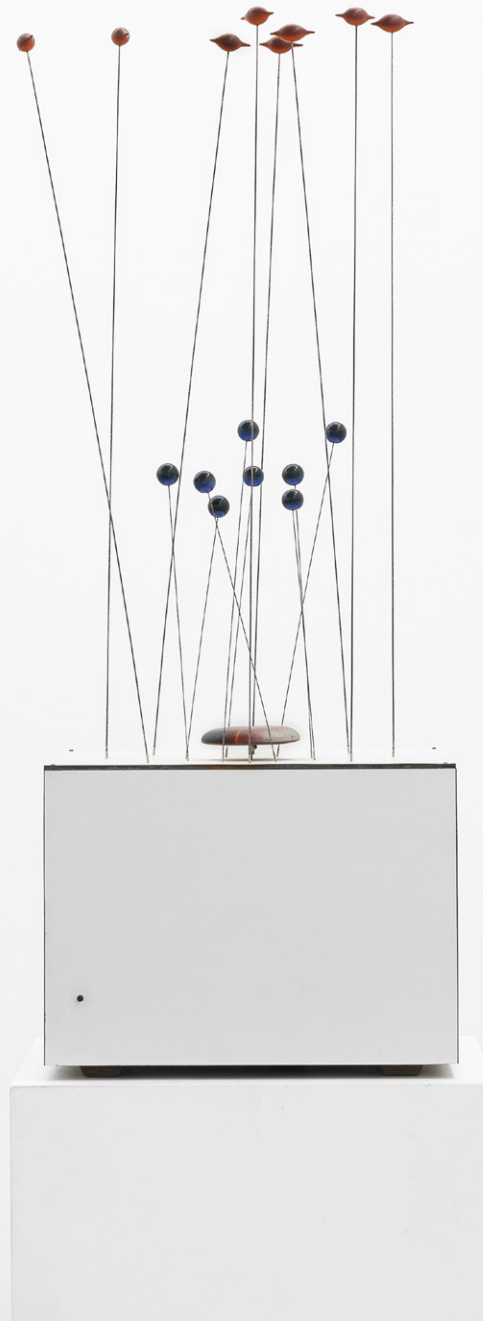
Abraham Palatnik
W-322, 2010
acrylic paint on wood
39 x 28 cm
15.6 x 11.3 in







