



nara roesler

50

UNTITLED HOUSTON 2026

booth a2

vip preview

thursday, october 1

open to the public

october 2 – 4

untitled art

1001 avenida de

las americas

houston, tx, 77010

**raul
mourão**



Raul Mourão
Pharmacy # 5, 2022
corten steel and glass
11 x 14 x 8 cm
4.3 x 5.5 x 3.1 in



Raul Mourão
Swing Barra #06, 2022
corten steel
90 x 66 x 45 cm
35.4 x 26 x 17.7 in



Raul Mourão

Rolha #02, 2020

1020 carbon steel with synthetic
resin and glass bottle

48 x 27 x 25 cm

18.9 x 10.6 x 9.8 in



[more about the artist](#) →



josé
dávila

José Dávila

*The fact of constantly returning to
the same point or situation, 2025*
silkscreen print on loomstate linen

180 x 210 x 6 cm
70.9 x 82.7 x 2.4 in



José Dávila

*The fact of constantly returning to
the same point or situation, 2024*

silkscreen print and vinyl

paint on loomstate linen

140 x 113,2 x 6 cm

55.1 x 44.6 x 2.4 in



José Dávila

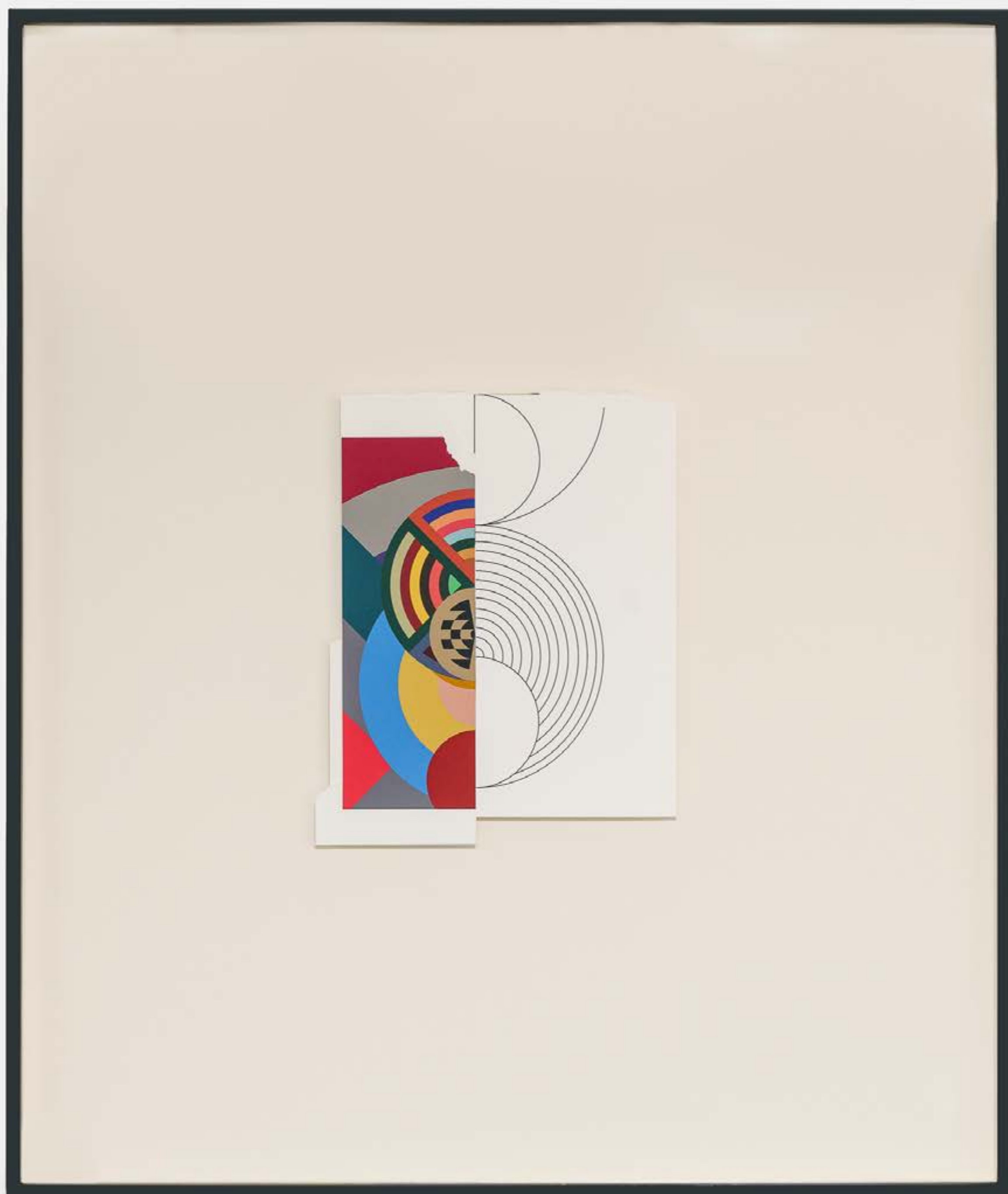
Orden discontinuo, 2023

archival pigment print

unique

28 x 22,5 x 1,3 cm

11 x 8.9 x 1.3 in



José Dávila

Untitled (Tete à la coiffe), 2023

archival pigment print

edition of 4 + 1 AP

203,5 x 161 cm

80.1 x 63.4 in



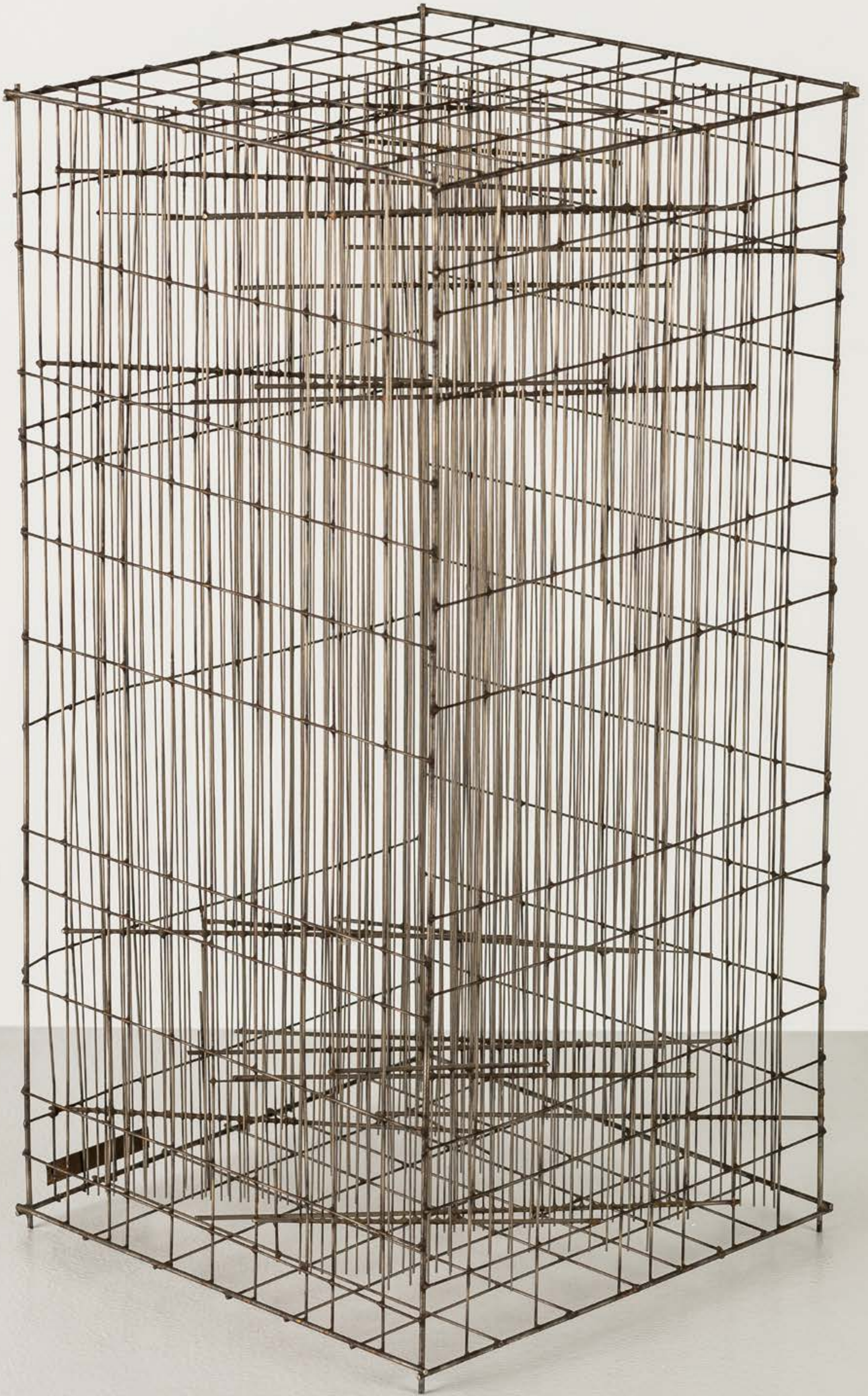
[more about the artist](#) →



**león
ferrari**

León Ferrari
Untitled, 1981
stainless steel
40 x 20 x 20 cm
15.7 x 7.9 x 7.9 in





[more about the artist](#) →

**abraham
palatnik**



Abraham Palatnik
Untitled, 1989
progressive relief on duplex
paperboard and wood
83,5 x 76 cm
32.9 x 29.9 in





