

nara roesler

# ART BASEL MIAMI BEACH 2024

booth H15

**private days**

december 4–5

wednesday–thursday

**public days**

december 6–8

friday–sunday

**miami beach convention center**

1901 convention center drive

miami beach, usa

Carlito Carvalhosa, Untitled (P53/20) 2020 [detail]

**featured  
artists**

maria klabin  
sérgio sister  
thiago barbalho  
alberto pitta  
tomie ohtake  
xavier veilhan  
richard long  
JR  
not vital  
jonathas de andrade  
amelia toledo  
brígida baltar  
bruno dunley  
artur lescher  
vik muniz  
marco maggi  
carlito carvalhosa  
cristina canale  
daniel senise  
daniel buren  
heinz mack  
jose dávila  
marco a. castillo  
lucia koch  
julio le parc  
marcos chaves  
fabio miguez  
elian almeida  
abraham palatnik  
rodolpho parigi  
laura vinci  
manoela medeiros

Nara Roesler

Brígida Baltar, Lucia Koch, Richard Long, Artur Lescher, Laura Vinci, Amelia Toledo, Heinz Mack, Marco A. Castillo, André Griffo, Rodolpho Parigi, Marco Maggi, Jonathas de Andrade, Xavier Veilhan, Cristina Canale, Julio Le Parc, Vik Muniz, Carlito Carvalhosa, Abraham Palatnik, Not Vital, Jose Dávila, Daniel Senise, Manoela Medeiros, Daniel Buren, Maria Klabin, Fabio Miguez, JR, Bruno Dunley, Tomie Ohtake, Thiago Barbalho, Sérgio Sister, Alberto Pitta, Marcos Chaves, Elian Almeida

<https://packets.artbinder.com/packets/0487c380-c3b2-4d7e-9af9-24f4a5251b6f>

H15



maria  
klabin

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Maria Klabin  
*Lady and Boy*, 2024  
oil paint on canvas  
190 x 260 cm  
74.8 x 102.4 in



[more about the artist](#) →

**sérgio  
sister**

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Sérgio Sister  
*Blue folds*, 2024  
oil paint on paper  
200 x 100 cm  
78.7 x 39.4 in



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Sérgio Sister  
*Red pyro*, 2024  
oil paint on paper  
88 x 69 cm  
34.6 x 27.2 in



[more about the artist](#) →





**thiago  
barbalho**

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Thiago Barbalho

*Edging*, 2023

graphite pencil, colored pencil,  
ballpoint pen, permanent  
marker and oil on canvas

40 x 30 x 3 cm

15.7 x 11.8 x 1.2 in



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Thiago Barbalho  
*Xaxado tea*, 2023  
colored pencil, permanent marker,  
graphite pencil, ballpoint pen, spray paint,  
acrylic, oil and colored pencil powder on paper  
210 x 200 cm  
82.7 x 78.7 in



[more about the artist](#) →



# alberto pitta



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Alberto Pitta  
*Sarará Miolo*, 2022  
paint and print on canvas  
150,5 x 133 cm  
59.3 x 52.4 in



[more about the artist](#) →



**tomie  
ohtake**

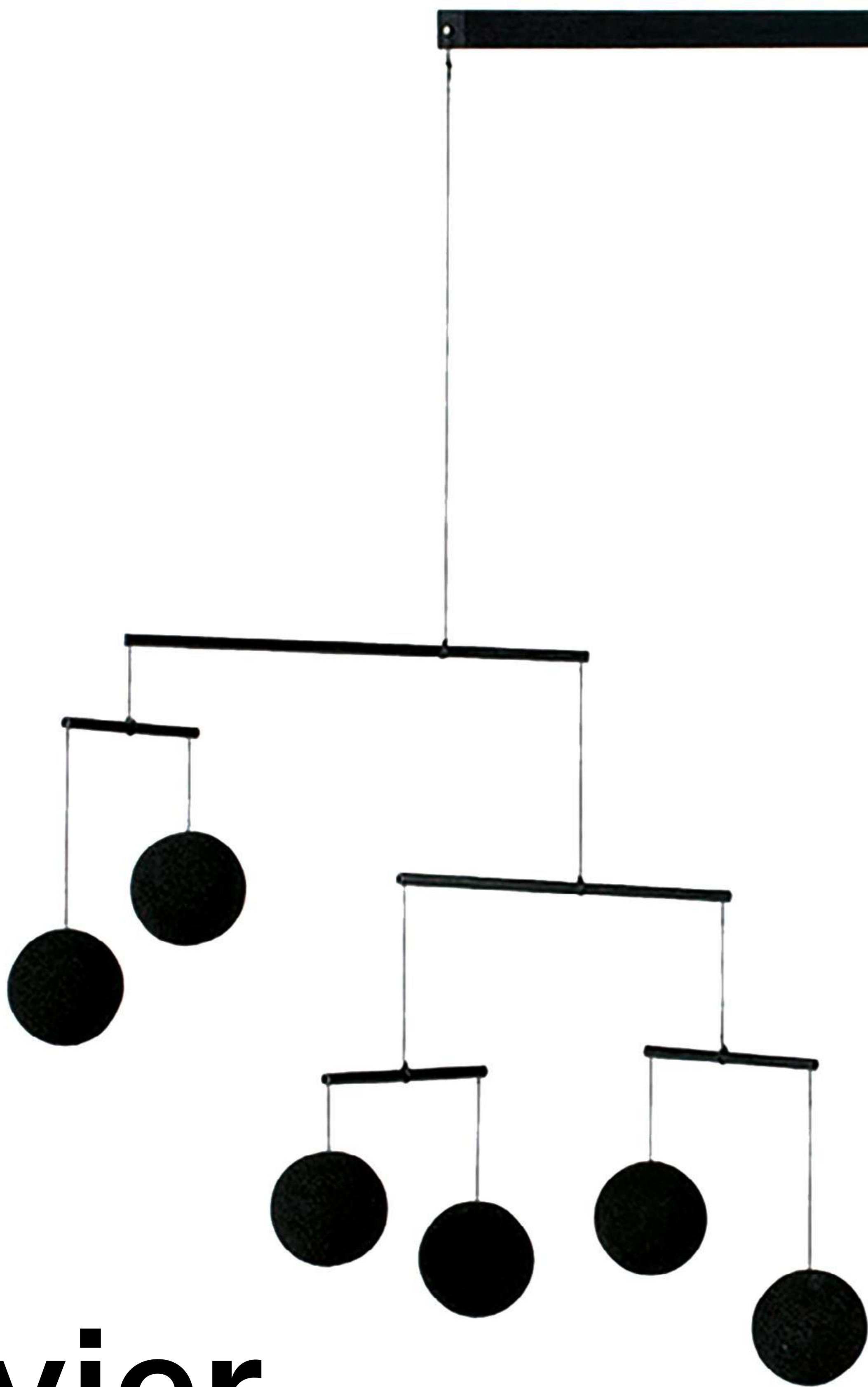
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Tomie Ohtake  
*Untitled*, 2004  
oil paint on canvas  
150,5 x 150,5 x 3,5 cm  
59.3 x 59.3 x 1.4 in



[more about the artist](#) →





**xavier  
veilhan**

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Xavier Veilhan  
*Mobile n° 13*, 2019  
cork, linen, carbon,  
ink, solid wood and plywood  
83 x 55,2 x 62,9 cm  
32.7 x 21.7 x 24.8 in



[more about the artist](#) →

The image shows a piece of art by Richard Long. It features a vibrant red background with a complex, layered texture. A black and white pattern of irregular, textured shapes, resembling stones or pebbles, is scattered across the surface. The shapes are arranged in a somewhat diagonal line from the top left towards the bottom right. The overall effect is one of organic, hand-made abstraction.

richard  
long

Richard Long  
*Untitled*, 2024  
clay on wood  
23 x 23,5 x 3,5 cm  
9.1 x 9.3 x 1.4 in



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Richard Long  
*Untitled*, 2024  
acrylic paint on wood  
135 x 14 x 7,5 cm  
53.1 x 5.5 x 3 in



[more about the artist](#) →



250 cm

JR



JR  
*Empreinte, Wip # 3, Chauvet, 2022*  
multilayer print on laser cut cardboard,  
duraclear and plexiglass  
unique  
120 x 70 x 7 cm  
47.2 x 27.6 x 2.8 in



[more about the artist](#) →



**not  
vital**

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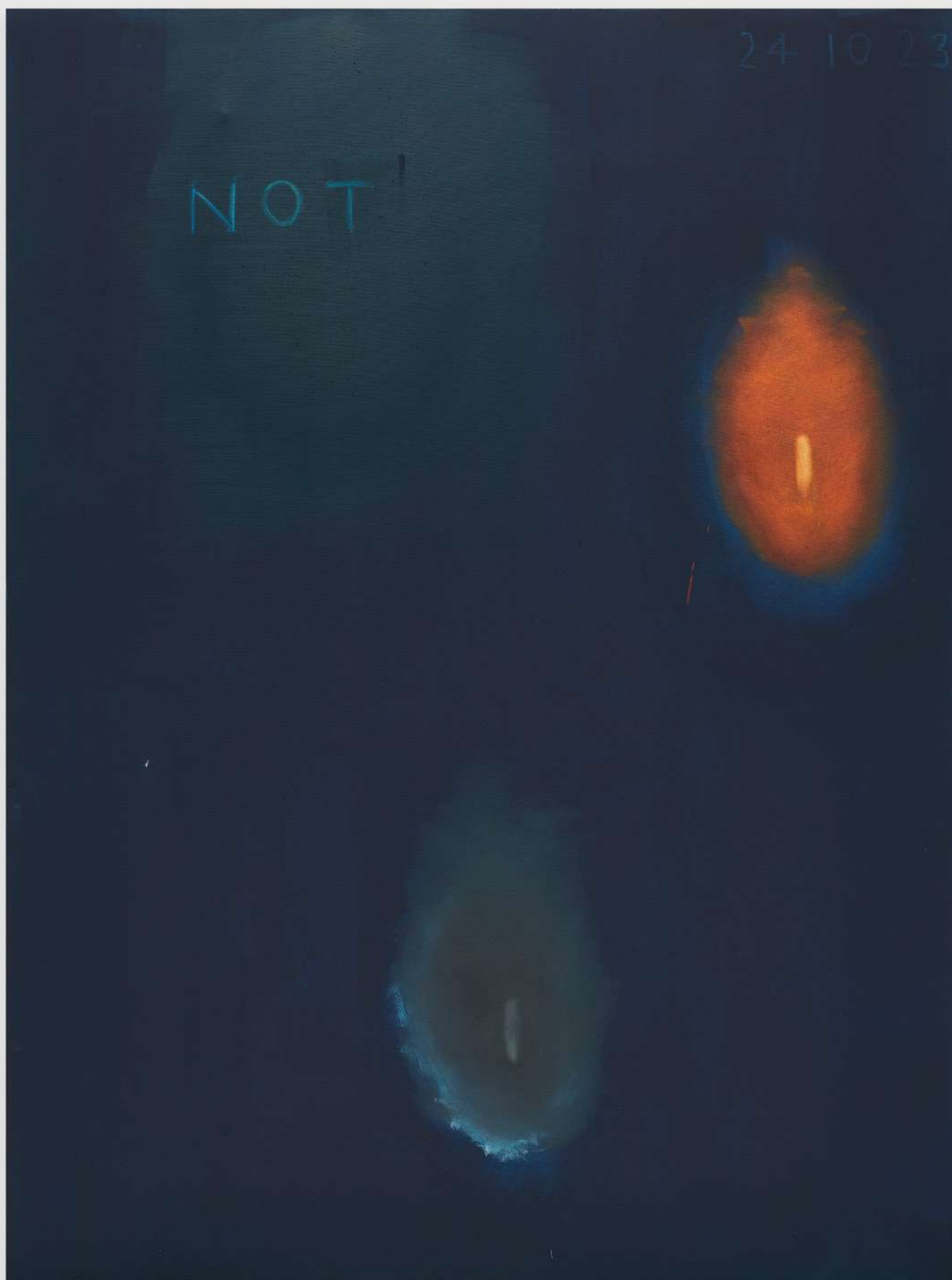
Not Vital

