

nara roesler

rodolpho parigi



rodolpho parigi

b. 1977, São Paulo, Brazil, where he lives and works

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, the high tech present on the works' thematic meets oil painting's centenary virtuosity; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

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selected solo exhibitions

- *Volumens*, Nara Roesler, New York, USA (2024)
- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El Bestiario*, Sketch, Bogotá, Colombia (2014)
- *Casa Modernista*, São Paulo, Brazil (2013)
- *Febre*, Pivô, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituanie (2017)
- *LOL Levels of Life 1-2*, Artspace, Auckland, New Zealand (2014)
- *Works on Paper*, Rabbit hole Space, New York, USA (2011)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

7 selected works
51 latexguernica, 2022
58 untitled, 2018
61 levitação, 2015
64 febre, 2013
68 atraque, 2011



'My work grows from a conflict between reality and fiction. From drawings to paintings and performance works, I have explored the possibilities of a self-imagined sci-fi world inhabited by hybrid or androgynous figures of strange beauty and shapes that come to the surface like living bodies that could breath or move. I make drawings and paintings as a way to transfigure ideas of body and gender while exploring the boundaries between material and artificial. On large-scale canvases, anamorphic forms and bodies are fused and remodelled to form explosive surfaces where containment and expansion are negotiated within the physical limitations of the canvas. With references that go from classic art to pop culture, I have created a visual virtual reality. I make it visible by naturalistically rendering these objects, bodies and beings that do not 'exist'.'

—Rodolpho Parigi



Lorelei, 2020
oil paint on linen
130 x 310 cm | 51.2 x 122 in

→
Lorelei [detail], 2020
oil paint on linen
130 x 310 cm | 51.2 x 122 in





Black Dimanche
Saturday Metal, 2019
oil paint on linen
190 x 200 cm | 74.9 x 79.1 in





Blue Violer Eckhout, 2019
acrylic and oil on linen
270 x 220 cm | 106.3 x 86.6 in





