



nara roesler

FRIEZE LA 2025

booth c1

preview

thursday, february 19

open to the public

friday-sunday, 20–23

santa monica airport

airport avenue, 90405

las angeles, usa



**maria
klabin**

Maria Klabin
Untitled, 2022
oil paint on linen
260 x 406 cm
102.4 x 159.8 in
85,000 USD





Maria Klabin

Anna no Studio, 2021

oil paint on linen

70 x 100 x 4 cm 27.6

x 39.4 x 1.6 in

30,000 USD

—
Maria Klabin
Noeli, Ilha Grande, 2021
oil paint on linen
39,9 x 35 x 2,5 cm 15.7
x 13.8 x 1 in
12,000 USD







Maria Klabin
Saiko # 03, 2021
oil paint on linen
50 x 40 cm 19.7
x 15.7 in
14,000 USD





Maria Klabin
Saiko # 03, 2021
oil paint on linen
50 x 40 cm 19.7
x 15.7 in
14,000 USD

[more about the artist](#) →



vik muniz

Vik Muniz

Vase of flowers, after Van Gogh
(*Brushstrokes series*), 2024

archival inkjet print

edition of 6 + 4 PA

159,5 x 101,6 cm

62.8 x 40 in

45,000 USD



Vik Muniz
*Half Mellow Pad, after Stuart
Davis (Surfaces series), 2019*
mixed media on paper
unique
120,7 x 111,8 cm
47.5 x 44 in
65,000 USD



