

nara roesler

antonio dias



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## antonio dias

b. 1944, Campina Grande, Brazil

d. 2018, Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols—bones, cross, rectangle, phallus—, an underlying correlation with the artist's earlier production.

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## selected solo exhibitions

- *Search for an Open Enigma*, Sharjah Art Foundation, Sharjah, UAE (2024)
- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2021)
- *Antonio Dias: Ta Tze Bao*, Nara Roesler, New York, USA (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

## selected group exhibitions

- *Pop Brasil: Vanguarda e Nova Figuração 1960-70*, Pinacoteca do Estado de São Paulo, São Paulo, Brasil (2025)
- *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, USA (2021)
- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston (2019); Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 34<sup>th</sup> and 33<sup>th</sup> São Paulo Biennial, Brazil (2018)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

## selected collections

- Art Institute of Chicago, Chicago, EUA
- Daros Latinamerica Collection, Zúrich, Suíça
- Museum of Modern Art (MoMA), Nova York, EUA
- Sharjah Art Foundation, Sharjah, Emirados Árabes Unidos
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brasil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

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| <b>11</b> | transitional period               |
| <b>17</b> | abstraction and formalistic rigor |
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## the potency of the image 1963–1966

Antonio Dias began exhibiting his work very early on in his career, at the beginning of the 1960s. His first solo show took place in 1964 at Galeria Relevo led by Jean Boghici, allowing him to rise to prominence in the art scene of Rio de Janeiro at twenty years old. The exhibition had an important impact on Brazilian art and was accompanied by an introductory essay by Pierre Restany, one of the most important critics in the country at the time. In the following year, the show traveled to Galerie Houston-Brown in Paris, marking the beginning of his presence in the international arena. During this time and until 1966, Dias produced a large body of work including *assemblages* and drawings which made use of a striking repertoire of violent and scatological imagery, such as bones, body parts, hearts and weapons.



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*Battle With a Girlfriend*, 1964  
oil on plaster on masonite  
37 x 50 cm | 14.5 x 19.6 in  
photo © Vicente de Mello



*Sem título [Untitled]*, 1964  
acrylic and plaster on  
cushioned canvas and wood  
61 x 50,1 x 6,5 cm | 24 x 19.7 x 2.55 in  
photo © Peter Schälchli



According to curator and critic Sergio Paulo Duarte, 'The paintings from that time present a true revolution. They are far from the American pop art that some critics rushed to identify them as. Aesthetically, they present themselves in different directions, like rectangles, squares or diamonds; they nearly always project into the surrounding space, with great symbolic violence, assuming a sculptural aspect.' The artist's iconographical lexicon dated back to Brazilian vernacular culture and comic books, while also referencing the country's urban reality during his time—in his works, Dias' figuration becomes infused with poignant humor, irony and debauchery. Famously, artist Helio Oiticica spoke of Dias' iconic work *Nota sobre a morte imprevista*, 1965, stating that 'For me, the turning point in this process within the pictorial-visual-structural field was Antonio Dias' *Note on the Unforeseen Death*, which brought to bear, in one go, deep-rooted problems of an ethical-social and pictorial-structural order, indicating a whole new approach to the problem of the object [...].' In 1965, his works were also exhibited in the anthological exhibition *Opinão 65*, at the Museu de Arte Moderna do Rio de Janeiro.

*Plan for a Murder*, 1964  
cushioned fabric, wood,  
metallic pigment, vinyl  
on canvas and plywood  
125 x 122 x 15 cm | 49.2 x 48 x 1.9 in  
photo © Vicente de Mello









←  
 exhibition view  
*A cor do Brasil*, 2016  
 Museu de Arte do Rio (MAR),  
 Rio de Janeiro, Brazil

—  
*Note on The Unforeseen Death*, 1965  
 acrylic, oil, vinyl, plexiglass  
 on fabric and wood  
 195 x 176 x 63 cm  
 76.7 x 69.2 x 24.8 in  
 photo © Vicente de Mello





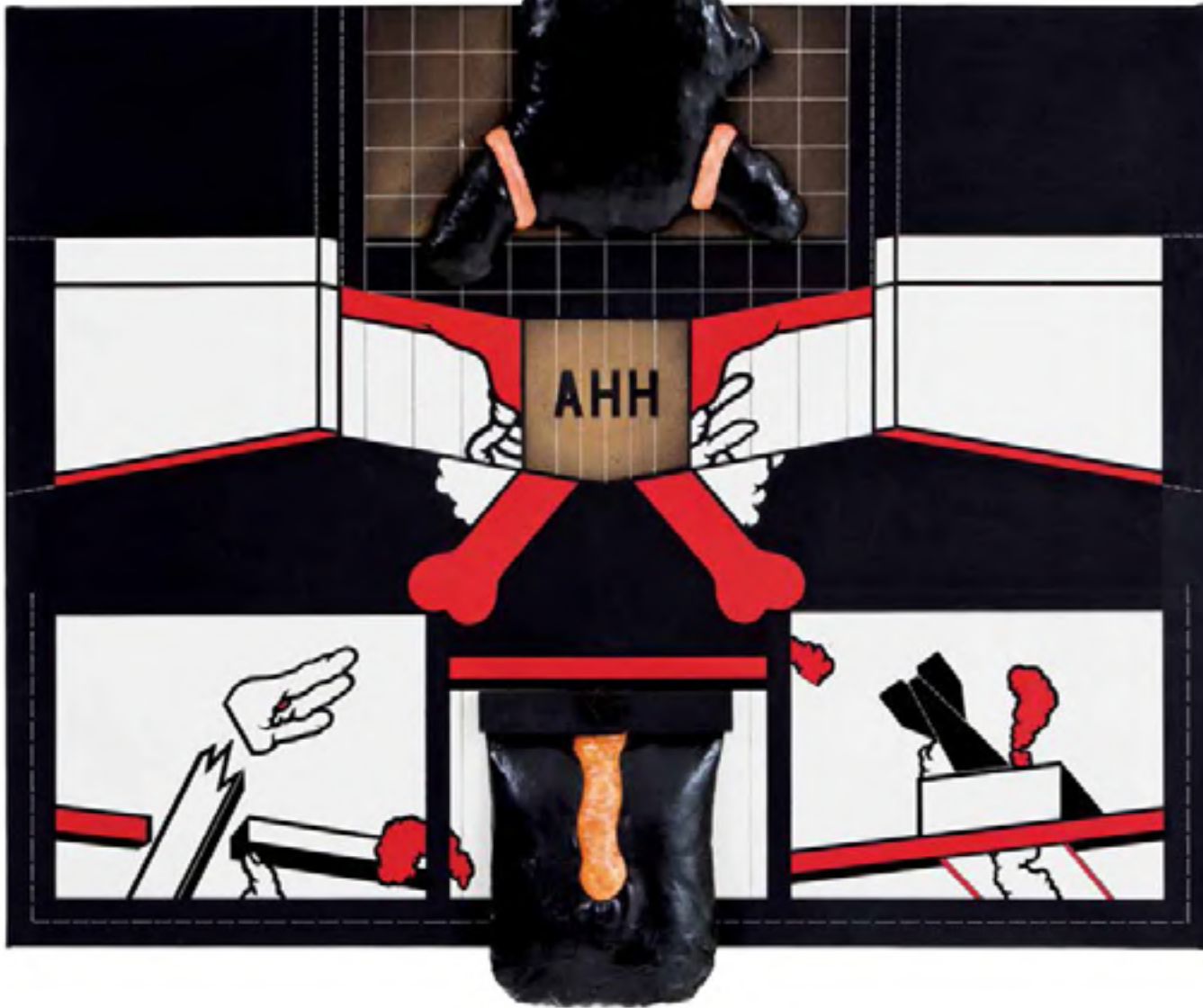
exhibition view  
*Memorias del Subdesarrollo:*  
*El giro descolonial en el arte de*  
*América Latina, 1960–1985, 2018*  
Fundación Jumex,  
Mexico City, Mexico

*Accident in the Game*, 1964  
acrylic, oil, vinyl on wood,  
and cushioned fabric  
103 x 55 x 77 cm | 40.5 x 21.6 x 30.4 in  
photo © Paulo Scheuenstuhl



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**transitional period** 1966–1967