←
La Danse, 2018
oil paint on canvas
290 x 500 cm | 114.2 x 196.9 in

Blanka Olive Volumen, 2018
oil paint on linen
140 x 282 cm | 55.1 x 111 in

volumens

Volumen # 15, 2022
oil paint on linen
70 x 50 cm | 27.6 x 19.7 in



Volumen # 14, 2021
oil paint on linen
125 x 105 cm | 47.2 x 39.4 in

→
Volumen # 14 [detail], 2021
oil paint on linen
125 x 105 cm | 47.2 x 39.4 in







Volumen # 12, 2021
oil paint on linen
100 x 130 cm | 37.8 x 50.8 in

→
Volumen # 12 [detail], 2021
oil paint on linen
100 x 130 cm | 37.8 x 50.8 in





Volumen # 7, 2018
oil paint on canvas
153 x 153 cm | 60.2 x 60.2 in

retratos

Fabiola, 2022
oil paint on linen
210 x 230 cm | 90.6 x 78.7 in





Cecilia, 2022
oil paint on linen
210 x 160 cm | 87.8 x 60.2 in



Helo Middle, 2022
oil paint on linen
200 x 184 cm | 78.7 x 72.4 x 1.4 in



Blue Helo Left, 2022
oil paint on linen
205 x 132 cm | 78.7 x 51.2 in



Matt, 2021
oil paint on linen
200 x 130 cm | 78.7 x 51.2 in

→
Matt [detail], 2021
oil paint on linen
200 x 130 cm | 78.7 x 51.2 in





Auto retrato, 2021
oil paint on linen
70 x 50 x 4 cm
27.6 x 19.7 x 1.6 in



Audrey, 2021
oil paint on linen
150 x 150 cm | 59.1 x 59.1 in

→
Audrey [detail], 2021
oil paint on linen
150 x 150 cm | 59.1 x 59.1 in





Green Faune, 2021
oil paint on linen
83 x 66 cm | 31.6 x 23.6 in



Gokula, 2019
oil paint on linen
70 x 50 cm | 27.6 x 19.7 in

bodysuits

Body Suit #09, 2022
oil paint on linen
200 x 90 cm | 78.7 x 35.4 in





Body Suit #07, 2022
oil paint on linen
280 x 140 x 3,5 cm
110.2 x 55.1 x 1.4 in



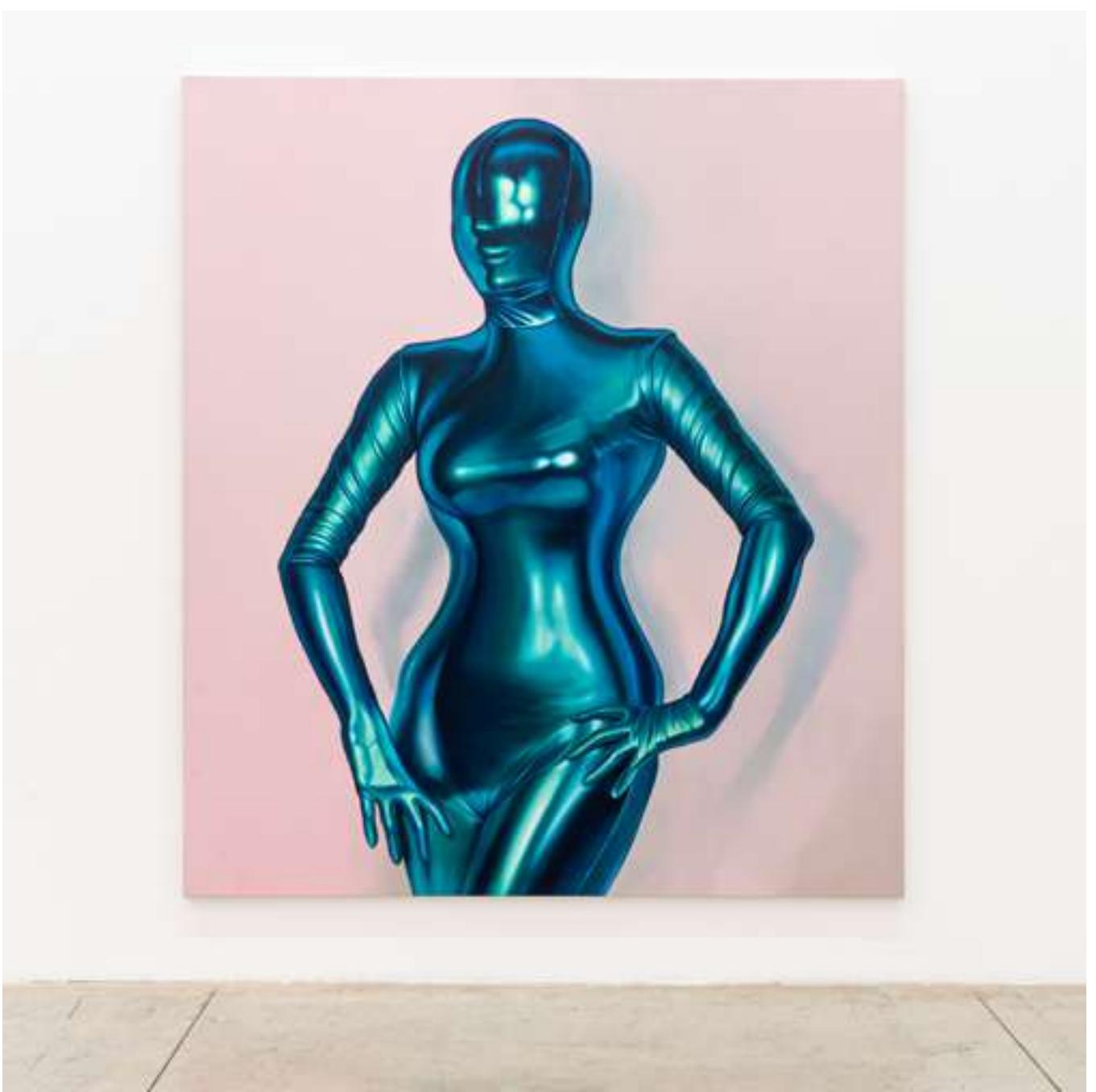
Body Suit #05, 2022
oil paint on linen
250 x 150 cm | 98.4 x 59.1 x 2.2 in



Body Suit # 3, 2020
oil paint on canvas
100 x 70 cm | 39.4 x 27.6 in



Black Body Suit #1, 2019
oil paint on linen
60 x 80 cm | 31.5 x 23.6 in



Body Suit # 2, 2019
oil paint on canvas
230 x 220 x 3,6 cm
90.6 x 79.5 x 1.4 in

→
Body Suit # 2 [detail], 2019
oil paint on canvas
230 x 220 x 3,6 cm
90.6 x 79.5 x 1.4 in



bestiaires

Black Volumen Bestiaire #17, 2021
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in





BBV *Lingua*, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



BBV *Coque*, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



BBV *Peitinho*, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



BBV Baby Alien, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



BBV Bailarina, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



BBV Concha, 2019
permanent ink
on cotton paper
92 x 73 cm | 36.2 x 28.7 in



Bestiaire Tangled, 2018
ink and graphite on paper
300 x 155 cm | 118.1 x 61 in



Black nanquin bestiare, 2017
ink on paper
12 pieces of 77 x 57 cm (each)
30.3 x 22.4 (each)