2 Self-Portraits, 2023

oil paint on canvas

160 x 120 x 3 cm

63 x 47.2 x 1.2 in

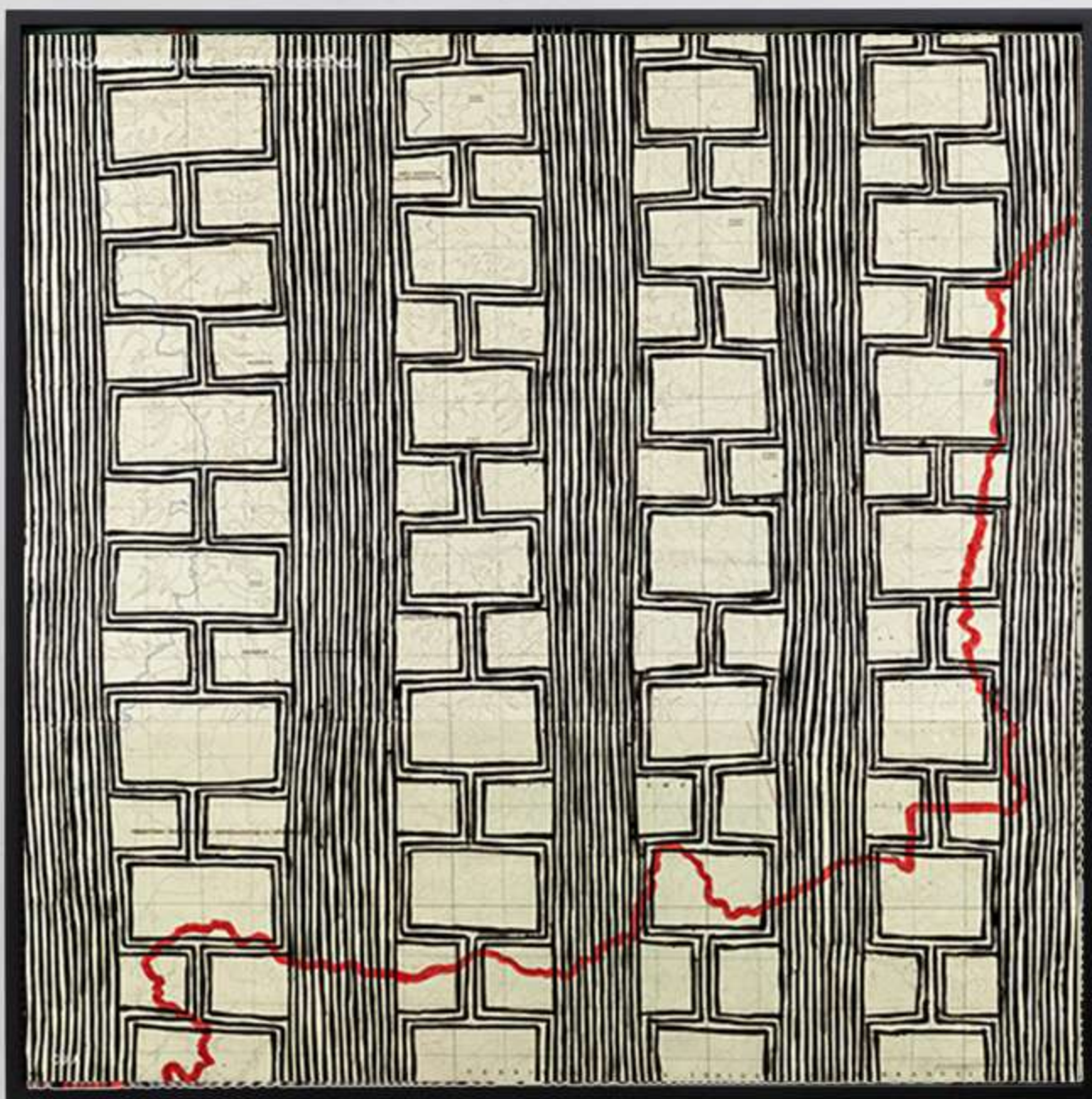


[more about the artist](#) →

# jonathas de andrade



Jonathas de Andrade  
*Hunger for resistance -  
Kayapó Menkragnoti hand*  
(*Endless hunger map series*), 2021  
acrylic on map printed on canson  
paper and photograph printed  
on cotton rag paper  
2 parts of 84 x 84 cm (cada)  
2 parts of 33 x 33 in (each)



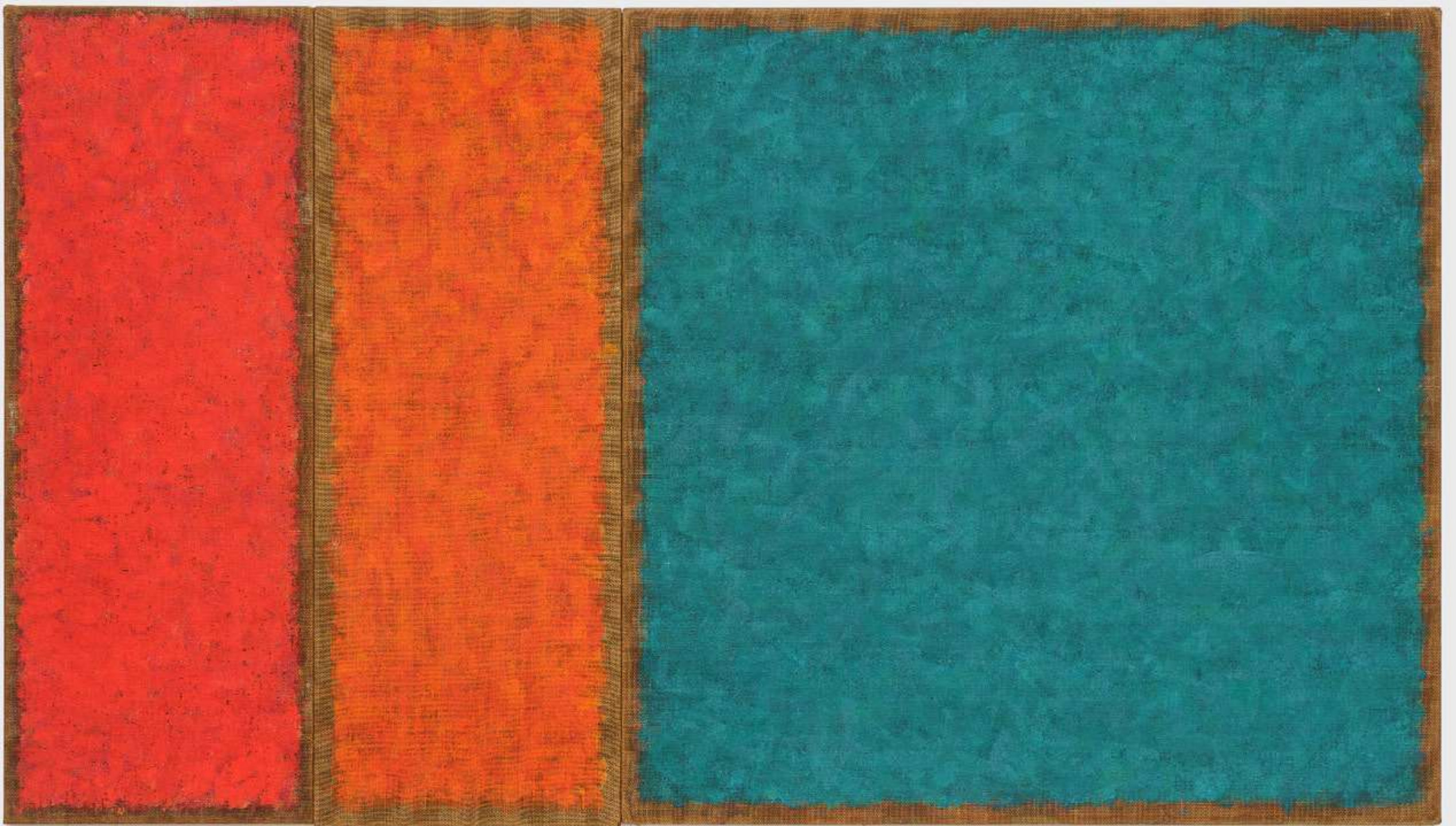
[more about the artist](#) →

**amelia  
toledo**

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Amelia Toledo  
*Color field*  
(*Color fields series*),  
late 1980s

acrylic resin, pigment and  
acrylic paint on linen and jute  
120 x 169 cm  
47.2 x 66.5 in



[more about the artist](#) →



brígida  
baltar

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Brígida Baltar  
*Ground*, 2008  
molded brick powder  
25 x 35,5 x 2,5 cm  
9.8 x 14 x 1 in



[more about the artist →](#)





An abstract painting featuring three dark green, horizontally-oriented oval shapes arranged vertically. Each oval is filled with dense, textured brushstrokes. The background is a vibrant reddish-orange, also composed of fine, repetitive brushstrokes that create a rich, layered texture. The overall composition is balanced and rhythmic.

**bruno  
dunley**

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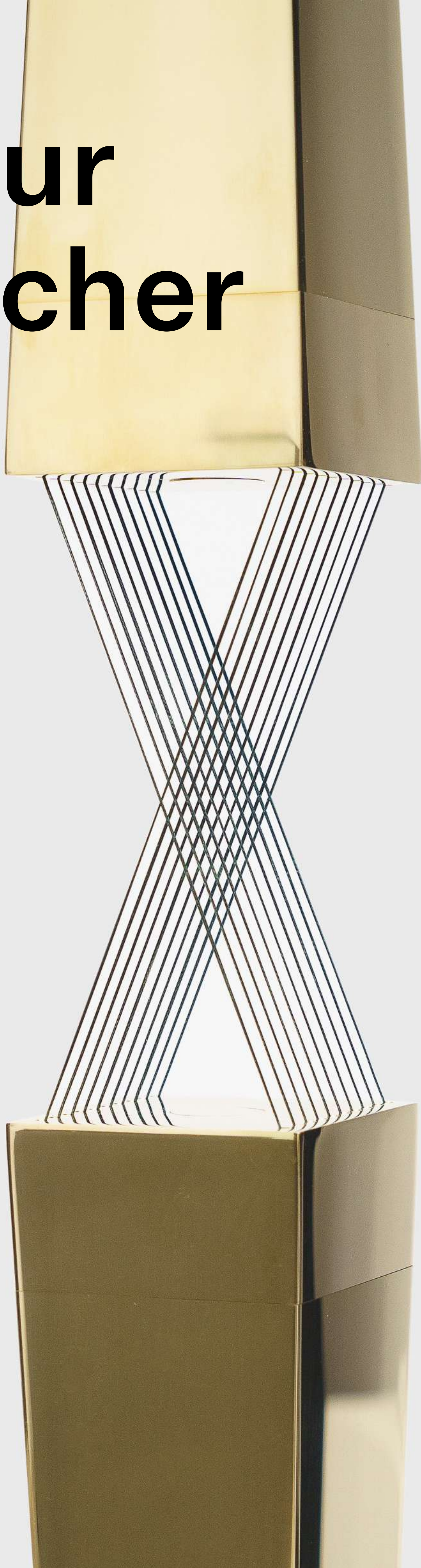
Bruno Dunley  
*Luar do Sertão*, 2023  
oil paint on canvas  
30,4 x 20,5 x 2,5 cm  
12 x 8.1 x 1 in



[more about the artist](#) →



**artur  
lescher**



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Artur Lescher  
*Cristobal*, 2024  
brass, multifilament  
line and steel cable  
edition of 5 + 2 AP  
210 x 8,5 x 8,5 cm  
82.7 x 3.3 x 3.3 in



[more about the artist](#) →



vik  
muniz

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Vik Muniz  
*Seated Figure with Hat,*  
after Richard Diebenkorn, 2024  
archival inkjet print  
165 x 160 cm  
65 x 63 in



[more about the artist](#) →

**marco  
maggi**

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Marco Maggi  
*Sand model*, 2023  
collage of paper on paper  
(acid free self-adhesive alphabet)  
mounted on dibond  
60 x 45 cm  
23.6 x 17.7 in



[more about the artist](#) →



**carlito**  
**carvalhosa**

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Carlito Carvalhosa  
*Untitled (P53/20)*, 2020  
oil paint and wax on wood  
3 pieces of 50 x 40 x 6 cm  
3 pieces of 19.7 x 15.7 x 2.4 in



[more about the artist](#) →





**cristina  
canale**

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Cristina Canale  
*Queen*, 2024  
acrylic paint,  
oil paint, acrylic  
paste and fabric  
glue on linen  
100 x 80 x 4 cm  
39.4 x 31.5 x 1.6 in



[more about the artist](#) →



**daniel  
senise**

**Daniel Senise**  
*Untitled (Capela Sistina), 2024*  
acrylic medium and waste  
on fabric in collage on aluminum  
200 x 200 x 5,5 cm  
78.7 x 78.7 x 2.2 in