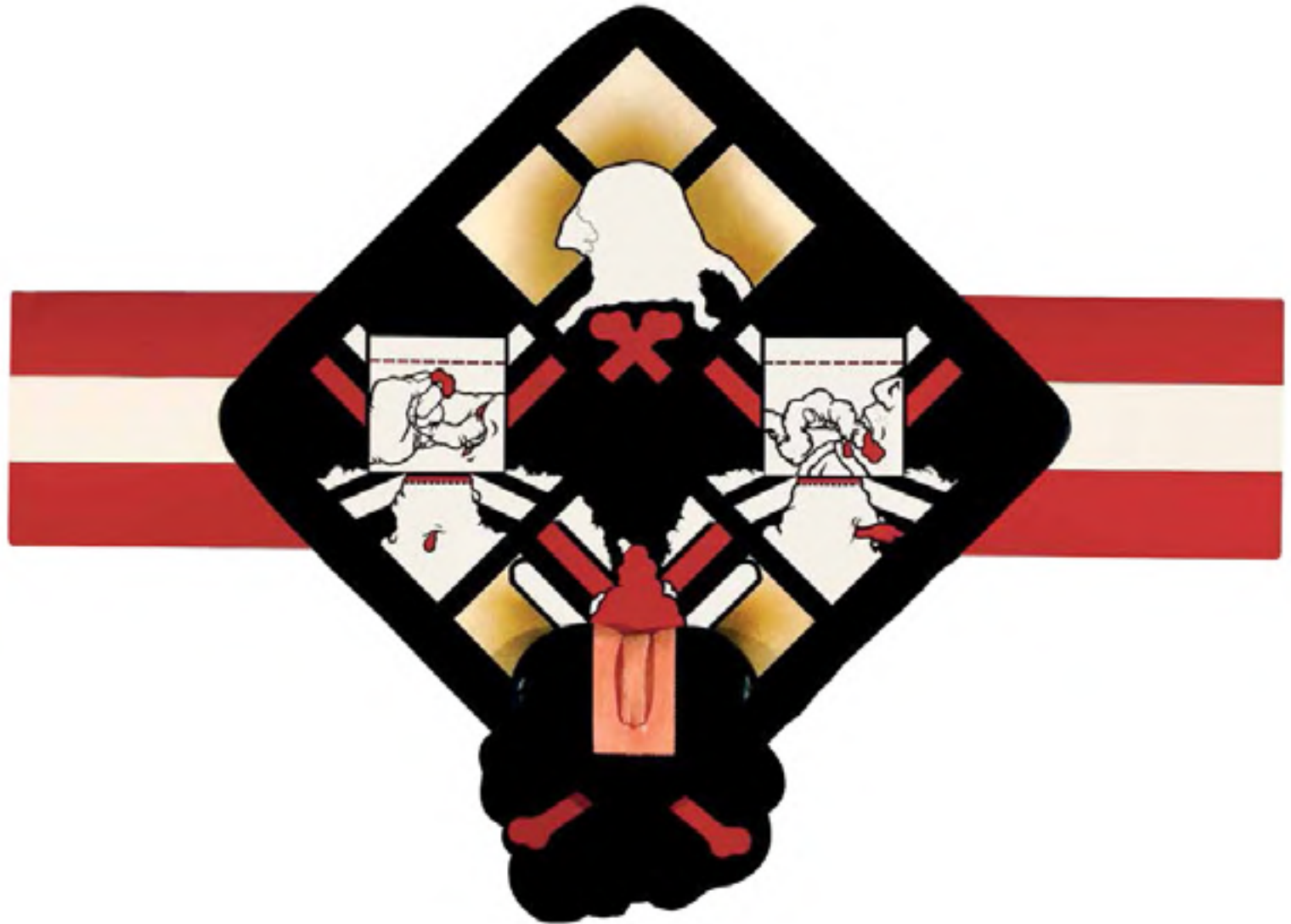


At the end of 1966, Dias moved to Paris having earned a scholarship from the French government as a prize for his participation in the IV Paris Biennial, in 1965. The artist's move coincided with a change in the general orientation of his work, preserving his unique iconographic vocabulary while adopting a more simplified aesthetic: his colors became more sober and homogenous, mainly using white, black, red and pink, while his compositions become minimalistic and his surfaces pristine.

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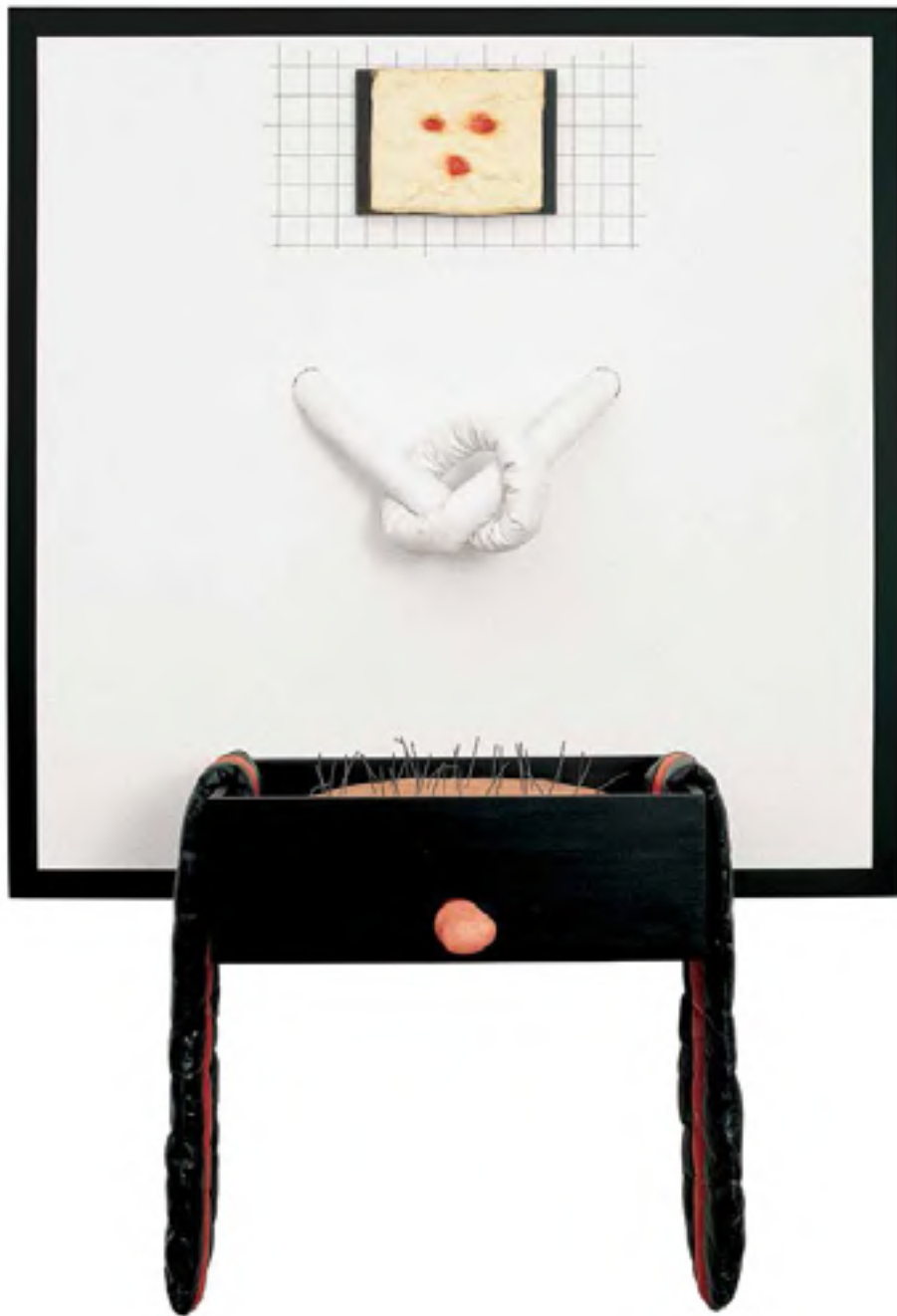
*The Death of Black Hawk*, 1967  
acrylic and vinyl on canvas,  
fabric, and wood  
125 x 145 cm | 49.2 x 1.57 in  
photo © Daniel Mansur





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*Emblem for the Murderous  
Squadron, 1967*  
acrylic, industrial paint  
on canvas, and masonite  
photo © Jaime Acioli



*My Portrait*, 1967  
acrylic on canvas, painted  
wood, wire, and fabric  
170 x 122 x 52 cm | 66.9 x 48 x 20.4 in  
photo © Vicente de Mello



exhibition view  
*International Pop*, 2015  
 Walker Art Center, MN, USA

→  
*Collective*, 1967  
 laminated plastic on  
 wood and artificial grass  
 52,1 x 50,8 x 50,8 cm  
 20.5 x 20 x 20 in  
 photo © Peter Schälchli

→ →  
*Solitary*, 1967  
 laminated plastic in wood, rubber,  
 cotton, glass, and metal  
 55,5 x 50,3 x 67,5 cm  
 21.8 x 19.8 x 26.5 in  
 photo © Peter Schälchli









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## abstraction and formalistic rigor 1968–1976

In 1968, Antonio Dias had to leave Paris due to a visa problem, resulting in his move to Milan where he would begin to frequent the circles of Arte Povera. Before leaving, however, he witnessed the historical protests of May 1968, after which he produced the work *History* (1968), a transparent plastic bag sealed with preserves, soil, dust and debris collected from the streets of Paris during this time. According to Art historian Sergio B. Martins, *History* ‘takes factuality itself to such an extreme that it loses all self-evidence. [...] the inert materiality of the debris is an obstacle in the way of self-evident assumptions about the intrinsic meaningfulness of history.’