marco
a. castillo

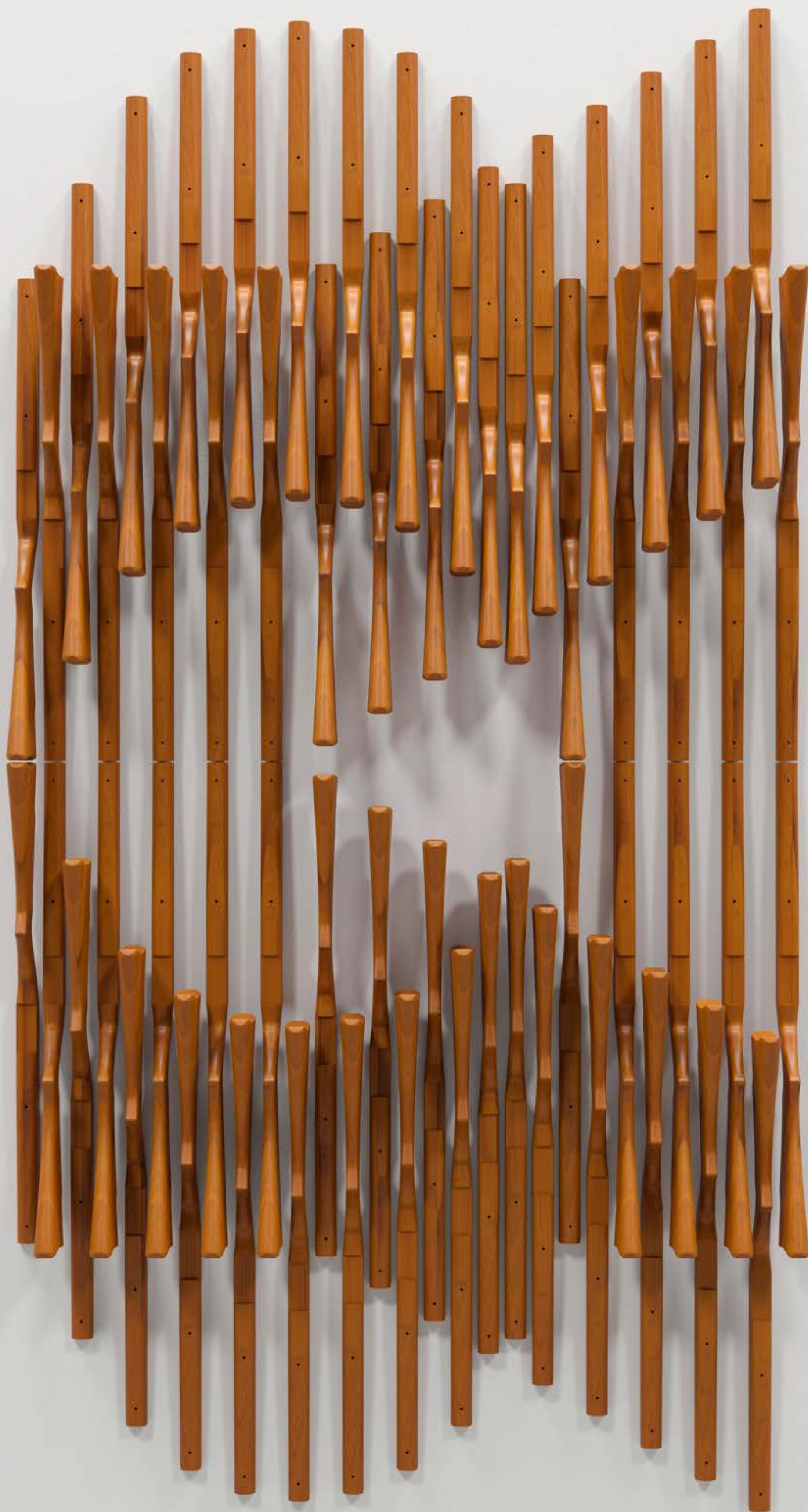
Marco A. Castillo

Iván (círculo con triángulo), 2025

wood sculpture (mahogany)