[more about the artist](#) →



**daniel  
buren**



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Daniel Buren

*New grids: low relief*

- DBNR 36, 2021

corten steel, black vinyl adhesive,  
mdf and white acrylic paint

unique

200,1 x 60,9 cm

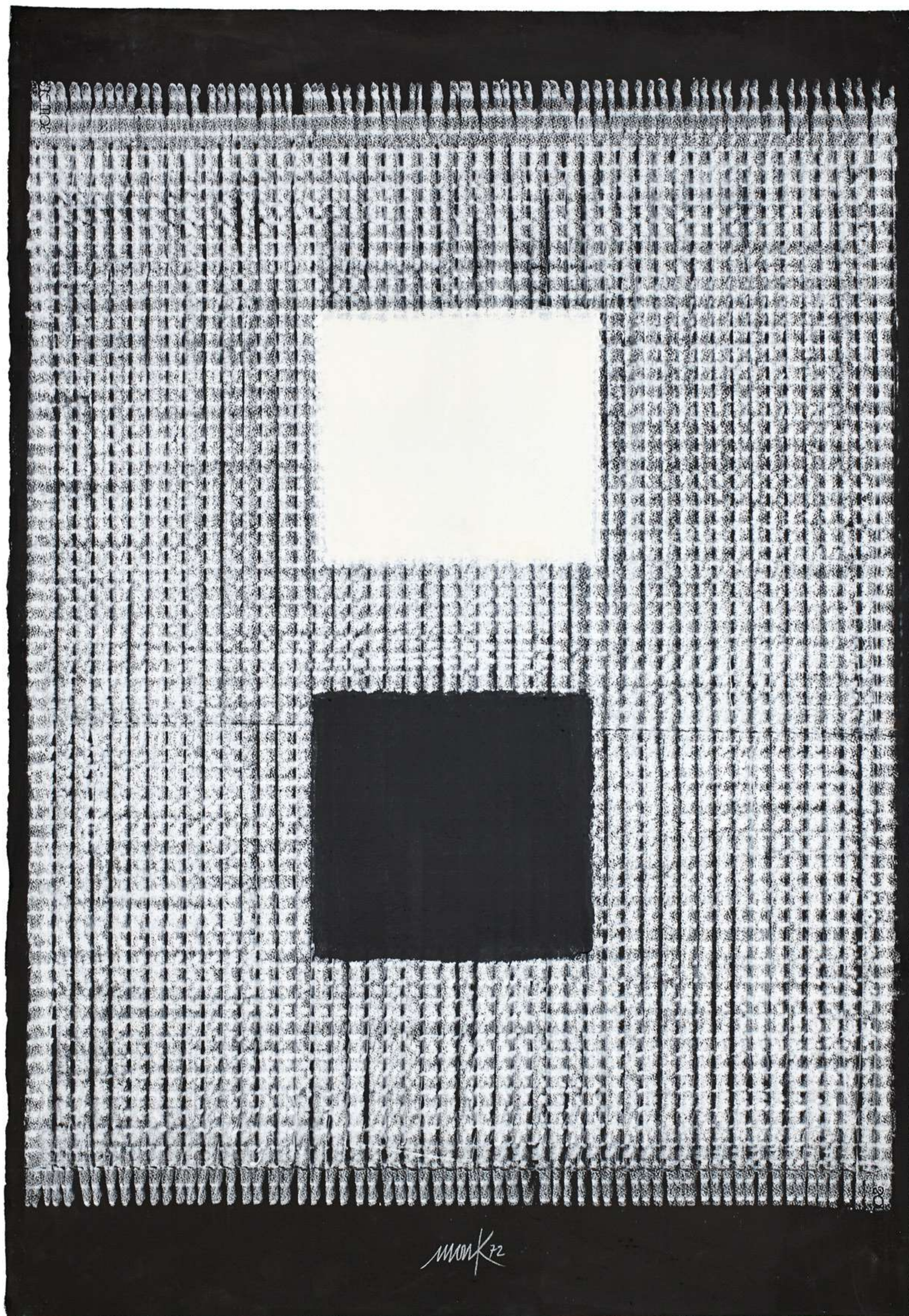
78.8 x 24 in



[more about the artist](#) →

heinz  
mack

MONK 72



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Heinz Mack  
*Untitled*, 1972  
pastel and wax crayon  
on hand-made paper  
112 x 78 cm  
44.1 x 30.7 in

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Heinz Mack  
*Untitled*, 1971-2004  
metal, wave glass, stainless  
steel, wood and motor  
53 x 53 x 14 cm  
20.9 x 20.9 x 5.5 in



[more about the artist](#) →

**jose  
dávila**



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Jose Dávila  
*Los límites de lo posible*, 2024  
travertine marble and volcanic rock  
119 x 100 x 106,5 cm  
46.9 x 39.4 x 41.9 in

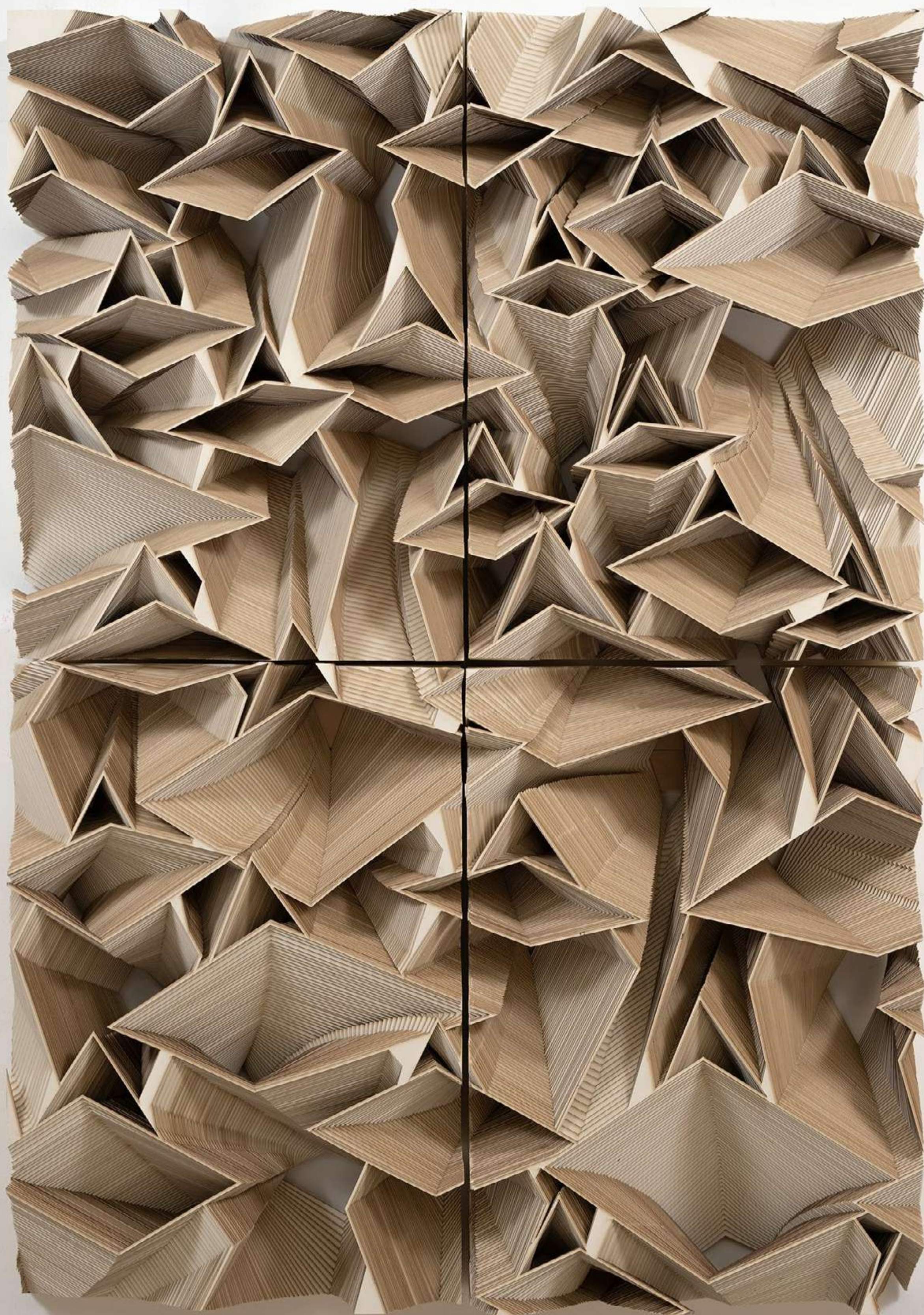
[more about the artist](#) →



**marco a.  
castillo**

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Marco A. Castillo  
*Aberración IV (Políptico)*, 2024  
museum board  
200 x 140 x 19,5 cm  
78.7 x 55.1 x 7.7 in



[more about the artist](#) →



**lucia  
koch**



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Lucia Koch  
*Letter*, 2019  
color filters and  
metal frames  
unique  
160 x 185 x 5,5 cm  
63 x 72,8 x 2,2 in



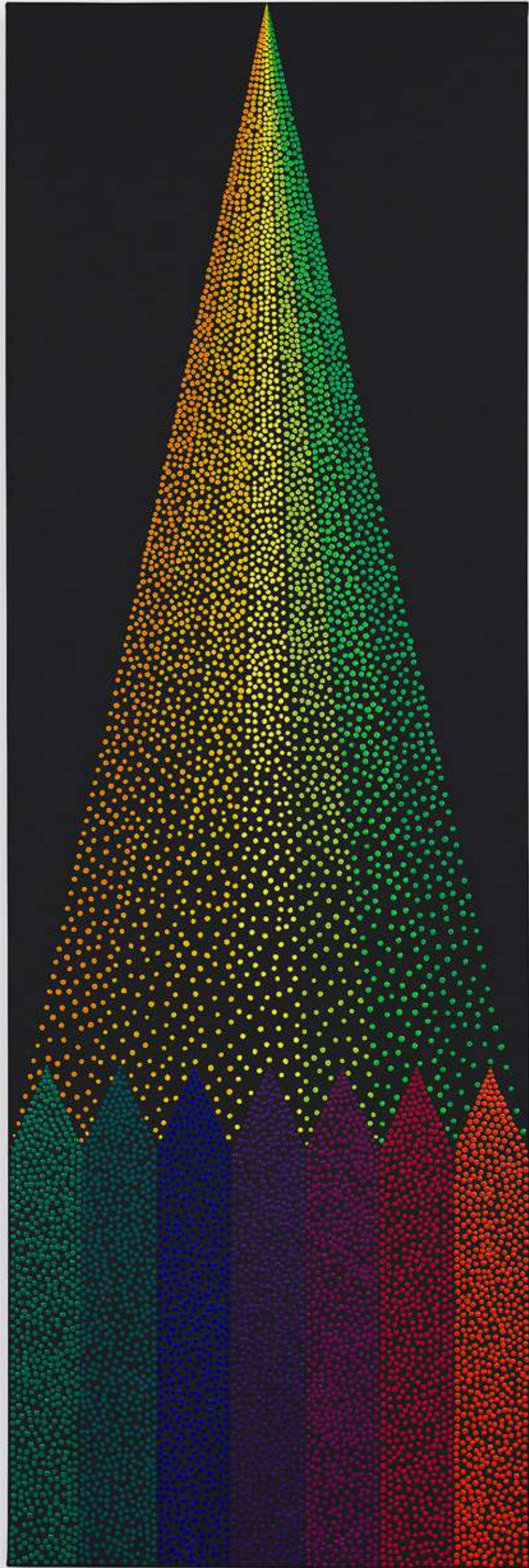
[more about the artist](#) →

# julio le parc



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Julio Le Parc  
*Alchimie 582*, 2024  
acrylic paint on canvas  
150 x 50 x 2 cm  
59.1 x 19.7 x 0.8 in



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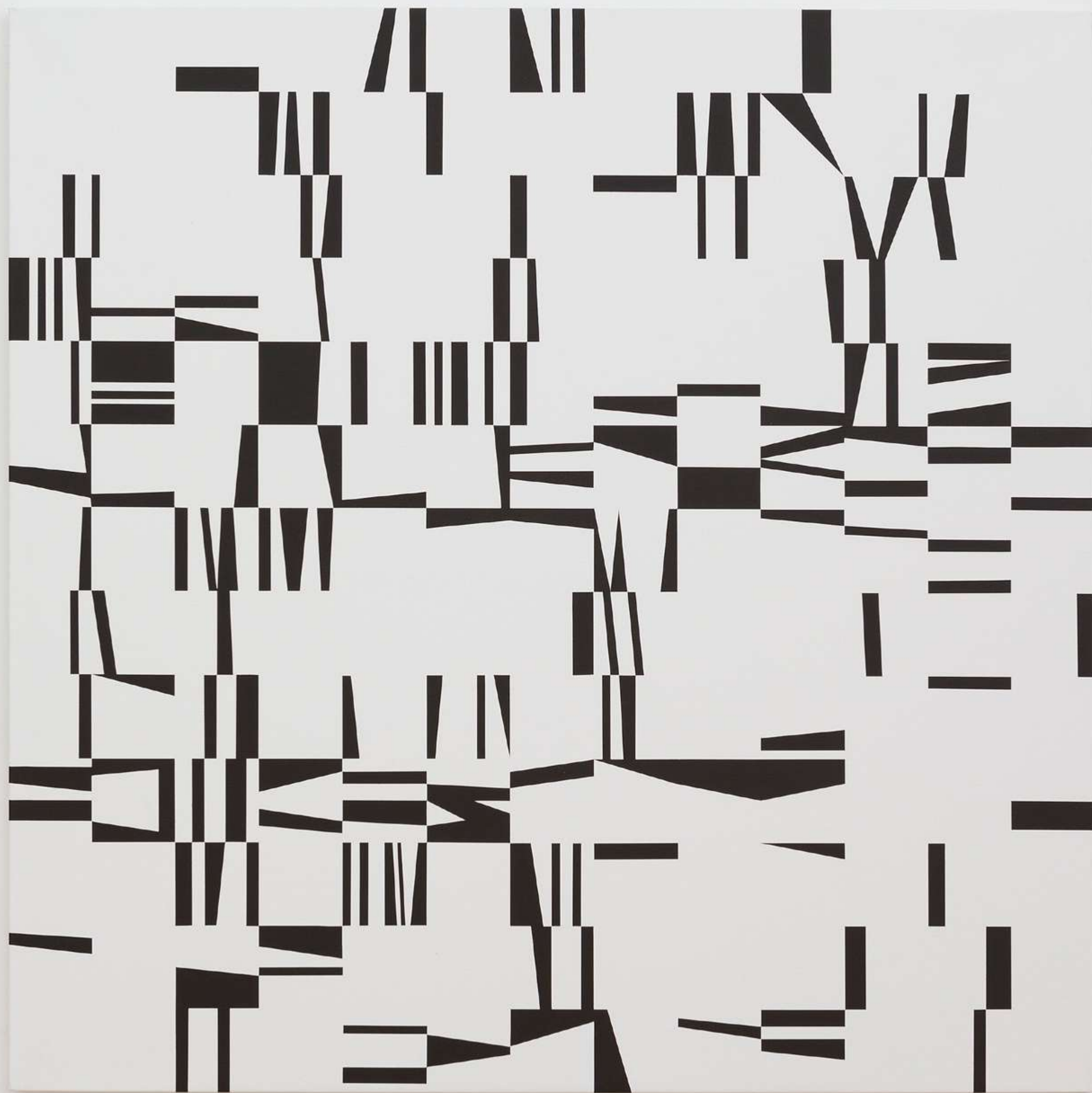
Julio Le Parc