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*History*, 1968  
PVC, earth, dust and debris  
6,5 x 39,7 x 38,5 cm | 2.5 x 15.6 x 3.3 in

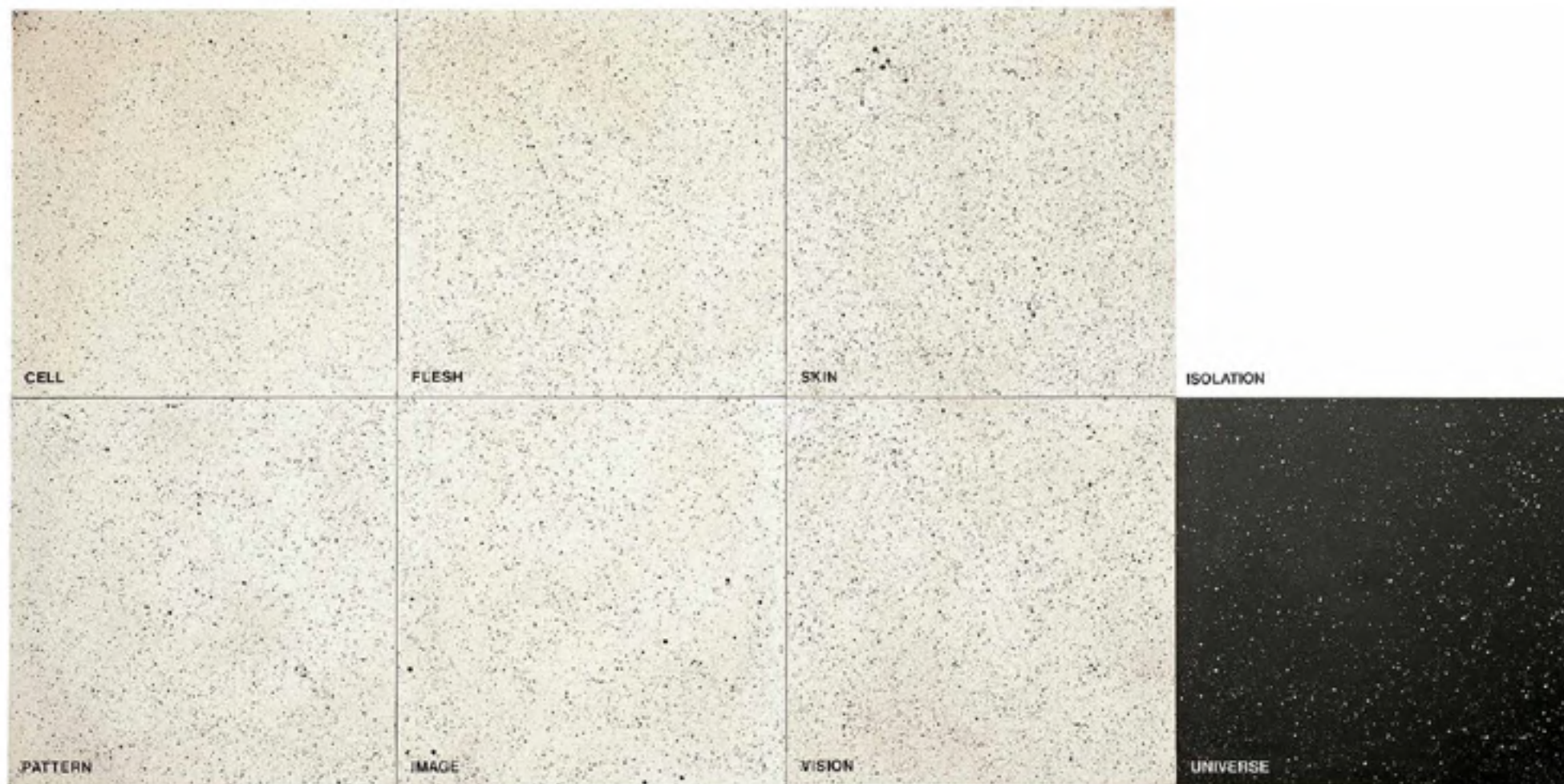
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→  
*Undercover*, 1968  
cement, linoleum,  
and metal chain  
2 pieces of approx.  
Ø 15 cm | 5.9 in each  
photo © Pat Kilgore



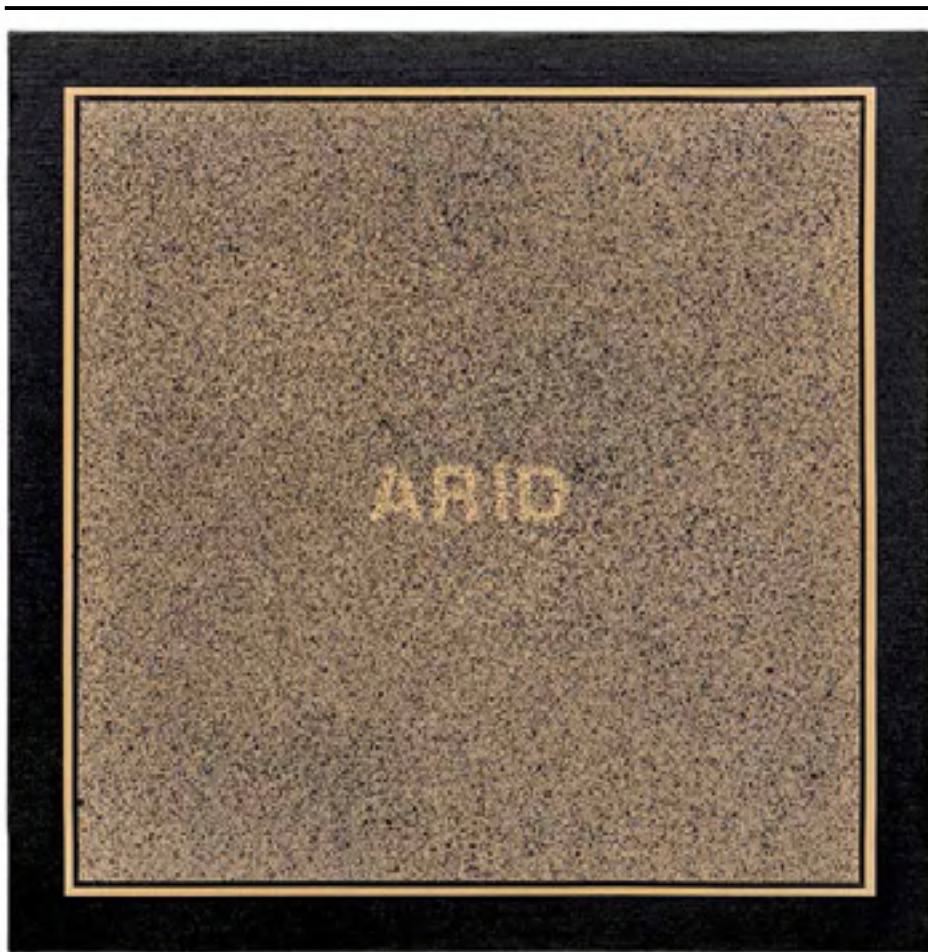






*Alphaomega Biography*, 1968  
acrylic on canvas  
190 x 380cm | 74.8 x 149.6 in  
photo © Roberto Cecato





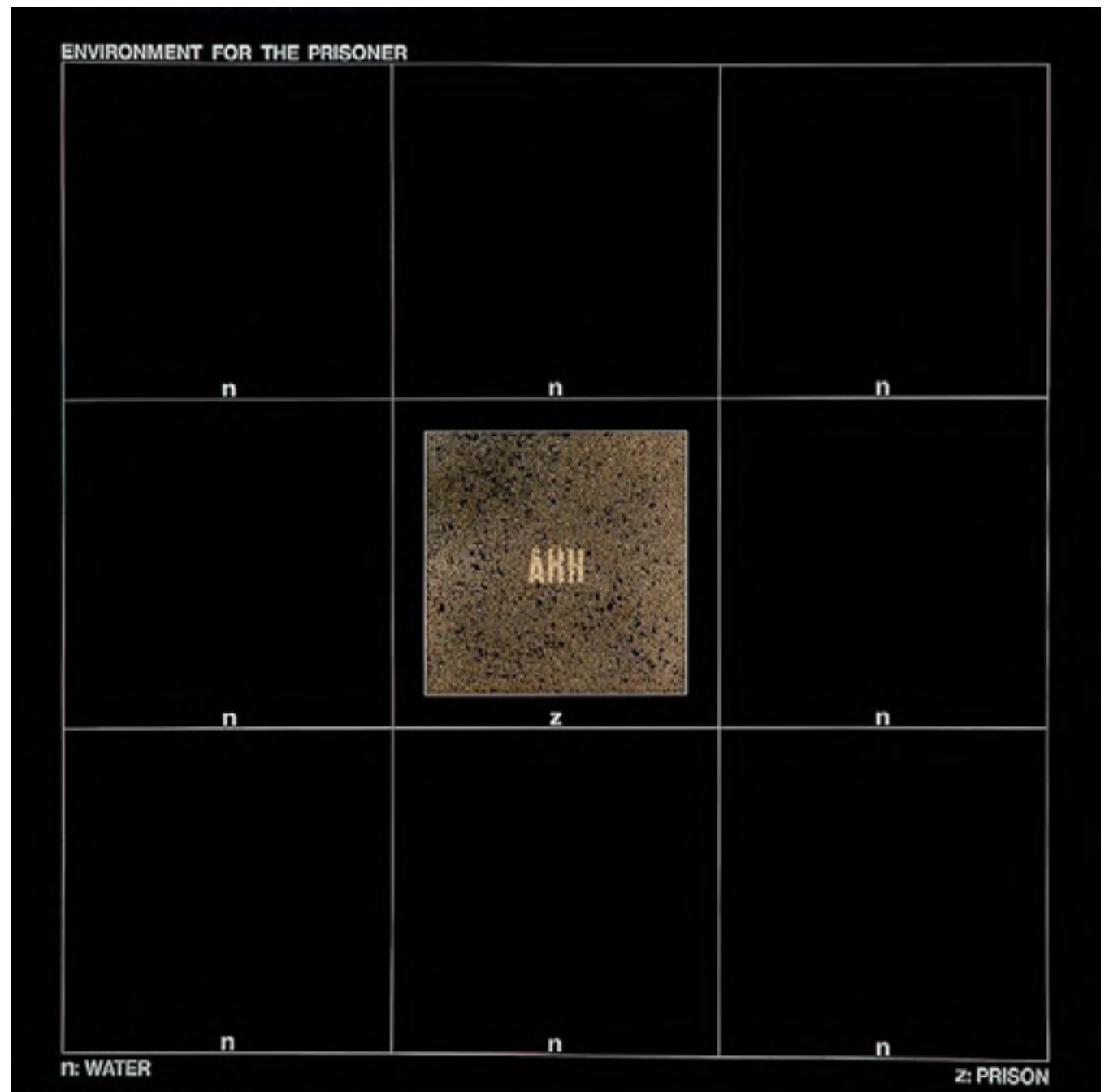
*Arid*, 1968  
acrylic on canvas  
50 x 50 cm | 19.6 x 19.6 in  
photo © Everton Ballardin



*Sun Photo as Self-portrait*, 1968  
acrylic on canvas  
150 x 150 cm | 59 x 59 in  
photo © Maura Parodi

Following his arrival in Italy, Dias established long-lasting connections with artists such as Gilberto Zorio, Luciano Fabro and Giulio Paolini, where, according to curator and Art historian Sonia Salzstein, the artist's work 'opened itself up to new interests, and the elements that in it up until then seemed to refer immediately to the Brazilian political situation—for instance, the term "prisoner" associated with grids of empty an oppressive spaces that constantly appeared in his paintings and papers—henceforth evinced the revelatory strength of a new international order in art and in culture. The formal discipline that, from the beginning, had characterized Dias' work—even when it dealt with excess and decompression—found confirmation in the many variants of international production [...] that demonstrated blanks; ate spirit in those days in addition to a willingness to problematize the institutional boundaries of art.'