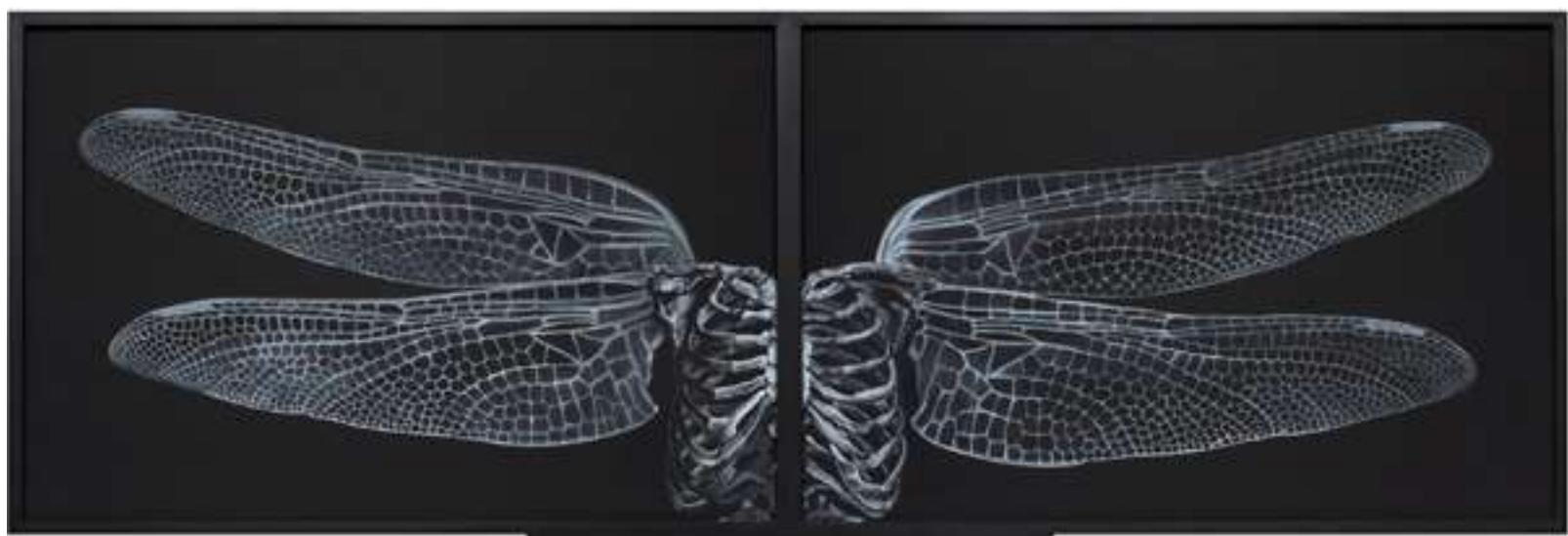
Magenta Bestiaire, 2017
ink on cotton paper
15 pieces of 80 x 60 cm (each)
31.5 x 23.6 in



Centauro_Skeleton_Libélulís, 2012
dry pastel on paper
309 x 306 cm | 120.5 x 120.5 in



Chatiada, 2012
dry pastel on paper
207 x 156 cm | 81.5 x 61.4 in



Tesão, 2012
pastel on paper
250 x 300 cm | 100.8 x 120.5 in

fancy

'Fancy Violence is a drag-persona that became a sort of Alter Ego of the artist Rodolpho Parigi, not the individual. She existed for a short period of time, perhaps some five years between 2013 – 18, and stirred the city (of São Paulo) in a rather violent and strong way. I made several performances in Brazilian institutions and independent venues. Her incarnations were time-based and nocturnal, with a duration of seven hours max. Yet the performance happens in life, beyond the walls of galleries and museums, even if it was born in such environments. She was the very happening, hence the short duration. Fancy is a tableau vivant, a character that I created as a painting/ living sculpture. It was very liberating, and pleasant for me.' Rodolpho Parigi.



Opera ato 1, 2014
Red bull station,
photo © Yuri Pinheiro

→
Fancy em Levitação, 2015
Galeria Vermelho,
São Paulo, Brazil





Fancy em Levitação, 2017
Pinacoteca do Estado de São Paulo,
São Paulo, Brazil

abstract nerveux



MAN The Sun, 2011
oil paint on canvas
200 x 333 cm | 78.8 x 131.1 in



Abstract Nerveux, 2009/2010
acrylic and oil on linen
81 x 100 cm | 31.9 x 39.4 in



MAN Pink Flamigos, 2012
oil paint on canvas
200 x 190 cm | 78.7 x 74.8 in

limites

Limite #1, 2012
silkscreen ink, acrylic
and oil on canvas
200 x 160 cm | 78.7 x 63 in