*Disonancia 2*, 1958-2016

acrylic paint on canvas

130 x 130 cm

51.2 x 51.2 in



[more about the artist](#) →



marcos  
chaves





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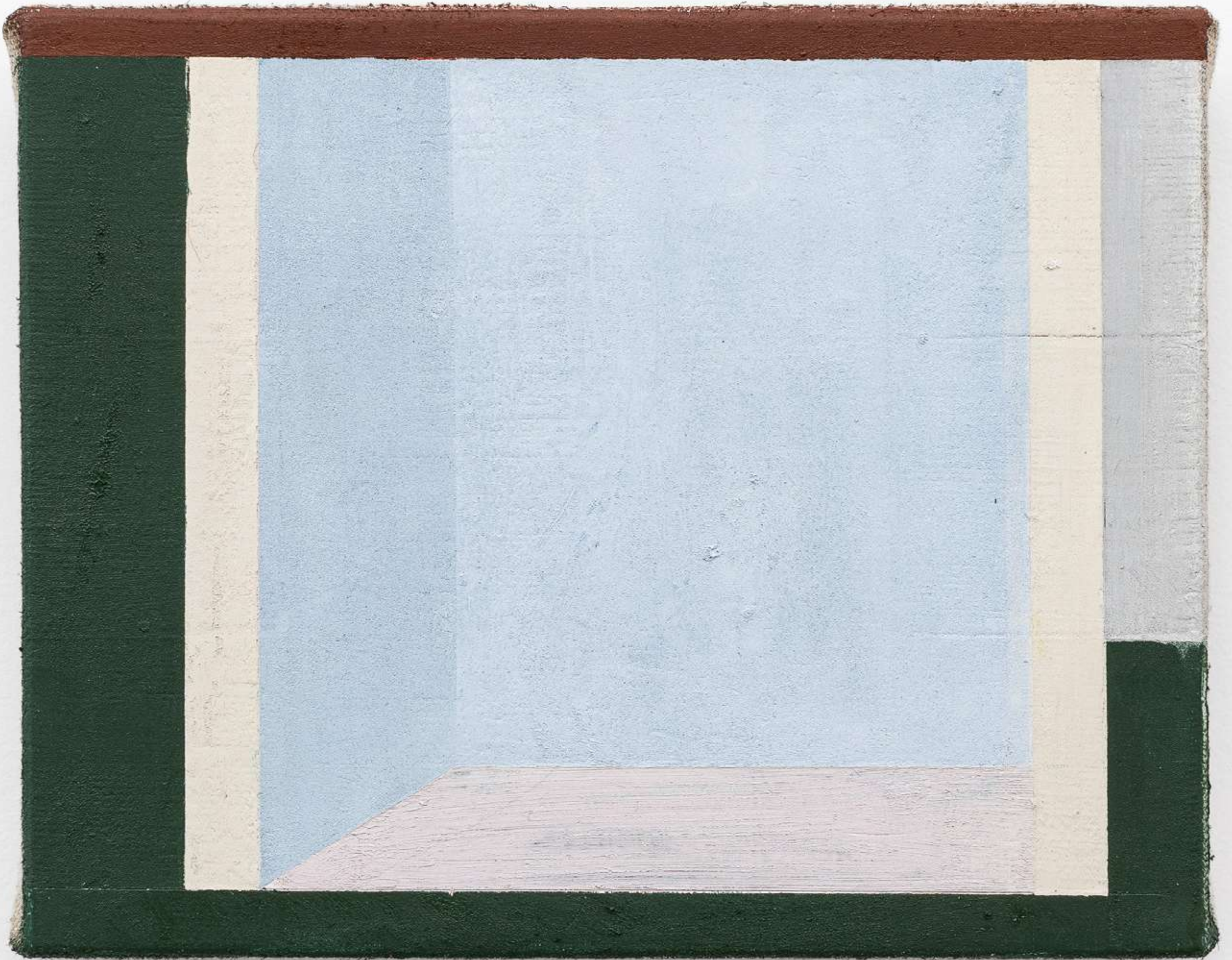
Marcos Chaves  
*Untitled (série Pairs)*, 2023  
inkjet printing on paper Hahnemühle  
edition of 5 + 2 AP  
53 x 40 cm | 80 x 60 cm  
20,9 x 15,7 in | 31,5 x 23,6 in

[more about the artist](#) →





**fabio  
miguez**



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Fabio Miguez  
*Untitled, 2022*  
oil paint and wax on linen  
30,5 x 24,5 x 2 cm  
12 x 9.6 x 0.8 in

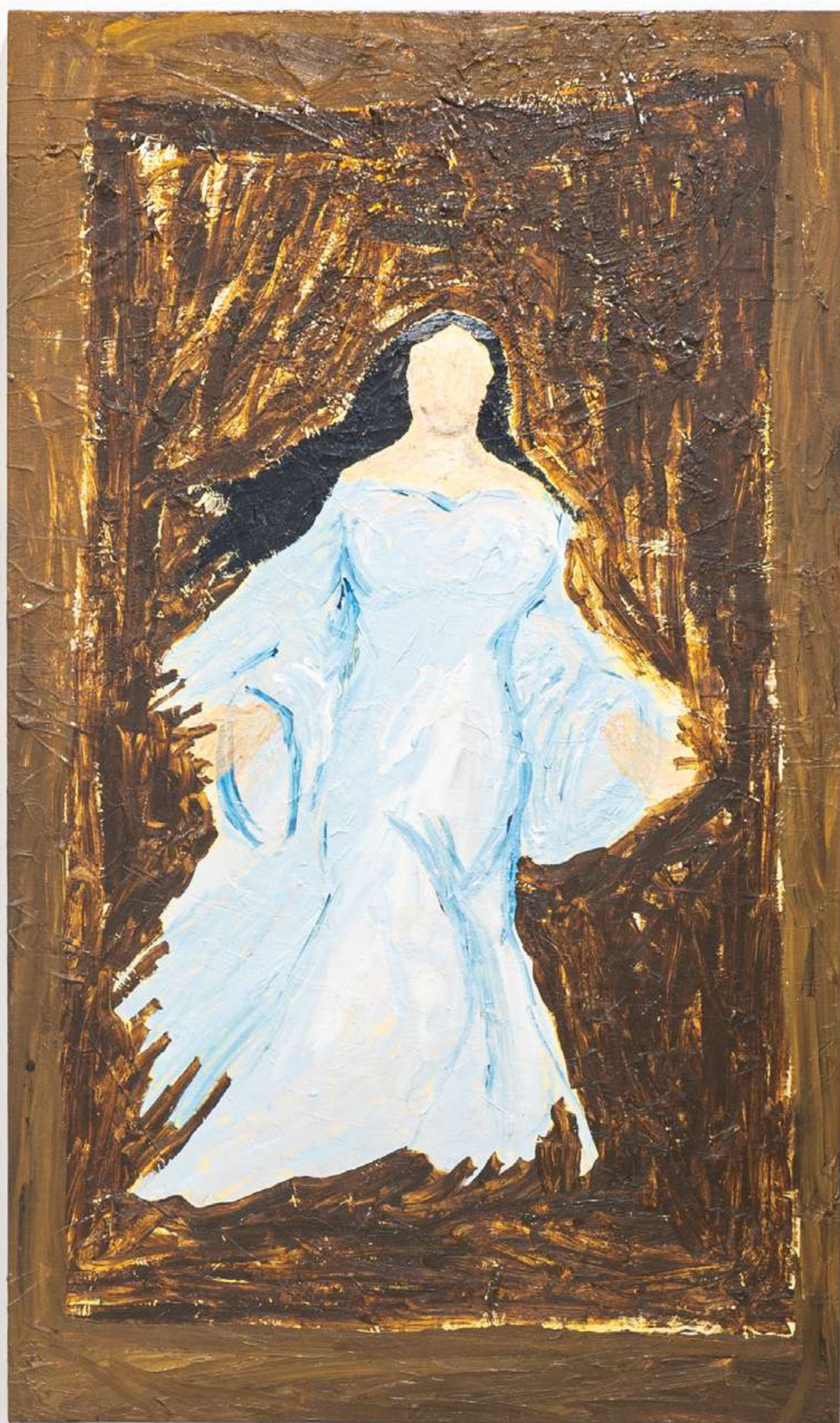
[more about the artist](#) →



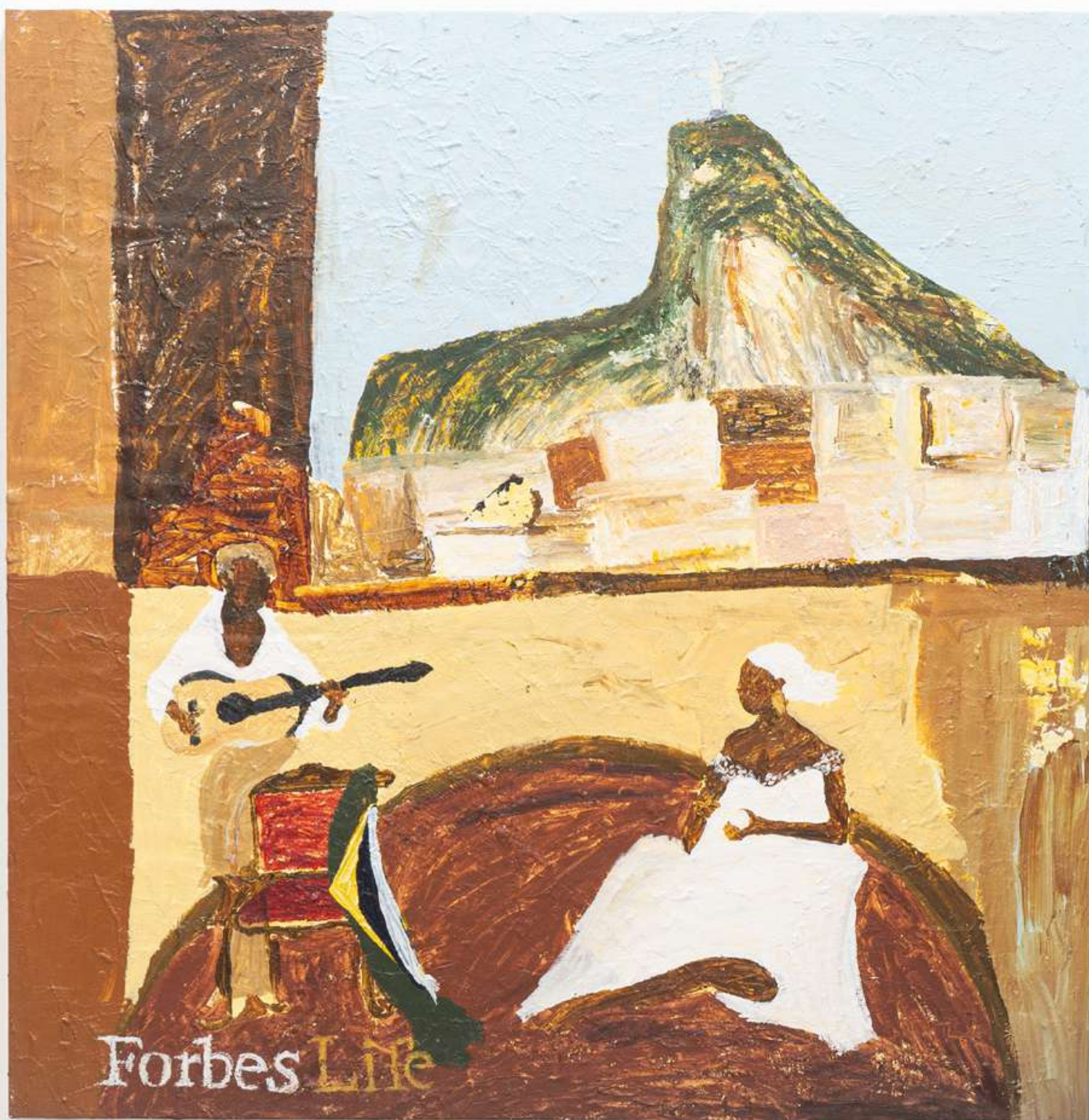
**elian  
almeida**

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Elian Almeida  
*Iemanjá (O mito de  
Tia Ciata)*, 2024  
acrylic paint and oil  
pastel on canvas  
140 x 83,5 x 5,5 cm  
55.1 x 32.9 x 2.2 in



