

nara roesler

manoela medeiros



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.

[click to see full cv](#)

selected solo exhibitions

- *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)
- *Falling Walls*, Double V Gallery, Marseille, France (2017)

selected group exhibitions

- *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)

| | |
|-----------|-------------------------------|
| 4 | pictorial ruins |
| 13 | hiatos: positivos e negativos |
| 22 | espaços luminosos |
| 26 | cartografias imaginárias |
| 40 | paisagens arqueológicas |
| 49 | fragmentos arquitetônicos |
| 53 | plants |

pictorial ruins (*ruína paisagem*)

Ruins are key elements in the production of Manoela Medeiros, who knows how to identify and investigate the word's different semantic potentials. In one of its prevalent meanings, the term refers to residues, remains, and other debris of human-made matter. In this regard, while it attests to the creative power of our species and the direction of efforts to create durable goods, it also reveals failures and subjection to what escapes our control, whether the unavoidable acts of nature or, even more decisively, time.

Since 2014, Medeiros has been working in the series Ruínas [Ruins], in which she recreates the effects of the passage of time on surfaces. These works originated from the artist's interest in the pictorial qualities of walls of abandoned and degraded spaces, from which she used to take pieces, creating small collections and typologies of these fragments. To produce the works in this series, Medeiros applies several layers of paint in different colors on the canvas. In the end, she scrapes the paint off, revealing the successive layers and letting them coexist in a single space.

Ruína paisagem # 14, 2021
painting and excavation on canvas
150,5 × 100,3 × 6 cm
59.2 × 39.5 × 2.4 in
photo © Flávio Freire



Ruin with Stairs, 2019
excavation on canvas
and wall excavation
variable dimensions



The verb derived from the noun, to ruin, can also be understood as one of Medeiros's primary working methods. However, it happens through acts of construction and destruction, without following any order or hierarchy, but respecting the complementarity of both gestures. According to curator Emmanuelle Oddo, "her work demonstrates a balance between construction and deconstruction: fragments of walls or plaster are, according to the artist's creative process, beginning and end, subtraction and accumulation. In her series *Ruínas* [Ruins], these fragments rest on the floor as traces or witnesses of a destructive gesture through which Manoela came to peel off her canvases to reveal accidental wounds that depict absence or abandonment."

Paisagem limiar [Landscape Threshold] (2015) is one of the works that seem to state this dual potentiality. Medeiros excavates the surface of a wall starting from its corner, removing fragments to expose its structures. She places the extracted remains on the sidewall bordering the same corner, reconstituting the scraped space without ever achieving its original appearance. For the curator Luisa Duarte, the excavation and

Ruína # 10, 2021
painting and excavation on canvas
144 × 125 × 5,5 cm
56.7 × 49.2 × 2.16 in





Ruína # 18, 2020
painting and excavation on canvas
123,7 × 98,2 × 4 cm
48.7 × 38.6 × 1.6 in
photo © Flávio Freire



Ruína # 18, 2021
painting and excavation on canvas
185 × 110 × 5,5 cm
72.8 × 43.3 × 2.16 in

construction processes “create a circular movement that refers to an act of stitching time and space through subtractions and additions.”

The pictorial quality of Medeiros’s ruins, also attested in works such as *Ruína Paisagem* [*Ruin Landscape*] (2021) and *Ruína Escada* [*Ruin with Stairs*] (2019), leads us to discuss the contemporary status of painting, its constant process of demise and resurgence, and its capacity to transform meanings by contextual changes. These multiple possible meanings are like the different layers of matter in her paintings. Her practice is archeological not only for its methodology and form but also for taking us, the viewers, to investigate fragments that seem distant to us.

The curator Bernardo Mosqueira summarizes this power of Medeiros’s work in the following terms: “If Manoela produces an archeology with her work, this is an unexpected archeology, which is

Paisagem limiar, 2015
excavation, wall fragments
and plaster
400 x 300 cm | 157.5 x 118 in





predicated in the present rather than narrating the past and is related to a counter-memory, which insists on the presence, keeping things in a state of a problem with no pre-determined solution, which unearths the valley, the border, the territory, and offers them to the public trusting in the powers of parallax. It is an archeology whose last stage is the excavation. The analysis of traces is no longer part of the artist's processes; it is the public's own making."