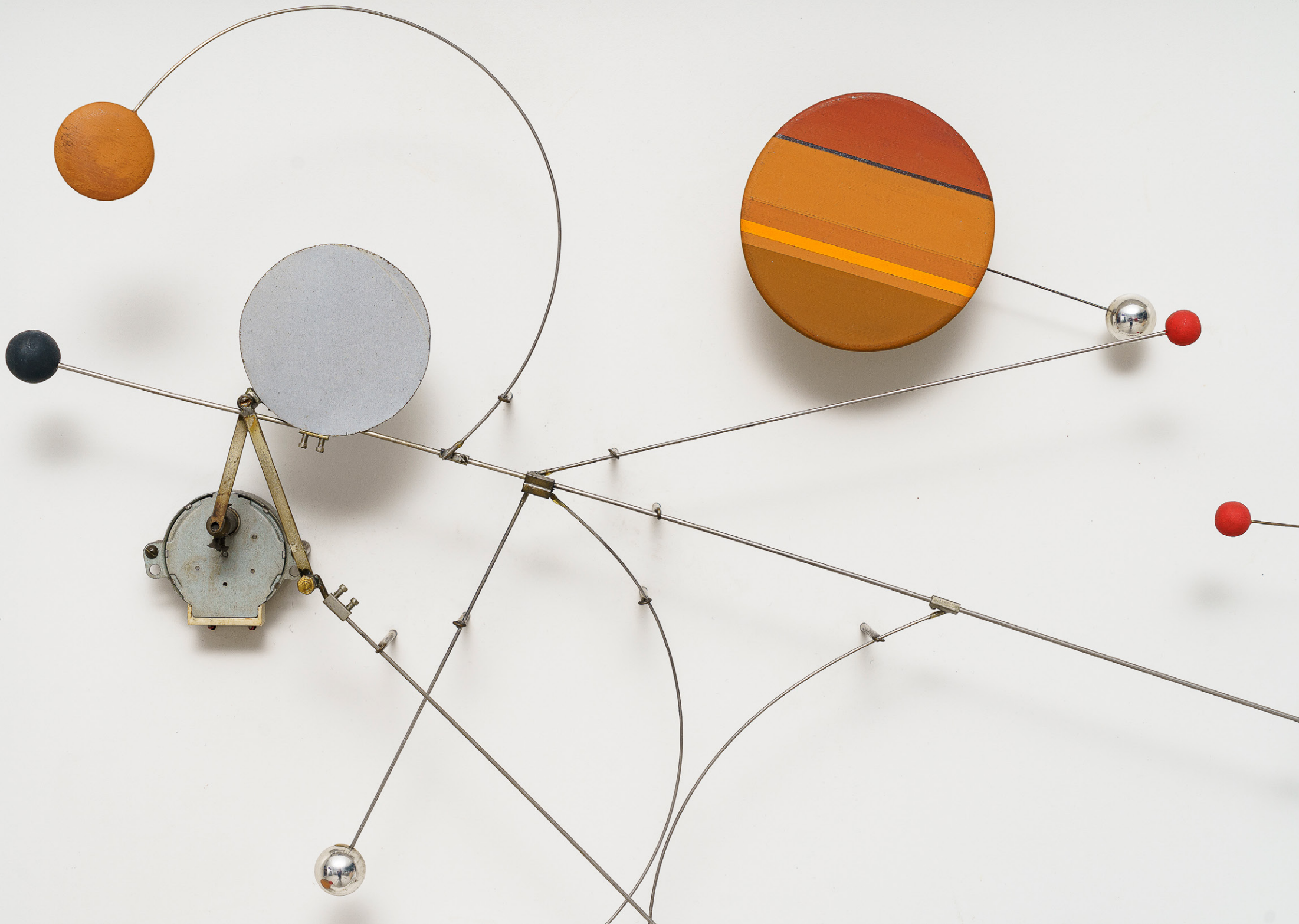
Abraham Palatnik
Kinetic object, 2000
industrial paint, wood,
metal, magnets and motor
100 x 36 x 36 cm
39.4 x 14.3 x 14.3 in



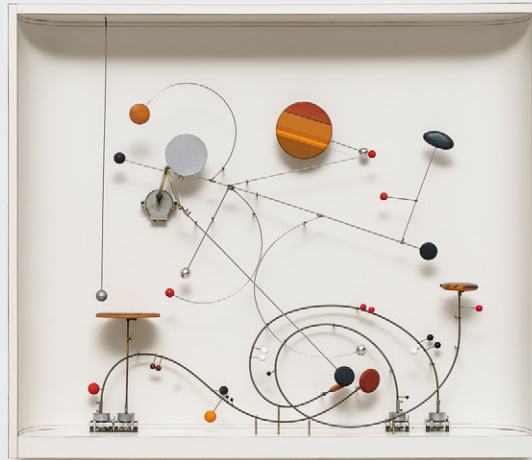


Julio Le Parc
Cercles virtuels 9, 1965
wood and stainless steel
143 x 118 x 36 cm
56.3 x 46.5 x 14.2 in





Abraham Palatnik
Kinetic Object C-15, 1969/2001
engine, paint, formica, wood,
metal and magnets
77 x 90 x 15 cm
30.3 x 35.6 x 5.9 in

