

nara roesler

carlito carvalhosa



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## carlito carvalhosa

b. São Paulo, Brazil, 1957

d. Rio de Janeiro, Brazil, 2021

Carlito Carvalhosa's oeuvre is predominantly made up of painting and sculpture. In the 1980s, Carvalhosa was a part of the São Paulo-based collective Grupo Casa 7, alongside artists Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Along with his colleagues, he produced large-scale paintings with an emphasis on pictorial gesture, an approach that was characteristic of the Neo-Expressionist production. In the late 1980s, following the group's disintegration, Carvalhosa began to experiment with encaustics and wax, either pure, or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and seemingly malleable pieces using a variety of materials, which gave rise to his so-called "lost waxes". During this period, he also experimented with porcelain sculptures.

Carvalhosa has ascribed deep eloquence to the materiality of the media that he employed, seeking to transcend formal aspects in order to explore matters of time and space. In his practice, one encounters tension between form and materiality through a disjunction of the visible and the tactile—what we see is not what we touch, and what we touch is not what we see. Since the beginning of the 2000s, he has created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho "put our presence inside them". Beyond Carvalhosa's recurrent techniques and materials, the artist has also frequently experimented with objects such as tissues and lamps, mainly in his creation of installations.

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## selected solo exhibitions

*I Want to Be Like You*, Nara Roesler, New York, USA (2019)

Sala de espera, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)

*Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)

*Roteiro para visitaço*, Palácio da Aclamação, Salvador, Brazil (2010)

*Apagador*, Solar do Unhão, Salvador, Brazil (2008)

*Já estava assim quando eu cheguei*, Museu de Arte Moderna (MAM Rio), Rio de Janeiro, Brazil (2006)

*Duas águas*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil; Paço Imperial, Rio de Janeiro, Brazil (1999)

## selected group exhibitions

*Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)

*Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)

*Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)

30<sup>th</sup> and 18<sup>th</sup> Bienal, Fundação Bienal de São Paulo, São Paulo, Brazil (2013 and 1985)

*Côte à Côte*, CAPC, Bordeaux, France (2001)

3<sup>rd</sup> Bienal de Artes Visuais do Mercosul, Porto Alegre, Brazil (2001)

## selected collections

Solomon R. Guggenheim Museum, New York, USA

Cisneros Fontanals Art Foundation (CIFO), Miami, USA

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Dallas Museum of Art, Dallas, USA

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<b>4</b>	i want to be like you
<b>14</b>	rio
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<b>45</b>	early wax works

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## **i want to be like you** 2019

solo exhibition

Nara Roesler, New York, USA

*I want to be like you*, at Nara Roesler, juxtaposed Carvalhosa's early and recent experimentations with wax, offering insight into the artist's iconic preoccupation with surface and how it has changed since the 1990s. In his own words, 'The idea was to take works from the 1990s and revisit them in order to create pieces that are a copy of something I have already done, but with a significant time difference between them [...] it is this challenge which makes the exhibition interesting—it is a place where things clash and, although they narrate different subjects, they can communicate amongst themselves'. In his early wax pieces, the research was centered on the possibilities of light in opposition to the creation of opaque zones, via the overlapping of layers of wax, resin and paraffin. Over time, coloration and creases on the surface of the artworks became indexes of their lifetime. Whereas in his recent practice, the use of color and the tension between painting and sculpture became more prevalent, with more protruding and biomorphic shapes.

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current and following pages:

exhibition views of

*I Want to Be Like You*, Nara Roesler,

New York, USA, 2019

photos © Pierce Harrison

courtesy of the artist and Nara Roesler

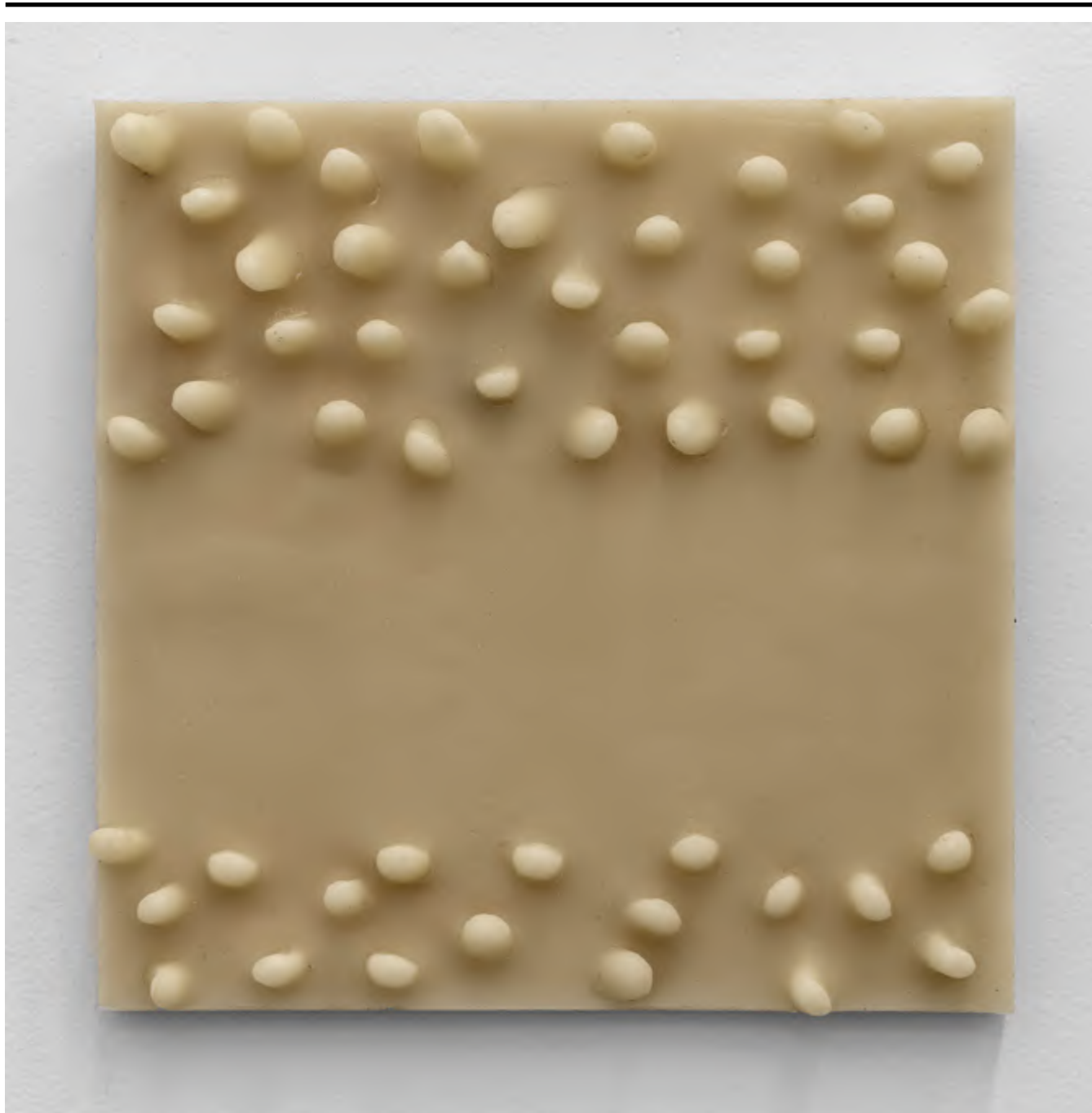












The exhibition also included works on mirror, which further explores the surface as a concept—Carvalhosa points to the fact that the canvas is the place where things are projected, while the mirror does precisely the opposite, unleashing a sense of disquiet. One normally expects mirrors to be pristine surfaces that perfectly reflect their surroundings, yet with Carvalhosa's brushstrokes: 'The mirror does not exist, it has a sort of tension that the painting erases. The painting ends up being nowhere. It floats'.

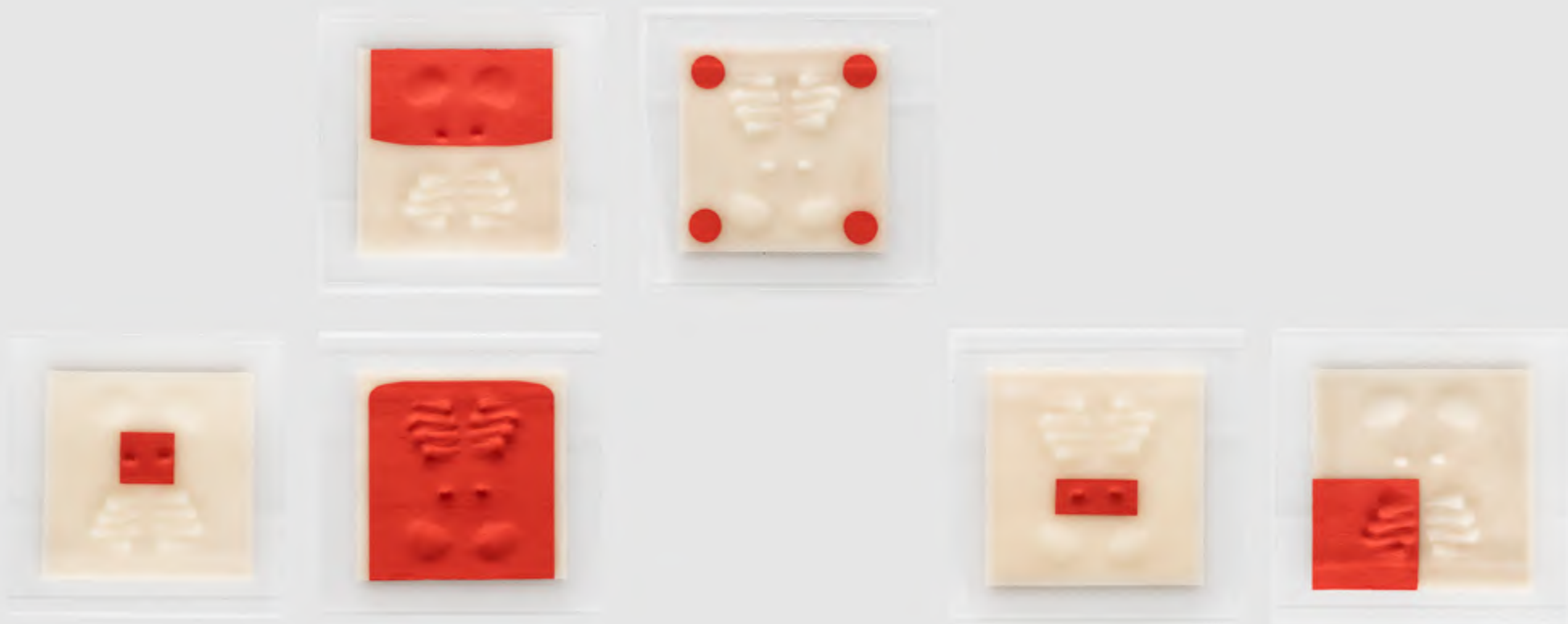
*Untitled (P32/18)*, 2018  
paraffin and wax on wood  
30 x 30 x 3 cm | 11.8 x 11.8 x 1.2 in