Ruina, 2017
painting and excavation on canvas
variable dimensions
exhibition view
Jeune Création Award
Thaddaeus Ropac, Paris, France



Ruina, 2016
painting and excavation
212 x 141 cm | 83.5 x 55.5 in



Ruina, 2020
painting and excavation on canvas
variable dimensions



Ruina, 2019/2021
painting and excavation on canvas
variable dimensions



gaps — positives and negatives

The relations of positive and negative spaces, solid and hollow forms, and reliefs and carvings are fundamental for sculpture, considering that they are strategies that provide a sense of corporeity, three-dimensionality, and depth to the work. Manoela Medeiros makes use of these relations in the creation of pieces that are integrated into space in such a way that it is impossible to separate work and space.

Declive, 2017
wall excavation and concrete

→
exhibition view *Poeira Varrida*
Fortes D'aloia & Gabriel,
São Paulo, Brazil





Declive [Slope] (2017) and *Eclipse* (2018) are examples of this practice. The first creates a floating staircase in concrete with five ascending steps close to the wall. Nevertheless, the next five steps, the structures that would give continuity to this architectural element, are absent. We only have the index of their existence through excavations in a rectangular format indicating where the steps would fit, leading us to question the state of the work, if it is still under construction, or if it is in ruins. In *Eclipse*, four half-spheres made of plaster are stacked on top of each other in alternate positions, forming a column and leaning against the wall. On this surface that precariously supports the structure, we find other half-spheres complementing the others, forming a circle. However, these are created by removing material from the wall, exposing its interior, and revealing the artist's gestures involved in this removal.

Eclipse, 2018
plaster and wall excavation
variable dimensions

→
Território, 2017
concrete and wall excavation
454 × 176 cm | 178.7 × 69.3 cm
exhibition view *Poeira Varrida*
Fortes D'aloia & Gabriel,
São Paulo, Brazil





Território [Territory] (2017), in turn, starts with another regular geometric form, the triangle. The artist installs small triangular modules made of concrete on the wall and reproduces this shape by excavating the wall, leaving parts still untouched. The arrangement of the three possibilities of the same form creates a mural with visual rhythm through the surface carvings, projections, and smoothness. The use of a constructive vocabulary, the basis of Brazilian Concretism and Neoconcretism, is noteworthy in the simple shapes and the refined composition capable of creating original visual tensions, which Medeiros explores in most of her works.

Território, 2017 [detail]
concrete and wall excavation
454 × 176 cm | 178.7 × 69.3 cm



Hiatos [Gaps] (2015) and *Hiatos* [Gap] (2015) deal with the notion of shadow. In the exhibition space, Medeiros places plaster sculptures on the same color of the wall leaning against it. From the point where object and surface meet, she carves the wall following the shape of these bars to create the illusion of a shadow, which, in this case, seems to become embedded in the wall. A similar method is employed in *Fronreira* [Border] (2017), in which the artist draws two parallel rectangles on the wall by removing matter from its surface. Using the extracted material, she repeats the same shapes on the floor in intercalating positions, emphasizing the relationship between positives and negatives.

These works reveal another strategy employed by Medeiros, that of referring to natural—as in *Eclipse*—and cartographic universes—as in *Declive* [Slope], *Fronreira* [Border], and *Território* [Territory]—in the title of her works. In doing so, she brings human and natural spheres closer, which, in her practice, have more correspondences than discrepancies. In both spheres, we find a renewed creative power and apparent destruction contained in transformation processes.