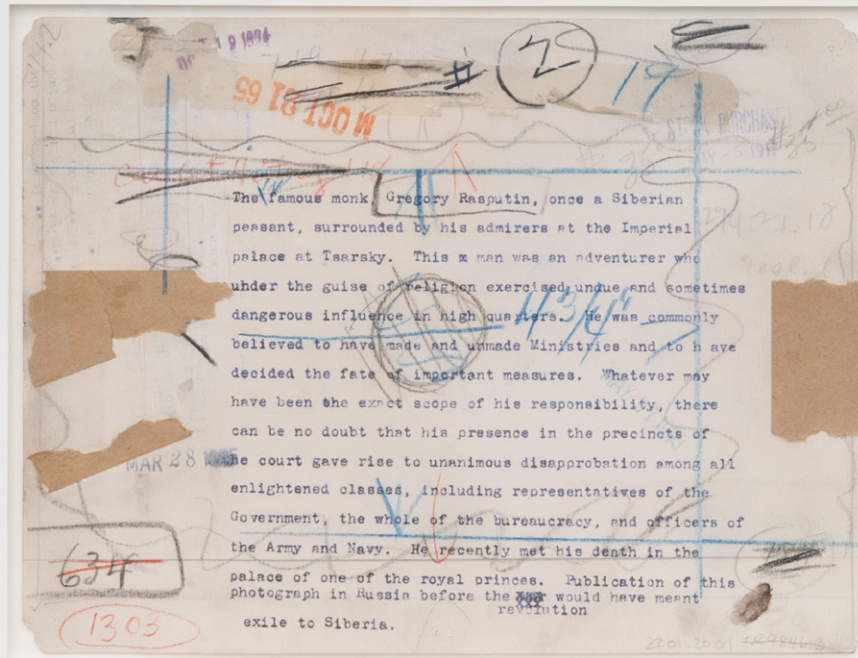




Vik Muniz
Garden of earthly delights, after H. Bosch
(*Gordian puzzles series*), 2008
edition of 6
digital c-print
195 x 342 cm
76.8 x 134.8 in



Vik Muniz
Verso (NY Times): "The Famous
Monk, Gregory Rasputin", 2008
edition of 4
mixed media
18 x 24 cm
7.1 x 9.4 in



59 TG 100 W

STOCK PURCHASED
IV - 5 1917

~~CONFIDENTIAL~~

The famous monk, Gregory Rasputin, once a Siberian peasant, surrounded by his admirers at the Imperial palace at Tsarsky. This man was an adventurer who under the guise of religion exercised undue and sometimes dangerous influence in high quarters. He was commonly believed to have made and unmade Ministries and to have decided the fate of important measures. Whatever may have been the exact scope of his responsibility, there can be no doubt that his presence in the precincts of the court gave rise to unanimous disapprobation among all enlightened classes, including representatives of the Government, the whole of the bureaucracy, and officers of the Army and Navy. He recently met his death in the palace of one of the royal princes. Publication of this photograph in Russia before the ~~war~~ would have meant revolution
exile to Siberia.

27432.18
94062

1/3/17

MAR 28 1917

634

1303

31

71

MAR 29 1968

JUL 9 1965

PUBLISHED IN N.Y.T.
MAGAZINE AUG 18 '68

PH SEP 17 68
N.Y.T.
MAGAZINE JUL 4 '82
FEB 4 '69

Bolivian troops display the body of Ernesto Che Guevara to reporter
Thompson charges that Green Berets were involved in his killing in 1967

REVOLUTIONARY'S END—With Bolivian troops standing guard, the
corpse of Che Guevara is put on display to confirm his death last October.

MAR 1 1968

PUBLISHED IN N.Y.T.
BOOK REVIEW MAR 28 '71
1 of 2

N.Y. TIMES P. 6
BOOK REVIEW

ROUTED
SEP 14 1968
35
AUDITING DEPT.

RETURN TO
DATE REC.
AUG 14 1968
IN PICTURE FILE

6. Bill Parsons/Nancy Palmer (left).

The body of Che Guevara on display after his death in Bolivia (above)
and a photograph said to be of Guevara shortly before he died.