*Environment for the Prisoner*, 1968  
acrylic on canvas  
100 x 100 cm | 39.3 x 39.3 in  
photo © Maura Parodi







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*Tapa Olho*, 1968  
acrylic on fabric  
84 x 93,5 cm  
photo © Everton Ballardin



In 1969, Dias created the infamous work *Territory of Freedom* (1969), which he described as 'a basic open structure, which only works from the moment someone uses the space declared free to put on an action, be it mental, physical or visual. It is important that the person adopts a complete non-conditioned stand before penetration the territory-structure.' The work consists of an adhesive tape disposed throughout the ground as markers of a 'territory of freedom', serving as a reflection on the notions of space and place in relation to Art, while also undertaking a socio-political dimension as a haven for autonomy and freedom.

*Do it yourself: Freedom territory*, 1968  
vinyl  
400 x 600 cm | 157.4 x 236.2 in

→  
*The Space Between*, 1969/99  
white marble and black granite  
100 x 100 x 100 cm each  
39.3 x 39.3 x 39.3 in each  
photo © Vicente de Mello









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*Environment for The Prisoner*, 1970  
acrylic on canvas  
130 x 162 cm | 51.1 x 63.7 in  
photo © Maura Parodi



ENVIRONMENT FOR THE PRISONER

1/2/3/4: CONTINENTS



*Environment for the Prisoner*, 1970  
acrylic on canvas  
120 x 120 cm | 47.2 x 47.2 in  
photo © Maura Parodi

→  
*Project for 'The Body'*, 1970  
acrylic on canvas  
200 x 600 cm | 78.7 x 236.2 in  
photo © Udo Grabow







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exhibition view  
*Anywhere is my land*, 1970  
Studio Marconi, Milan, Italy  
photo © Giorgio Colombo



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*The Hardest Way*, 1970  
acrylic on canvas  
200 x 300 cm | 78.7 x 118.1 in  
artist's collection  
photo © Roberto Cecato

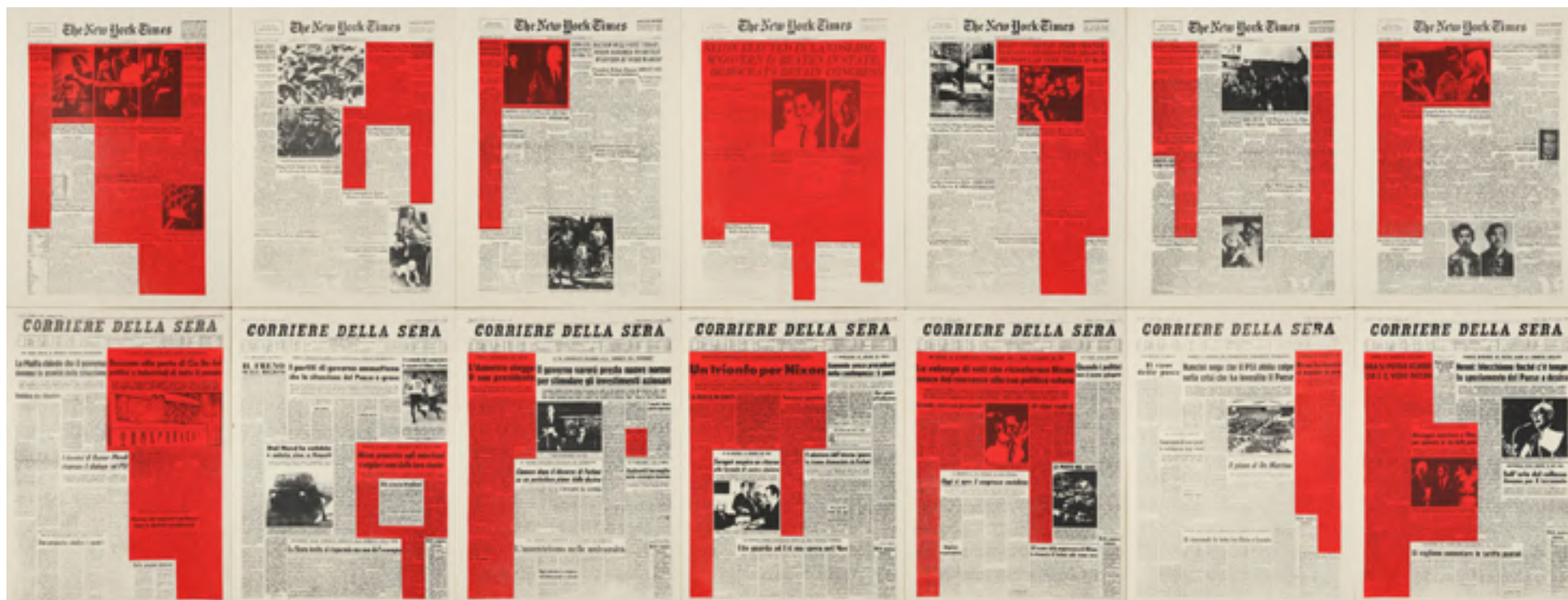
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→  
*The Illustration of Art / One & Three  
/ Stretchers / Model*, 1971  
varnished wood  
approx. 110 x 700 cm | 43.3 x 275.5 in  
photo © Dominique Uldry





*Oriente/Ocidente*, 1972  
india ink on tracing paper, nails,  
and twine on cardboard  
variable dimensions  
photo © Pat Kilgore



The Illustration of Art/ Dazibao/ The Shape of Power, 1972  
silk screen, and acrylic on canvas  
121 x 317 cm | 47.6 x 124.8 in  
photo © Paulo Scheuenstuhl

→  
Ta Tze Bao, 1972  
installation in 14 parts, comprising  
14 printed sheets of Chinese paper  
and acrylic on 14 flag shaped  
canvases  
14 sheets of approx. 65 x 100 cm |  
25.5 x 39.3 in each

→ →  
exhibition view  
Tazebao e outras obras, 2018  
Galeria Nara Roesler,  
São Paulo, Brazil  
photo © Everton Ballardin







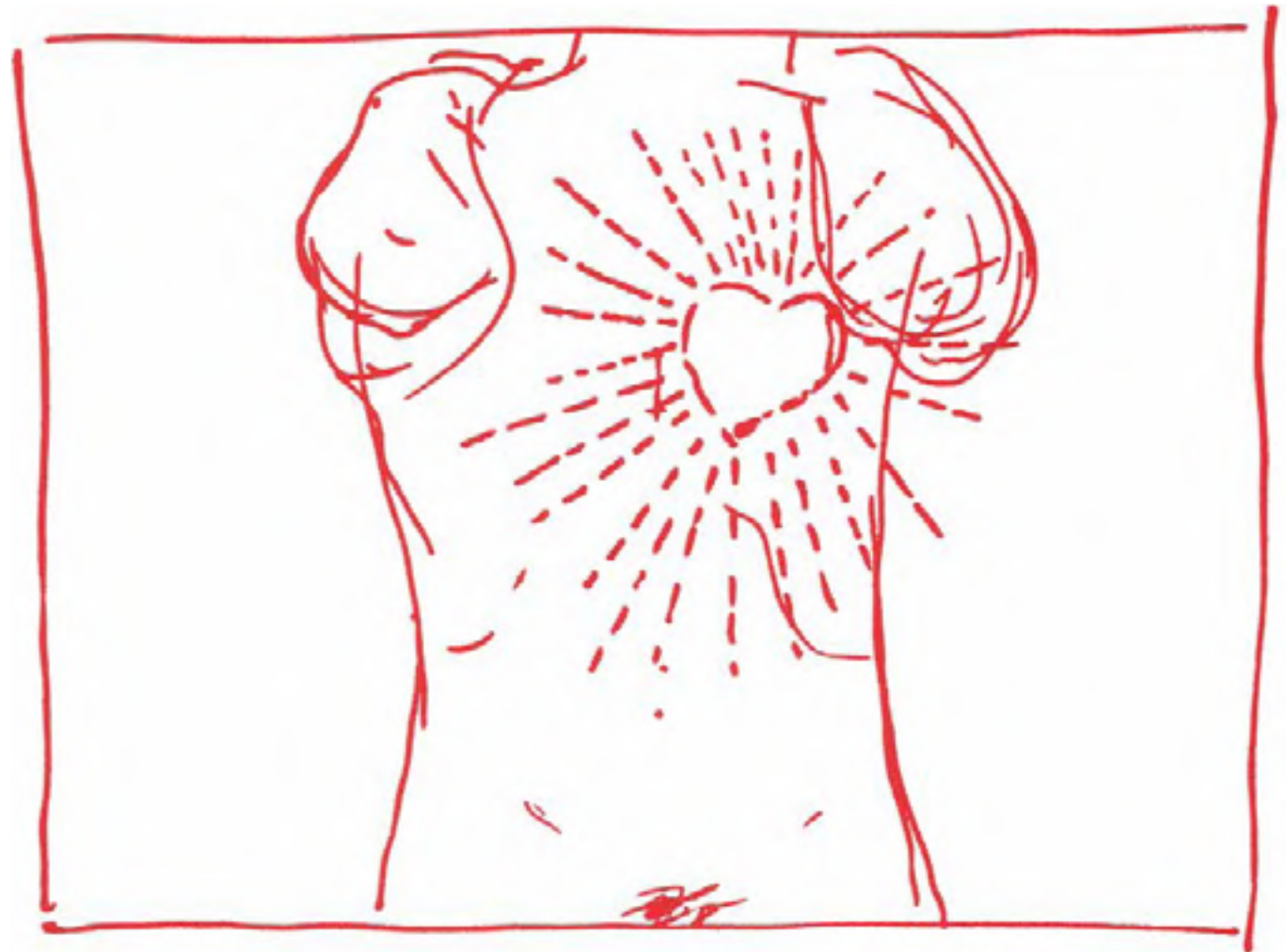
In the following years, Antonio Dias explored a new aesthetic practice, eventually turning to an austere and abstract production. He quickly began to scrutinize geometric shapes such as rectangles, dots, or squares, playing with subtle interjections and modifications. *The Illustration of Art / Economy Model*, which is part of his series *The Illustration of Art*, embodies his new geometrical investigations also revealing a newfound interest in formal vocabulary as a way of reflecting on the means and processes of the artistic system. Antonio Dias also began to systematically diversify his means of making, producing objects, installations, films in Super-8, sound recordings, in addition to his characteristic large-scale paintings of this phase.