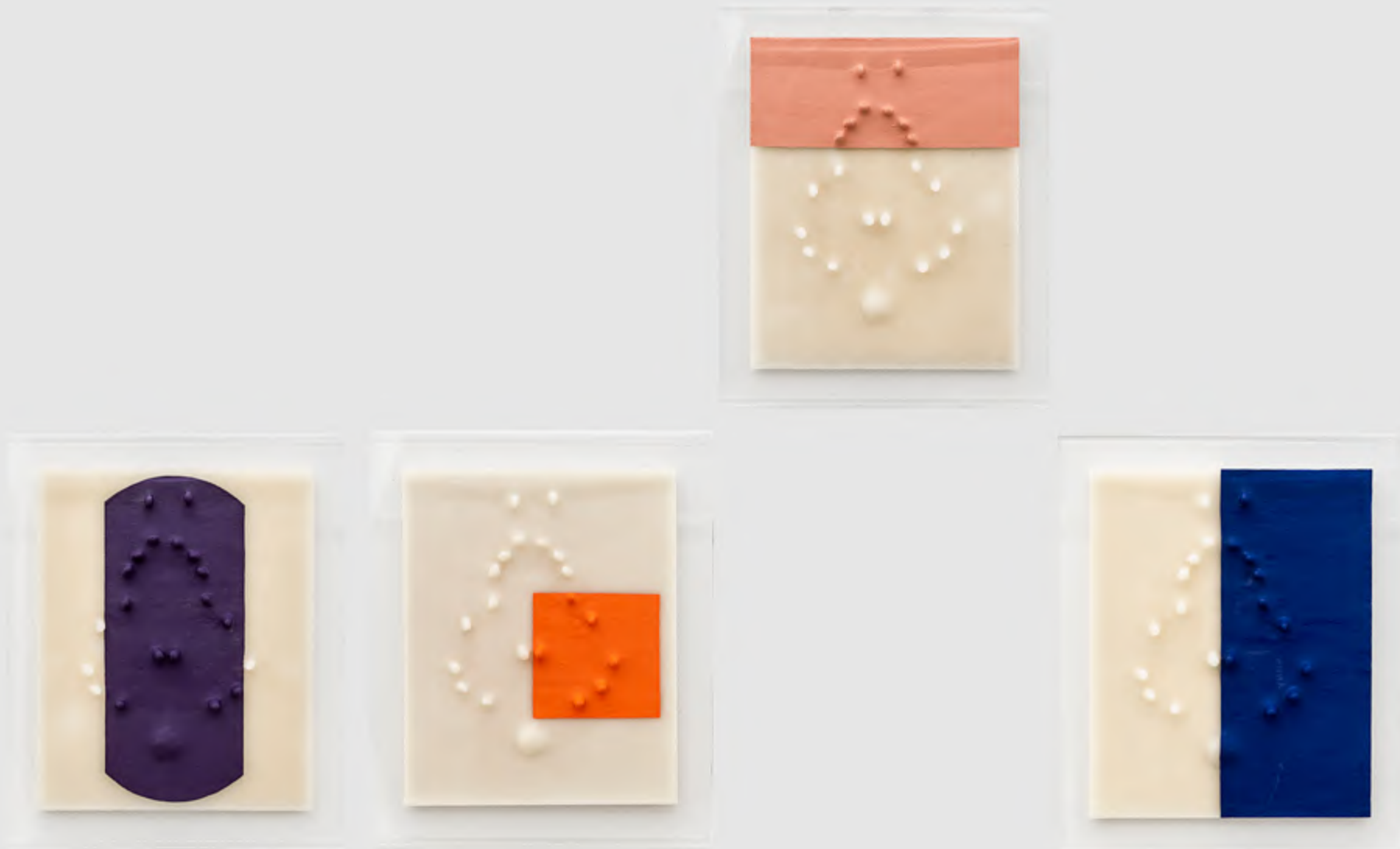


Untitled (P41/19), 2019  
oil paint and wax on wood  
6 pieces of 50 x 40 x 6 cm | 19.7 x 15.7 x 2.4 in (each)



