

nara roesler

cristina canale



cristina canale

n. 1961, Rio de Janeiro, Brasil

vive e trabalha em Berlim, Alemanha

Cristina Canale surgiu no circuito de arte ao participar da emblemática coletiva *Como vai você, Geração 80?*, na Escola de Artes Visuais do Parque Lage (EAV Parque Lage), no Rio de Janeiro, em 1984. Como no caso de muitos de seus colegas da chamada “Geração 80”, sua produção inicial está em consonância com o processo de retomada da pintura no contexto internacional, influenciado pela tendência do neoexpressionismo alemão. Carregadas de elementos visuais e volume de tinta, suas primeiras pinturas apresentam um caráter matérico, distinguindo-se pelo uso intuitivo de cores contrastantes e vivas que é notável em suas obras até hoje. No começo da década de 1990, Canale mudou-se para Düsseldorf, na Alemanha, onde estudou sob orientação do artista conceitual holandês Jan Dibbets. Suas composições passaram a investigar a espacialidade, a partir da sugestão de planos e profundidades e da maior fluidez no uso das cores, características que marcaram sua produção nesse período.

Geralmente baseadas em cenas prosaicas do cotidiano, muitas vezes extraídas da fotografia publicitária, suas obras resultam de um elaborado trabalho de composição e se destacam por transitar entre a figuração que se esvai na abstração, por um lado, e a abstração que evoca uma figuração, por outro. Para o curador e crítico de arte Tiago Mesquita, a produção de Canale contrapõe-se à busca por estruturas de constituição da imagem conforme praticado por artistas como Gerhard Richter e Robert Ryman, uma vez que aborda “a imagem e os gêneros consagrados da pintura de forma subjetiva, acreditando em uma experiência singular”.

[clique para ver o cv completo](#)

exposições individuais selecionadas

- *Cristina Canale - dar forma ao mundo*, Casa Roberto Marinho, Rio de Janeiro, Brasil (2024)
- *A Casa e o Sopro*, Instituto Ling, Porto Alegre, Brasil (2024)
- *Memento Vivere*, Nara Roesler, São Paulo, Brasil (2023)

-
- *The Encounter*, Nara Roesler, Nova York, EUA (2021)
 - *Cabeças/falantes*, Nara Roesler, São Paulo, Brasil (2018)
 - *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburgo, Alemanha (2015)
 - *Entremundos*, Paço Imperial, Rio de Janeiro, Brasil (2014)
 - *Espelho e memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Alemanha (2014)
 - *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brasil (2010)

exposições coletivas selecionadas

- *Fullgás: Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil (2024)
- *Conversas entre coleções*, Casa Roberto Marinho, Rio de Janeiro, Brasil (2023)
- *Co/respondências: Brasil e exterior*, Nara Roesler, New York, USA (2023)
- *Ateliê de gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brasil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brasil (2018)
- *MACS Fora de casa – Poéticas do feminino*, Sesc Sorocaba, Sorocaba, Brasil (2018)
- *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brasil (2017)
- *Land der Zukunft*, Lichthof – Auswärtiges Amt, Berlim, Alemanha (2013)

coleções selecionadas

- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brasil
- Museum No Hero, Delden, Países Baixos
- Instituto Itaú Cultural, São Paulo, Brasil
- Hall Art Foundation, Reading, EUA
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brasil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brasil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brasil
- Pinacoteca do Estado de São Paulo, São Paulo, Brasil

4	works on paper
8	landscapes 1985–1991
12	walls of Flowers 1991–1993
17	botanical zoom 1993–1996
23	fluid lines 1996–2000
43	characters and anti-portraits 2000-present

works on paper

In 1983, having graduated from University, Cristina Canale began to focus on her career as an artist. The first body of work she produced was made up of works on paper, in which she used gouache and pastels. Though the medium she employed was destined for paper, her pieces came closer to both the process and aesthetics of a painting, somewhat foreseeing her full dedication to the genre, which began in 1985. Canale's early works on paper capture well the fundamentals of her training at the Escola de Artes Visuais do Parque Lage, where she studied painting with John Nicholson, Charles Watson and Luiz Ernesto, as well as collage with Nelly Gutmacher. Her production between 1983 and 1984 frequently combined both, having installations made with painted paper, cut and superimposed.