Hiatos, 2015
plaster and wall excavation
variable dimensions

→
Hiatos, 2015 [detail]
plaster and wall excavation
variable dimensions



Hiato, 2015
plaster and wall excavation
variable dimensions

→
Bifurcação por vir, 2017
wall excavation and fragments
variable dimensions





lighting spaces

Light is one of the founding elements of Medeiros's practice. She is interested in noticing the different paths natural light takes throughout the day in spaces and how it is perceived. According to the artist herself, "each space is loaded with history and intentions. For this reason, the architecture of the exhibition space, the way it is built, and the light that invades it end up gaining new meanings during my work process. I seek to associate them, so the public doesn't know what is work and what is space."

In *Indício de Paisagem* [Landscape Clue] (2015), the artist marks on the wall the contours of the light that invades the space, projecting on it forms that vary throughout the day. Medeiros carves the wall subtly, creating geometric patterns. Depending on the time of the day, these will have their interiors filled with light, revealing the work's origins. However, as this position is never the same, considering Earth's rotation movements year round, different degrees of imprecision are generated between the natural phenomenon and the human record.

Indício de paisagem, 2015
wall excavation
variable dimensions

→
vista da exposição
Concerto a céu aberto, 2020
silver nitrate in glass
variable dimensions





Iminência solar [Solar Imminence] (2016) is a series of drawings that also employs light to create compositions. The artist places papers to be pigmented by the sunlight for almost three months. The forms registered are derived from the architecture of the space, the format of the windows, and the sun's angles, eliminating work done by the artist's hands, who takes a conceptual role in planning the work.

Concerto a céu aberto [Open Air Concert] (xxxx[6]), in turn, makes use of the reflective possibilities of luminous matter. The artist places mirrors of different formats in various gallery spaces, such as on the floor, walls, and ceiling, filling the rooms with the light entering through the windows.

Concerto a céu aberto
silver nitrate in glass
variable dimensions

→
Iminência solar, 2016
pigmented paper
by sunlight
29,8 × 21,1 cm | 11.7 × 8.3 in each





imaginary cartographies



Carved on the gallery wall, one can see the silhouette of South America. With fragments from this action, the wall remains, the artist draws the shapes of North and Central America on the floor. *Hemisfério* [*Hemisphere*] (2016), the title of the work presented at the Iberê Camargo Foundation, inverts the relationship between the south and the north. Medeiros deconstructs the map, turning the line that divides the hemispheres—freely interpreted here—into the limit that separates the floor and the wall. This reinterpretation of the continent's shape, which echoes Joaquín Torres García's *América Invertida* [*Inverted America*] (1943), seeks to give greater prominence to the south, often perceived as less developed than the north, while the other part assumes a certain precarious condition for being composed by debris deposited on the ground.

Hemisfério, 2016
wall excavation and its fragments
variable dimensions

Cartography is a science that seeks to represent and make space understandable. In this regard, it appropriates codes that aim to inform about a certain material reality of a territory. However, in Medeiros' work, this discipline's methods, functions, and forms are subverted, distorted, and fictionalized. *Carta de navegação (continente) [Navigation Chart (Continent)]* [7] (2019), for example, refers to maps of great navigations. The compositional elements seem to be the same as of these objects: the grid, perfected from the Cartesian plane that aims to give a sense of scale and location; the curved lines, which resemble the meridians that divide the globe; and the irregular shapes that seem to represent invented continents. The artist then criticizes the map, a metonymy of territorial domination linked to European expansion and colonization movements. In the series *Continente [Continent]* (2012-2021), the artist reorganizes in plasterboards

Continente # 5, 2020
wall fragments, plaster
and aluminum structure
41 × 30,1 × 4 cm
16.1 × 11.8 × 1.6 cm

→
Continente, 2012/2021
wall fragments and plaster
20 × 30 cm | 7.9 × 11.8 in each

→ →
Continente, 2012/2021 [detalhe]
gesso e fragmentos de parede
20 × 30 cm | 7.9 × 11.8 in each









Contingente # 7, 2020
wall fragments, plaster
and aluminum structure
42,1 × 30,2 × 4 cm
16.6 × 11.9 × 1.6 in



Contingente # 14, 2020
wall fragments, plaster
and aluminum structure
42,1 × 30 × 4 cm
16.6 × 11.8 × 1.6 in

the fragments of ruins collected from various places she has been through. These elements taken from real sites and collected over time are re-signified in the compositions made by the artist, which refer to a cartography of imagined territories in which textures, colors, and shapes become the composition protagonists. *Wall* (2016-2021) is also made with the same materials and methods. At the same time that plaster ends up unifying the fragments of walls and tiles, the work itself seems to assume the aspect of a ruin, as if it was a structure that belongs to another space and time.