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*Untitled (P44/19), 2019*  
oil on wax on wood  
6 pieces of 30 x 30 x 6 cm | 11,8 x 11,8 x 2,4 in (each)



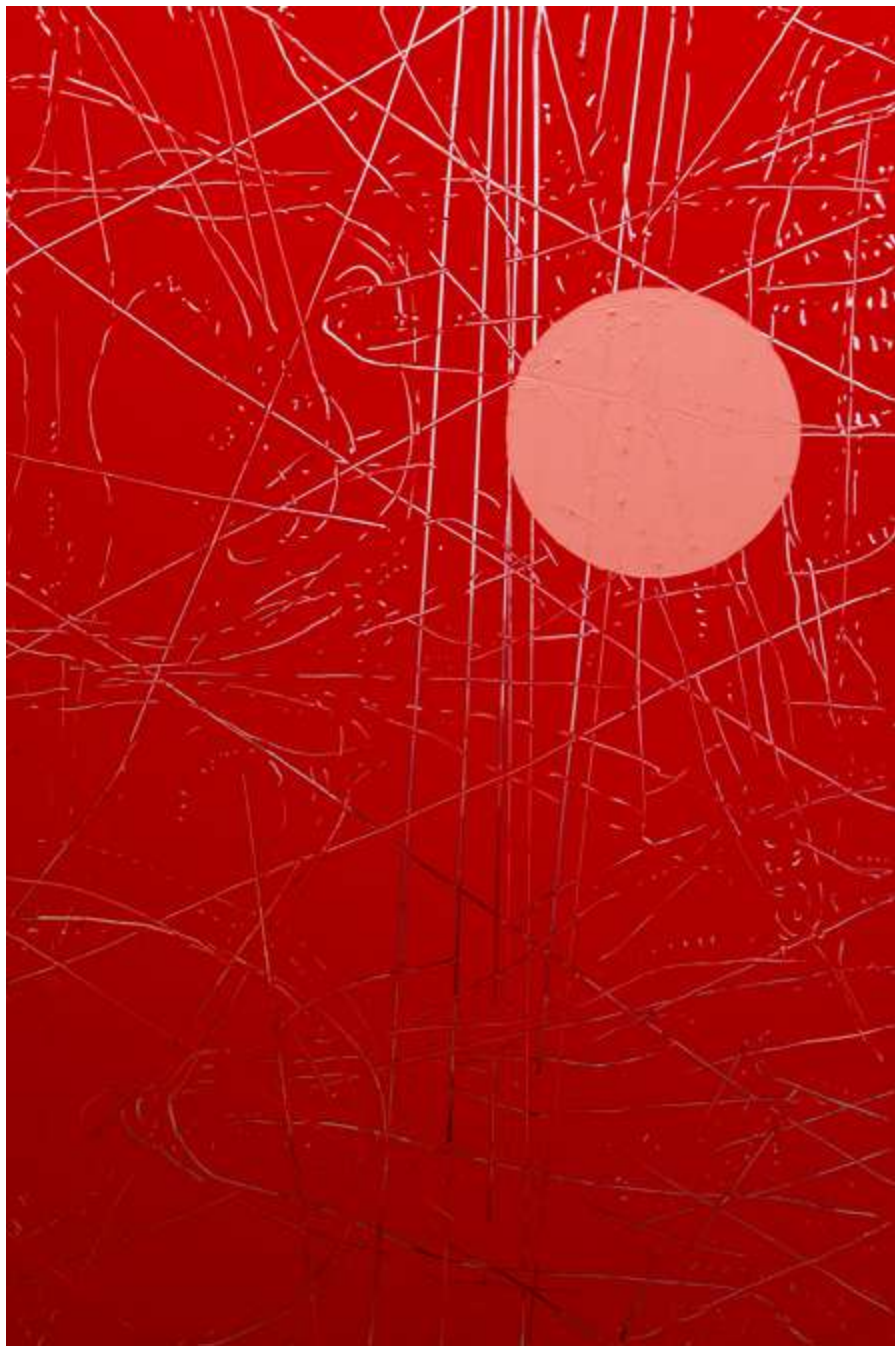
Untitled (P22/19), 2019  
oil paint and wax on wood  
4 pieces of 50 x 40 x 6 cm | 19.7 x 15.7 x 2.4 in (each)

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*Untitled (P27/15)*, 2015/2019  
oil paint on mirrored aluminum  
70 x 59 cm | 27.6 x 23.2 in







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*Untitled (P62/15)*, 2015/2019  
oil paint on mirrored aluminum  
122 x 80 cm | 48 x 31.5 in

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**rio** 2014

action

Museum of Modern Art (MoMA),  
New York, USA

Carlito Carvalhosa's *Rio* can be described as a public action, which took place at the Abby Aldrich Rockefeller Sculpture Garden at MoMA, in New York. For this presentation, the artist created a 360-meter-long ribbon, onto which he printed in both, Portuguese and English, Lygia Clark's *Meu doce rio*, written in 1975, in Paris. Carvalhosa begins to pull the ribbon out of its wooden box, reading aloud and progressively passing it to the people standing beside him, who then read it again and pass it along to their neighbors. With this, the process triggers a polyphony of voices, with overlapping passages being read by different people and in different languages repeatedly. As the ribbon is passed, it begins to link the crowds and creates a long line of words that connect the public in vocal unison.