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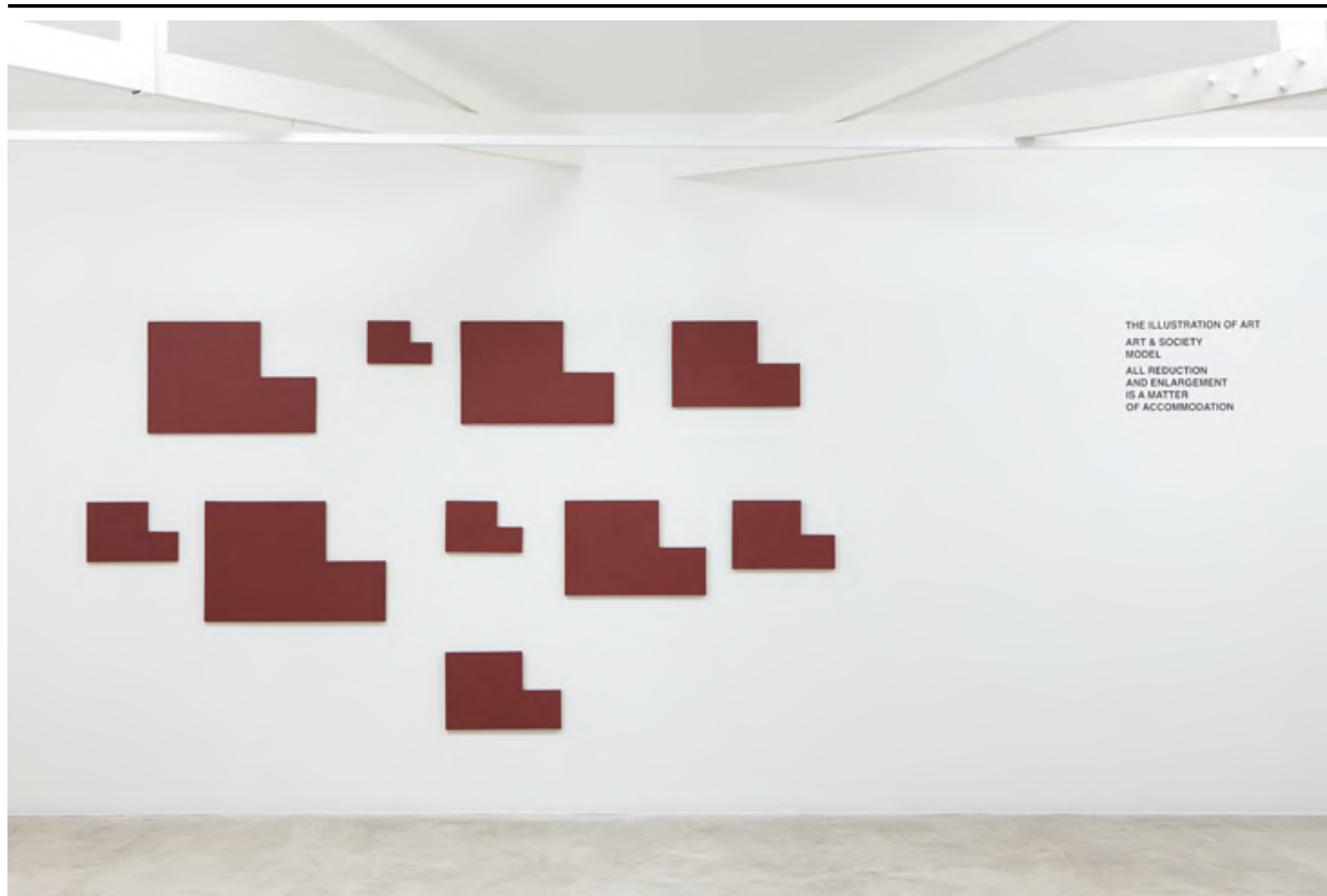
*Study for The Illustration of Art/  
Conversation Piece*, 1973  
drawing on paper  
21x29cm | 8.2 x 11.4 in

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→  
*The Illustration of Art/ Art & Society/  
Model*, 1975  
iron oxide and vinyl on wood  
200 x 496 cm  
photo © everton ballardin



**The Illustration of Art**

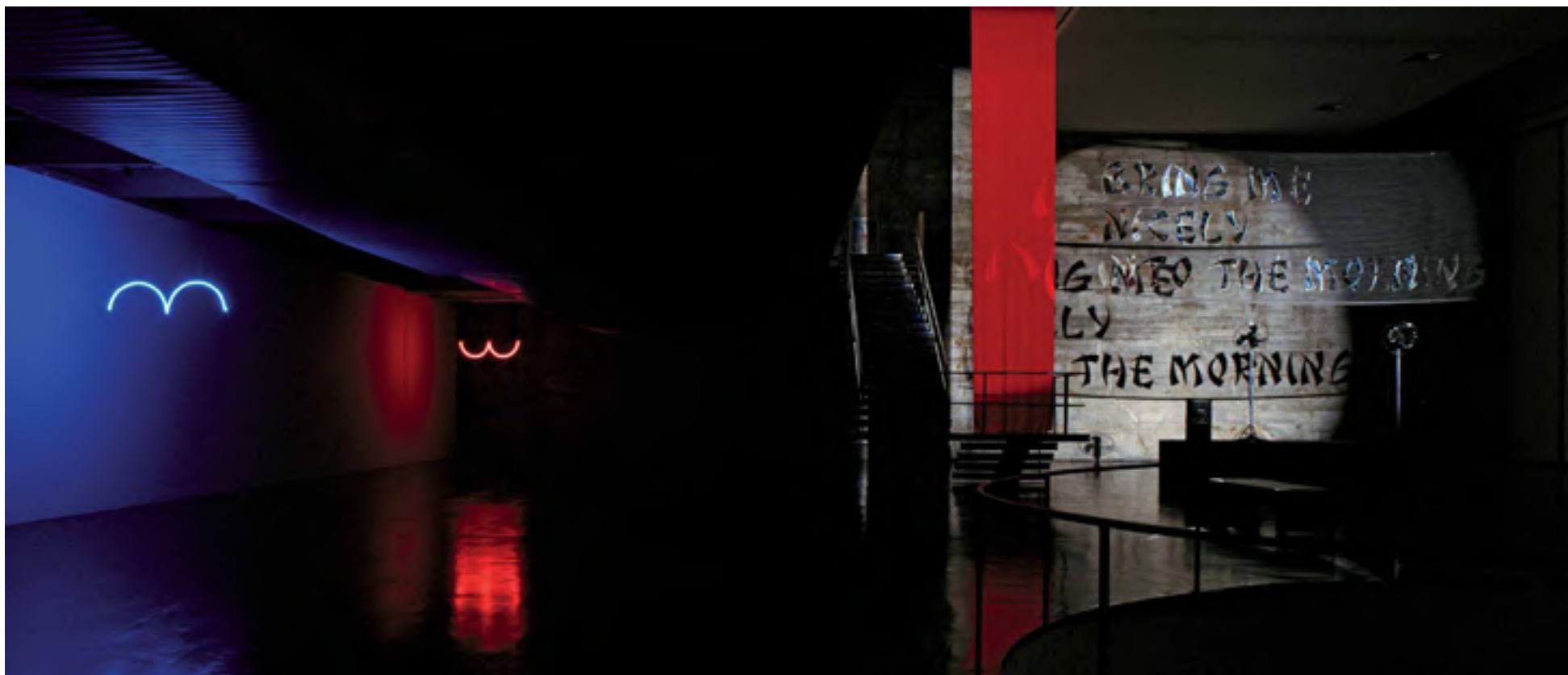






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*Conversation Piece*, 1973  
super-8 transferred to dvd, screens  
photo © Antonio Dias archive



exhibition view  
*Antonio Dias*, 1974  
Museu de Arte Moderna,  
Rio de Janeiro, Brazil



*The Illustration of Art / Uncovering the Cover-Up, 1973*  
 silk screen, acrylic,  
 metallic pigment on canvas  
 91 x 136 cm | 35.8 x 53.5 in  
 photo © Vicente de Mello



Antonio Dias in Milan, 1973  
 photo © Antonio Dias archive

→  
*The Illustration of Art/Uncovering the Cover-Up, 1973*  
 silkscreen on canvas  
 91 x 136 cm | 35.8 x 53.5 in.