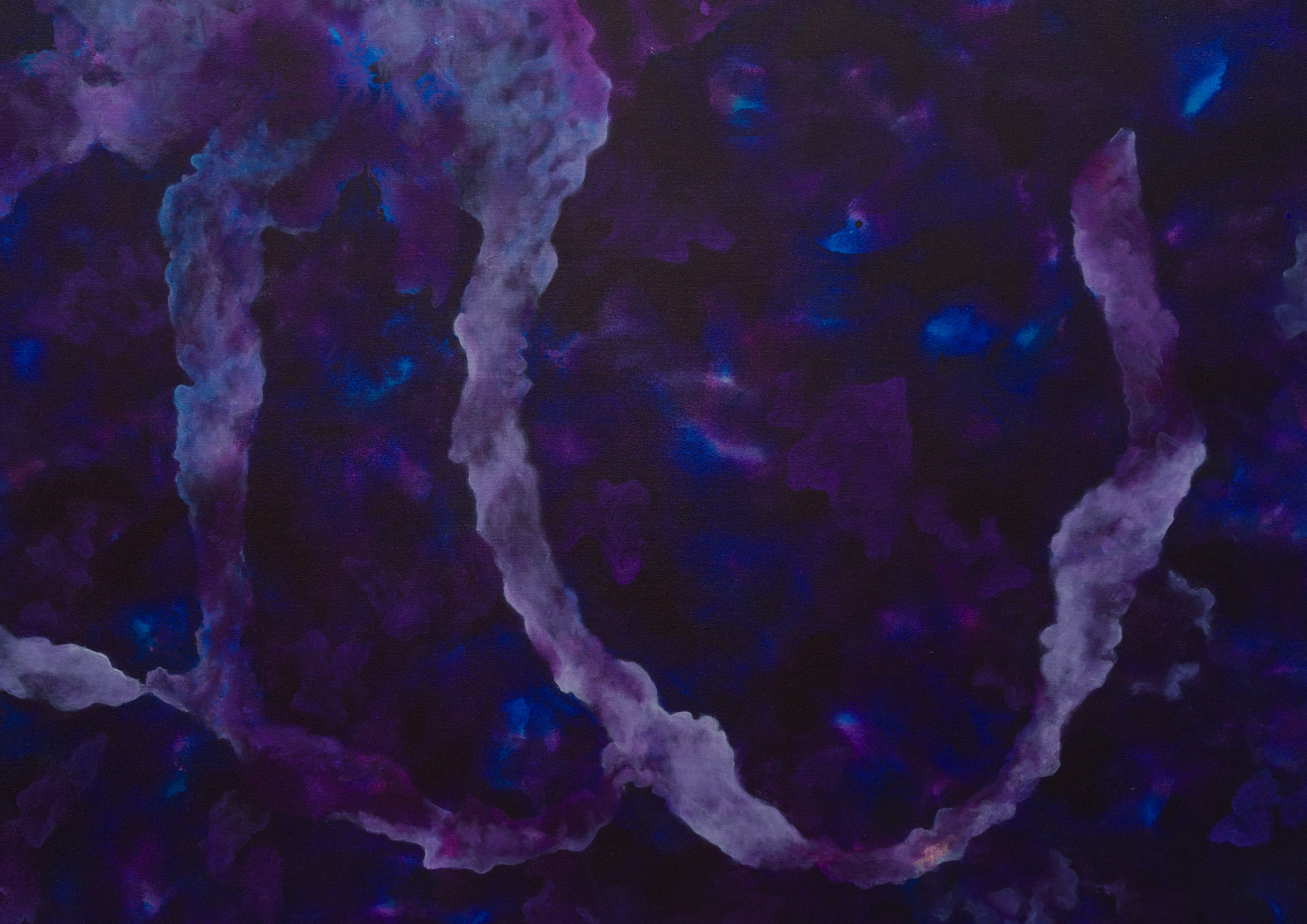
Rodolpho Parigi
Heal it up, 2007/2008
acrylic paint and oil paint on canvas
150 x 150 cm
59.1 x 59.1 x 2.6 in