Limite # 8, 2007
acrylic and oil on canvas
210 x 185 cm | 82.7 x 72.8 in



Limite # 3, 2006
silkscreen ink, acrylic
and oil on canvas
230 x 210 cm | 90.5 x 82.7 in

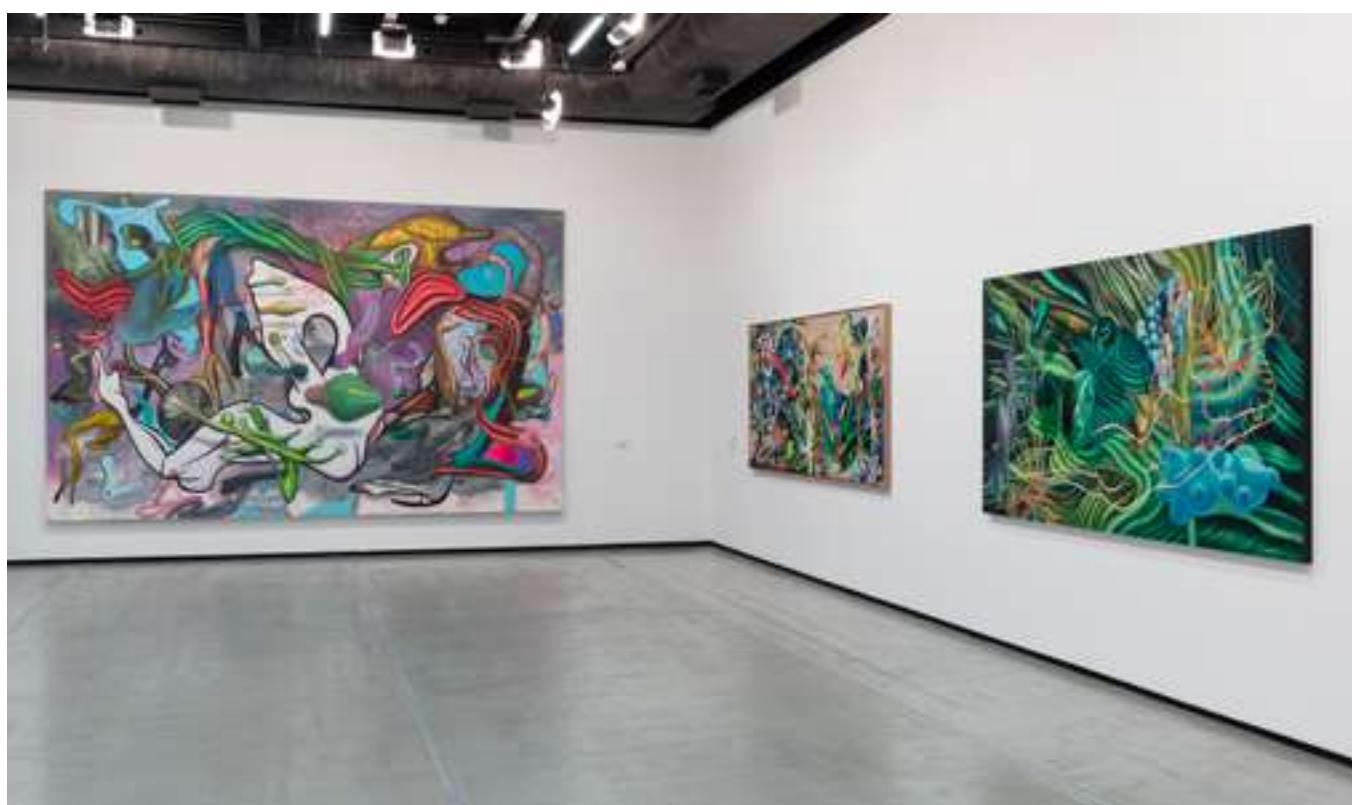


latexguernica, 2022

solo exhibition

instituto tomie ohtake (ito), são paulo, brazil

'This panoramic exhibition, covering two decades of Rodolpho Parigi's painting, brings together ectoplasmic spaces and textures made from moving colors. Under the often hyperbolic surface of his palettes and compositions, we see, in his pictorial process, a libidinal investment that swallows references by historicizing and reviewing them. Parigi's mastery in desacralizing dogmas is such that Grace Jones, Gian Lorenzo Bernini, Bach, Rubens, Velázquez, Albert Eckhout and RuPaul can coexist via attraction and contagion.'