If maps tend to encode spatial nuances into a document, moving through a territory is what allows one to experience its details. This action became one of the topics of Medeiros's work. The artist herself lives on the move as she participates in artist residencies around the world. Furthermore, fragments from different places are transposed to one medium. However, the artist also explores this principle in performative works, such as in

Continente # 18, 2020
wall fragments, plaster
and aluminum structure
42,1 × 30,3 × 4 cm
16.6 × 11.9 × 1.6 in
photo © Flávio Freire





Continente # 2, 2020
wall fragments, plaster
and aluminum structure
42,1 × 30,1 × 4 cm
16.6 × 11.8 × 1.6 in



Continente # 4, 2020
wall fragments, plaster
and aluminum structure
42,5 × 30 cm
16.7 × 11.8 in



Continente # 12, 2020
wall fragments, plaster
and aluminum structure
42 × 30 × 4 cm
16.5 × 11.8 × 1.6 in



Deslocamento de espaço, 2015
wood, canvas, plaster and wall
fragments of the exhibition space
220 × 160 cm
86.6 × 63 in



*Muro / Como construir o muro
da minha casa no Brasil, 2017*
plaster and pigmented glass
120 × 60 × 5 cm
47.2 × 23.6 × 2 in

Deslocamento de paisagem [Landscape Shift] (2015), a piece that is almost a Beckettian absurdity given that Medeiros tries to transfer sand from one dune to another, both located in the exhibition space, using a sieve. The work ends up being the traces of the artist's path, considering that the sand escapes from the container, creating a trail on the ground.



Deslocamento de paisagem, 2015
sand and sieve performance

→
Deslocamento de paisagem, 2015
sand and sieve performance





Deslocamento de paisagem, 2015
sand and sieve performance



Deslocamento de paisagem, 2015
sand and sieve performance



In *Spiral Walking* (2019), Medeiros establishes a dialogue with the iconic video-performance *Caminhando* [*Walking*] (1964) by Lygia Clark, in which the artist makes a Möbius strip out of paper with scissors, unfolding its shape. Medeiros repeats the gesture on a banana leaf, using only her hands. The continuity between inside and outside appears here renewed by the natural element, leading us to reflect on the relationship between human actions and nature.



Spiral Walking, 2019
photography and video

archaeological landscapes

Écorces (casca de árvore) [Écorces (Barks of Tree)] (2019) establishes a relationship between nature and man-made constructions based on the notion of ruin. The artist gathers fragments of walls, shells, and tiles found on a maritime coast to form structures that traverse spaces, such as walls and columns. These, however, do not constitute a continuous plane but allow one to see the grid that supports them, intertwining the perception of form and structure. The organic aspect of the fragments that compose the surface makes us think of architecture as a body susceptible to time due to its deterioration. It also reminds us of nature since different configurations, textures, and colors of the presented elements resemble lichens, mosses, and fungi that cover trees.

Écorces (casca de árvore), 2019
aluminum, plaster
and wall fragments
260 × 56 × 22 cm
102.4 × 22 × 8.7 in

→
Écorces (casca de árvore), 2019
aluminum, plaster
and wall fragments
260 × 56 × 22 cm
102.4 × 22 × 8.7 in







The relationship with nature is essential in Medeiros' work, which seeks to demystify the disconnection between humans and the natural world. Human beings belong to nature and use it to produce material manifestations that constitute cultures, which in turn represent the characteristic relationships of humans with their physical and social environments. In other words, "Manoela Medeiros's investigations focus on architectural techniques considered as movements, the materialization of cycles and ecosystems, the creation of a complex reality in which the distinction between nature and culture disappear in favor of a vitalist dualism," as summarizes the curator and critic Théo-Mario Coppola.