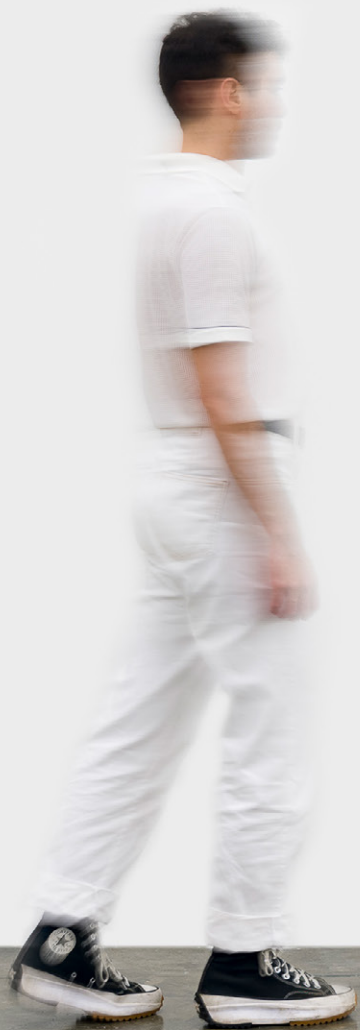
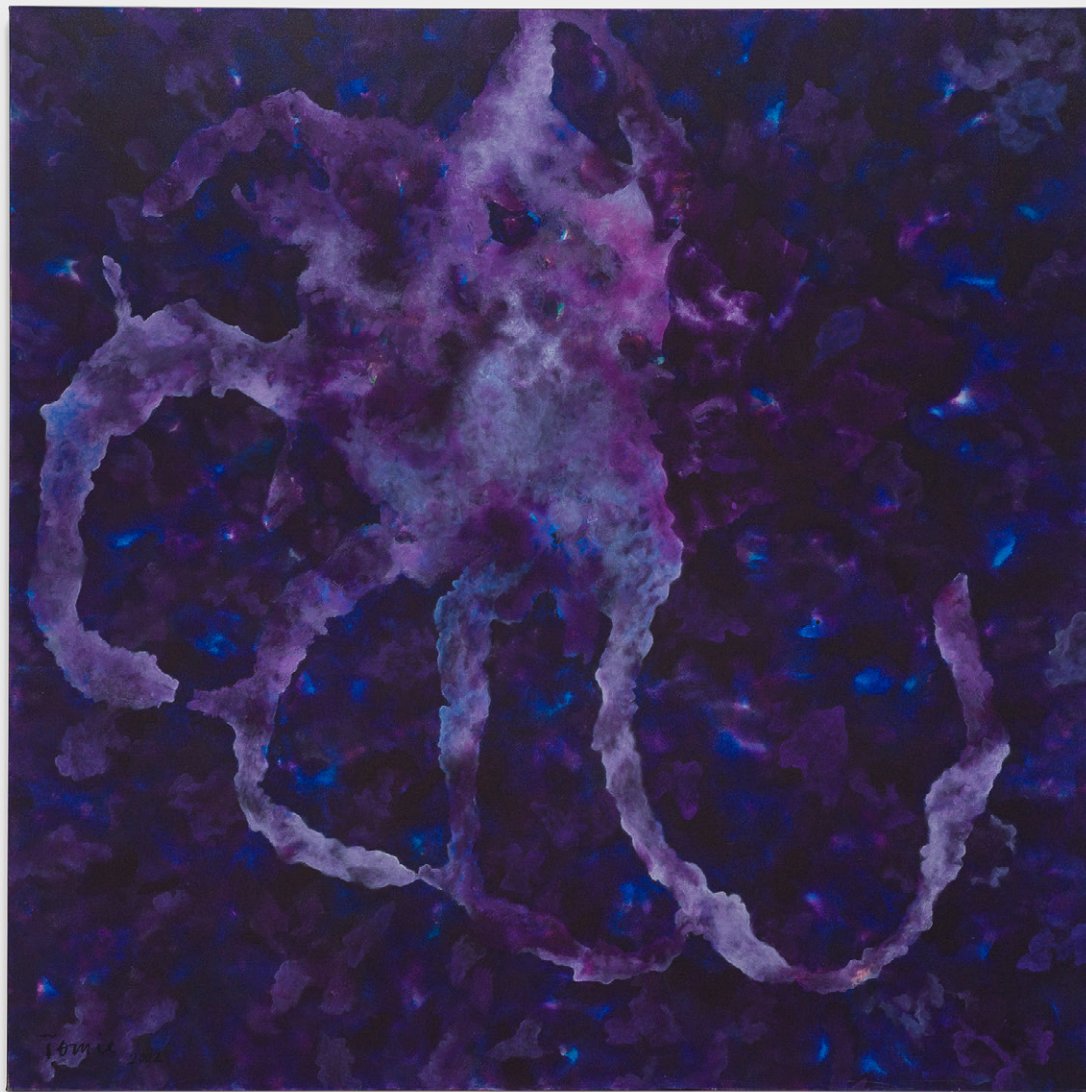


Amelia Toledo
Singing dragon, 2007
perforated sound
stone and concrete
138 x 44 x 40 cm
54.3 x 17.3 x 15.7 in





Tomie Ohtake
Untitled, 2002
acrylic paint on canvas
200 x 200 x 3,5 cm
78.7 x 78.7 x 1.4 in