exhibition view

Latexguernica, 2022

Instituto Tomie Ohtake (ITO),
São Paulo, Brazil

exhibition view

Latexguernica, 2022

Instituto Tomie Ohtake (ITO),

São Paulo, Brazil





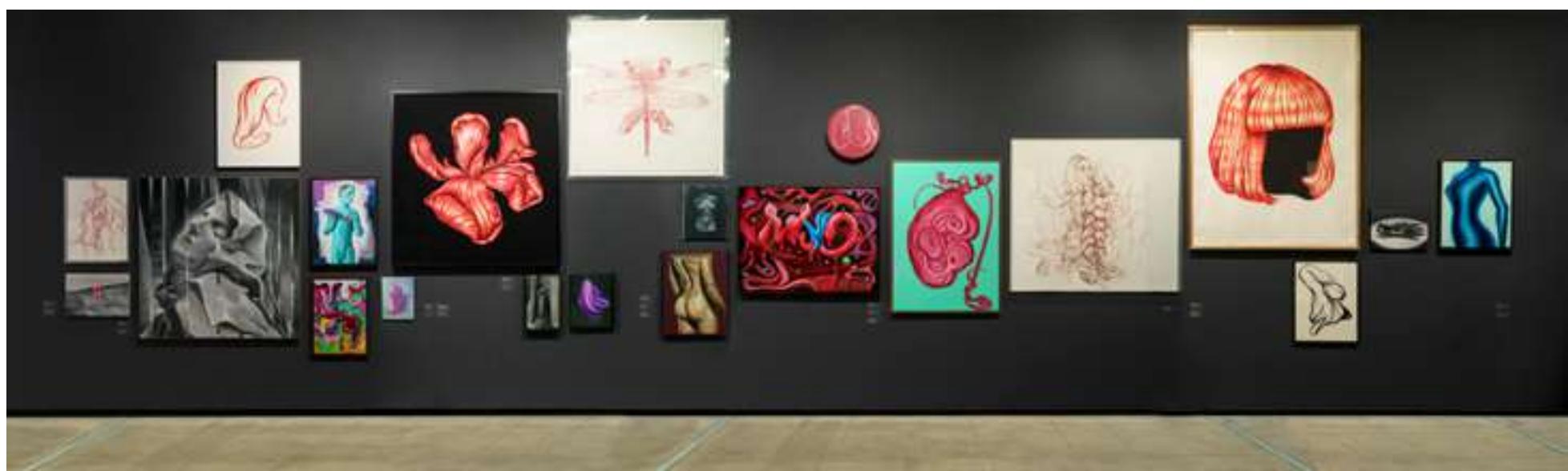
exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil



'Bonding tradition and perversion, low and high culture, in his large scale painting *Latex Guernica*, Parigi condenses years of research and practice, composing an image that evokes simulacrum, reality and farce. A marble table defines the outlines of a scene inhabited by a myriad of characters, shapes, sculptures, bodies and masked anatomies. A plateau table, the Central Plateau: in its center, in the background, the National Congress designed by Oscar Niemeyer (or is it perhaps a miniature, a knickknack manufactured for tourists?). The shape of the two towers is cut across by the long locks of hair of *Figura só* [Lonely Figure] (1930), borrowed from Tarsila do Amaral's most dreamy and psychoanalytical phase. Amaral's silhouette has jumped into Parigi's uncanny landscape, and now she finally knows how to finish her hairdo, originally cut by the frame in the modern painting.'

exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil

→
exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil



exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil

'On her head, we see a floating element, a sort of wing; under her feet, the stains on the marble resemble grooves on dry land. These elements form a painting inside the painting, framed by the two bodies that desire, threaten and repel each other in Maria Martins' iconic painting *O Impossível* [The Impossible] (1945). This is a metamorphosed apparition that doubles the claim of the original sculpture: pulsing drives can deform corporality. In her sculpture, Martins gives shape to beings that are as undefined as they are desiring; and Parigi escalates their alien organicity, the trembling of their tentacles, the luxuriousness of their skin turned soft, lustrous, colorful.'