Écorces (casca de árvore),
2019 [detalhe]
aluminum, plaster
and wall fragments
260 × 56 × 22 cm
102.4 × 22 × 8.7 in

→
exhibition view *Poeira Varrida*
Fortes D'aloia & Gabriel,
São Paulo, Brazil



In a way, in the artist's works, architecture becomes nature and vice-versa. Perhaps one of the works that best exemplifies this is *Estudo de ruínas modernas/florestas modernas [Study of Modern Ruins/Modern Forests[8]]* (20xx[9]). Created as articulated structures that resemble room dividers painted in white with different silhouettes on each surface and geometric cutouts that allow for a glimpse of what lies in the back, the work seems to be supported by a tension between organic and inorganic, nature and architecture, taking us to the undetermined as if we were in contact with an unknown flora.

In turn, *Vale [Valley]* (2017) is an installation composed of six concrete pillars, a structural form that reminds us of modernist pilotis. However, they do not support anything except drawings carved by the artist on their surfaces that refer to incisions made in rubber trees to extract latex. As we notice this detail, we see the pillars turning into calcified tree trunks, as if they were fossils of our own time, creating a sort of archeology of our culture and society.

Vale, 2017
concrete excavation
260 × ø 20,3 cm | 102.4 × ø 8 in
230 × ø 20,3 cm | 90.5 × ø 8 in
260 × ø 15,2 cm | 102.4 × ø 6 in
230 × ø 15,2 cm | 90.5 × ø 6 in





This archeology of nature, or of our relationship with the natural world, appears in works in which the artist radically shuffles time, creating visual fictions in which she draws a series of forms that refer to her research with pigmented concrete, ranging from vases and foliage to landscapes. In this series, entitled *Fóssil-Fitólito [Phytolith Fossil[10]] (Year[11])*, in development since 2017, the artist intertwines drawing and sculpture with a formal and chromatic economy that takes us back to an ancient period, when considering its presentation, at the same time that it could also indicate any other moment in time.

Fóssil - Fitólito, Trois vases archéologiques sur table rouge (três vasos arqueológicos sobre mesa vermelha), 2020
pigmented concrete directly on the structure and aluminum
60 × 40 × 3 cm each
23.6 × 15.7 × 1.2 in each



Fóssil cache, 2020
pigmented concrete directly on the
structure and aluminum
60 × 38 × 6 cm
23.6 × 15 × 2.4 in



Fóssil tulipa, 2020
pigmented concrete directly on the
structure and aluminum
60 × 36 × 6 cm
23.6 × 14.2 × 2.4 in



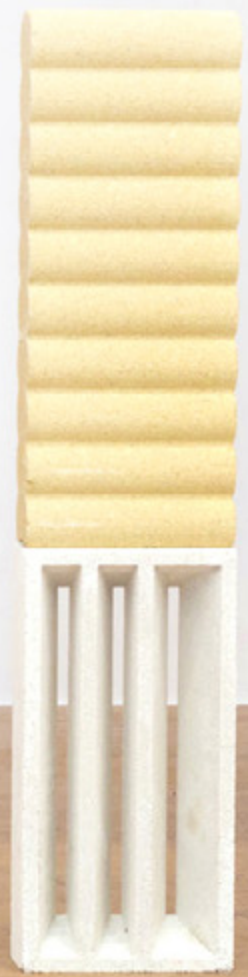
Fóssil ovo, 2020
pigmented concrete directly on the
structure and aluminum
59 × 30 × 6 cm
23.2 × 11.8 × 2.4 in



In her production, there are other types of reference to nature as in the series *A forma da chuva [Form of the Rain]* (2020), which is made in plaster and pigmented glass in different formats, or in *Natureza Morta [Still Life]* (2017), an installation in which the artist stacks and articulates different materials related to the construction industry. In the latter work, Medeiros still dialogues with the tradition of painting and the still life genre, in which elements of the natural world are commonly represented, such as flowers, fruits, vegetables, and animals that serve as food for humans. In her works, the artist does not use elements that come from industrial processes but mere objects, non-living things, which serve to construct architectural bodies, as if she indicated that the lives of these elements are in her use.