[Click here to see a video about the exhibition.](#)



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current and following pages:

exhibition views of

*Rio*, Museum of Modern Art (MoMA),

New York, USA, 2014

photos © Mari Stockler

courtesy of the artist and Nara Roesler



no delirio e perde a  
time. Her body  
сумбо. 2ел  
спитонис







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### **sala de espera** 2013

solo exhibition

Museu de Arte Contemporânea da  
Universidade de São Paulo (MAC-USP),  
São Paulo, Brazil

Carlito Carvalhosa's exhibition at MAC-USP consisted of eighty wood posts, or logs, suspended from the building's structural columns. On the one hand, the installation triggered a formal set of contrasts, between the white, pristine, smooth, and geometric nature of the exhibition space and the used, rough and fissured nature of his intervention. On the other hand, the work plays on the notion of suspension—the logs seem to be paused in a process of falling, yet in fact, they could just as well be erecting themselves—in curator Lorenzo Mammi's words, 'Evidently, what we are seeing is just a moment extracted from a continuous motion, which sooner or later will be resumed. [...]

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exhibition view of  
*Sala de espera*, Museu de Arte Contemporânea  
da Universidade de São Paulo (MAC-USP),  
São Paulo, Brazil, 2013  
courtesy of the artist and Nara Roesler

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In this way, the meaning of the work is not determined so much by a voluntary and decisive act, which opposes the passivity of materials, as the feeling that it is just a temporary gesture, after which nature should resume its course. And yet, paradoxically, this gesture becomes eternal, things are locked in an uncomfortable position for an indefinite time, which perhaps corresponds to the time of our presence, as in that child's game in which players, when looked at, must remain immobile. The hope to which the title alludes seems to be theirs, not ours.' Ultimately, the installation works on a sense of discomfort, on the uncomfortable coexistence of time and eternity, and on the human inability to intervene, decide or choose between either.

[Click here to see a video about the exhibition.](#)



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exhibition view of  
*Sala de espera*, Museu de Arte Contemporânea  
da Universidade de São Paulo (MAC-USP),  
São Paulo, Brazil, 2013  
courtesy of the artist and Nara Roesler



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exhibition view of  
*Sala de espera*, Museu de Arte Contemporânea  
da Universidade de São Paulo (MAC-USP),  
São Paulo, Brazil, 2013  
courtesy of the artist and Nara Roesler

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→  
exhibition view of  
*Sala de espera*, Museu de Arte Contemporânea  
da Universidade de São Paulo (MAC-USP),  
São Paulo, Brazil, 2013  
courtesy of the artist and Nara Roesler