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*The Illustration of Art: A fly in my  
movie, 1975*  
Digital media, wood and light  
Variable dimensions



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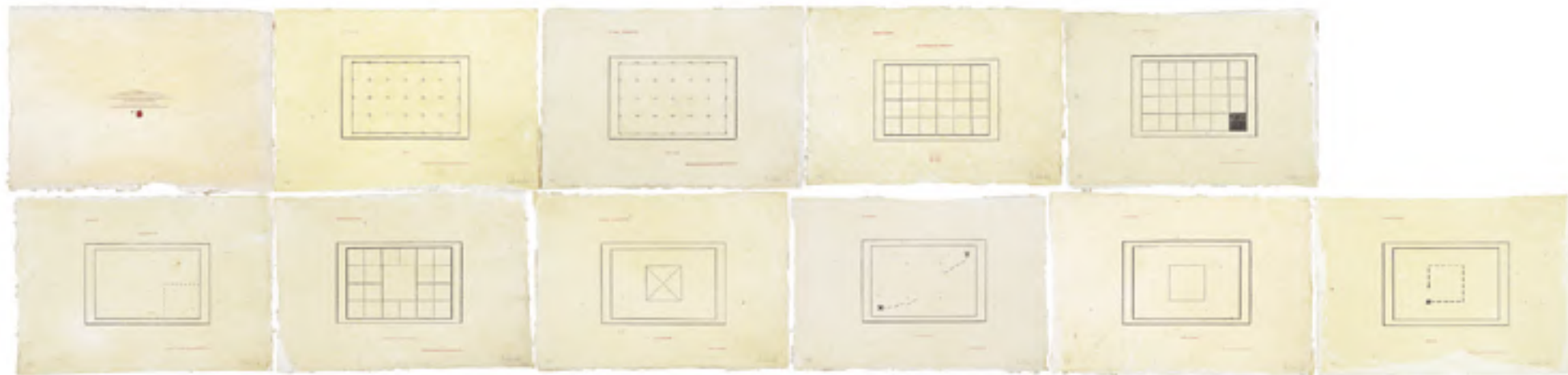
## nepal 1976–1977

In 1977, Antonio Dias traveled to Nepal where he stayed for five months, with the aim of investigating and studying the country's unique handcrafted paper production. The artist joined local artisans in their work and developed a method based on a mixture of tea leaves. The paper became a central aspect of his subsequent work, turning into a fundamental axis of his production, around which Dias created his pieces, rather than a mere supporting surface. *Niranjani* (1977) and *Trama* (1968/77) are notable examples of the artist's distinct engagement with materials.

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*Niranjani*, 1977  
nepalese paper with tea leaves  
4 pieces of Ø 140 cm | 55.1 in each  
photo © Gabriele Basilico





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*Trama*, 1968/77  
album with 10 woodcuts  
on nepalese paper  
56 x 82 cm | 22 x 32.2 in each  
photo © Mario Grisolli

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During his time in Nepal, Dias also developed the iconic work *The Invented Country* (1976), which can be described as a pole with a red flag missing a corner—a symbol that would continue to emerge until the end of his career—suggesting in the words of the artist, that ‘ideology had gone fishing.’ Dias showcased the work as an emblem of failed state-led revolutions and of the smaller utopian efforts that came after.



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*The Invented Country / God Will Give Days*, 1976  
satin, patinated bronze  
500 cm | 196.8 in (rod length)  
photo © Paulo Scheuenstuhl

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→  
exhibition view  
29<sup>a</sup> Bienal de São Paulo,  
2010, São Paulo, Brazil



A PELE DO INVISÍVEL





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exhibition view  
*Transmissions: Art in Eastern Europe  
and Latin America, 1960-1980, 2015*  
Museum of Modern Art (MoMA),  
New York, USA  
Photo © Thomas Griesel



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*The Illustration of Art /  
Tool & Work, 1977*  
red clay on nepalese paper  
60 x 280 cm | 23.6 x 110.2 in  
photo © Pat Kilgore



*Working Tools*, 1986  
iron oxide, graphite, metallic  
pigments on nepal paper  
56 x 81 cm | 22 x 31.8 in



*Delimiting territories*, 1982  
iron oxide, graphite, metallic  
pigments on Nepalese paper  
58 x 83 cm | 22.8 x 32.6 in

→ [next pages]  
exhibition views  
*Papéis do Nepal*, 2016, Galeria Nara  
Roesler, São Paulo, Brazil










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*Demarcationg territories, 1982*  
 iron oxide, graphite, metallic  
 pigments on nepalese paper  
 55 x 88 cm




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*Working in the furnace, 1986*  
 mixed media on Nepalese paper  
 57 x 81,5 cm | 22.4 x 32 in

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→  
 exhibition view  
*Made in Brazil, 2015*  
 Casa Daros, Rio de Janeiro, Brazil





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## exercises of self reflection 1978–1990

Concomitantly to Dias' extended use of artisanal Nepalese paper, the artist began to explore materials such as iron rust, graphite, and metallic pigments, which he applied to the paper, infusing it with a new material density. With this, the artist also engaged with his long-standing interest in the idea of electricity and conduction, experimenting with his belief that with the right type of circuit one would be able to resolve anything. During this time, and as a derivation from this notion, Dias often chose to employ metals as well as conductive materials, in an attempt to concentrate energy fields and circuits on his canvases. These new techniques came to characterize his later production, which he also began to use on large canvases starting in the 1980s.

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*Sem título [Untitled]*, early 1990s  
graphite, copper, malachite and  
gold on paper  
76 x 112 cm | 29.9 x 44 in (diptych)

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→  
*Sem título [Untitled]*, 1988  
graphite and gold leaf on canvas  
200 x 200 cm | 78.7 x 78.7 in  
photo © Antonio Dias archive





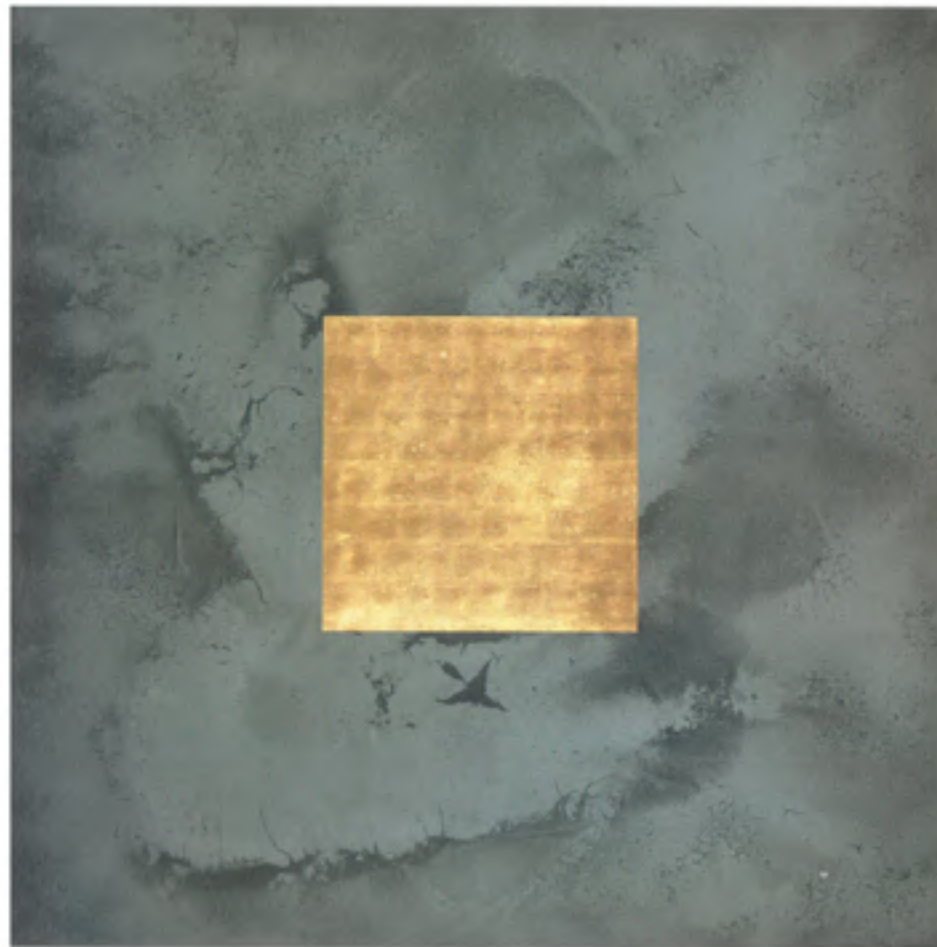
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Eventually, certain aspects of his initial practice re-emerged—phallic allusions, crosses, and rectangles return for the most part of the 1970s. Over time, this iconography came to constitute the widest part of his artistic research, with a patient and minute investigation of form and medium, which he undertook both at the beginning and in his later, perhaps more mature, artistic phases. Dias’ back and forth preoccupations created a dynamic and exhaustive body of work, made up of life-long innovations in his chosen artistic tools and procedures.