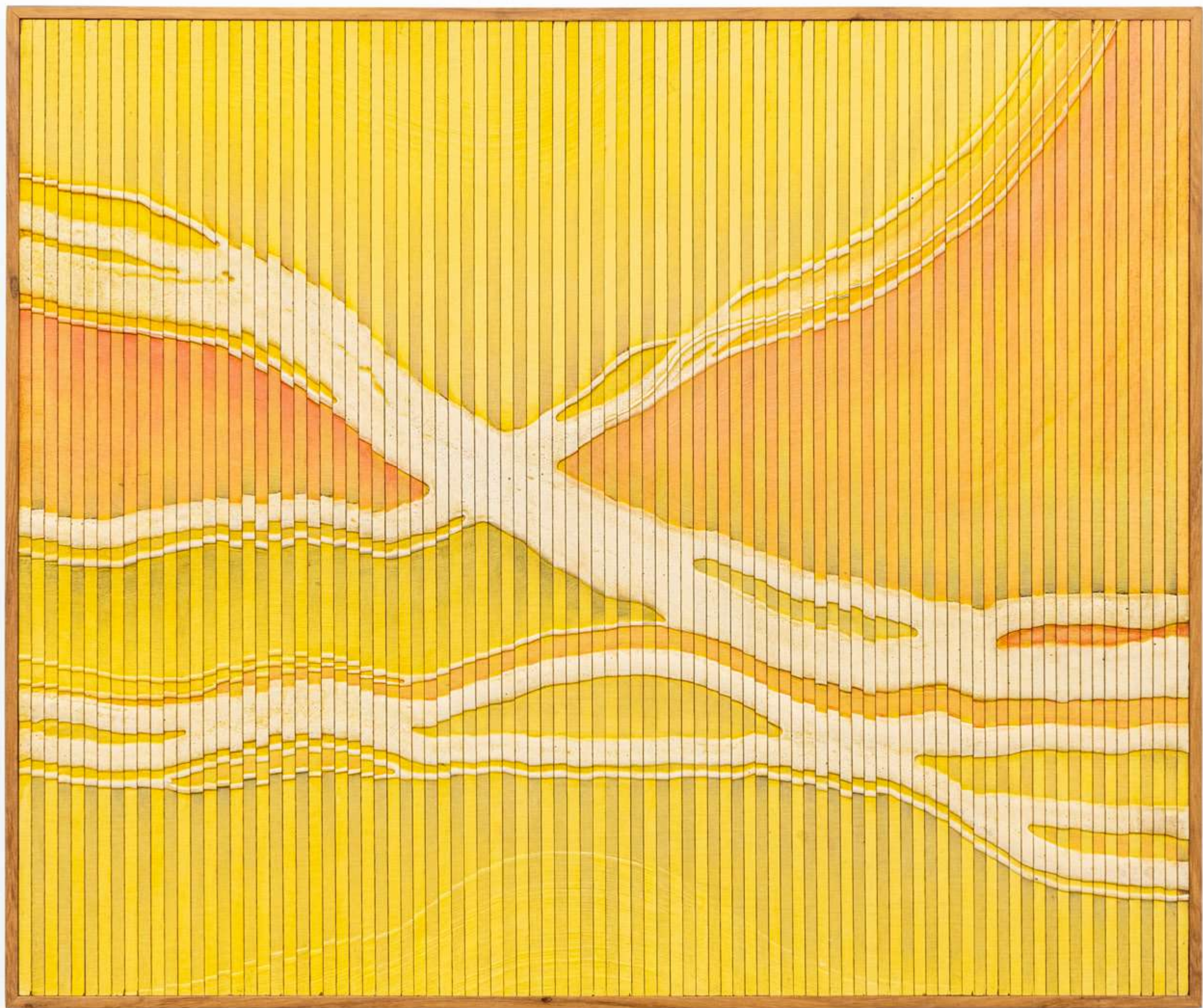
**Elian Almeida**  
*O Rio de Tia Ciata*, 2024  
acrylic paint and  
oil pastel on canvas  
150,5 x 148,5 x 5 cm  
59.3 x 58.5 x 2 in



[more about the artist →](#)



**abraham  
palatnik**

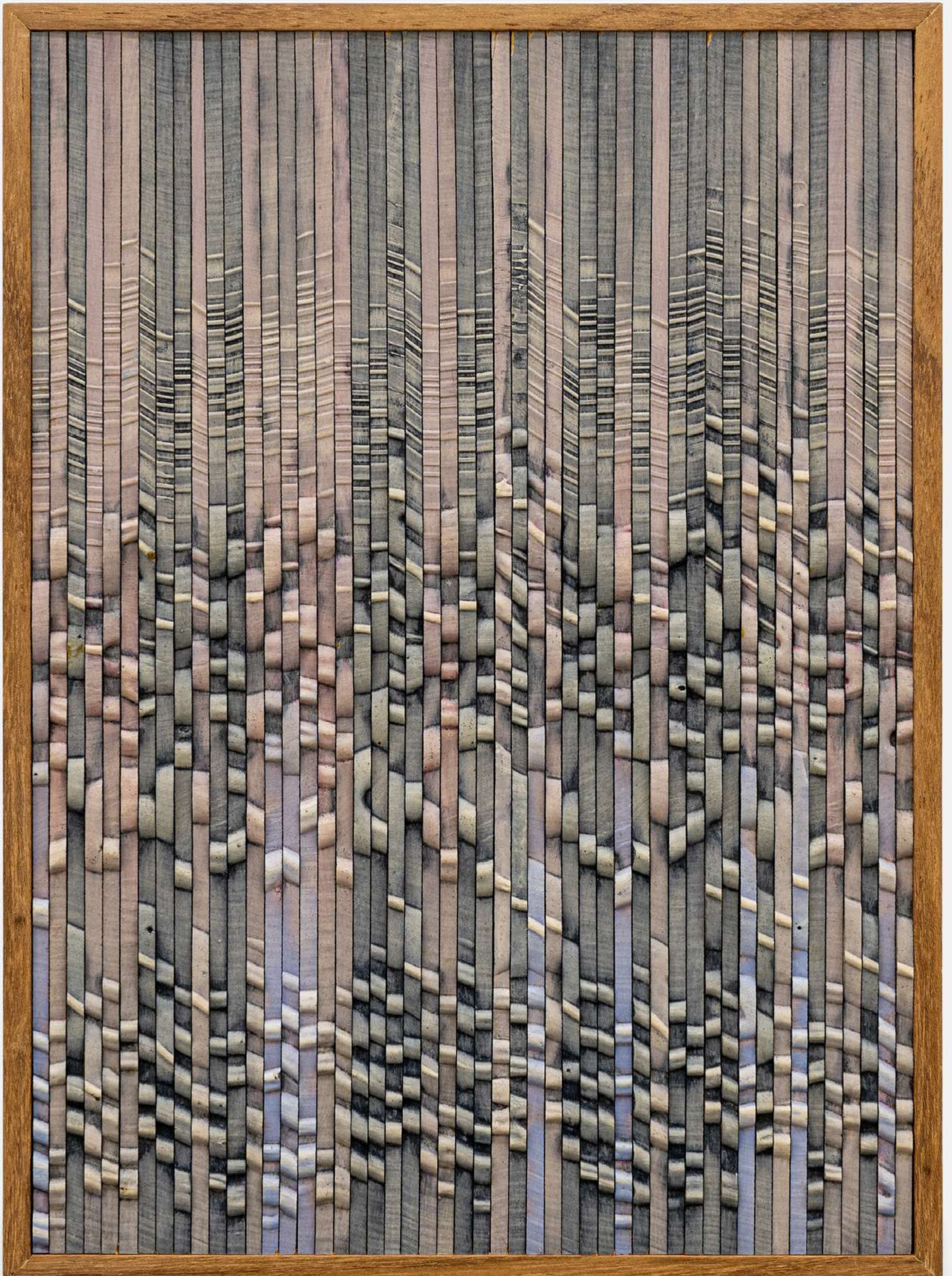


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Abraham Palatnik  
S-31, 2001  
oil paint on wood  
69,7 x 83,5 x 2,9 cm  
27.4 x 32.9 x 1.1 in



Abraham Palatnik  
*Untitled*, 1997  
wood relief  
36,4 x 26,8 x 3 cm  
14.3 x 10.6 x 1.2 in



[more about the artist](#) →

**rodolpho  
parigi**



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Rodolpho Parigi  
VMC, 2024  
oil paint on linen  
80 Ø x 3 cm  
31,5 Ø x 1,2 in



[more about the artist](#) →



**laura  
vinci**

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Laura Vinci  
Gota # 25, 2024  
chrome plated brass  
edition of 5 + 2 AP  
10,4 x Ø 15 cm  
4,1 x Ø 5,9 in



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Laura Vinci  
Gota # 22, 2024  
chrome plated brass  
edition of 5 + 2 AP  
7 x Ø 15 cm  
2,8 x Ø 5,9 in



[more about the artist](#) →

The background is an abstract composition of thick, textured brushstrokes. It features large areas of vibrant red and a muted, dusty blue. In the lower-left corner, there is a prominent, dark black shape with a cracked, organic texture. The overall effect is layered and expressive, with the colors overlapping and bleeding into each other.

manoela  
medeiros

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Manoela Medeiros  
*Unknow species*  
(*phytolith*), 2024  
pigmented concrete  
directly into the structure  
50 x 42 x 4 cm  
19.7 x 16.5 x 1.6 in





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Manoela Medeiros  
*Fern (phytolith)*, 2024  
pigmented concrete  
directly into the structure  
51 x 44 x 4 cm  
20.1 x 17.3 x 1.6 in



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Manoela Medeiros  
*Tulip (phytolith)*, 2024  
pigmented concrete  
directly into the structure  
52 x 44 x 4,5 cm  
20.5 x 17.3 x 1.8 in



[more about the artist](#) →

[click here to go back to the beginning of the preview](#) ↑

more about the artists

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## vik muniz

b. 1961, São Paulo, Brazil

lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

[click to see full cv](#)

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### selected solo exhibitions

- *Flora Industrialis*, Museo Universidad de Navarra, Pamplona, Spain (2023)
- *Dinheiro Vivo*, Nara Roesler, São Paulo, Brazil (2023)
- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow—Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
- *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

### selected group exhibitions

- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum

- of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the 'la Caixa' Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- 24<sup>th</sup> São Paulo Biennial, Brazil (1998)

### selected collections

- Centre Georges Pompidou, Paris, France
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museum of Contemporary Art, Tokyo, Japan
- Solomon R. Guggenheim Museum, New York, USA
- Tate Gallery, London, UK
- Whitney Museum of American Art, New York, USA

[back to the artist's works ↑](#)

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## maria klabin

b. 1978, Rio de Janeiro, Brazil, where she lives and works

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artist's process lays in constantly producing and assembling drawings, photographs, and annotations, which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as a whole, unveiling intriguing relations that form the backbone of the artist's pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has produced a series of almost mural-sized landscape paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory, that results in non-objectifiable, enticing yet daunting compositions.

### [click to see full cv](#)

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#### selected solo exhibitions

- *Liquid Air*, Nara Roesler, New York, USA (2022)
- *Paisagem com Casinha*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2021)
- *Entre rio e pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

#### selected group exhibitions

- *Abrasive Paradise*, Kunsthal KADE, Amstersfoort, The Netherlands (2022)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)

- 
- *Festival de Arte Contemporânea*, SESC VideoBrasil, São Paulo, Brazil (2012)
  - *Novas aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
  - *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
  - *Além da imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

#### selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

[back to the artist's works ↑](#)

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## Sérgio Sister

b. 1948, São Paulo, Brazil, where he lives and works

Sérgio Sister started painting in the late 1960's, at the same time when he was working as a journalist and became engaged with political action. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What marked his production at that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs, as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they derive. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams different colors and assembles them into configurations that allow various depths, shadows, and experiences of color to emerge.

[click to see full cv](#)

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### selected solo exhibitions

- *Pintura entre frestas e cavidades*, Nara Roesler, São Paulo, Brazil (2023)
- *Pintura e vínculo*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *Then and Now*, Nara Roesler, New York, USA (2019)
- *Sérgio Sister: o sorriso da cor e outros engenhos*, Instituto Ling, Porto Alegre, Brazil (2019)
- *Sérgio Sister*, Kupfer Gallery, London, United Kingdom (2017)
- *Sergio Sister: Malen Mit Raum, Schatten und Luft*, Galerie Lange + Pult, Zurich, Switzerland (2016)
- *Expanded Fields*, Nympe Projekte, Berlin, Germany (2016)
- *Ordem Desunida*, Nara Roesler, São Paulo, Brazil (2015)

### selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Entre tanto*, Casa de Cultura do Parque, São Paulo, Brazil (2020)
- *A linha como direção*, Pina Estação, São Paulo, Brazil (2019)

- 
- *The Pencil is a Key: Art by Incarcerated Artists*, Drawing Center, New York, USA (2019)
  - *Géométries Américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l'Art Contemporain, Paris, France (2018)
  - *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
  - *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

### selected collections

- François Pinault Collection, Venice, Italy
- Fundación/Colección Jumex, Mexico City, Mexico
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

[back to the artist's works ↑](#)

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**thiago barbalho**

b. 1984, Natal, Brazil

lives and works in São Roque, Brazil

As a writer and visual artist, Thiago Barbalho found in drawing a means of expression that allowed him to overcome a writer's block. Working in different dimensions and with different materials (colored pencils, graphite, spray, oil, oil pastel, and marker on paper), his compositions bring intricate universes to the public's eye, in which shapes and colors intertwine and shuffle in narratives that seem to radicalize and endow the Hieronymus Bosch fantastic universe with a contemporary and lysergic air.

According to the critic and curator Kiki Mazzucchelli, 'when working essentially in drawing, Barbalho produces extremely intricate, but unplanned compositions, in which a multiplicity of images, symbols and color fields merge to create uninterrupted vibrant surfaces.' The apparent chaos of his images arises from the gestures he traces, refusing to submit to a formal logic dictated by rationality. In fact, we encounter in his work a variety of fragments, a profusion of references from different spheres, from pop culture to art history tradition, disarranging categories, and the relationship between figure and background.

With a background in Philosophy, Barbalho relies on philosophical concepts to guide his practice. In this sense, he understands drawing as an ancestral technology, which spans ages and cultures as a specific human species' invention. The artist's visual research leads him to see in the drawing the trace of a presence and the relationship between the mind—the imagination—and the body—the gesture— between consciousness and reality.