Natureza morta, 2017
pigmented concrete,
plaster and acrylic paint
variable dimensions

→
Natureza morta, 2017
pigmented concrete,
plaster and acrylic paint
variable dimensions



architectural fragments

Ruins are not the only architectural fragments part of Manoela Medeiros's practice. In reality, they also appear as shapes and structures that refer to buildings components, not as remains, but as architectural metonyms. *Muro/Como construir o muro da minha casa no Brasil [Wall/How to Build the Wall of my House in Brazil]* (2017), *Janela [Window]* (2021), *Clarabóia [Skylight]* (2017), and *Puxadinho modernista [Modernist Makeshift Construction[12]]* (2018) are abstract comments on architecture. Without the works' titles, it would be difficult to understand the references, given that the artist stretches their formal components in such a way that they become something else like unknown objects and images that we have to decipher.

Ovo, 1962
plaster and pigmented glass
60 × 38 × 6 cm
23.6 × 15 × 2.4 in

→
Janela, 2021
plaster and pigmented glass
120 × 90 × 14 cm
47.2 × 35.4 × 5.5 cm







It is remarkable how these works explore the notions of transparency and opacity, considering that they are made of plaster and glass. However, the artist seems to use these notions extensively as foundations of her work. Not only are many of her structures exposed or seem to reveal what is hidden beneath the surface, but the experience of the work also seems to result from the tension between seeing and not seeing, understanding, and feeling. Medeiros does not link any eloquent discourse to her production. On the contrary, she allows the observer to take the lead in the relationship with the works and discover possible meanings based on their identification and capacity to connect the different visual elements that constitute her practice.

Ponto de fuga, 2020
relief painting on cotton
39,3 × 30,2 × 5,5 cm
15.5 x 11.9 x 2.2 in



Ponto de fuga, 2020
relief painting on cotton
39,3 × 30,2 × 5,5 cm
15.5 x 11.9 x 2.2 in



Ponto de fuga, 2020
relief painting on cotton
39,3 × 30,2 × 5,5 cm
15.5 x 11.9 x 2.2 in



plants

While in earlier works the result of this gesture was more abstract, in more recent ones the compositions have become more diverse, with the appearance of painted graphics, simulated frescoes, and elements such as tablets and tiles. However, Medeiros is not interested in the “eternal” factor of architecture, but rather in the way time passes through it. As such, the works are marked cover by imperfections, wear and tear, and discontinuities, as if they were on their way to becoming ruins. While some elements appear more “alive”, with more pronounced colors, others are already faded and cracked. In recent works, color becomes deeper, in which blues, greens and reds light up. The way they are organized, always discontinuous, seems to emulate plants, seeds and other botanical elements. In some cases, the artist uses shades of black in the background, evoking a nocturnal atmosphere

Falling seeds, 2023
acrylic paint, acrylic putty,
mineral pigment and
excavation on canvas
120 x 100 x 4 cm
47.2 x 39.4 x 1.6 in





Plants in the dark sky, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
120 x 100 x 5 cm
47.2 x 39.4 x 2 in