251,5 x 133,5 x 17 cm

99 x 52.6 x 6.7 in



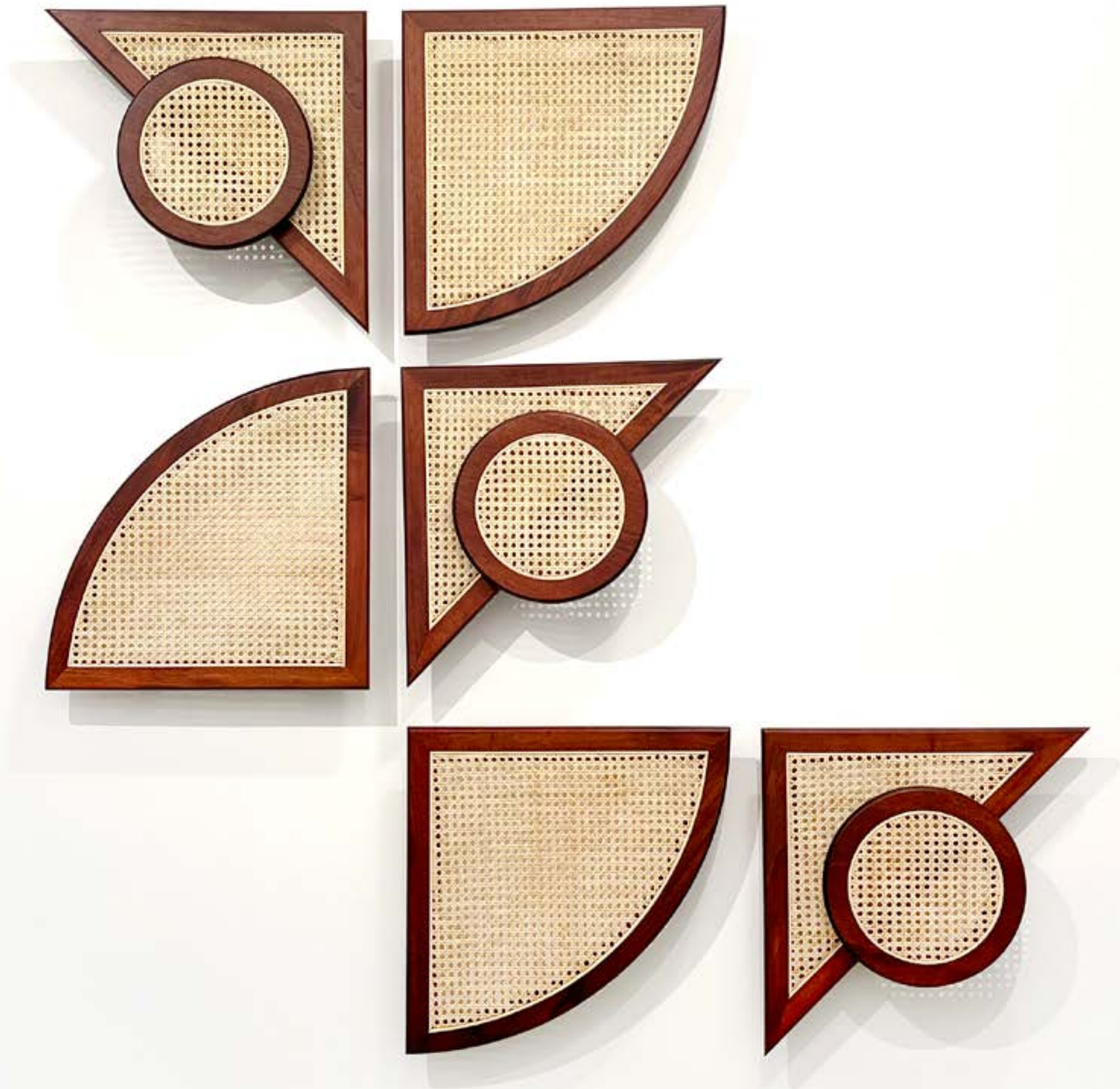
Marco A. Castillo

Beltrán 1, 2018

wood sculpture (mahogany) and rattan

160 x 160 x 5,8 cm

63 x 63 x 2.3 in



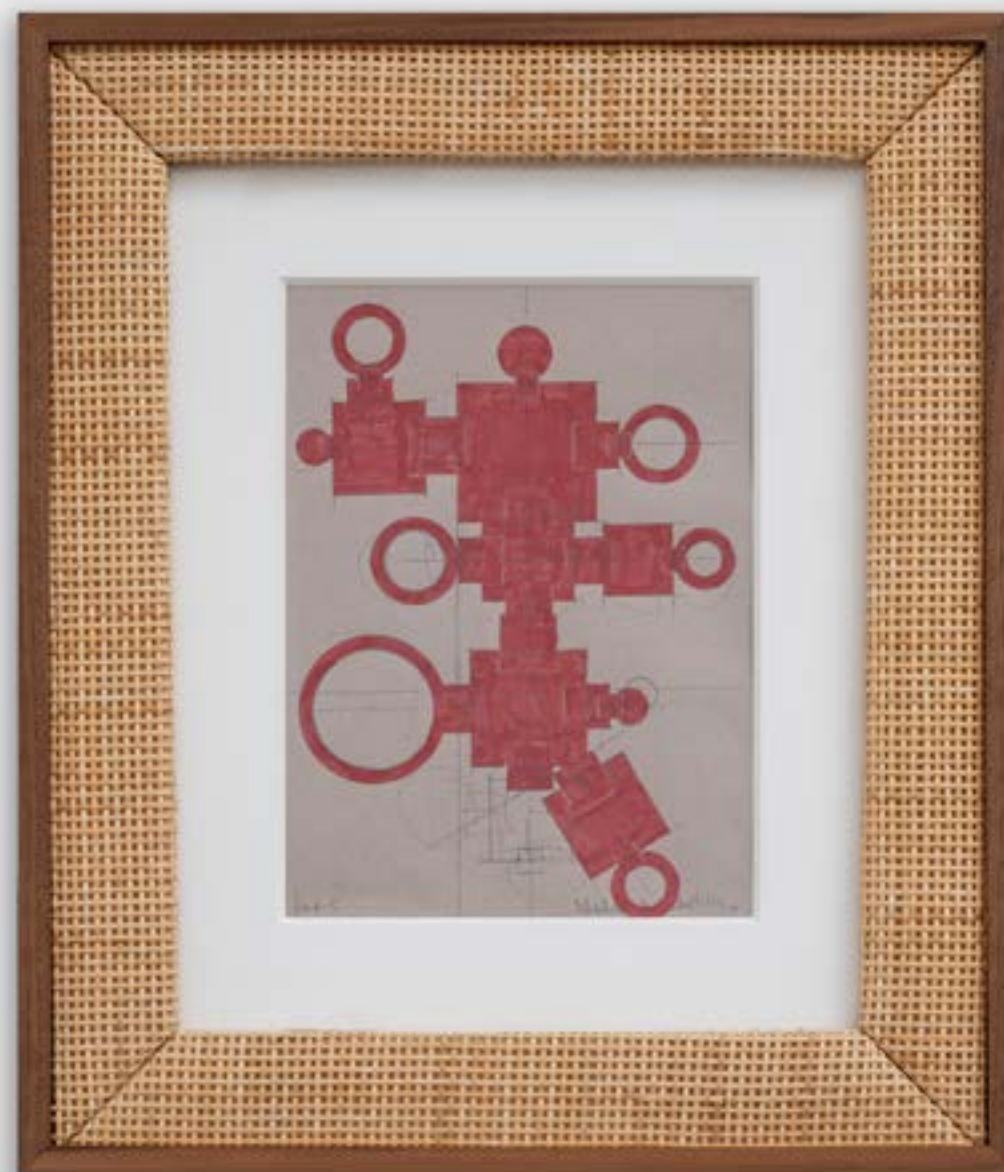
Marco A. Castillo

Segunda libreta de notas, pages 4 and 5, 2018

mixed media on paper

47 x 41,5 cm (each)

18.5 x 16.3 in (each)