—Paulo Miyada, Diego Mauro
and Priscyla Gomes, curators



exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil



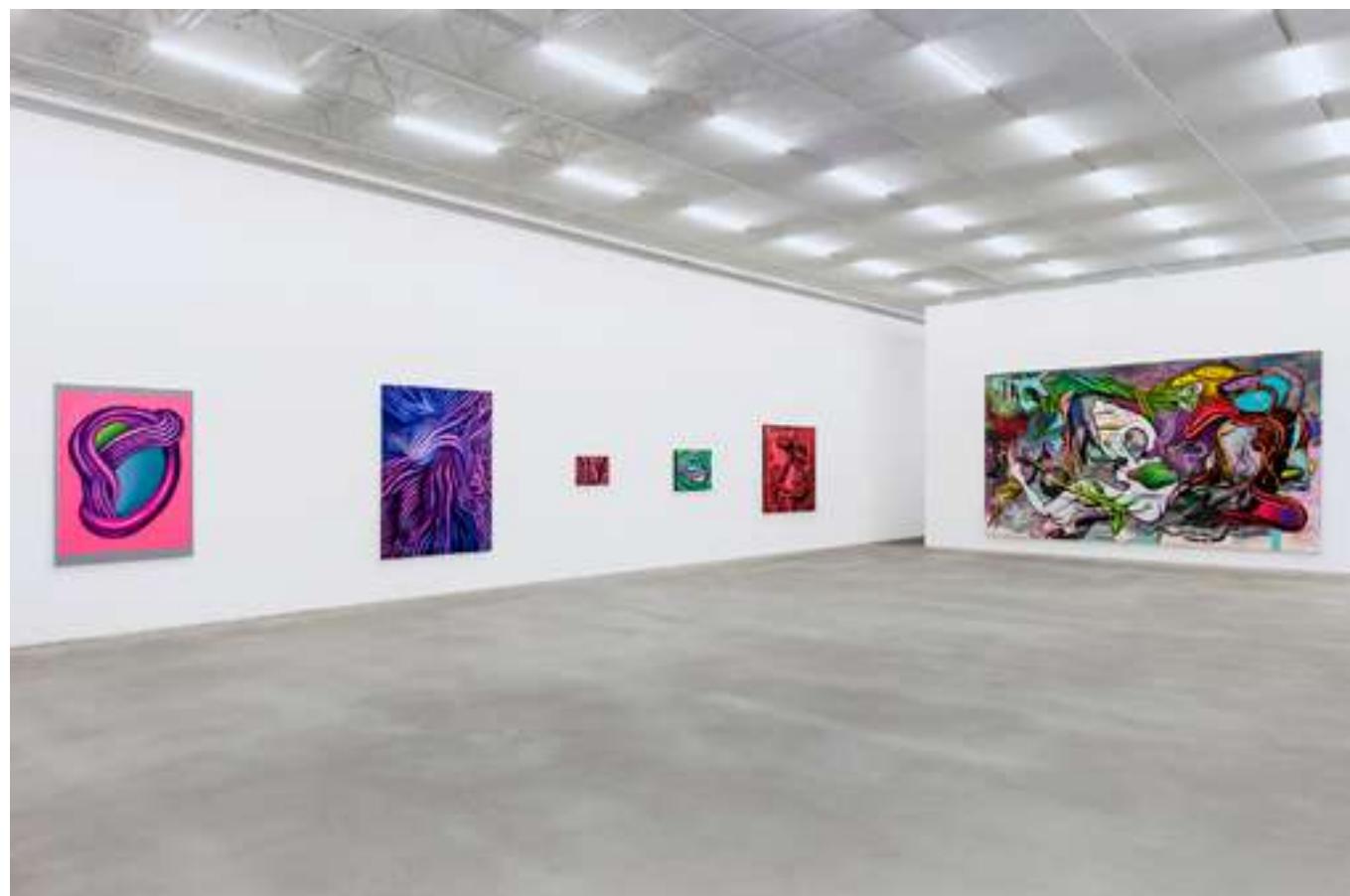
exhibition view
Latexguernica, 2022
Instituto Tomie Ohtake (ITO),
São Paulo, Brazil

untitled, 2018

solo exhibition

casa triângulo, são paulo, brazil

'From the beginning, Rodolpho Parigi's paintings have been difficult to describe. Between figurative and abstract, or both, they present themselves in a strident way, as hyperactive, vibrant surfaces, defying any perspective and offering no rest to the gaze. With compositions that induce vertigo and create a feast of colors and lines that set in motion a wide spectrum of signs and visual references—art history, design, advertising, pop culture, queerness, botany, zoology, anatomy—Parigi's work creates a world where hierarchy is banished and all things are equal. As conceptual painting, the work tells a narrative about itself.'