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*Sem título [Untitled]*, 1985  
graphite, wood, and rubber on canvas  
200 x 130 cm | 78.7 x 51.1 in  
photo © Paulo Scheuenstuhl



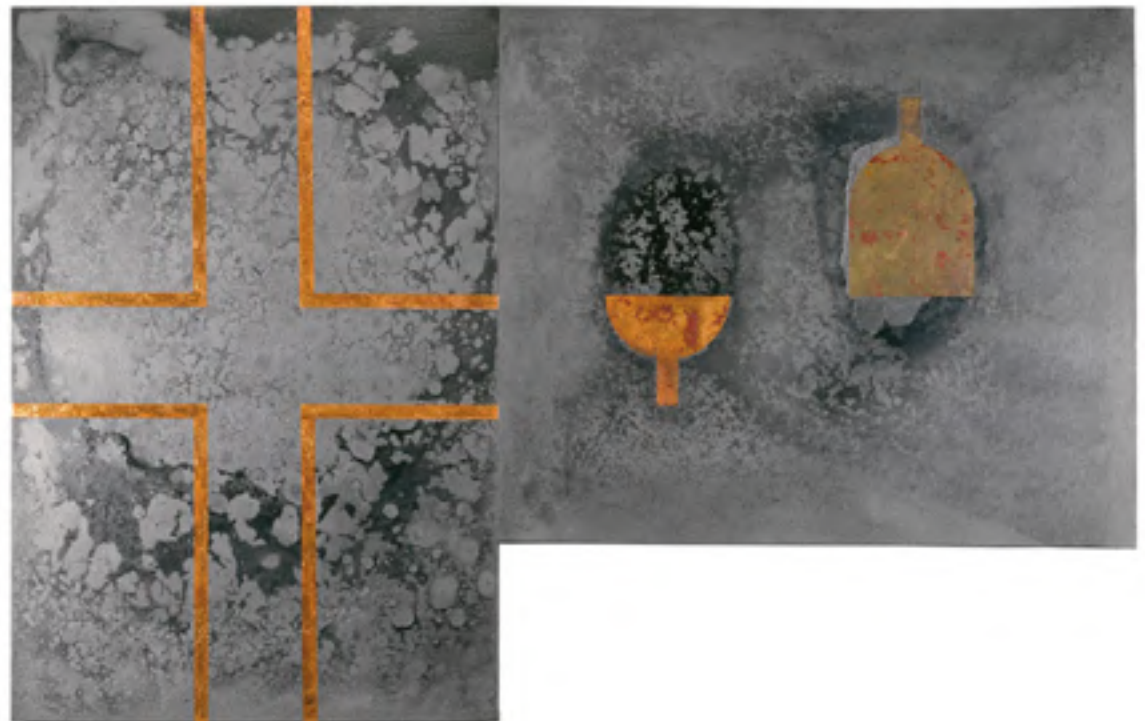


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*Sun Photo as Self- Portrait /  
Air Destroying Gorgeous  
Monuments, 1990 / 1991*  
graphite, gold and  
copper leaf on canvas  
200 x 200 cm each | 78.7 x 78.7 in

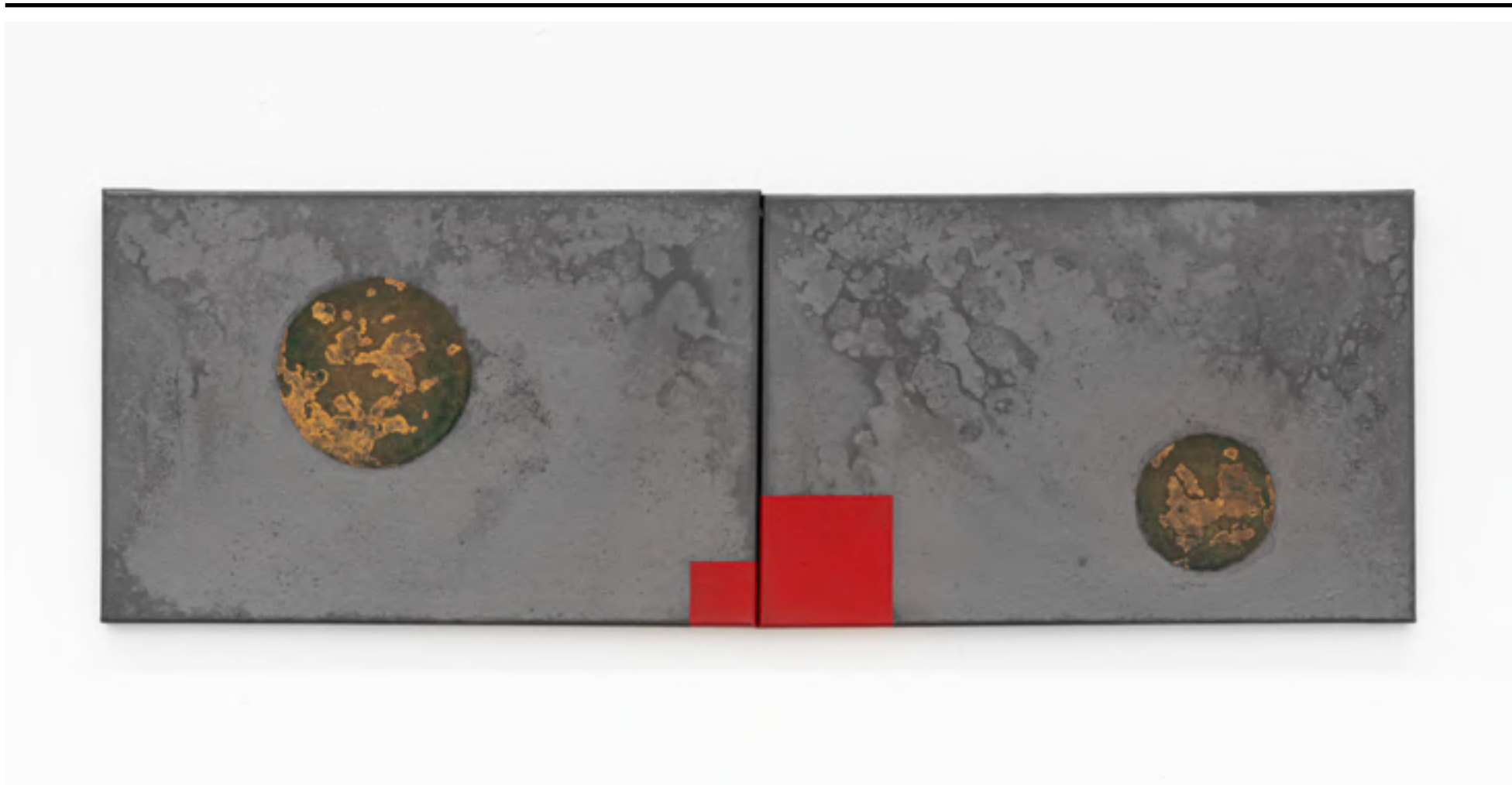


*Sem título [Untitled]*, 1986  
oil paint on canvas  
120 x 120 cm | 47.2 x 47.2 in



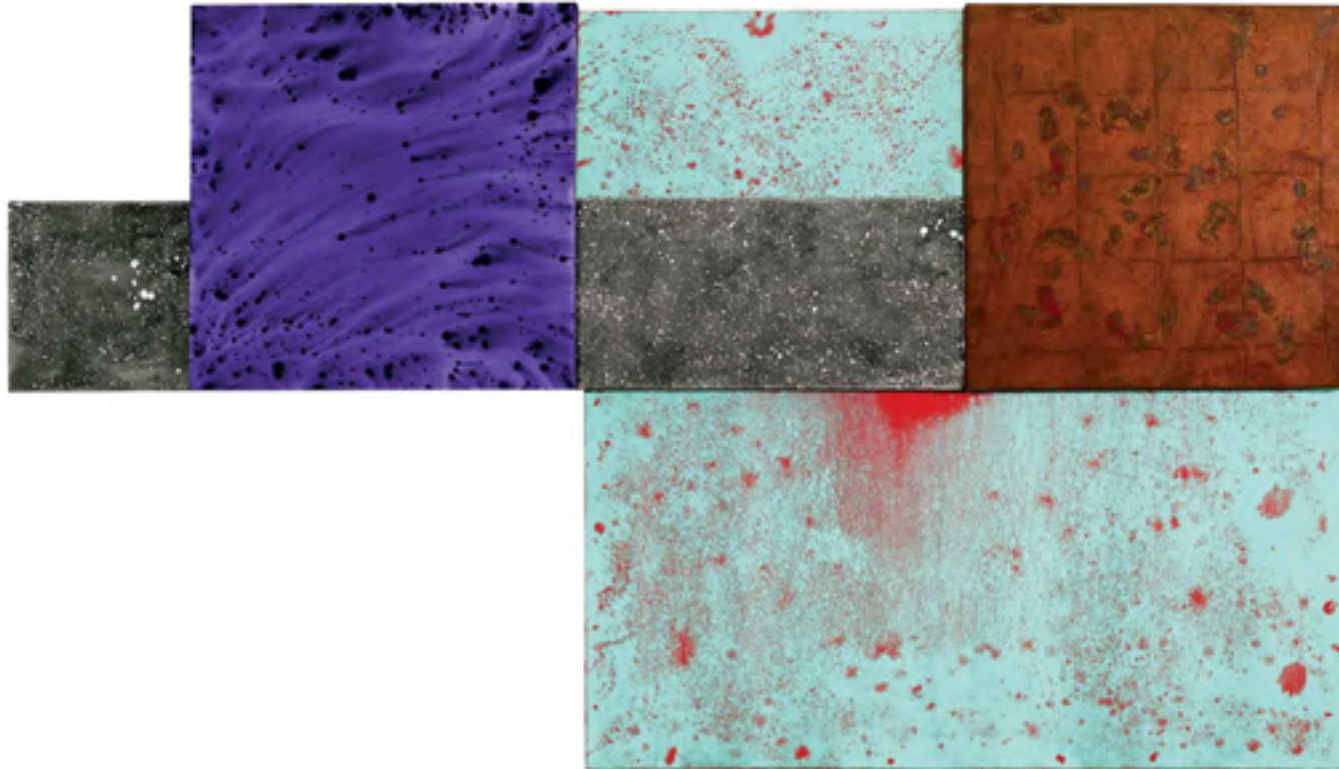
*Perfume & Poison*, 1989  
graphite, gold leaves,  
and copper on canvas  
100 x 160 cm | 39.3 x 23.6 in  
photo © Roberto Cecato