[more about the artist](#) →

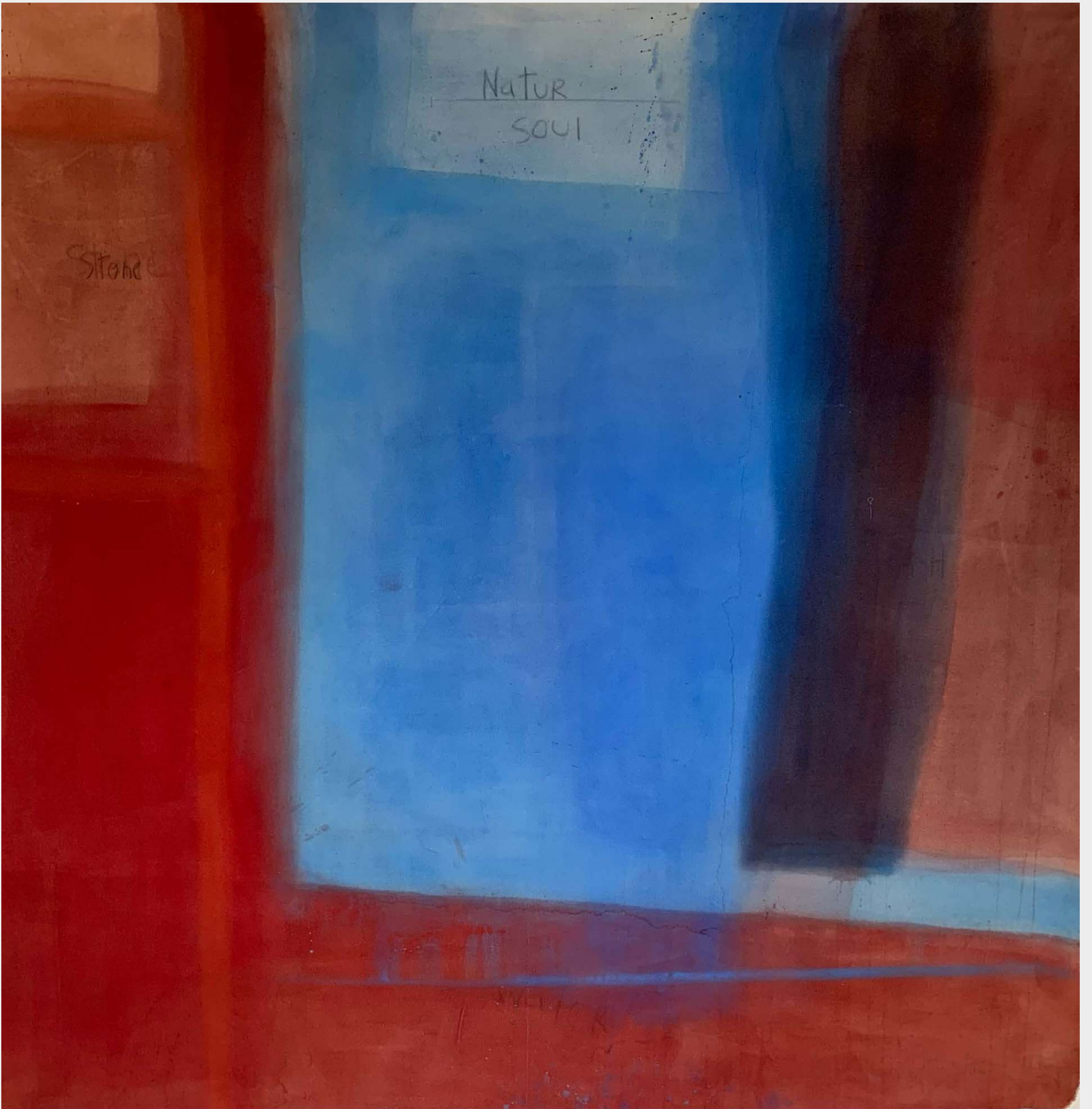


NATUR

SOU1

Stone

**karin
lambercht**



Karin Lambrecht

Days, 2024

pigments in acrylic resin,
charcoal and cooper on canvas

180 x 180 cm

70.9 x 70.9 in

40,000 USD

[more about the artist](#) →

**amelia
toledo**

Amelia Toledo

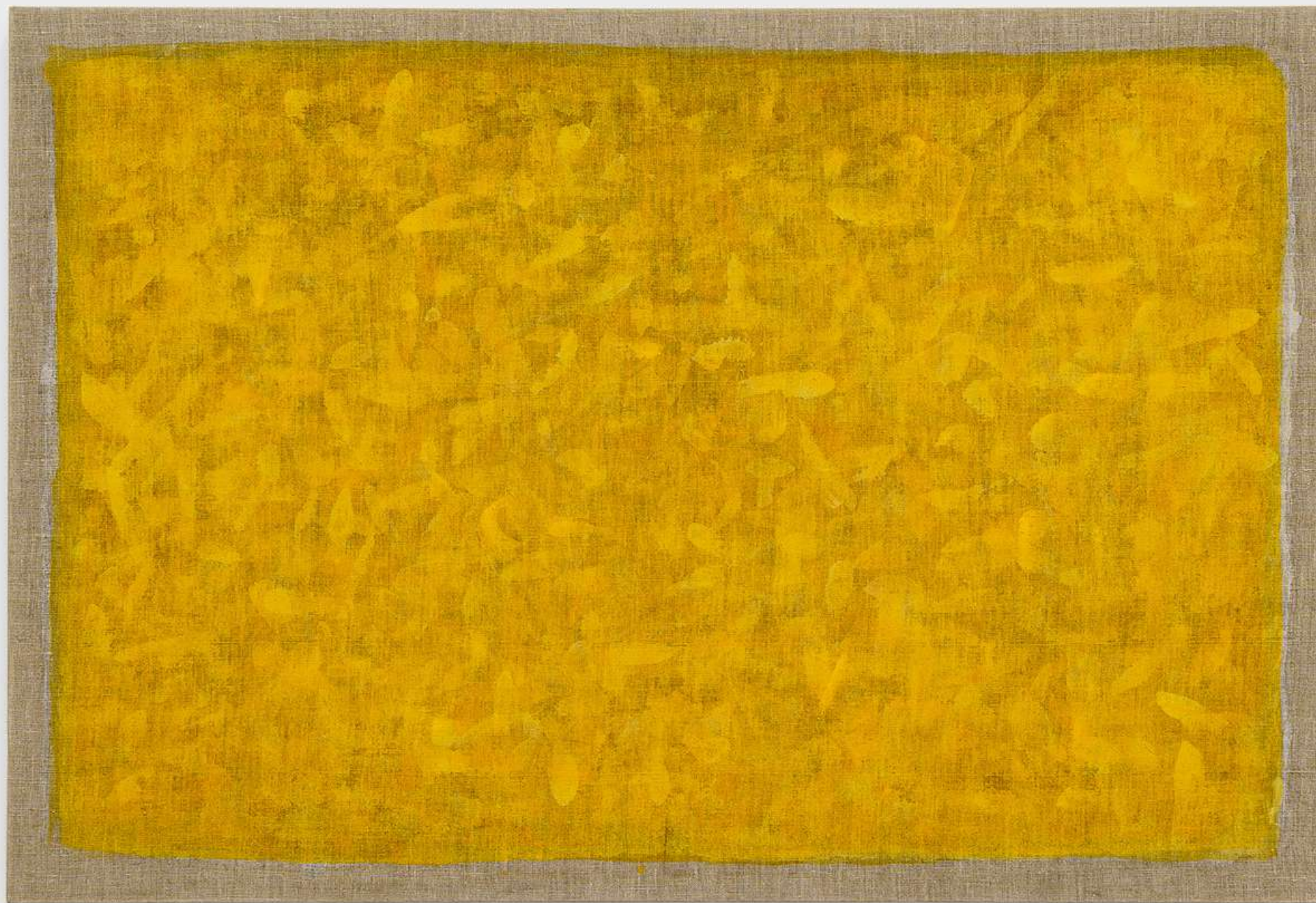
Color Fields (Color Fields series), 2012/2015