→

exhibition view

Untitled, 2018

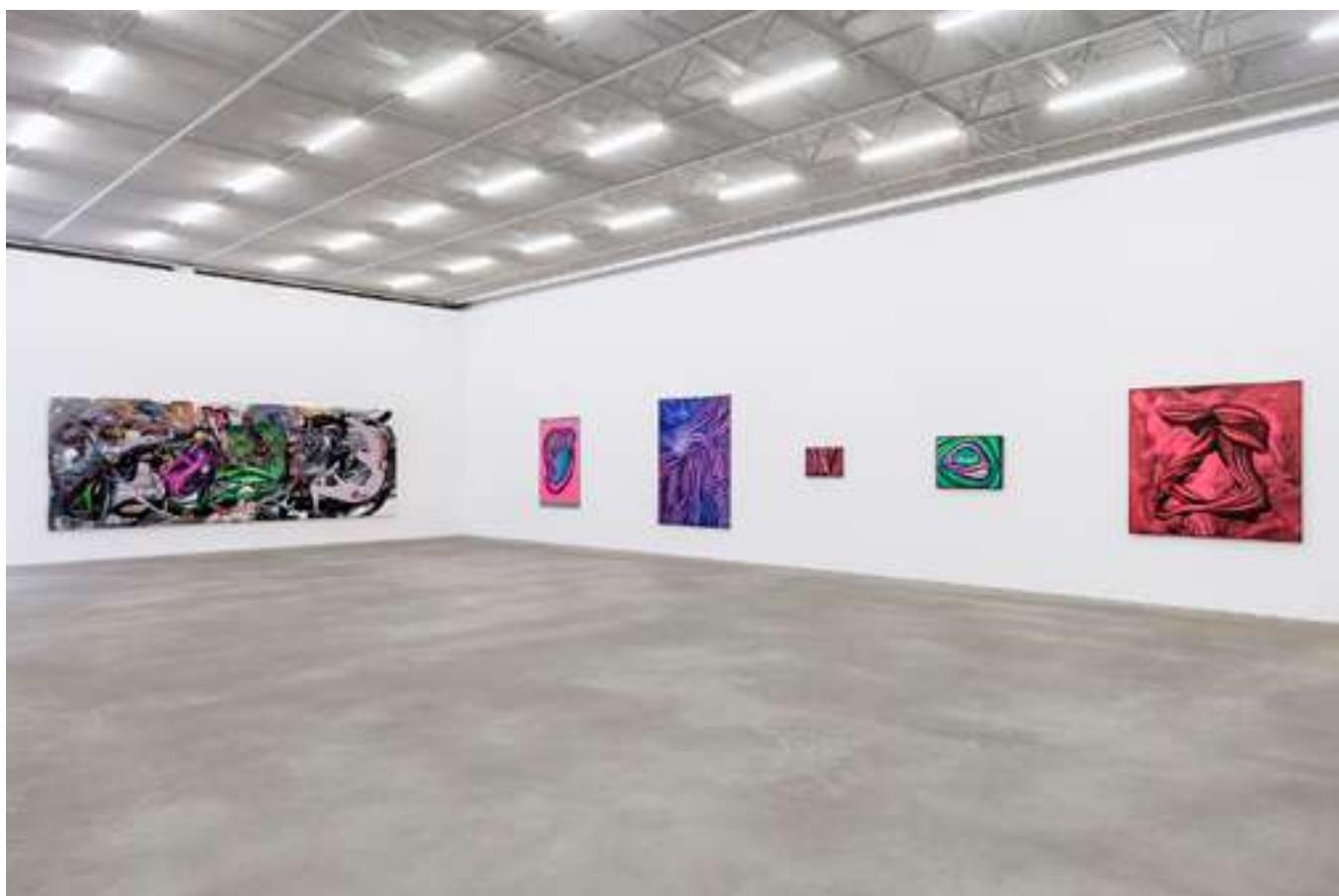
Casa Triângulo, São Paulo, Brazil

exhibition view

Untitled, 2018

Casa Triângulo, São Paulo, Brazil





'However, the painter is not a cynic. His work is the product of a virtuous and obsessive artist, who is at the same time, voracious and ambitious and believes in and celebrates the ability of the decorative visual tradition to produce meaning and so, he deems the surface of the painting to be a battlefield, in a libidinal, unmeasured clash of love. Too much testosterone. Parigi's continued interest in saturated surfaces and optical effects, his taste for artifice and excessive ornament, with layers of painting marked by bright and luminous colors, disturbed by calligraphy and sinuous lines between writing and naturalistic drawing, erotica and pornography, places Parigi's first work in a 'unique' position within Brazilian art. He seems not to belong to anything immediately recognizable amongst his generation, but his excessive, eloquent style and his aversion to emptiness, naturally associates him with an established Brazilian tradition, the taste for baroque.'

—**Ivo Mesquita**, critic and curator

exhibition view
Untitled, 2018
Casa Triângulo, São Paulo, Brazil

levitação, 2015

solo exhibition

nara roesler, são paulo, brazil

‘He instinctively started a drawing he’d never envisioned before, a unique shape that transmuted into many, each one different from the last, shapes he’d never successfully replicate if he so wished – but this didn’t cause him any fear either. What he saw was a strange body, foreign, endowed with a fabulous architecture, sanguine as only India Ink could concoct; a sort of cell, a proto-creature that moved of its own will, challenging the creator and, in doing so, revealing his own ambition for control and self-determination. But soon thereafter the destructive wish took charge—the plasticity of the accident, as Catherine Malabou would put it—, scorching an entire bloodline, a lineage of works recognizable in their shared aesthetics, but soulless, devoid of the enthusiasm only the creative/destructive joy can offer audiences. And this was when he evoked the masters, above all Michelangelo and his ruined, impoverished figures, living-dead in sheer light and shadow.’