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*Sem título [Untitled]*, 1989  
acrylic paint and graphite on canvas  
40 x 120 cm | 15.7 x 47.2 in



*Furnace*, 2006  
acrylic, gold leaf, and  
copper on canvas  
120 x 240 cm | 47.2 x 94.4 in  
photo © Jaime Acioli

→  
*Sem título [Untitled]*, 2011  
acrylic, iron oxide, gold and  
copper leaves on canvas  
180 x 390 x 12 cm  
70.8 x 155.5 x 4.7 in

## 1990s onwards

Beginning in the 1990s, Dias began to produce a series of works characterized by the assembling of several canvases in varying shapes, sizes and orientations, with each surface exploring different planar and dimensional dynamism. In curator and critic Paulo Sergio Duarte's words, 'His more recent paintings create a dispute between these two historical poles (plane and surface), both in terms of metaphorical space and planar painting's attempt at the empirical realization. Concerning space, insofar as the body of the canvas is assumed in a definitive way, space is literal, it has real depth and derives volume from the staggering depths of the stretchers. The paintings acquire volume and bulk by occupying space, projecting outwards from the wall. We do not see them as "paintings" so much as painted bodies that come out to meet us. On the planar level, they feed off the internal tension between the various "paintings", some of which explore this planar issue more evidently, especially on the red surfaces. They look towards idealizing the plane and its materialization on the surface. Others, however, tackle the surface and fill it with original, expressive visual occurrences.'







*Cranks*, 1999  
acrylic, graphite, gold leaf,  
and copper on canvas, metal,  
blown glass, rubber, and plaster  
200 x 300 cm | 78.7 x 133.8 in  
photo © Bernhard Schaub



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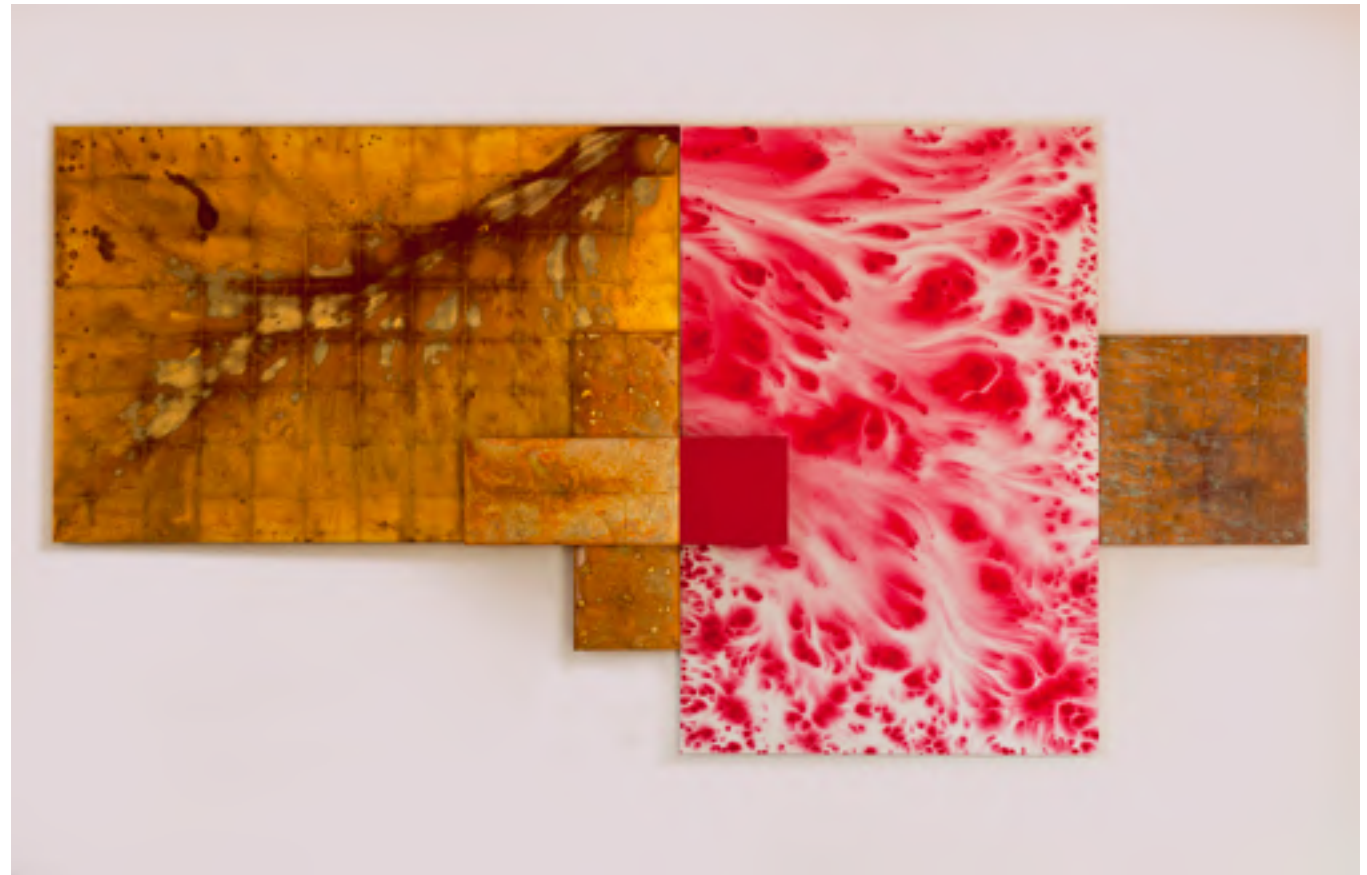
*Sem título [Untitled]*, 2012  
acrylic, iron oxide, gold and  
copper leaf on canvas  
180 x 240 x 12 cm | 70.8 x 94.4 x 4.7 in

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In fact, the artist recurrently explored the question of ‘occurrences’: he dropped pigments onto wet surfaces and allowed for them to organically spread throughout the surface, while also pursuing his earlier use of metallic materials, which conduct electricity and react to the atmosphere, also evolving spontaneously. As critic and art historian Achille Bonito Oliva summarized, ‘Dias’ classicism consists precisely in this aspect of having calmly accepted the intelligent case of life, the availability of the universe. Art becomes the place where the artist formalizes these principles, incorporating them in works crossed by a geometry that is defined by asymmetry and produces dynamism, not immobility. In fact, Dias always makes families of works stemming from matrices that can multiply in complementary but different forms. In this way, the concept of design is invested with new meaning because it no longer refers to a moment of proud precision but to a form of continuous testing, albeit guided by a method of construction based on skill and practical execution. The method naturally indicates the need for a constant and progressive framework, anchored to a historical awareness of context governed by the principle of technique.’

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*Sem título [Untitled]*, 2011  
acrylic, iron oxide, gold and  
copper leaves on canvas  
180 x 360 cm | 70.8 x 141.7 in





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*All The Colors of Man*, 1996  
blown glass, gold, copper, wine,  
malachite, graphite, mineral water,  
plaster, strings, and light bulbs  
variable dimensions  
photo © Mario Grisolli

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→  
*Satellites*, 2002  
bronze  
11 pieces of Ø 16,5 cm | 6.5 in each  
photo © Vicente de Mello







It is important to note that during this time, Antonio Dias also produced installations such as *All the colors of man* (1996), as well as, *Your Husband*, *Two Towers*, and *Satellites* (all 2002), all of which seem to stand apart from his main creative process. These works have been understood as surging unexpectedly as artistic declarations or comments, usually linked to personal experiences or particular historical situations. The installation *All the Colors of Man* (1996), for example, was inspired by something the artist saw shortly after the fall of the dictatorship. It was a scene that would have been inconceivable during the years of repression: four men, of different ethnicities, chatting as a group on a Rio street corner. Scribbled on his notebook, the image took form again years later as a set of glass phalluses hung vertically from the ceiling, each containing five different materials that lent the objects their color: the green of malachite, yellow of gold, grey of graphite, red of wine, and the transparency of mineral water.<sup>1</sup>

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*Your Husband*, 2002  
(in collaboration with coopa-roca)  
empty soda cans, wire, lycra,  
and electric engine  
variable dimensions  
photo © Vicente de Mello

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exhibition view  
*Made in Brazil*, 2015  
Casa Daros, Rio de Janeiro, Brazil

<sup>1</sup>Pradilla, Ileana, 'Activations', Antonio Dias, São Paulo: Cosac Naify / APC, 2015. p. 284



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