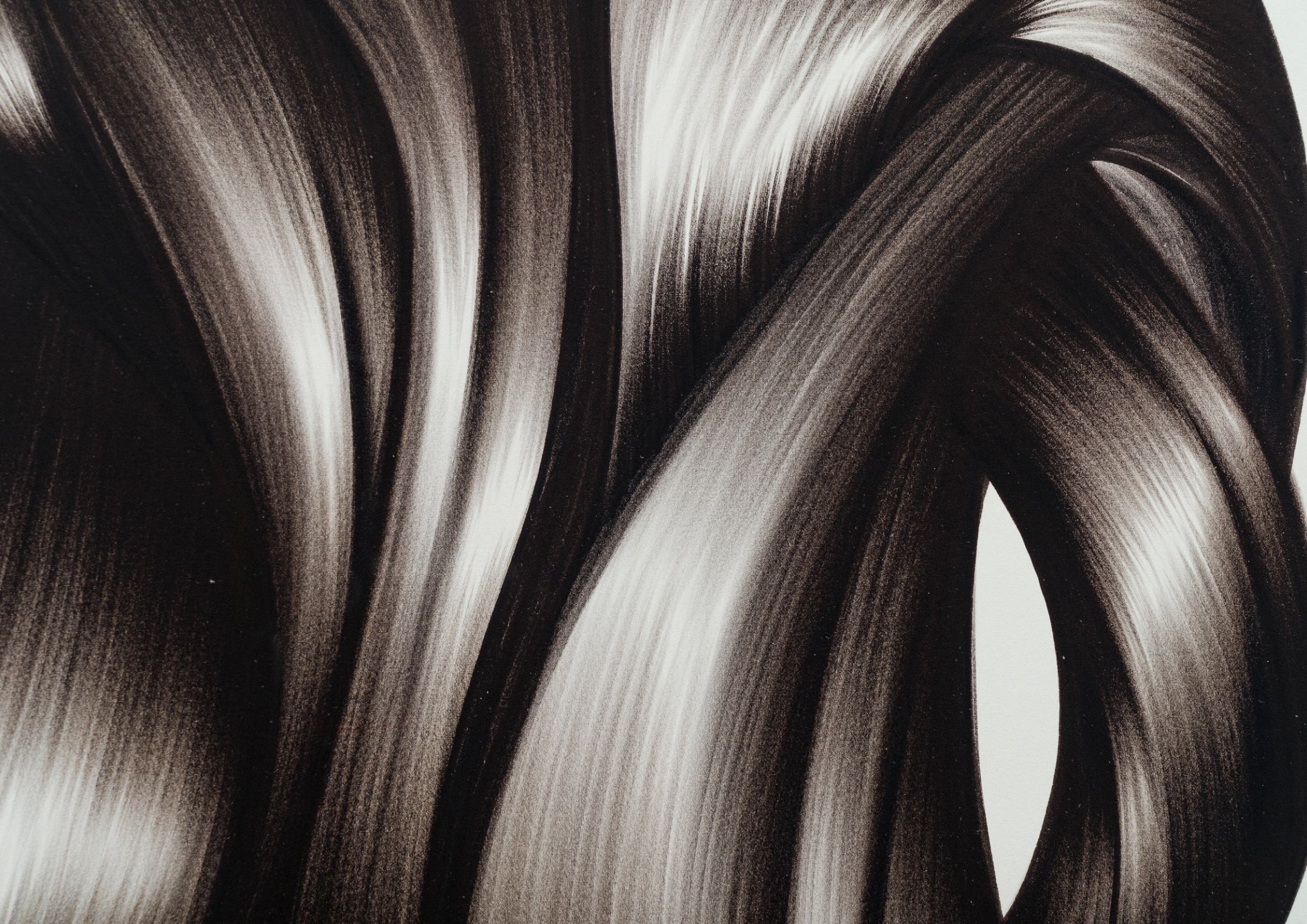
Self-portrait with harp wings
over Osiris, the inventor of the flute, 2011
photograph
edition of 3 + 2 AP
33 x 21 cm
13.2 x 8.4 in







Brígida Baltar
Untitled, 2011
brass
two pieces of
74.8 x 43.3 x 23.6 in
and 63 x 23.6 x 15.7 in



Rodolpho Parigi
Black Volumen
Bestiaire #24, 2024
watercolor on paper
76 x 56 x 0,4 cm
29.9 x 22 x 0.2 in







Rodolpho Parigi
Black Volumen
Bestiaire #30, 2024
watercolor on paper
76 x 58 x 0,4 cm
29.9 x 22.8 x 0.2 in