[click to see full cv](#)

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**selected solo exhibitions**

- *Segredos e Feitiços*, Nara Roesler, São Paulo, Brazil (2024)
- *Cacimba Nova*, Casa de Cultura Jardim do Seridó, Jardim do Seridó, Brazil (2024)
- *Depois que entra ninguém sai*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Correspondência*, Galeria Marília Razuk, São Paulo, Brazil (2019)
- *Thiago Barbalho*, Kupfer Project Space, London, UK (2018)

**selected group exhibitions**

- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer*, Elizabeth XI Bauer, London, UK (2023)

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- *Mapa da estrada: Novas obras no acervo da Pinacoteca de São Paulo*, Pinacoteca de São Paulo, São Paulo, Brazil (2022)
  - *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
  - *AVAF*, Casa Triângulo, São Paulo, Brazil (2018)
  - *Rocamboles*, Pivô, São Paulo, Brazil (2018)
  - *Rocamboles*, Kunsthalle Lissabon, Lisbon, Portugal (2019)
  - *Voyage*, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
  - *Shadows & Monsters*, Gasworks, London, UK (2017)

**selected collections**

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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**alberto pitta**

b. 1961, Salvador, Brazil

lives and works in Salvador, Brazil

The artist Alberto Pitta has textile printing and serigraphy as a central element of his work, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta's production is closely linked to popular festivities and in dialogue with other languages, such as clothing, his work has a strong public dimension, having created prints for Afro Carnival blocks such as Olodum, Filhos de Gandhy and his own, Cortejo Afro.

His print production began in the 1980s. They feature signs, shapes, and strokes that evoke traditional African and Afro-diasporic elements, especially those from Yoruba mythology, which is very present in Salvador and the Bahian recôncavo. In the words of curator Renato Menezes: "In fact, signs, shapes, and lines that evoke traditional African graphics have found, on their fabrics, a privileged place for educating the masses and telling stories that only make sense collectively. If the writing in Pitta's work is organized in the set of patterns and colors that reinterpret the Yoruba worldview, the reading, on the other hand, concerns the relationship established in the contact between bodies in movement, when the city streets become a terreiro<sup>1</sup>. Through the folds of the fabrics that cover the revelers runs an alphabet of letters and affections, mobilized by music and dance: it is in the body of the other that the text that completes us is read."

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**selected individual exhibitions**

- *Mariwó*, Paulo Darzé Galeria, Salvador, Brazil (2023)
- *Eternidade Soterrada*, Carmo & Johnson Projects, São Paulo, Brazil (2022)
- *Homens de Ferro*, Galeria Solar do Ferrão, Salvador, Brazil (2013)

**selected coletive exhibitions**

- *24<sup>th</sup> Bienal de Sidney*, Sidney, Austrália (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlim, Alemanha (2023)
- *Encruzilhada*, Museu de Arte Moderna de Salvador, Salvador, Brasil (2022)
- *Um Defeito de Cor*, Museu de Arte do Rio, Rio de Janeiro, Brasil (2022)

**selected collections**

- Instituto Inhotim, Brumadinho, Brasil
- Museu de Arte Moderna de Salvador, Salvador, Brasil
- Museu de Arte do Rio, Rio de Janeiro, Brasil

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## tomie ohtake

b. 1913, Kyoto, Japan

d. 2015, São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913, and moved to Brazil in 1936. Her career as an artist began at the age of 37, when she became a member of the Seibi group, which brought together artists of Japanese descent. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself in abstract explorations. In this phase, she performed a series of paintings which became known as blind paintings, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed by her participation in the São Paulo Biennial in 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, undertook large-scale sculptural projects and public works in São Paulo and neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

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### selected solo exhibitions

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

### selected group exhibitions

- *Open Ended: SFMoMA's Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- *60<sup>th</sup> International Art Exhibition La Biennale di Venezia, Stranieri Ovunque – Foreigners Everywhere*, Venezia, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Surface Work*, Victoria Miro, London, UK (2018)

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- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisboa, Portugal (2017)
  - *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
  - *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington DC, USA (2013)

### selected collections

- Metropolitan Museum of Art (MET), New York, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- Tate Modern, London, UK
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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## xavier veilhan

b. 1963, Paris, France, where he lives and works

Since the mid–1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is ‘a vision tool through which we must look in order to understand our past, present, and future’. Frequently investing in public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

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### selected solo exhibitions

- *Xavier Veilhan*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *Plus que pierre*, Collégiale Saint-Martin, Angers, France (2019)
- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la Musique, Cité de la Musique, Paris, France (2018)
- *Xavier Veilhan, Yuksek*, Caterina Barbieri & Carlo Maria, Le Comte, Jonathan Fitoussi – Cine-concert, Le Lieu Unique, Nantes, France (2018)
- *Reshaped Reality: 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar*, Andrehn-Schiptjenko, Stockholm, Sweden (2015)

### selected group exhibitions

- *Tout l'univers*, TNB Rennes, Rennes, France (2023)

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- *Humain, animal: se reconnaître*, Musée de L'abbaye, Saint Claude, France (2022)
  - *Kinetismus: 100 years of Art and Electricity*, Kunsthalle, Prague, Czech Republic (2022)
  - *Rêve Électro*, Musée de la Musique, Cité de la Musique, Paris, France (2019)
  - *Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Aperta 8, Villa Medici (2018), Rome, Italy
  - *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Olivier Malingue, London, United Kingdom; Palais d'Iéna, Paris, France (2018)
  - *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
  - 57<sup>th</sup> Venice Biennale, Italy (2017)

### selected collections

- Centre Georges Pompidou, Paris, France
- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- New National Museum of Qatar, Doha, Qatar

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**richard long**

b. 1945, Bristol, United Kingdom, where he lives and works

Since the late 1960s, Long has made nature the subject of his work. Early on in his career, he began working outdoors using natural materials he found, such as grass and water: one of his first works, from 1964, consisted of a snowball and the trail it made as it rolled. This eventually evolved into the idea of making sculptures by walking. His first work in this sense was *A Line Made By Walking*, from 1967: a straight line in a field of grass recorded as a photograph with text. His creations expressed through walking have come to include the passage of time and place into the sculptural field, as his walks are recorded or described in photographs, maps or texts. Long also collects various materials found along the way to produce his works, both in the landscape itself and in galleries. In his words: “I’m interested in the emotional power of simple images”, and the materials he finds are organized into configurations such as circles and lines, which are “timeless, universal, understandable and easy to make”.

In his poetics, the changes he makes to the landscape are minimal. His outdoor sculptures, whether made by walking or by placing stones or sticks, leave minimal evidence of his presence. The artist has worked in some of the world’s most remote landscapes and, using the most economical means, has created a body of work that has transcended international boundaries and speaks a truly universal language.

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**selected solo exhibitions**

- *Richard Long*, Rijksmuseum, Amsterdam, Netherlands (2023)
- *Richard Long*, Judd Foundation, New York, USA (2016)
- *Richard Long: Time and Space*, Bristol, United Kingdom (2015)
- *Richard Long: Heaven and Earth*, Tate Britain, London, United Kingdom (2009)

**selected collections**

- Museum of Modern Art (MoMA), New York, USA
- Centre Pompidou, Paris, France
- The Art Institute of Chicago, Chicago, USA
- Museum of Contemporary Art, Tokyo, Japan

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## JR

b. 1983, Paris, France

lives and works between Paris, France and New York, USA

After finding a camera in the subway of Paris in 2001, JR decided to travel Europe to meet those who express themselves on walls and facades, making their portraits and exhibiting them in the streets. Thanks to his large-scale installation in the streets, he forces us to see phenomena and people that we usually ignore. He creates drastically simplified portraits with enquiring, penetrating, watchful yet solemn expressions that draw our attention and remain in our conscience long after we have seen them. JR has conceived films, installations, interventions, and other works in different media. In addition, he has collaborated with New York City Ballet, OSGEMEOS, Agnès Varda, Robert De Niro, and many other artists.

Through his process, JR stroves to involve the local population in the development of his projects. JR catches the attention of people who are not typical visitors of a museum, spreading unsolicited works on the buildings of slums around Paris, on walls in the Middle-East, on broken bridges in Africa or the favelas in Brazil. In each of his projects, he seeks to act as a witness for a community. And their members don't just see them, they make them. Elderly women become models for a day; kids turn into artists for a week. JR practice does not separate the actors from the spectators and promotes the encounter between the subject/protagonist and the passer-by/interpreter, raising questions, creating a social link, bringing communities together, making people more aware, always preserving humour.

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### selected solo exhibitions

- *O papel da mão*, Nara Roesler, São Paulo, Brazil (2023)
- *JR: Chronicles*, Lotte Museum, Seoul, South Korea (2023)
- *JR: Chronicles*, Kunsthalle, Munich, Germany (2022)
- *JR: Chronicles*, Saatchi Gallery, London, United Kingdom (2021)
- *JR: Chronicles*, Brooklyn Museum, New York, USA (2019)
- *Momentum*. La Mécanique de l'Épreuve, Maison Européenne de la Photographie, Paris, France (2018)
- *Chroniques de Clichy-Montfermeil*, Palais de Tokyo, Paris, France (2017)
- *Kikito*, Mexico-USA border (2017)
- *JR at the Louvre*, Musée du Louvre, Paris, France (2016)

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### selected group exhibitions

- *Forever is Now*, Giza Pyramids, Giza, Egypt (2021)
- *JR, Adrian Piper, Ray Johnson*, Museum Frieder Burda, Berlin, Germany (2019)
- *Refuge*, 21<sup>e</sup> Museum, Bentonville, USA (2019)
- *Post No Bills: Public Walls as Studio and Source*, Neuberger Museum of Art, Purchase, USA (2016)
- *Tu dois changer ta vie*, Tripostal, Lille, France (2015)

### selected collections

- Brooklyn Museum, Brooklyn, USA
- Château La Coste, Aix-en-Provence, France
- Hong Kong Contemporary Art Foundation, Hong Kong
- Museum of Modern Art (MoMA), New York, USA
- Palais de Tokyo, Paris, France
- San Francisco Museum of Modern Art, San Francisco, USA

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**not vital**

b. 1948, Sent, Switzerland

lives and works *in Situ*

Not Vital is best known for having developed a practice that is based on intense contact with nature and a nomadic lifestyle. His work seeks to provoke unusual experiences or viewpoints, either by displacing purely natural forms, or by extracting elements from remote regions, and re-contextualizing them into an artistic framework, often altering their scale or materials. Since the beginning of the 1980s, Not Vital has repeatedly collaborated with artisans in an endeavour to intertwine sculpture and the construction of space, frequently diluting the limits between art and architecture, and establishing an intimate relationship with the local cultural context. Indeed, his pieces work to alter our perception of the environment that they inhabit, either through their reflexive physicality or their unusual architectural structure.

Vital has also produced paintings and works on paper, which converse with the matters he addresses in his sculptures and architectural propositions. For these pieces, the artist employs a varied palette of materials that go from the simple and perishable—coffee, salt, eggs—to the most valuable and resistant—marble, silver and gold. Since the end of the 1990s, Not Vital has erected permanent installations in numerous locations, including Agadez (Niger), Chilean Patagonia (Chile) and Paraná do Mamori (Brazil). In addition, he has also built so-called habitats, such as the *House to Watch the Sunset*, amongst other schools, bridges or tunnels.

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**selected solo exhibitions**

- *Mães: Not Vital & Richard Long*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- *Not Vital: A Vida é um Detalhe*, Nara Roesler, São Paulo, Brazil (2022)
- *Not Vital: Scarch*, Abbazia di San Giorgio, Venice, Italy (2021)
- *Scarch*, Hauser & Wirth, Somerset, United Kingdom (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Switzerland (2019); Ateneum, Helsinki, Finland (2018)
- *Saudade*, Nara Roesler, São Paulo, Brazil (2018)
- Yorkshire Sculpture Park, Wakefield, United Kingdom (2016)

**selected group exhibitions**

- *Mães: Not Vital & Richard Long*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- 17<sup>th</sup> Venice Architecture Biennale, Italy (2021)
- *Passion: Bilder von der Jagd*, Bündner

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- Kunstmuseum Chur, Chur, Switzerland (2019)
  - *Surrealism Switzerland*, Aargauer Kunsthaus, Aarau, Switzerland (2018)
  - *Illumination*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2016)
  - *Simple Forms: Contemplating Beauty*, Mori Art Museum, Tokyo, Japan

**selected collections**

- Bibliothèque Nationale, Paris, France
- Kunstmuseum Bern, Bern, Switzerland
- Museum of Modern Art, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Toyota Municipal Museum of Art, Aichi, Japan

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## jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

—Jonathas de Andrade

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### selected solo exhibitions

- *Le Syndicat des Olympiades*, La Galerie, Noisy-le-Sec, France (2024)
- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Com o coração saindo pela boca*, 2022, Brazilian Pavilion, 59<sup>th</sup> Venice Biennale, Italy (2022)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

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### selected group exhibitions

- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16<sup>th</sup> and 12<sup>th</sup> Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13<sup>th</sup> and 10<sup>th</sup> Sharjah Biennial, UAE (2017 and 2011)
- 32<sup>nd</sup> and 29<sup>th</sup> São Paulo Biennial, Brazil (2016 and 2010)
- 12<sup>th</sup> Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

### selected collections

- Centre Georges Pompidou, Paris, France
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museo del Barrio, New York, USA
- Museu Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

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**amelia toledo**

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo's diverse practice in terms of media, reveals the artist's investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist's production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

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**selected solo exhibitions**

- *Amelia Toledo: Paisagem cromática*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil (2024)
- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, USA (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

**selected group exhibitions**

- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018);

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- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
  - *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
  - 10<sup>th</sup> Mercosul Biennial, Brazil (2015)
  - *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
  - *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
  - 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
  - *Brasiliana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

**selected collections**

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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## brígida baltar

b. 1959, Rio de Janeiro, Brazil

d. 2022, Rio de Janeiro, Brazil

The work of Brígida Baltar spanned across a wide range of mediums, including video, performance, installation, drawing, and sculpture. Baltar's artistic production began in the 1990s with small poetic gestures, developed in her studio-home in Botafogo, a neighbourhood of Rio de Janeiro. During nearly ten years, the artist collected items of domestic life such as the water dripping through small cracks on her roof, or dust falling from the bricks of her walls. This act of collecting subsequently expanded into the outside world, giving rise to the *Coletas* series, an attempt at capturing mist, dew and ocean breeze—an ultimately impossible or rather, intangible task. In the meantime, she also created a variety of works using the collected brick dust, ranging from landscape drawings on paper, or ornate compositions drawn directly on walls or floors, to sculptures, proposing pieces that uniquely intertwined her past and present practice until her passing.