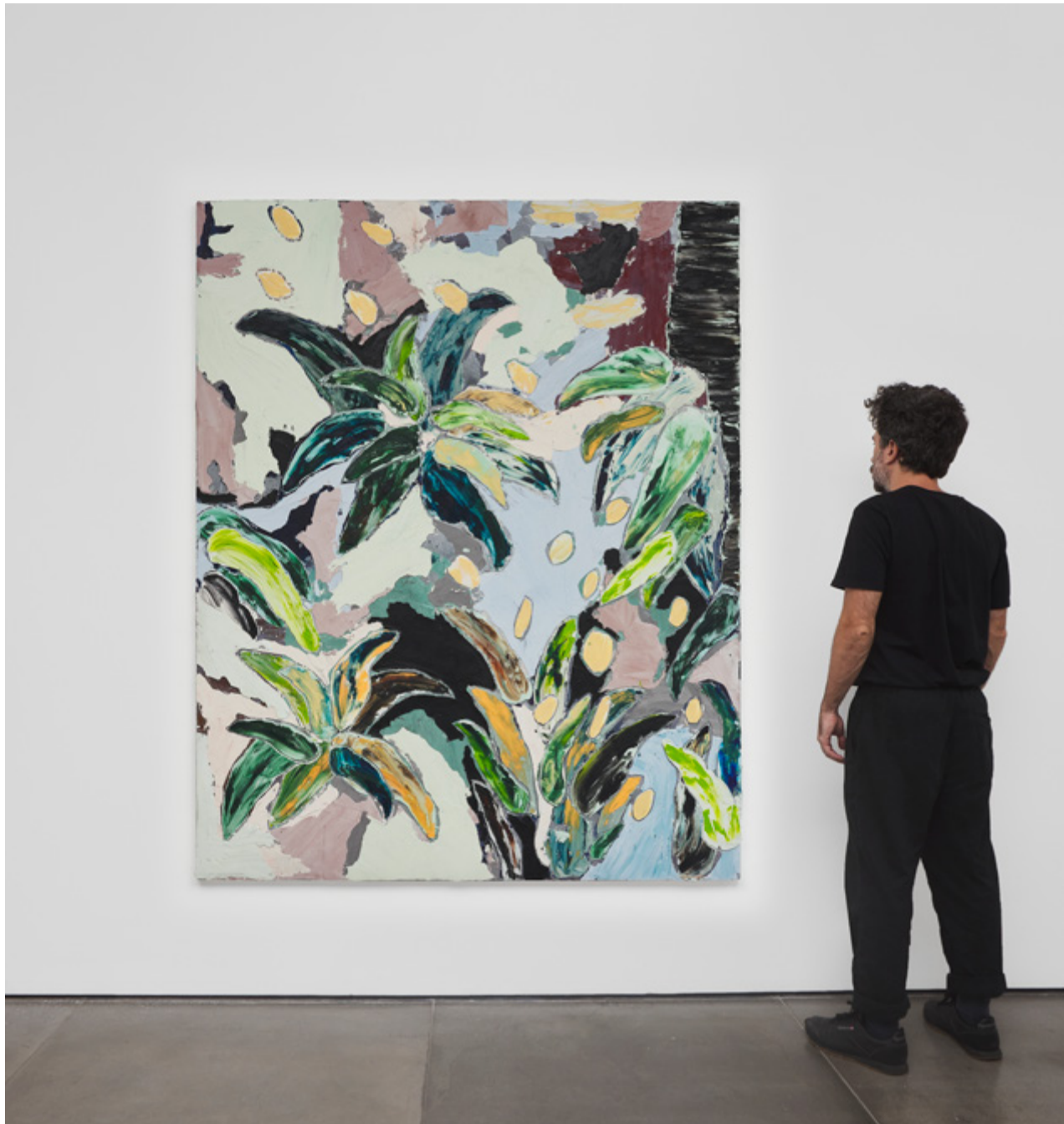




Inside the plant, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
200 x 160,5 x 5 cm
78.7 x 63.2 x 2 in







The carnival of seeds, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
200 x 161 x 5 cm
78.7 x 63.4 x 2 in







Leaves and waterfall, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150 x 120 x 5 cm
59.1 x 47.2 x 2 in





Plant Animal, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150 x 120,5 x 5 cm
59.1 x 47.4 x 2 in





Yellow light in the night sky, 2024
acrylic paint, acrylic putty,
mineral pigment
and excavation on canvas
150,5 x 121 x 5 cm
59.3 x 47.6 x 2 in



nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ippanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art