Amelia Toledo
Impulso (Impulsos series), 2000's
zoisite and concrete
141 x 38 x 26 cm
55.5 x 15 x 10.2 in





José Cláudio da Silva
Two ladies, 1979
oil paint on eucatex
79 x 59 cm
31.1 x 23.2 in





José Cláudio da Silva
Olinda landscape, 2019
acrylic paint on canvas
85 x 170 cm
33.5 x 66.9 in







Amelia Toledo
Impulsos (Impulsos series), 2010
jasper semi polished and concret
base: 99 x 42 x 26 cm;
39 x 16,5 x 10,2 in
stone: 23 x 42 x 26 cm;
9,1 x 16,5 x 10,2 in

—
José Cláudio da Silva
Lady holding a foot, 1976
oil paint on eucatex
168 x 78 cm
66.1 x 30.7 in







José Cláudio da Silva
Delousing or Venus's Toilette II, 1977
oil paint on eucatex
80 x 122 cm
31.5 x 48 in



José Cláudio da Silva
I'm there in a carnival mood, 2000
oil paint on canvas
80 x 120 cm
31.5 x 47.2 in







Amelia Toledo
Seafood (Seafood series), 1982
molding in polyester resin exposed to
the action of the sea for the formation
of barnacles and bryozoans
5 parts of around 5 x 7 x 7 cm
5 parts around 2 x 3,3 x 3 in



abraham palatnik

b. 1928, Natal, Brazil

d. 2020, Rio de Janeiro, Brazil

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático* [Kinechromatic Device] effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality. He also joined, in the mid 1950s, the Grupo Frente, a branch of Brazilian Constructivism, alongside artists such as Lygia Pape and Ivan Serpa, and critics such as Ferreira Gullar and Mário Pedrosa.

Abraham Palatnik subsequently initiated his work with reliefs, coined *Progressive reliefs*, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation.

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selected solo exhibitions

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

selected group exhibitions

- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950–1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany

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)
- *Brasileira 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

artur lescher

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

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or 'the restlessness,' as the critic and curator Agnaldo Farias remarked in relation to 'his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.' This contradiction opens space for myth and imagination, essential elements for the construction process.

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selected solo exhibitions

- *Artur Lescher*, Instituto Artium, São Paulo, Brazil (2023)
- *Observatório*, Farol Santander, Porto Alegre, Brazil (2022)
- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions

- *3rd Forever is Now*, Great Pyramids of Giza, Egypt (2023)
- *Form Follows Energy*, Lago / Algo, Mexico City, Mexico (2022)
- *Tension and Dynamism* Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- 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

josé cláudio

b. 1932, Ipojuca, Brazil

d. 2023, Recife, Brazil

Over the course of a seventy-year career, José Cláudio (Ipojuca, 1932) built a legacy in Brazilian art during the second half of the 20th century. A versatile artist whose work spanned painting, drawing, printmaking, and sculpture, José Cláudio also worked as an art critic and writer. The prolific work of this artist and intellectual began at the Collective Studio of the Recife Society of Modern Art (SAMR) in 1952, alongside Abelardo da Hora (1924–2014), its founder, and Gilvan Samico (1928–2013), among others. His close association with artists of his generation, not only in Recife but in other Brazilian cities—such as Mário Cravo Júnior (1923–2018) and Carybé (1911–1997) in Salvador, and Di Cavalcanti (1897–1976) and Lívio Abramo (1903–1992) in São Paulo, as well as the scholarship in Rome granted by the Rotelini Foundation, made the 1950s an intense period of learning, exchange, and experimentation for the artist.

“José Cláudio has always been a figurative artist, and his art is such that the raw emotion it conveys leaves no room for amendments or corrections,” stated art critic and historian José Roberto Teixeira Leite, who continued: “An expressionist, he employs rigorous drawing, broad and spontaneous brushstrokes, and deep colors; from a thematic standpoint, José Cláudio has focused on regional scenes and characters, on regional customs, and on the landscape, birds, and fruits of his Northeast, stripping them, however, of any picturesque content, to concentrate solely on their pictorial expression.”