The artist recurrently based her artistic process in fabulation, intertwining and often embodying human and animal characteristics as a tool to redefine our relationship with nature. This is notably visible in works such as *Ghost Crab*, *Bee House* and *Voar*. Her later work with ceramic engages with the relationship between body and shelter, one of the main themes in her work, proposing shapes of sea shells that merge with those of the human body. In her late years, the artist focused on embroidery, producing works related to her body and her skin, re-affirming her career-long ability to use her personal experience to address philosophical concepts and sensations.

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#### selected solo exhibitions

- *Brígida Baltar: Pontuações*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2024)
- *Brígida Baltar (1959-2022): To make the world a shelter*, Nara Roesler, New York, USA (2023)
- *Brígida Baltar: Filmes*, Espaço Cultural BNDES, Rio de Janeiro, Brazil (2019)
- *A carne do mar*, Nara Roesler, São Paulo, Brazil (2018)
- SAM Art Project, Paris, France (2012)
- *O amor do pássaro rebelde*, Cavalariças, Parque Lage, Rio de Janeiro, Brazil (2012)
- *Brígida Baltar – Passagem Secreta*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2007)

#### selected group exhibitions

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *Terra abrecaminhos*, Sesc Pompeia, São Paulo, Brasil (2023)
- *Meu corpo: território de disputa*, Nara Roesler, São Paulo, Brazil (2023)

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- *The Fold in the Horizon*, Nara Roesler, New York, USA (2022)
  - 12<sup>th</sup> Mercosul Biennial, Brazil (2020)
  - *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
  - *I Remember Earth, Magasin des horizons*, Centre d'arts et de Cultures, Grenoble, France (2019)
  - *Neither-nor: Abstract Landscapes, Portraits and Still Lives*, Terra-Art Project, London, UK (2017)
  - *Constructing views: experimental film and video from Brazil*, New Museum, New York, USA (2010)

#### selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art of Cleveland (MOCA), Cleveland, USA

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## bruno dunley

b. 1984, Petrópolis, Brazil,  
lives and works in São Paulo, Brazil

The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct, alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called the 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation.

As stated by the artist 'I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it.' Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

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### selected solo exhibitions

- *Clouds*, Nara Roesler, New York, USA (2023)
- *Virá*, Nara Roesler, São Paulo, Brazil (2020)
- *The Mirror*, Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015) e, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2013)
- Ibis Project Space, Paris, France (2011)

### selected group exhibitions

- *The rains are changing fast*, The Hekscher Museum of Art, Huntington, USA (2024)
- *Aberto 02*, Casa Vilanova Artigas, São Paulo, Brazil
- *Mapa da estrada: novas obras no Acervo da Pinacoteca de São Paulo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Entre tanto*, Casa de Cultura do Parque (CCP), São Paulo, Brazil (2020)
- *Triangular: Arte deste século*, Casa

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Niemeyer, Brasilia, Brazil (2019)

- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900–2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

### selected collections

- The Hekscher Museum of Art, Huntington, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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## artur lescher

b. 1962, São Paulo, Brazil, where he lives and works

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or 'the restlessness,' as the critic and curator Agnaldo Farias remarked in relation to 'his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.' This contradiction opens space for myth and imagination, essential elements for the construction process.

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#### selected solo exhibitions

- *Artur Lescher*, Instituto Artium, São Paulo, Brazil (2023)
- *Observatório*, Farol Santander, Porto Alegre, Brazil (2022)
- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

#### selected group exhibitions

- *3<sup>rd</sup> Forever is Now*, Great Pyramids of Giza, Egypt (2023)
- *Form Follows Energy*, Lago / Algo, Mexico City, Mexico (2022)
- *Tension and Dynamism Atchugarry Art Center*, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo*

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*Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)

- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

#### selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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**marco maggi**

b. 1957, Montevideo, Uruguay

lives and works in New York, USA

The presence of paper and an intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since he established his career, in the 1990s, Maggi has wittily and delicately encouraged his audience to slow down their pace, and watch, pay attention, and delve deeper into his works, the life that surrounds them, and the society in which they live.

In a series entitled *The Ted Turner Collection—from CNN to the DNA*, Maggi shows his acute critical sense by using reproductions of pieces by artists like Gerhard Richter, Andy Warhol, and Hélio Oiticica to comment on the mediatized condition of contemporary life. Heaps of white paper cover reproductions, slashed with precision to create reliefs and gaps that reveal traces of tones from the reproductions hidden underneath, forming a big white landscape spiked with small slits of color. The installations maintain the use of paper, but from a distance, the numerous heaps do not show their nature; one must come closer, become somewhat acquainted with the works and dedicate some time to find out what they reveal.

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**selected solo exhibitions**

- *O papel é inocente*, Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil (2018)
- *Putin's Pencils*, Sicardi Gallery, Houston, USA (2017)
- *Piano Piano*, Espacio Monitor, Caracas, Venezuela (2016)
- *Drawing Attention*, Kemper Museum of Contemporary Art, Kansas, USA

**selected group exhibitions**

- *Movement: The Legacy of Kineticism*, Dallas Museum of Art (DMA), Dallas, USA (2022)
- *Reflections on Time and Space*, Nara Roesler, São Paulo, Brazil (2019)
- *Art\_Latin\_America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, USA (2019)

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- *Latinoamérica: volver al futuro*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina (2018)
  - *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
  - *Paper into Sculpture*, Nasher Sculpture Center, Dallas, USA (2017)
  - 8<sup>th</sup> La Habana Biennial, Cuba (2003)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

**selected collections**

- Art Institute of Chicago, Chicago, USA
- Cisneros-Fontanals Foundation (CIFO), Miami, USA
- Daros Foundation, Zurich, Switzerland
- Drawing Center, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Museum of Modern Art (MoMA), New York, USA

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**carlito carvalhosa**

b. 1961, São Paulo, Brazil

d. 2021, São Paulo, Brazil

Carlito Carvalhosa's work predominantly involves painting and sculpture. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his colleagues, he produced large paintings with an emphasis on pictorial gesture, an approach that was characteristic of the neo expressionist production. In the late 1980s, with the group having disintegrated, Carvalhosa began to experiment with encaustics and to make pictures using wax, either pure or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and malleable-like pieces with materials such as the 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 a 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. At the beginning of the 2000s, he 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 like tissues and lamps in his creation of installations.

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**selected solo exhibitions**

- *Carlito Carvalhosa - A Metade do Dobro*, Instituto Tomie Ohtake, São Paulo, Brazil (2024)
- *A Natureza das Coisas*, Sesc Pompeia, São Paulo, Brazil (2024)
- *Matter as Image. Works from 1987 to 2021*, Nara Roesler, New York, USA (2022)
- *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)
- *Corredor*, Projeto Parede, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)

**selected group exhibitions**

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *Sensory Poetics: Collecting Abstraction*, Solomon R. Guggenheim Museum, New York, USA (2022)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Art Museum, Phoenix, USA (2017)

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- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
  - 10<sup>th</sup> Curitiba International Biennial, Brazil (2015)
  - *Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)
  - 30<sup>th</sup> and 18<sup>th</sup> São Paulo Biennial, Brazil (2013 and 1985)
  - 3<sup>rd</sup> Mercosul Biennial, Brazil (2001)

**selected collections**

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- 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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## **cristina canale**

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80', her early works reveal the influence of the international context as painting resurfaced, especially with that of German Neo-expressionism. Loaded with visual elements and thick paint, her early paintings have a material or textural characteristic that is reinforced by her use of contrasting and vivid colors. In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, which she extracts from advertising photography. Her paintings result in elaborate compositions that intertwine the figurative and the abstract, often blurring one with the other. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead 'the image and established genres of painting in a subjective manner following the belief in a singular experience.'

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#### **selected solo exhibitions**

- *Memento Vivere*, Nara Roesler, São Paulo, Brazil (2023)
- *The Encounter*, Nara Roesler, New York, USA (2021)
- *Cabeças/Falantes*, Nara Roesler, São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

#### **selected group exhibitions**

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)

- 
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
  - *MACS Fora de Casa – Poéticas do feminino*, Sesc Sorocaba, Sorocaba, Brazil (2018)
  - *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2017)
  - *Land der Zukunft*, Lichthof – Auswärtiges Amt, Berlin, Germany (2013)

#### **selected collections**

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

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## daniel senise

b. 1955, Rio de Janeiro, Brazil, where he lives and works

Daniel Senise is one of the leading representatives of Brazil's so-called Generation 80s, whose main endeavour consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces—such as wooden floors or concrete walls—from carefully chosen locations onto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

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### selected solo exhibitions

- *Biógrafo: Daniel Senise*, Museu de Arte Contemporânea da USP (MAC-USP), São Paulo, Brazil (2023)
- *Verônica*, Nara Roesler, São Paulo, Brazil (2022)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)
- *Pinacoteca do Estado de São Paulo*, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008) • *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- *Museo de Arte Contemporáneo*, Monterrey, Mexico (1994)
- *Museum of Contemporary Art*, Chicago, USA (1991)

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### selected group exhibitions

- 18<sup>th</sup>, 20<sup>th</sup>, 24<sup>th</sup> and 29<sup>th</sup> Bienal de São Paulo, Brazil (1985, 1989, 1998, 2010)
- 11<sup>th</sup> Bienal de Cuenca, Ecuador (2011)
- 44<sup>th</sup> Venice Biennale, Italy (1990)
- 2<sup>nd</sup> Bienal de La Habana, Havana, Cuba (1986)

### selected collections

- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Cisneros Fontanals Art Foundation, Miami, USA
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

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## daniel buren

b. 1938, Boulogne-Billancourt, France

lives and works *in Situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni (BMPT) association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks, setting up hundreds of striped posters around Paris, and, later on, in over one-hundred underground stations of the Paris Metro, drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one’s space—a sensation that Buren intensifies through the use of mirrors—inviting the viewer to engage with the work by making use of their entire body.

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### selected solo exhibitions

- *Daniel Buren*. Daegu Art Museum, Daegu, South Korea (2022)
- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgic (2016)
- *Daniel Buren. Comme un jeu d’enfant, travaux in situ*, Musée d’Art moderne et contemporain, Strasbourg, France (2015)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *Le Musée qui n’existait pas*, Centre Georges Pompidou, Paris, France (2002)

### selected group exhibitions

- *Daniel Buren & Michelangelo Pistoletto*, Palais d’Iéna, Paris, France (2023)
- *Co/respondences: Brazil and abroad*. Nara Roesler, New York, USA (2023)
- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1)*, Highlights for a Future,

- Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgic (2019)
- *Suspension—A History of Abstract Hanging Sculpture 1918–2018*, Palais d’Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 5 (1972), 6 (1977) and 7 (1982), Kassel, Germany

### selected collections

- Art Institute of Chicago, Chicago, USA
- Centre Georges Pompidou, Paris, France
- Donnaregina Contemporary Art Museum—Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, UK

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## heinz mack

b. 1931, Lollar, Germany

lives and works between Mönchengladbach, Germany and Ibiza, Spain

Throughout his career, Heinz Mack (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957–1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work.

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### selected solo exhibitions

- *The light in Me*, Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)
- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time. Painting and Sculpture, 1994–2016*, Palais Schönborn Batthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
- *The Sky Over Nine Columns*, Venice Biennale, Italy (2014)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)
- *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

### selected group exhibitions

- *Parallel Inventions: Julio Le Parc, Heinz Mack*, Nara Roesler, New York, USA (2023)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)

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- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
  - *New Beginnings: Between Gesture and Geometry*, George Economou Collection, Athens, Greece (2016)
  - *Facing the Future. Art in Europe, 1945–68*, Palais des Beaux Arts, Brussels, Belgium (2016)
  - *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
  - *ZERO: Countdown to Tomorrow, 1950s–60s*, Solomon R. Guggenheim Museum, New York, USA (2015)
  - *The Sky over Nine Columns*, 14<sup>th</sup> Venice Architecture Biennale, Italy (2014)
  - 35<sup>th</sup> Venice Biennale, Italy (1970)
  - *Documenta II* (1959) and *Documenta III* (1966), Kassel, Germany

### selected collections

- Albright-Knox Art Gallery, Buffalo, USA
- Centre Georges Pompidou, Paris, France
- Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate, London, UK
- Whitney Museum of American Art, New York, USA
- Walker Art Center, Minneapolis, USA

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## jose dávila

b. 1974, Guadalajara, Mexico, where he lives and works

For more than two decades, Jose Dávila (b. 1974, Guadalajara, México) has been working in the sculptural field, creating works that bring together materials in precarious compositions. By studying and understanding how gravitational energy works, the artist plays with balance. That is one of his most important compositional methods, as well as seriality and stacking, which he employs to create not only visual but physical tensions. The apparent instability of his pieces claims the public's attention, demanding a deep perception of space and spatiality. Dávila challenges the viewer to face the elements and construction of the work from different perspectives, observing how they are capable of making rawness and fragility coexist, as well as organic and artificial form, system and chaos, danger, and peace.