Untitled, 1992
Mixed media on bonded
paper on eucatex
aprox. (about) 80 x 60 cm
31.5 x 23.6 in





Untitled, 1985
Mixed media on bonded
paper on eucatex
aprox. (about) 80 x 60 cm
31.5 x 23.6 in



Untitled, 1985
Mixed media on bonded
paper on eucatex
about 80 x 60 cm
31.5 x 23.6 in



exhibition view

Como vai você, geração 80?, 1984
Escola de Artes Visuais do Parque
Lage (EAV Parque Lage),
Rio de Janeiro, Brazil



Arquipélago, 1990
oil on canvas
140 x 160 cm | 55.1 x 62.9 in

landscapes 1985–1991

"In 1985, I stopped using paper and switched to canvas. After a brief attempt with acrylics, I devoted myself to oil painting on canvas. The less figurative theme suppressed the human figure from my work for a while. I used the architectural forms of the city, arches of Lapa, the cathedral, viaducts, etc. as initial images and then sought their archetypal forms, until I arrived at crosses and circles, which I used for a short period to constitute landscapes (somewhat harsh, reminiscent of cemeteries or the remains of a war). This geometrism lasted about a year and a bit. It gradually softened, and I arrived at more fluid landscapes: the crosses became islands, for example, and the circles became ocean waves. It was a world with a lot of water, sea, rivers, lagoons, surrounded by mountains and islands, [...] backgrounds of Renaissance paintings and Rio de Janeiro, of course. When I arrived at the landscape, breathing more freely, I was able to release color and matter."

—Cristina Canale



We are the children, 1988
mixed media on canvas
180 x 230 cm | 70.8 x 90.5 in



Vera Cruz, 1985
oil on canvas
210 x 160 cm | 82.6 x 62.9 in

According to the artist herself, in 1987, she turned to the production of landscapes, using fluid paints and solvents, a technique she called “the phenomenology of paint – I threw the paint on the canvas and let it roll, then defined what interested me.” The artist created diluted and light compositions by allowing the paint to spread on its own, which ultimately evokes flows, malleability, and the constant changes of the natural landscape.

Os sobreviventes, 1985
oil on canvas
175 x 100cm
68.8 x 39.3 in



walls of Flowers 1991–1993

After exploring the theme of landscapes, she began to focus on more detailed elements and close-up frames, with her favorite theme being flower arrangements and bouquets. She named this series of works “wall of flowers.” In these paintings, Canale covers the entire surface of the canvas, painting countless flowers, which excludes any form of horizon or depth from the composition. In the end, the painting acquires a certain uniformity, in the sense of a lack of hierarchy in the iconographic construction, which does not exclude, in turn, the inherent and perceptible materiality of the brushstrokes.



Brasílianas, 1992
mixed media on canvas
240 x 350 cm
94.4 x 137.7 in



O jardim é o lugar da serpente, 1991
mixed media on canvas
215 x 340 cm
84.6 x 133.8 in



Untitled, 1991
oil on canvas
235 x 315 cm
92.5 x 124 in



exhibition view
Dar Forma ao mundo, 2024
Casa Roberto Marinho, Rio de Janeiro

exhibition view
A Casa e o Sopro, 2024
Instituto Ling, Porto Alegre





botanical zoom 1993–1996

Cristina Canale's move to Düsseldorf triggered a substantial change in her artistic practice. While her landscapes painted in the 1980s tended to be denser, with a strong presence of figurative and pictorial elements, the first works produced in Germany had minimalist characteristics, as well as a much smaller scale. These new compositions were constructed using only lines and chromatic markings. Another relevant element is the interplay between transparency and opacity that emerges in this period. In the words of curator Fernando Cocchiarale: “[...] it was a process of purification. Canale revisited her canons through the dilution of pictorial matter, the approximation to the object, the predominance of form over matter, and the break with the expressive tension that characterized her work.” Canale resumed her work on paper. She made several observational drawings of parks, zoos, and botanical gardens, creating unpretentious and lucid images that would later be transposed to larger formats, as well as to paintings.