José Cláudio was part of the Poema/processo movement (1967–1972), with his iconic series Carimbos, images created through the modular composition of designs carved into rubber stamps. In 1975, José Cláudio took part in a trip to the Amazon organized by the Zoology Museum at USP, producing a hundred works compiled in the book “100 canvases, 60 days, and a travel diary.” In 1980, the artist focused on the painting *O Repouso do Modelo* by Almeida Júnior (1850–1899), creating a series of paintings that reinterpret the theme.

selected solo exhibitions

- *José Cláudio: uma trajetória*, Nara Roesler São Paulo, Brazil (2022)
- *Carimbos*, Museu de Arte Moderna Aluísio Magalhães (MAMAM), Recife, Brazil (2017)
- *100 telas, 60 dias e um diário de Viagem, Amazonas 1975*, Museu Afro Brazil, São Paulo, Brazil (2009)
- Museu do Estado de Pernambuco (MEPE), Recife, Brazil (2009)

selected collective exhibitions

- *Experimentando Pernambuco Experimental*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)
- *Almeida Júnior: Um artista revisitado*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2000)
- *A mão afro-Brazileira*, Museu de Arte Moderna (MAM-SP), São Paulo, Brazil (1988)
- 4th, 5th, 6th, 7th, 18th Bienal de São Paulo, Brasil (1957, 1959, 1961, 1963 e 1985)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil
- Palácio do Governo do Estado de São Paulo, São Paulo, Brazil

julio le parc

b. 1928, Mendoza, Argentina

lives and works in Cachan, France

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes in the assemblages and apparatuses he employs.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and even on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

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selected solo exhibitions

- *Julio Le Parc: The Discovery of Perception*, Palazzo Delle Papesse, Siena, Italy (2024)
- *Julio Le Parc: Couleurs*, Nara Roesler, São Paulo, Brazil (2024)
- *Quintaesencia*, Museo de Arte Contemporáneo Atchugarry (MACA), Punta del Este, Uruguay (2023)
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, USA (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

selected group exhibitions

- *Electric Dreams: Art and Technology Before the Internet*, Tate Modern, London, UK (2024)
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

selected collections

- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- Museum of Modern Art (MoMA), New York, USA

rodolpho parigi

b. 1977, São Paulo, Brazil, where he lives and works

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, the high tech present on the works' thematic meets oil painting's centenary virtuosity; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

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selected solo exhibitions

- *Volumens*, Nara Roesler, New York, USA (2024)
- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El Bestiario*, Sketch, Bogotá, Colombia (2014)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *Febre*, Pivô, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituania (2017)
- *LOL Levels of Life 1-2*, Artspace, Auckland, New Zealand (2014)
- *Works on Paper*, RabbitHole Space, New York, USA (2011)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, São Paulo, Brazil

One of the leading figures in 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.

Throughout her extensive career, Tomie Ohtake participated in 20 international biennials - including six in São Paulo, where she received the Itamaraty Prize, as well as the Venice Biennale, Tokyo, Havana, and Cuenca, among others. Her portfolio includes over 120 solo exhibitions (in São Paulo, twenty other Brazilian capitals, and cities such as New York, Washington DC, Miami, Tokyo, Rome, and Milan) and nearly 400 group exhibitions, both in Brazil and abroad. She also received 28 awards during her lifetime

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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*, 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)
- *Surface Work*, Victoria Miro, London, United Kingdom (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, 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

- Museum of Modern Art (MoMA), New York, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- San Francisco Museum of Modern Art (SFMoMA), San Francisco, USA
- M+, Hong Kong
- Metropolitan Museum of Art (MET), New York, USA
- Mori Art Museum, Tóquio, 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
- Tate Modern, London, UK

vik muniz

b. 1961, São Paulo, Brazil

lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

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selected solo exhibitions

- *Vik Muniz - A Olho Nu*, Instituto Ricardo Brennand, Recife, Brazil (2025)
- *Flora Industrialis*, Museo Universidad de Navarra, Pamplona, Spain (2023)
- *Dinheiro Vivo*, Nara Roesler, São Paulo, Brazil (2023)
- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow—Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

selected group exhibitions

- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the 'la Caixa' Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 56th Venice Biennale, Italy (2015)
- 24th São Paulo Biennial, Brazil (1998)

selected collections

- Centre Georges Pompidou, Paris, France
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museum of Contemporary Art, Tokyo, Japan
- Solomon R. Guggenheim Museum, New York, USA
- Tate Gallery, London, UK
- Whitney Museum of American Art, New York, USA

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50

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