[more about the artist](#) →



sheila
hicks

Sheila Hicks

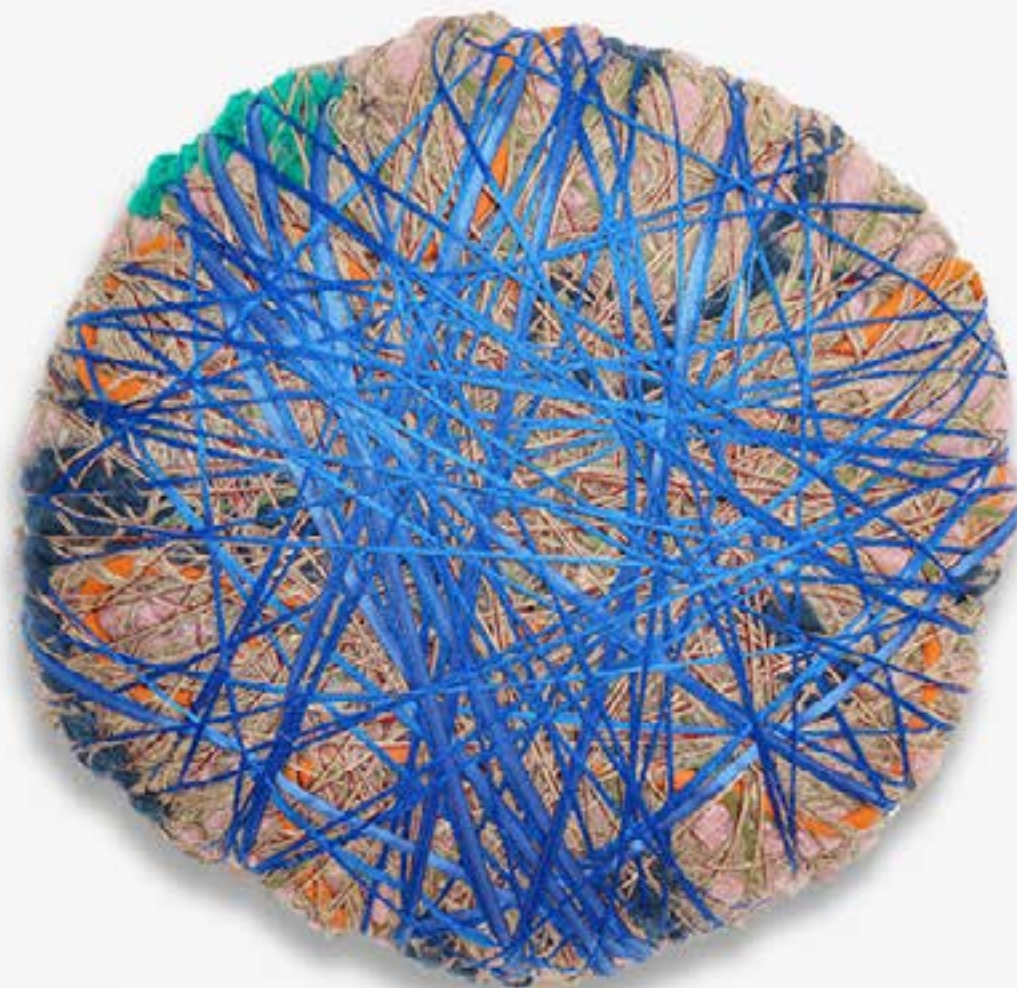
Release, 2023

linen and polyester synthetic fiber

22 x 22,5 x 9,5 cm

8.7 x 8.9 x 3.7 in





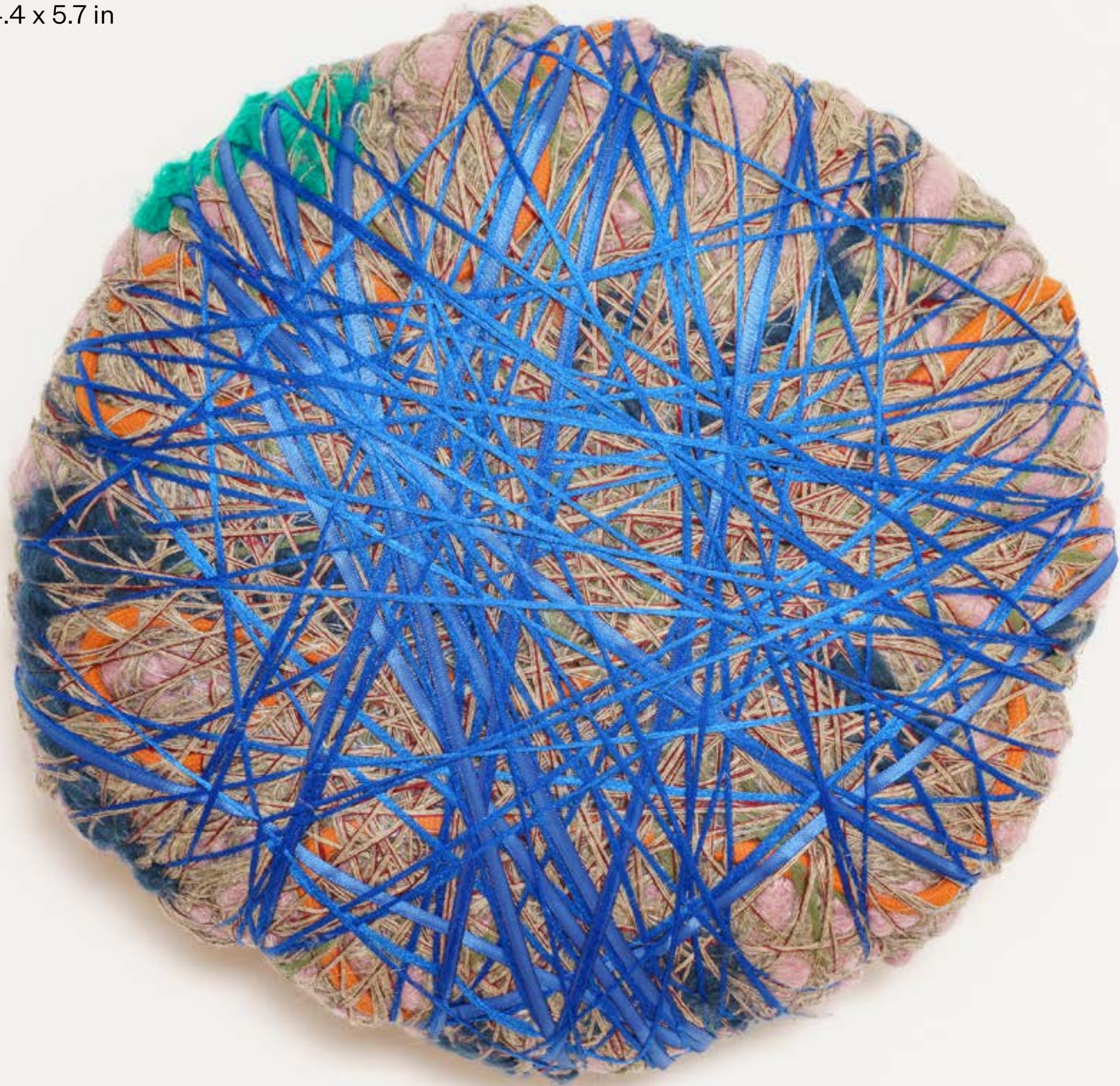
Sheila Hicks

Pirouette, 2023

linen, wool and synthetic fiber

34 x 36,5 x 14,5 cm

13.4 x 14.4 x 5.7 in



[more about the artist](#) →

**laura
vinci**





Laura Vinci
Loose leaves # 07, 2025
gold-plated brass
unique
8 pieces of variable dimensions



Laura Vinci
Little branch, 2019
gold-plated brass
Edition of 5 + 2 AP
17 x 20 x 4 cm
6.7 x 7.9 x 1.6 in