Conchas, 1999
mixed media on canvas
200 x 260 cm
78.7 x 102.3 in



Paraiso, 1998
mixed media on canvas
190 x 240 cm
74.8 x 94.4 in



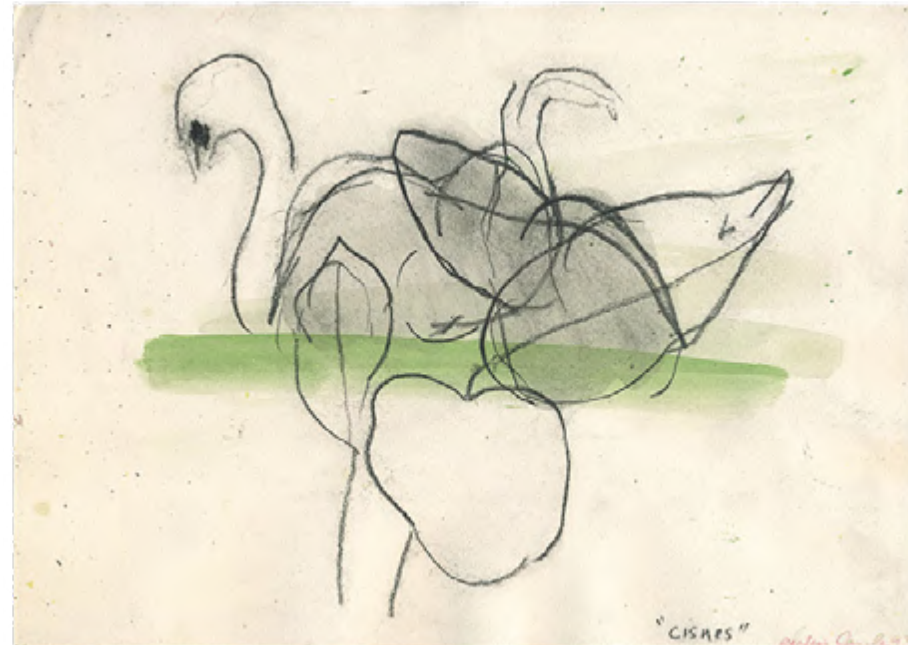
Grande Flor II, 1995
mixed media on canvas
210 x 140 cm
82.67 x 55.11 in



Untitled, 1994
mixed media on canvas
80 x 100 cm
31.49 x 39.37 in



Untitled, 1993
 mixed media on paper
 21,1 x 29,6 cm
 8.3 x 11.65 in



Untitled, 1993
 mixed media on paper
 21,1 x 29,6 cm
 8.3 x 11.65 in



Untitled, 1993
mixed media on paper
24 x 32 cm
9.44 x 12.59 in

fluid lines 1996-2000

The period in which she focused on flowers, branches, leaves, and other botanical elements created in Canale a familiarity with organic lines. Starting in 1996, large-scale paintings reappeared in her poetics, but now with less gestural and a greater presence of linearity. According to curator Pollyana Quintella, this line is not of a concrete or projective nature: "what is at stake is not the imperative of constructive form (...) but the seduction of ambiguous and shifting form, moving before the eyes, at once a cloud, an egg, a bubble, a shell, a sofa, and a treetop. They do not fail to mention the codes of the world, despite finding them strange." Thus, the linearity developed here is fluid, organic, and interchangeable in nature. Some of the compositions from this period were constructed from chromatic transparencies, giving them a diaphanous and washed-out appearance. The vestigial and ambiguous figuration ends up giving these paintings a somewhat surrealist component.



Flipper, 1998
acrylic and oil paint on canvas
140 x 155 cm
55.1 x 61 in



Poltrona anos 60, 1999
mixed media on canvas
140 x 160 cm
55.1 x 62 in

A casa e os sonhos, 2022
mixed media on linen
170 x 190 x 3,5 cm
66.9 x 74.8 x 1.4 in



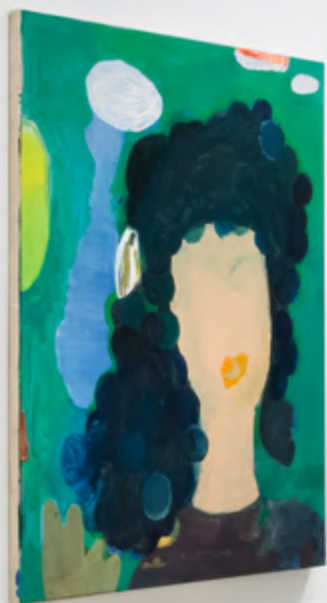


exhibition view
Amor proibido, 2000
Paço Imperial,
Rio de Janeiro, Brazil

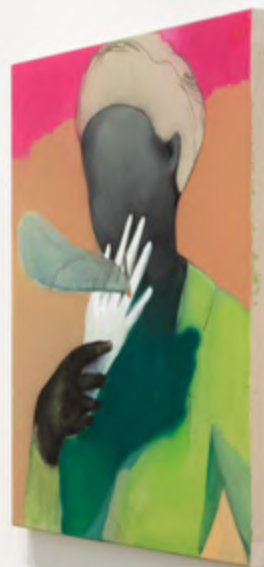


The tree and the sperm, 2022
mixed media on linen
170 x 190 x 3 cm
66.9 x 74.8 x 1.2 in