Jose Dávila's practice is based on an original approach to the fundamental properties of the sculptural medium, such as weight, density, shape, volume, and mass. These aspects, in interaction with the characteristics of each material, often used in their raw state, such as rocks, or after having gone through industrial processes, such as metal, concrete, and glass structures, lead us to see his works as an expressive manifestation of human constructive will. Frequently, the artist brings together different forms and objects using ropes and wires, or leaning on each other, giving protagonism to physical forces, made explicit by the co-dependent relationship between the work's internal forms, emphasizing the different rhythms created by internal dynamics and tensions in their configuration

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### selected solo exhibitions

- *A pirate, a poet, a pawn and a king*, Nara Roesler, São Paulo, Brazil (2023)
- *Las piedras saben esperar*, Centro Internazionale di Scultura, Peccia, Switzerland (2021)
- *Directional Energies*, Dallas Contemporary, Dallas, USA (2020)
- *Pensar como una montaña*, Museo Amparo, Puebla, Mexico (2019)
- *Non tutti quelli che vagano sono persi*, Museo del Novecento, Florence, Italy (2018)
- *Die Feder und der Elefant*, Kunsthalle Hamburg, Hamburg, Germany (2017)
- *Jose Dávila: The Object and the Environment*, Jumex Museum, Mexico City, Mexico (2016)

### selected group exhibitions

- 16<sup>th</sup> Bienal de Lyon, France (2022)
- 22<sup>th</sup> Bienal de Sidney, Australia (2020)

- 13<sup>th</sup> and 12<sup>th</sup> Bienal de Havana, Cuba (2019 and 2017)
- *Walking Through Walls*, Gropius Bau, Berlin, Germany (2019)
- *Cher(es) ami(e)s*, Centre Georges Pompidou, Paris, France (2016) • *Panorama. Foreigners everywhere*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2009)
- *Eco. Mexican Contemporary Art*, Museo Nacional Centro de Artes Reina Sofia (MNCARS), Madrid, Spain (2005)

### selected collections

- Solomon R. Guggenheim Museum, New York, USA
- Centre Georges Pompidou, Paris, France
- Pérez Art Museum, Miami, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Hamburger Kunsthalle, Hamburg, Germany

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**marco a. castillo**

b. 1971, Habana, Cuba

lives and works between Habana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

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**selected solo exhibitions**

- *The Hands of Collector*, Cranbrook Art Museum, Detroit, USA (2024)
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

**selected group exhibitions**

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in*

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*Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)

- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
- *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
- La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13<sup>th</sup> Sharjah Biennial, UAE (2017)
- 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

**selected collections**

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

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## lucia koch

b. 1966, Porto Alegre, Brazil

lives and works in São Paulo, Brazil

Lucia Koch's works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist 'reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes'. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space.

Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

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#### selected solo exhibitions

- *Double Trouble*, Palais d'Iéna, Paris, France (2022)
- *PROPAGANDA*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2021)
- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *Uma boa ordem*, Casa Wabi, Puerto Escondido, Mexico (2019)
- *A longa noite*, Sesc Pompéia, São Paulo, Brazil (2018)
- *La temperatura del aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogota, Colombia (2014)
- *Cromoteísmo*, Capela do Morumbi, São Paulo, Brazil (2012)
- *Correções de luz*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2007)

#### selected group exhibitions

- 1<sup>st</sup> Rabat Biennial, Morocco (2019)
- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- Open Spaces Kansas City Arts Experience, Kansas, USA (2018)
- 2<sup>th</sup> Pacific Standard Time: LA/LA (PST:

- LA/LA)—*Learning from Latin America: Art, Architecture and Visions of Modernism*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA (2017)
- *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, Columbus, USA (2014)
- 11<sup>th</sup> Sharjah Biennial, Sharjah, UAE (2013)
- 11<sup>th</sup> Lyon Biennial, France (2011)
- 8th Mercosul Biennial, Brasil (2011)
- Aichi Triennale, Nagoya, Japan (2010)
- *When Lives Become Form*, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)
- 27<sup>th</sup> São Paulo Biennial, Brazil (2006)
- 8<sup>th</sup> Istanbul Biennial, Turkey (2003)

#### selected collections

- J. Paul Getty Museum, Malibu, USA
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Musée d'Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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## julio le parc

b. 1928, Mendoza, Argentina

lives and works in Cachan, France

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes in the assemblages and apparatuses he employs.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and even on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

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### selected solo exhibitions

- *Julio Le Parc: The Discovery of Perception*, Palazzo Delle Papesse, Siena, Italy (2024)
- *Julio Le Parc: Couleurs*, Nara Roesler, São Paulo, Brazil (2024)
- *Quintaesencia*, Museo de Arte Contemporáneo Atchugarry (MACA), Punta del Este, Uruguay (2023)
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, USA (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

### selected group exhibitions

- *Electric Dreams: Art and Technology Before the Internet*, Tate Modern, London, UK (2024)
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of

- Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

### selected collections

- Cisneros Fontanals Art Foundation, Miami, USA
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- Museum of Modern Art (MoMA), New York, USA

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## marcos chaves

b. 1961, Rio de Janeiro, Brazil, where he lives and works

Despite having begun his career in the mid-1980s, amidst a generation focused on painting, Marcos Chaves' (Rio de Janeiro, 1961) production is characterized by the use of diverse mediums including photography, installation, video, texts and sound. His use of various media does not obstruct the coherence of his production, and dialogues with his profoundly critical work, allowing for open-ended interpretations all while maintaining an underlying tone of humour and irony.

Chaves often appropriates unexceptional elements of everyday life, puts them in the limelight and highlights the extraordinary that may inhabit the commonplace. His production engages with a longstanding tradition of artists who have studied the relationships between image and written language, notably by titling his works ambiguously or funnily, using twofold meanings between objects and their names, finally instigating further reflection from the viewer. His works channel insightful and witty observations from everyday life, capturing the irony, eccentricity and absurdity that often lies in details we might be missing.

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### selected solo exhibitions

- *Marcos Chaves: as imagens que nos contam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Marcos Chaves no MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Eu só vendo a vista*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil (2017)
- *Marcos Chaves – ARBOLABOR*, Centro de Arte de Caja de Burgos (CAB), Burgos, Spain (2015)
- *Logradouro*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2004)

### selected group exhibitions

- *Histórias Brasileiras*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2022)
- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)

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- *Inside the Collection—Approaching Thirty Years of the Centro Pecci (1988–2018)*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (2018)
  - *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
  - 17<sup>th</sup> Cerveira Biennial, Portugal (2013)
  - 54<sup>th</sup> Venice Biennale, Italy (2011)
  - *Manifesta 7*, Bolzano, Italy (2007)
  - *All About Laughter—Humour in Contemporary Art*, Mori Art Museum, Tokyo (2006)
  - 1<sup>st</sup> and 4<sup>th</sup> Mercosul Biennial, Brazil (2005)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

### selected collections

- Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy
- Centro de Arte de Caja de Burgos (CAB), Burgos, Spain
- Ella Fontanals-Cisneros Collection, Miami, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

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## fabio miguez

b. 1962, São Paulo, Brazil, where he lives and works

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, he founded the artist's space Casa 7. Miguez initially worked with painting like the others group members. During the 1990s, he started to produce, parallel to his paintings, the series of photographs entitled *Derivas*, later published with the name *Paisagem Zero* in 2013. Those photos are closely related to the paintings as we can see in the tension between the indeterminacy of the process and the apparent construction of the final product and in the density of light and dark shades.

In the 2000s, Miguez started to develop three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which expanded his line of research and his medium of choice: painting. His degree in architecture brings to his work a constructivist influence that dialogues with concerns regarding scale, material, and figuration. The artist often deals with modular forms in relation to combinatory logic, employing repetitions and operations of inversion and mirroring. In his work, every painting is a fragment of the real in the way that each one reaffirms its material condition.

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### selected solo exhibitions

- *Alvenarias*, Nara Roesler, São Paulo, Brazil (2022)
- *Fragmentos do real (atalhos) – Fábio Miguez*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Nara Roesler, Rio de Janeiro (2016); Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)
- *Fábio Miguez*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2003)

### selected group exhibitions

- *Co/respondences: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)

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- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
  - Casa 7, Pivô, São Paulo, Brazil (2015)
  - 5<sup>th</sup> Mercosul Biennial, Brazil (2005)
  - 2<sup>nd</sup> La Habana Biennial, Cuba (1986)
  - 18<sup>th</sup> and 20<sup>th</sup> São Paulo Biennial, Brazil (1985 and 1989)

### selected collections

- Centro Cultural São Paulo (CCSP), São Paulo, Brazil
- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, 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

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## elian almeida

b. 1994, Rio de Janeiro, Brazil, where he lives and works

Elian Almeida's practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art. His body of work addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past—imagens, narratives, characters—as a means of contributing to the process of empowerment and dissemination of afro-brazilian historiography.

On one hand, Almeida's research engages with the biographies of black personalities whose importance has been erased through history, striving to restore the notability that they deserve. On the other hand, the artist also addresses the violent ways in which police approach racialized bodies, exploring matters of privilege within Brazilian culture and society, while also denouncing the myth of racial democracy. In his series *Vogue*, Almeida appropriates the visual identity and aesthetics of the famous fashion magazine, integrating them into the composition of his portraits of black individuals. With this, the artist demonstrates the ways in which his different lines of work have come to converge as a means of encouraging the public to question the ways in which these subjects have been represented and circulated within Brazilian visual culture.

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### selected solo exhibitions

- *Pessoas que eram coisas que eram pessoas*, Nara Roesler, São Paulo, Brazil (2023)
- *Antes – agora – o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021)

### selected group exhibitions

- *Encruzilhadas da arte afro-brasileira*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2023)
- *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *Quilombo: vida, problemas e aspiracoes do negro*, Inhotim, Minas Gerais, Brazil (2022)
- *Atos de revolta*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2022)
- *Nova vanguarda carioca*, Cidade das Artes, Rio de Janeiro, Brazil (2022)
- *Crônicas cariocas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2021)

- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Arte naif – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

### selected collections

- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil

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**abraham palatnik**

b. 1928, Natal, Brazil

d. 2020, Rio de Janeiro, Brazil

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático* [Kinechromatic Device] effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality. He also joined, in the mid 1950s, the Grupo Frente, a branch of Brazilian Constructivism, alongside artists such as Lygia Pape and Ivan Serpa, and critics such as Ferreira Gullar and Mário Pedrosa.

Abraham Palatnik subsequently initiated his work with reliefs, coined *Progressive reliefs*, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation.

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**selected solo exhibitions**

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

**selected group exhibitions**

- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe*

- and Latin America 1950s–1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950–1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

**selected collections**

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany

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**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**

- *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)

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- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
  - *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituania (2017)
  - *LOL Levels of Life 1-2*, Artspace, Auckland, New Zealand (2014)
  - *Works on Paper*, Rabbitthole 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

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## **laura vinci**

b. 1962, São Paulo, Brazil, where she lives and works

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly led her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as ‘hourglass’, which she created for the project Arte/Cidade 3 (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci’s work with Teatro Oficina, where she has undertaken the role of artistic director, participating in the theater’s set and costume design work. She is currently working with Mundana Companhia.

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### **selected solo exhibitions**

- *maquinamata*, Nara Roesler, Rio de Janeiro, Brazil (2022)
- *mundana +: Medeamaterial, mundana cia*, Sesc Pinheiros, São Paulo, Brazil (2019)
- *Todas as Graças*, Instituto Ling, Porto Alegre, Brazil (2018)
- *Papéis Avulsos*, Art Center/South Florida, Miami, USA (2014)
- *Carpe Diem Arte e Pesquisa*, Lisbon, Portugal (2010)
- *Warm White*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2007)

### **selected group exhibitions**

- *El Dorado: Myths of Gold*, Americas Society, New York, USA (2023)
- *Máquina do mundo: Arte e indústria no Brasil, 1901-2021*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)

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- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
  - *Exposición 13*, La Conservera, Murcia, Spain (2014)
  - *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)
  - 26<sup>th</sup> São Paulo Biennial, Brazil (2004)

### **selected collections**

- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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## manoela medeiros

b. 1991, Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and Paris, France

In her practice, Manoela Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space’s walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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### selected solo exhibitions

- *O carnaval da substância*, Nara Roesler, São Paulo, Brazil (2022)
- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
- *Falling Walls*, Double V Gallery, Marseille, France (2017)

### selected group exhibitions

- *Primer aviso*, Space Julio, Paris, France (2024)
- *Ni drame ni suspense – Friche Belle de Mai*, Marseille, France (2023)

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- *Afirmacão - Brésil, l'affirmation d'une generation*, La Galerie du Jour, Paris, France (2023)
  - *Arqueologias no presente*, Nara Roesler, São Paulo, Brazil (2021)
  - *Recycler / Surcycler*, Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France (2020)
  - *Reservoir*, O19, Ghent, Belgium (2020)
  - *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
  - *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
  - *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
  - *11<sup>th</sup> Abre Alas*, A Gentil Carioca, Rio de Janeiro, Brazil (2015)

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nara roesler

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