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## sum of days 2011

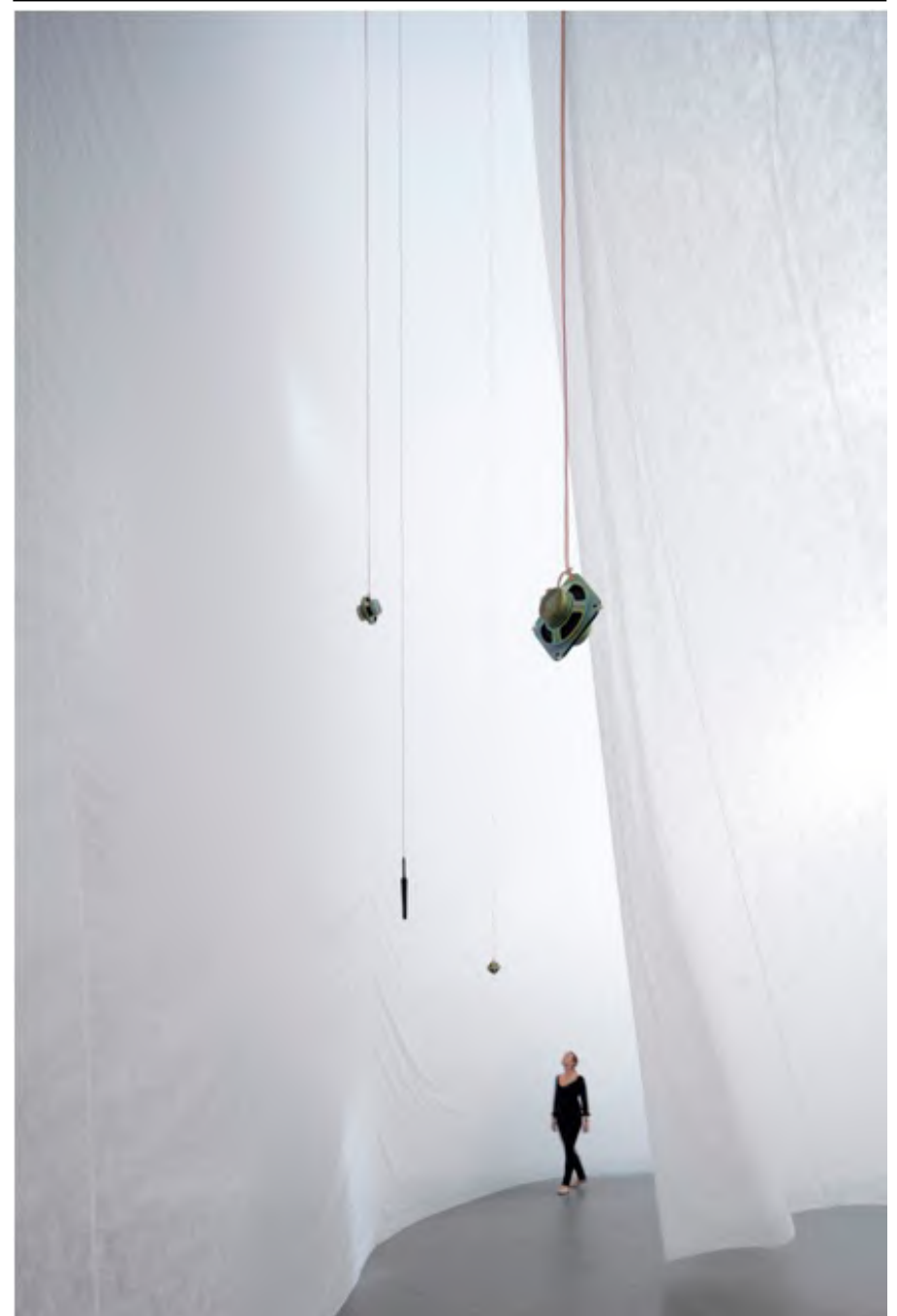
solo exhibition

Museum of Modern Art (MoMA),  
New York, USA

This exhibition marked the first time that a Brazilian artist was invited to occupy MoMA's iconic atrium. On this occasion, Carvalhosa presented the installation *Sum of Days*, which consisted of large white TNT fabric veil hung from the ceiling so as to create somewhat of a supple labyrinth that modified one's perception of the institution's iconic architecture. Instead of rigid structures and open plans, the atrium was turned into a floating and moving maze, through which the audience could walk and become engulfed by opacity and fluidity. *Sum of days* evokes the Christian tradition during Lent, whereby all religious iconography, objects and symbols are veiled to encourage Christians to engage in an inward exploration of the self, devoid of distractions and of mediation. Thus, Carvalhosa appears to derive his work from the idea of inwardness; in curator Ivo Mesquita's words, the installation, like the Christian process of veiling, offers "the opportunity to be alone, face to face with their own reality, body and soul; human, without mediators."

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exhibition view of  
*Sum of Days*, Museum of Modern Art (MoMA),  
New York, USA, 2011  
photos © Jeffrey Gray Brandsted  
courtesy of the artist and Nara Roesler





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The installation was accompanied by a soundtrack composed by Philip Glass, and a recording of daily sounds that occurred within the space. Every day, the track was layered with the sounds of the previous day, and thus, as described by Mesquita, 'this accumulation, this sum of days, constitutes the experiential memory of the work's passage through the institution. It produces a happening and, simultaneously, records and stores its own presence, its history.'

*Sum of Days* was first exhibited on the occasion of *Projeto Octógono*, at the Pinacoteca do Estado de São Paulo, in São Paulo, Brazil, in 2010.

[Click here to see a video about the exhibition.](#)

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exhibition view of  
*Sum of Days*, Museum of Modern Art (MoMA),  
New York, USA, 2011  
photos © Jeffrey Gray Brandsted  
courtesy of the artist and Nara Roesler

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exhibition view of  
*Sum of Days*, Museum of Modern Art (MoMA),  
New York, USA, 2011  
photos © Jeffrey Gray Brandsted  
courtesy of the artist and Nara Roesler



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**regra de dois** 2011

solo exhibition

Fundação Eva Klabin, Rio de Janeiro, Brazil

Carvalhosa was invited to engage with and intervene in the collection of the Eva Klabin Foundation, originally the collector's home and subsequently, a museum for the public to discover Brazil's largest collection of Classical art. As is common for private collections, turned public, the presentation reveals a strict, obsessive, intimate and categorical accumulation of objects, then taken over by absence with the owner's passing.



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exhibition view of  
*Regra de dois*, Fundação Eva Klabin,  
Rio de Janeiro, Brazil, 2011  
courtesy of the artist and Nara Roesler





In an attempt to disrupt the resulting sense of emptiness, the artist's intervention was three-fold: firstly, Carvalhosa extracted different types of glasses from the collection and disposed them across the floor sometimes serving as support for furniture, he also installed large walls of fluorescent lamps, achieving excessive illumination and projecting rhythms of light and shadow on the surfaces; finally he suspended trees from the ceiling of certain rooms, using foliage as a symbol of the collection's obscurity and the need to push through its layers. With this, curator Marcio Doctors described the act of the artist, 'like that of a conjuror, [the act] introduces light—the element that is most lacking in the house—bringing back the fluidity of the intangible materials, which is the power capable of questioning the permanence of form. [...] Carlito Carvalhosa offers us his rule: the "rule of two", creating a passage between the potency of art and nature in what they have in common, by treating forms as interstices, as something that is happening in between, showing us the cracks in the world.'