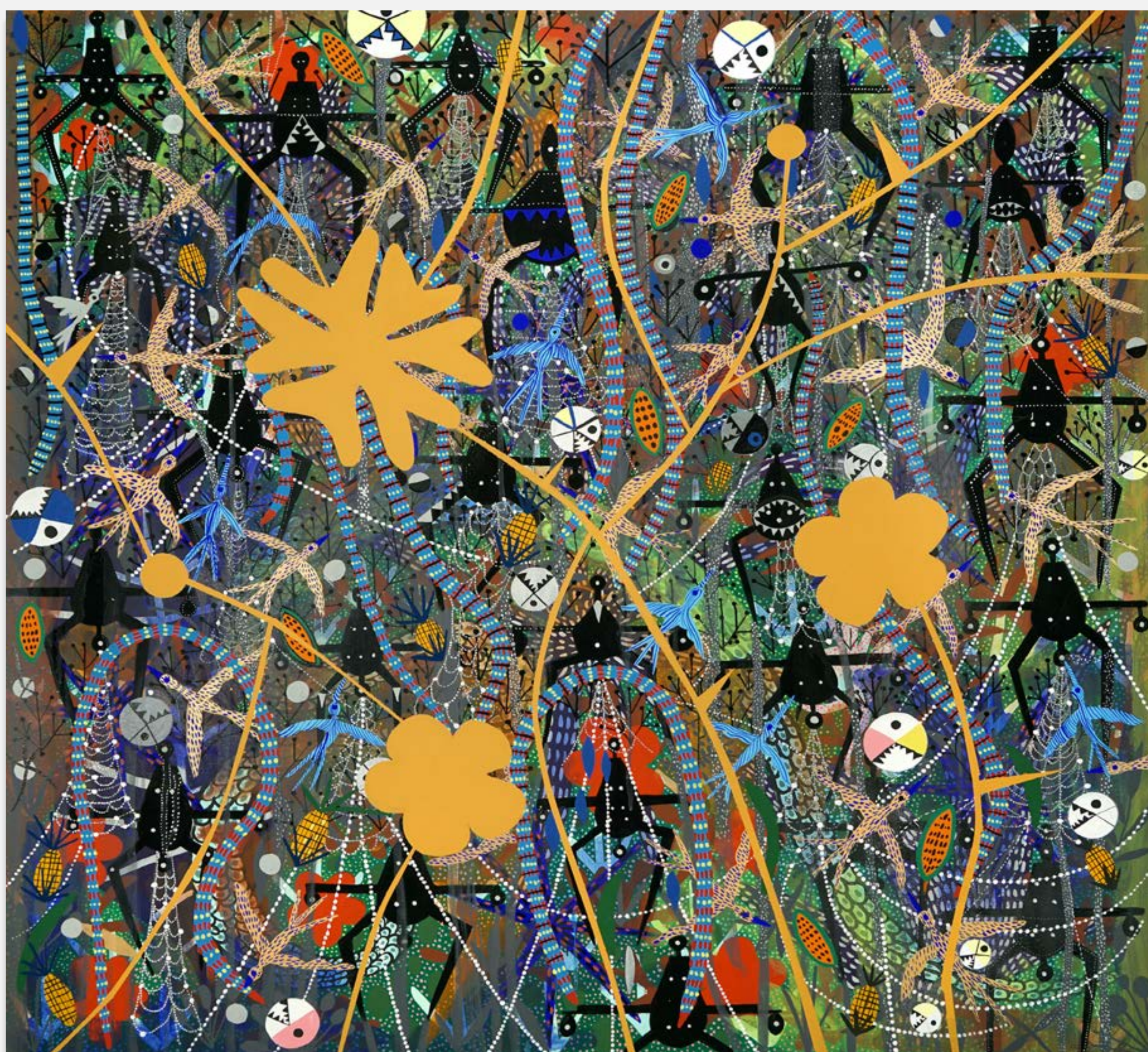


[more about the artist](#) →

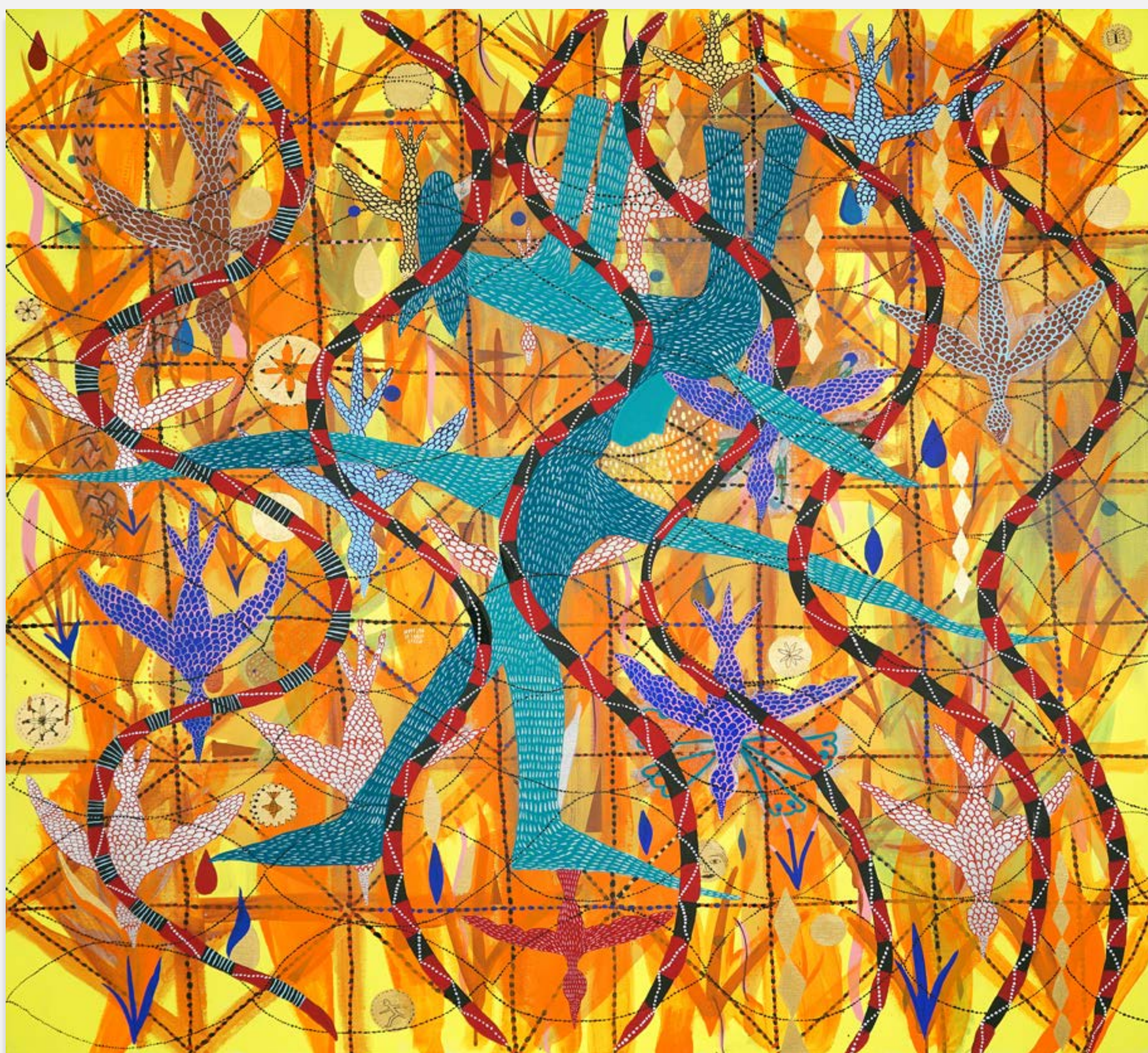
gerado
rosales



Gerardo Rosales
Forest's eye, 2024-2026
acrylic paint on canvas
122 x 122 cm
48 x 48 in



Gerardo Rosales
Peonías web, 2024-2026
acrylic paint on canvas
122 x 122 cm
48 x 48 in



Gerardo Rosales
Romulus and Remus, 2023
acrylic paint on canvas
152 x 244 cm
59.8 x 96.1 in