—**Bernardo de Souza**, curator



exhibition view

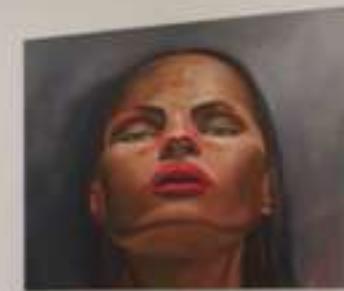
Levitação, 2015

Nara Roesler, São Paulo, Brazil



exhibition view
Levitação, 2015
Nara Roesler, São Paulo, Brazil

→
exhibition view
Levitação, 2015
Nara Roesler, São Paulo, Brazil



febre, 2013

solo exhibition

pivô, são paulo, brazil

'Concretely the pieces presented here, the series of collages 'Atlas' and the work 'Tamoio encontra Moema', are exuberant combinations of flesh, form and fragments. These bodies—which, due to their provenance, allude to fields of formal study—now evoke a sort of esoteric ritual, as if they were the scientific experiments of a 16th-century wizard. The other paintings, 'Luna' and 'Sonatinas para Alair Gomes', defined only by the red stroke of the brush on white paper, seek this same revelry through the containment of motion, whether of suffering, effort or ecstasy.'



exhibition view
Febre, 2015
Pivô, São Paulo, Brazil

→
exhibition view
Febre, 2015
Pivô, São Paulo, Brazil







The last element that completes the 'FEBRE' exhibition is the enclosed space with triangular walls and red lights, where it is possible to listen to Rodolpho's musical selection and look at the room through a red lens. Named 'Poltergeist', the room acts as a catalyst to elicit the same sensations sought in the rest of Parigi's works. It's a showcase that places us as another object to be analyzed, as if we were naked. Finally, a small circular hole in the red acrylic lens is a reference to brothels and male masturbation rooms. On the opening day of the exhibition, the space came to life with a performance by a professional nightclub dancer, dancing, writhing and sweating. The work is completed in the middle of the wonder of it all, with the first appearance of *Fancy Violence* who, inside the space, reads and claims from the book 'Art Today' without us being able to hear her.

—Marta Ramos-Yzquierdo, curator

←
exhibition view
Febre, 2015
Pivô, São Paulo, Brazil

exhibition view
Febre, 2015
Pivô, São Paulo, Brazil

atraque, 2011

solo exhibition

nara roesler, são paulo, brazil

'And so Rodolpho brings us pink. Not in its floral version, softened by white and emitting a delicate light, comfortably pleasing to the eye and suitable for gift wrapping on Valentine's day, taking us back to a carefully preserved memory of childhood, when we ignored the world outside and lived exclusively for ourselves. Rodolpho brings us bright pink, 'Here I am!' pink, tacky and loud.'

'The multiple references help us draw the conclusion that the artist is guided by levelling them out, regardless of their origin, a statement as arbitrary as any logic that intends to be absolute, and that he reiterates, to the panic of accommodated spirits, through the disabused use of pink.'



exhibition view
Atraque, 2011
Nara Roesler, São Paulo, Brazil

→
exhibition view
Atraque, 2011
Nara Roesler, São Paulo, Brazil



exhibition view
Atraque, 2011
Nara Roesler, São Paulo, Brazil

'The monumental *Magenta Exotic*, measuring 2 x 4.90 metres, once again highlights Grace Jones, on another album cover (Nightclubbing), alongside *Bianca Exótica*, a well-known transvestite from the São Paulo nightlife, and friend of the artist. Rodolpho brings people, plants and animals together on the same panel, living together in a disconnected architecture, a succession of complex environments, an order beyond the pacific, stable order, whose existence many want, by force, to believe. The show closes with another large-scale painting: *Magenta bacanal*, a tour de force whose title should not fool the reader, leading him to think that the work addresses something with explicit content; a product of coarse realism. Rodolpho never strays into the apology, or the publicity discourse for an option about being in the world. This painting, with echoes of Bouguereau and his *Dante and Virgil in Hell*, a work which, in turn, resounds baroque and mannerist solutions, brings the representation of a tangle of bodies, a convincing statement about the force of attraction that unites all living things, making them belong to one another. The irresistible magnetic force engaged by our gut, muscles and skin and that predisposes us for contact with each other.'

—Agnaldo Farias, curator

→
exhibition view
Atraque, 2011
Nara Roesler, São Paulo, Brazil



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,
ipanema, 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