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exhibition view of  
*Regra de dois*, Fundação Eva Klabin,  
Rio de Janeiro, Brazil, 2011  
courtesy of the artist and Nara Roesler

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exhibition views of  
*Regra de dois*, Fundação Eva Klabin,  
Rio de Janeiro, Brazil, 2011  
courtesy of the artist and Nara Roesler











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## **roteiro para visitaç o** 2010

solo exhibition

Pal cio da Aclama  o, Salvador, Brazil

The Pal cio da Aclama  o is located in the center of the city of Salvador in Brazil and was built in 1912 to function as the Governor's Palace. The building was erected at the beginning of the twentieth century, based on European architecture and design, becoming a token of past Imperialism. In Carvalhosa's words, 'the interior, (full of frescoes depicting Tuscany or the south of France, floral motifs, and so on) is perfectly at peace, provided one doesn't open the windows. Doing so brings in the powerful tropical light, smell, and humidity that tells us everything is OK, at least what's outside. "*Roteiro para Visita  o*," which translates as "visiting itinerary," brings this exterior into the building; an invasion of what might have been there in the past, or could come to be in the future.'



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current and following pages:

exhibition views of

*Roteiro para visita  o*, Pal cio da Aclama  o,  
Salvador, Brazil, 2010

courtesy of the artist and Nara Roesler

















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## **eraser** 2008

solo exhibition

Museu de Arte Moderna da Bahia (MAM-BA),  
Salvador, Brazil

On the occasion of this exhibition, Carvalhosa covered the inner walls of the museum with large white TNT sheets hung from the ceiling, that move with the breeze, and incorporate the light and shadow that beams from the outside and into the building. The sheets capture whatever shape or occurrence may go on behind them, like ephemeral murals. Unlike traditional exhibitions, the artist did not fill the inside space with objects that the audience walks by and around, but rather lined the space with fluid volumes emphasizing a sense of vacuum, or as Arto Lindsay put it, erasing the internal volume of the place.

[Click here to see a video about the exhibition.](#)

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current and following pages:  
exhibition views of  
*Eraser*, Museu de Arte Moderna da Bahia  
(MAM-BA), Salvador, Brazil, 2008  
courtesy of the artist and Nara Roesler







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## who sees thinks 2008

solo exhibition

Projeto Parede, Museu de Arte Moderna de  
São Paulo (MAM-SP), São Paulo, Brazil

*Projeto Parede* is a program that commissions temporary interventions for the corridor that connects the MAM-SP's two exhibition spaces. For each edition, the museum invites an artist or a collective to create a site-specific project for the circulation space. In 2008, Carlito Carvalhosa covered all of its walls with mirrors, onto which he painted purple rectangles and wrote the words 'who sees thinks'. When speaking of the work, the artist noted that he chose mirrors because they would have been a 'normal' decorative element in such a hallway, like one finds in elevator halls or building entryways, stating that he 'wanted to make a place that is at once ordinary and vulgar, excessive and pristine.'



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*Who Sees, Thinks*, 2008

mirror, painting, fluorescent lamps,  
reflective coating

346 x 1871 x 176 cm

136.2 x 736.6 x 69.3 in







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## **já estava assim quando eu cheguei** 2006

solo exhibition

Museu de Arte Moderna do Rio de Janeiro  
(MAM Rio), Rio de Janeiro, Brazil

*Já estava assim quando eu cheguei*, literally translates to ‘it was already like this when I arrived’—the work represents a large beheaded Sugarloaf Mountain, inverted and suspended from the museum’s ceiling. This sculpture is an entwinement of numerous preoccupations with questions of land and landscape as a symbol of a past, of a history that one walks into. In his reading of the work, critic and curator Paulo Herkenhoff peels several layers of meaning, beginning with that of migration as a form that embodies Carvalhosa’s arrival to Rio de Janeiro from his hometown of São Paulo; but it seems that the work may also refer to colonization with westerners discovering and subsequently re-naming the mountain, or perhaps it may go even further back to its first discovery—to when it was still nameless, and had form only.

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current and following pages:

*It Was Already Like This When I Arrived*, 2006

plaster, wood, steel, strip load

600 x 400 x 340 cm | 236.2 x 157.5 x 133.9 in

exhibition views of

*Já estava assim quando eu cheguei*,  
Museu de Arte Moderna do Rio de Janeiro (MAM Rio),  
Rio de Janeiro, Brazil, 2006

courtesy of the artist and Nara Roesler









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In fact, all of these ideas should entwine in one's reading of the work, as constituent elements of the sculpture's conceptual core, which ultimately Herkenhoff describes as addressing 'the constitutive moment of the sentient subject. This difference between the ego and the world (that was "already" there) is consciousness itself. [...] Between the opacity of memory and non-knowing, Carolhosa reveals his chiasmus: what comes from the thing (and was "already there") and what derives from himself in his work.'