[more about the artist](#) →



vik
muniz

Vik Muniz

Rythme, after Sonia Delaunay (Centre Pompidou) (Repro series), 2019

archival inkjet print

Edition of 6 + 4 AP

134 x 109,2 cm

52.75 x 43 in



[more about the artist](#) →

sérgio
sister

Sérgio Sister
Untitled, 2024
oil paint on paper
119,5 x 57,5 cm
47 x 22.6 in



[more about the artist](#) →

[click here to go back to the beginning of the preview](#) ↑

more about the artists

raul mourão

b. 1967, Rio de Janeiro, Brazil, where he lives and works

Working across various media such as installation, sculpture, photography, video, drawing and performance, Mourão is part of a generation that marked Rio’s artistic scene in the 90s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão’s work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society in order to allow for reflections on place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he starts to investigate the visual symbology of architectonic safety elements in the urban landscape of Rio de Janeiro such as window railings and security fences. This results on a series titled Grades which includes works on photography, video, sculptures and installations. From 2010 the artist expands his research on security systems while deconstructing visual structures present on these forbidding apparatuses, which led him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

[click to know more](#)

selected solo exhibitions

- *Cage Head*, America’s Society, New York, USA (2023)
- *Lugar Geométrico*, Casa França-Brasil, Rio de Janeiro, Brazil (2023)
- *Viva Rebel*, Rio de Janeiro, Brazil (2021)
- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, The Bronx Museum, New York City, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)

-
- Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
 - *Modos de ver o Brasil*: Itaú Cultural 30 anos, Oca, São Paulo, Brazil (2017)
 - *Mana Seven*, Mana Contemporary, Miami, USA (2016)
 - *Vancouver Biennale 2014–2016*, Vancouver, Canada (2014)

selected collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

back to the artist’s works

jose dávila

b. 1974, Guadalajara, Mexico, where he lives and works

For more than two decades, Jose Dávila (b. 1974, Guadalajara, México) has been working in the sculptural field, creating works that bring together materials in precarious compositions. By studying and understanding how gravitational energy works, the artist plays with balance. That is one of his most important compositional methods, as well as seriality and stacking, which he employs to create not only visual but physical tensions. The apparent instability of his pieces claims the public’s attention, demanding a deep perception of space and spatiality. Dávila challenges the viewer to face the elements and construction of the work from different perspectives, observing how they are capable of making rawness and fragility coexist, as well as organic and artificial form, system and chaos, danger, and peace.

Jose Dávila’s practice is based on an original approach to the fundamental properties of the sculptural medium, such as weight, density, shape, volume, and mass. These aspects, in interaction with the characteristics of each material, often used in their raw state, such as rocks, or after having gone through industrial processes, such as metal, concrete, and glass structures, lead us to see his works as an expressive manifestation of human constructive will. Frequently, the artist brings together different forms and objects using ropes and wires, or leaning on each other, giving protagonism to physical forces, made explicit by the co-dependent relationship between the work’s internal forms, emphasizing the different rhythms created by internal dynamics and tensions in their configuration

click to know more

selected solo exhibitions

- *El pasado nunca es el mismo*, Casa Wabi, Puerto Escondido, Mexico (2024)
- *A pirate, a poet, a pawn and a king*, Nara Roesler, São Paulo, Brazil (2023)
- *Las piedras saben esperar*, Centro Internazionale di Scultura, Peccia, Switzerland (2021)
- *Directional Energies*, Dallas Contemporary, Dallas, USA (2020)
- *Pensar como una montaña*, Museo Amparo, Puebla, Mexico (2019)
- *Non tutti quelli che vagano sono persi*, Museo del Novecento, Florence, Italy (2018)
- *Die Feder und der Elefant*, Kunsthalle Hamburg, Hamburg, Germany (2017)
- *Jose Dávila: The Object and the Environment*, Jumex Museum, Mexico City, Mexico (2016)

selected group exhibitions

- 16th Bienal de Lyon, France (2022)
- 22th Bienal de Sidney, Australia (2020)

- 13th and 12th Bienal de Havana, Cuba (2019 and 2017)
- *Walking Through Walls*, Gropius Bau, Berlin, Germany (2019)
- *Cher(es) ami(e)s*, Centre Georges Pompidou, Paris, France (2016) • *Panorama. Foreigners everywhere*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2009)
- *Eco*. Mexican Contemporary Art, Museo Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain (2005)

selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Centre Georges Pompidou, Paris, France
- Pérez Art Museum, Miami, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Hamburger Kunsthalle, Hamburg, Germany

back to the artist’s works

león ferrari
b. Buenos Aires, Argentina, 1920.
d. Buenos Aires, Argentina, 2013

León Ferrari is one of Latin America’s most widely acclaimed artists. His practice involves a wide variety of media, including collage, installation, sculpture, drawing, and video. Ferrari always sought to understand and expand the idea of language as a form of visual expression, while also questioning Western ideologies, whether in politics and authoritarian regimes, in the imposition of values in religion, and art itself. His works often offer shrewdly ironic socio-political observations and comments by using figures of speech such as metaphor, repetition or alliteration.

In the 1960s, Ferrari’s drawings and sculptures were particularly characterized by the questioning of religious ethics and the exposure of Imperialism. In 1976, a military coup forced the artist and his family to flee from Buenos Aires to São Paulo, where they remained until the 1990s. While in Brazil, León Ferrari participated in experimental artistic groups, leading him to experiment with techniques such as heliography, photocopy and Mail Art. Upon his return to Argentina, Ferrari, whose son was kidnaped by the military to never return, continued to be politically engaged through his work, sharply questioning the disappearances that occurred during the dictatorship. In 2007 Ferrari received the Golden Lion Prize at the 52nd Venice Biennial.