→
exhibition view
The Encounter (2021)
Galeria Nara Roesler, Nova York, EUA









Rainy, 2016
mixed media on canvas
170 x 140 cm
66.9 x 55.1 in



Mergulhadores, 2012
mixed media on canvas
190 x 240 cm | 74.8 x 94.48 in



Cão no verão, 2009
mixed media on paper
50 x 65 cm | 19.68 x 25.59 in



Manhã de sol, 2008
mixed media on canvas
190 x 240 cm
74.8 x 94.48 in

→
exhibition view
Cristina Canale, 2007
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil



Casa da esquina II, 2005
mixed media on canvas
145 x 270 cm
57.08 x 106.29 in



Pescador, 2005
mixed media on canvas
80 x 100 cm
31.49 x 39.37 in

→
exhibition view
Amor proibido, 2000
Paço Imperial,
Rio de Janeiro, Brazil



La chair est triste, 2010
mixed media on canvas
200 x 200 cm
78.74 x 78.74 in

exhibition view
memento vivere, 2022
nara roesler são paulo





Danae, 2023
acrylic paint, oil paint, acrylic
modeling clay and collage
of fabric on linen
170 x 200 cm
66.9 x 78.7 x 1.2 in

Flor lilás, 2022

acrylic paint, oil paint, acrylic spray
and fabric collage on canvas

100 x 80 cm

39.4 x 31.5 in



Reflexos [tríptico], 2023
oil paint on canvas
1. 200 x 170 cm, 2. 110 x
140 cm, 3. 60 x 110 cm



Vaso, 2023
India ink, colored pencil,
watercolor and paper collage
on Hahnemuehle paper
40 x 30 cm
15.7 x 11.8 in



characters and anti-portraits

2000-present

Gradually, characters began to occupy Canale's paintings. They had already appeared in her early works on paper in the 1980s, but now they appear in more elaborate settings. Female figures, animals, and scenes from everyday life become recurring motifs, often interacting with each other. These interactions are sometimes emphasized with visual elements inspired by comic books, such as speech bubbles.

Although these scenes have a narrative slant, Canale often breaks with this expectation. Instead of constructing linear stories, she transforms the characters into structural elements—lines, colors, shapes—that integrate with the composition. In addition, she mixes different pictorial genres, so that the same painting can be read as a portrait, still life, or landscape.



Sincronías, 2022
mixed media on linen
170 x 190 cm
66.9 x 74.8 in

exhibition view
memento vivere, 2022
nara roesler são paulo





According to the curator Galciani Neves:
“There is no boundary between characters and background. But the desire for color creates spaces-bodies, spaces-landscapes, while these nourish each other when on stage. And then we enter these atmospheres, groping, as if looking with our fingertips. Amorphous or like indices of presences, the splashes of color draw leaves, mouths, dogs, tiles, dresses, clothing prints, corners, floors. Or are they forests, tables, doors, cushions, or even all of these at the same time? This ambivalence in Canale’s pictorial images can be understood as one of the keys to her work.”

If the function of portraiture is to immortalize the faces of those represented, the artist, in her own words, ends up producing an “anti-portrait,” given that the representational situation of the face ends up diluted. In addition to blurring the boundaries between painting genres, Canale also deepens her research on texture and materiality. This concern intensified from 2010s onwards, when the artist began to incorporate pieces of fabric and ornate wrapping paper into her compositions. With this, she broadens the discussion about the support of the work and introduces collage as a fundamental part of her creative process.

Lady, 2020
mixed media on canvas
110 x 100 cm
43.3 x 39.37 in



←
exhibition view
Cabeças/Falantes, 2018
Galeria Nara Roesler, São Paulo, Brasil
foto © Everton Ballardin

Smoke, 2017
mixed media on canvas
100 x 90 cm
74.8 x 94.48 in



exhibition view
memento vivere, 2022
nara roesler são paulo





Beauty and triangles, 2016
mixed media on canvas
165 x 140 cm
64.96 x 55.11 in



MAE, 2015
mixed media on canvas
100 x 105 cm
64.96 x 55.11 in



Medusa, 2014
mixed media on canvas
90 x 100 cm
35.4 x 39.4 in



exhibition view
Protagonista e Domingo, 2013
Instituto Figueiredo Ferraz (IFF),
Ribeirão Preto, SP, Brazil



Blow, 2023
oil paint, acrylic paint
and fabric collage on linen
170 x 190 x 3,7 cm
66.9 x 74.8 x 1.5 in





*Musa (a partir de
Di Cavalcanti), 2023*
oil paint on linen
120 x 100 cm
47.2 x 39.4 in





Mãe e filha II, 2007
mixed media on canvas
140 x 165 cm
55,1 x 65 in



Avô e neta, 2007
mixed media on canvas
195 x 250 cm
74.8 x 98.4 in





Guia, 2006
mixed media on canvas
90 x 100 cm
35.43 x 39.37 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