The work was first exhibited at *Paralela* in São Paulo, Brazil, in 2006. Most recently, it was shown at SESC Guarulhos in São Paulo, Brazil, in 2019.

[Click here to see a video about the exhibition.](#)

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*It Was Already Like This  
When I Arrived*, 2015  
wood, resin and marble  
edition of 6  
102 x 110 x 136 cm  
40.2 x 43.3 x 53.5 in





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## favor não tocar 2005

solo exhibition

Centro Universitário Maria Antonia,  
São Paulo, Brazil

This work marks the first time that the artist comes to engage with the structure of the architectural space, which would become a recurrent aspect of many of his later installations. As opposed to earlier sculptures, which rested on blocks, this work is the first of many that uses the building itself as a source of support. Indeed, on this occasion, Carvalhosa stuck the piece on the central pillars of the Centro Universitário Maria Antonia's main room, placing it halfway up their height, and thus suspending it. In curator Lorenzo Mammi's words, 'the room, in a very old and heavily renovated building, is characterized by an excessive number of pillars relative to the area, arranged in disorderly fashion.'



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exhibition view of

*Favor não tocar*,

Centro Universitário Maria Antonia,  
São Paulo, Brazil, 2005

courtesy of the artist and Nara Roesler



On the other hand, a work of these dimensions would be too heavy for the structure of the building if supported directly on the floor. Placed in this way, as if it had become stuck as it fell, the block appeared to exercise (as it indeed exercised) a constant downward pressure, even more on account of its soft and almost gelatinous appearance. [...] the pillars or columns establish a verticality which is abstract, since it is not directed. These open the rhythm within which the story runs, but they are not the story, but at most its frame. The story is everything which walks, stumbles, falls or rises between them. At the same time, when ideal space and real movement enter into contact, they contaminate each other. The columns are involved in the movement of plaster and the wood, but this is a paralyzed movement, suspended on the timelessness of the columns.'

exhibition view of  
*Favor não tocar*,  
Centro Universitário Maria Antonia,  
São Paulo, Brazil, 2005  
courtesy of the artist and Nara Roesler

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**duas águas** 1999

solo exhibition

Museu Brasileiro da Escultura e Ecologia  
(MuBE), São Paulo, Brazil

The work exhibited on this occasion, embodies an important aspect of Carvalhosa's practice at the end of the 1990s—a prevalent use of plaster, and a play between levity, weight, liquidity and solidity. Indeed, as explained by curator Lorenzo Mammi, 'Plasters, particularly prevalent at the end of that decade, demonstrate their liquid origin in the tameness of their surface, which is sensitive to the slightest crease in the mold. But they are then segmented by straight line cuts, and the segments are superimposed in skewed fashion, so that a part of the base of the blocks remains in balance. The elegance which could characterize each block of plaster, almost a classic drapery, is denied by this game of skewed cuts and superpositions. With a lightness of surfaces and weight of the volumes, solid and liquid coexist in the same body.'

The same year, in 1999, *Duas águas* was also exhibited at Paço Imperial, in Rio de Janeiro, Brazil, in 1999.

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current and following pages:

exhibition views of

*Duas águas*, Museu Brasileiro da Escultura  
e Ecologia (MuBE), São Paulo, Brazil, 1999

courtesy of the artist and Nara Roesler







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**early wax works** late 1980s/early 1990s



Soon after the desintegration of the São Paulo-based collective Grupo Casa 7, where Carvalhosa experimented with pictorial gesture, the artist turned to engage with encaustics and wax. During this time, he produced a body of work characterized by protruding, biomorphic shapes that made use of the malleable quality of the medium as a means of playing with opacity and light, or by surfaces whose physicality were the result of time passing. With some areas of the canvas having thicker layers of wax, some showing recessions, some being perfectly smoothed out and others left uneven, the surface came to behave differently before light with various degrees of transparency and opacity. The texture and physicality of the surface also changed over time, due to its color transforming in relation to its exposure to light or shadow. In the words of curator Rodrigo Naves, 'The plasticity of the wax at once guaranteed both the evidencing of the constructive process (through the memory of the cylinders that had moulded it), and its impossibility as a totalising process.' The use of wax continues to occupy a significant role in Carvalhosa's practice, starting in 2015, the artist returned to explore the malleability of the medium and developed his process of making to include the use of color.

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*Untitled (P23/91)*, 1991  
paraffin and wax on wood  
30 x 30 x 3 cm | 11.8 x 11.8 x 1.2 in









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*Untitled (P34/92)*, 1992  
paraffin and wax on wood  
30 x 30 x 3 cm | 11.8 x 11.8 x 1.2 in



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*Untitled (P35/92)*, 1992  
paraffin and wax on wood  
30 x 30 x 3 cm | 11.8 x 11.8 x 1.2 in

nara roesler

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