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- selected solo exhibitions**
- *Prosa política de León Ferrari*, Museo Municipal de Bellas Artes Juan B. Castagnino (MJBC), Rosario, Argentina (2019)
 - *León Ferrari. Palabras ajenas*, Museo Jumex, Mexico City, Mexico (2018)
 - *The Words of Others: León Ferrari and Rhetoric in Times of War*, Pérez Art Museum (PAMM), Miami, USA (2018); Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles, USA (2017)

- selected group exhibitions**
- *Words/Matter: Latin American Art and Language at the Blanton*, Blanton Museum of Art, The University of Texas, Austin, USA (2019)
 - *Géométries Américaines, du Mexique à la Terre de Feu*, Fondation Cartier pour l’Art Contemporain, Paris, France (2018)
 - *Delirious: Art at the Limits of Reason, 1950-1980*, The Metropolitan Museum of Art (The Met Breuer), New York, USA (2017)
 - *International Pop*, Dallas Museum of Art, Dallas; The Walker Art Center, Minneapolis, USA (2015)

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- selected collections**
- Daros Latinamerica Collection, Zurich, Switzerland
 - Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
 - Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
 - The Museum of Modern Art (MoMA), New York, USA
 - Tate Modern, London, UK

back to the artist’s works

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.

[click to know more](#)

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), Brasilia, 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

back to the artist’s works

marco a. castillo

b. 1971, Camaguey, Cuba
lives and works in Mérida, México

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist’s observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

[click to know more](#)

selected solo exhibitions

- *A Casa do Decorador: O futuro já não é*, Domschke house, São Paulo, Brazil (2026)
- *The Hands of Collector*, Cranbook Art Museum, Detroit, USA (2024)
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator’s Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

selected group exhibitions

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum,

Seattle, USA (2017)

- *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
- *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
- La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13th Sharjah Biennial, UAE (2017)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- Centre Georges Pompidou, Paris, France
- Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

back to the artist’s works

sheila hicks
b. Hastings, USA, 1934.
lives and works in Paris, France

Sheila Hicks is one of the most significant late-modern artists in the Western hemisphere, a pioneer in textile-based and weaving modern art, and a major presence in contemporary art since the 1960s. Her production sparked at the end of the 1950s, soon after she finished her studies at Yale under the guidance of artists Josef and Anni Albers, the latter, a master in textile techniques within the Bauhaus school. A Global artist avant la lettre, Hicks has travelled extensively, studying each place’s culture and local practices, and focusing especially on those related with weaving and textiles in countries such as Mexico, Morocco, Japan, Peru, Israel, Sweden or Colombia.

Her work is characterized by an investigation around scale, ranging from the minute to the monumental, and often occupying a liminal space between art, design, crafts and architecture. Within the multi-faceted nature of her work, Sheila Hicks always gives color the center stage, evoking her beginnings as a painter. The artist is also known for using a wide range of materials, going from pieces of slate and thread to military or nurses uniforms. Most recently, she has begun to experiment with biodegradable materials – though they may physically disintegrate, they do not disappear, as the artist seeks to trigger, or construct memorable, long-lasting, auratic experiences.

selected solo exhibitions

- *New Work: Sheila Hicks*, San Francisco MoMA, San Francisco, USA (2025)
- *Sheila Hicks*, Josef Albers Museum Quadrat Bottrop and Kunsthalle Düsseldorf, Germany (2024-25)
- *Hilos que Viajan*, Centre Pompidou, Malaga, Spain (2023)
- *Sheila Hicks: a little bit of a lot of things*, Kunstmuseum, St. Gallen, Switzerland (2023)
- *Sheila Hicks: Off Grid*, The Hepworth Wakefield, London, UK (2022)
- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Campo Abierto (Open Field)*, The Bass, Miami Beach, USA (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)

selected group exhibitions

- *Woven Histories, Textiles and Modern Abstraction*, Museum of Modern Art (MoMA), New York, USA (2025)
- *Surrounds – 11 installations*, Museum of Modern Art (MoMA), New York, USA (2019)

- *Weaving Beyond the Bauhaus*, The Art Institute of Chicago, Chicago, USA (2019)
- *Making Knowing: Craft in Art, 1950-2019*, Whitney Museum of American Art, New York, USA (2019)
- *Beyond Craft*, Tate Modern, London, UK (2018)
- *Voyage d’Hiver*, Château de Versailles, Versailles, France (2017)
- 57th Biennale di Venezia, Venice, Italy (2017)

selected collections

- Centre Georges Pompidou, Paris, France
- Industriet Museum, Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tokyo, Japan
- Stedelijk Museum, Amsterdam, Holland
- Tate Gallery, London, UK

back to the artist’s works

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.

[click to see full cv](#)

selected solo exhibitions

- *Fluxos*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2025)
- *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)

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- *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

back to the artist’s works ↑

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

back to the artist’s works

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

- *Language and Image: Conceptual and Performance-based Photography from the Jorge M. Pérez Collection*, Pérez Art Museum of Miami (PAMM), Miami, USA (2025)
- *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

back to the artist’s works

sérgio sister

b. 1948, São Paulo, Brazil, where he lives and works

Sérgio Sister started painting in the late 1960’s, at the same time when he was working as a journalist and became engaged with political action. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What marked his production at that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs, as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they derive. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams different colors and assembles them into configurations that allow various depths, shadows, and experiences of color to emerge.

click to know more

selected solo exhibitions

- *Pintura entre frestas e cavidades*, Nara Roesler, São Paulo, Brazil (2023)
- *Pintura e vínculo*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *Then and Now*, Nara Roesler, New York, USA (2019)
- *Sérgio Sister: o sorriso da cor e outros engenhos*, Instituto Ling, Porto Alegre, Brazil (2019)
- *Sérgio Sister*, Kupfer Gallery, London, United Kingdom (2017)
- *Sergio Sister: Malen Mit Raum, Schatten und Luft*, Galerie Lange + Pult, Zurich, Switzerland (2016)
- *Expanded Fields*, Nymphe Projekte, Berlin, Germany (2016)
- *Ordem Desunida*, Nara Roesler, São Paulo, Brazil (2015)

selected group exhibitions

- *Pop Brasil: Vanguardia y Nueva Figuración*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina (2025)
- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Entre tanto*, Casa de Cultura do Parque, São Paulo, Brazil (2020)

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- *A linha como direção*, Pina Estação, São Paulo, Brazil (2019)
 - *The Pencil is a Key: Art by Incarcerated Artists*, Drawing Center, New York, USA (2019)
 - *Géométries Américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l’Art Contemporain, Paris, France (2018)
 - *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
 - *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
 - 25th São Paulo Biennial, Brazil (2002)

selected collections

- Centre Georges Pompidou, Paris, France
- François Pinault Collection, Venice, Italy
- Fundación/Colección Jumex, Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

back to the artist’s works

nara roesler

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