acrylic resin and pigments on linen

94 x 139 x 3 cm

37 x 54.7 x 1.2 in

65,000 USD



Amelia Toledo

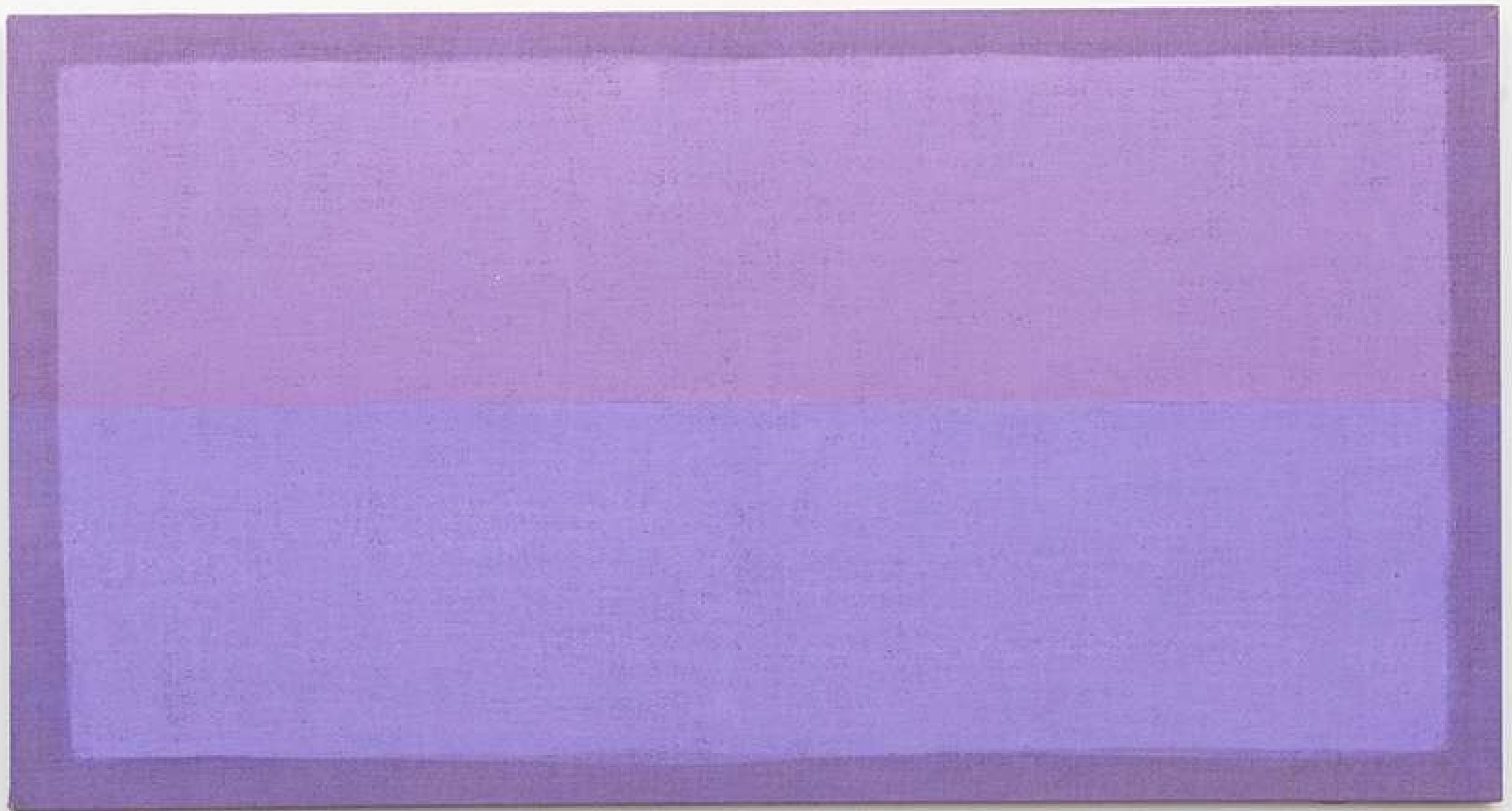
Horizon (Horizons series), 2001

acrylic paint on jute

80 x 152 cm

31.5 x 59.8 in

65,000 USD



Amelia Toledo
*Mina de luz II # 01 (Minas
de cor series)*, 2006
crystal quartz pebbles
and stainless and
corten steel sheets
unique
70 Ø 70 cm
27,6 Ø 27,6 in
60,000 USD







Amelia Toledo

Blue mine (Minas de cor series), 2006/2022

blue quartzite pebbles
and stainless steel sheets

one of a kind

41 x 90 cm

16.1 x 35.4 cm

50,000 USD



[more about the artist](#) →



**carlos
bunga**

Carlos Bunga
Free standing painting #61, 2024
PVC glue and latex paint on blanket
9 x 50 x 40 cm
3.5 x 19.7 x 15.7 in
16,000 EUR



Carlos Bunga

Free standing painting #63, 2023

PVC glue and latex paint on blanket

82 x 50 x 4 cm

32.3 x 19.7 x 1.6 in

17,000 EUR





Carlos Bunga

Free standing painting #62, 2023

PVC glue and latex paint on blanket

7 x 51 x 44 cm

2.8 x 20.1 x 17.3 in

16,000 EUR





[more about the artist](#) →

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more about the artists

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.

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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)

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- *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

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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.

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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)
- 56th Venice Biennale, Italy (2015)
- 24th 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

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karin lambrecht

b. 1957, Porto Alegre, Brazil

lives and works in Broadstairs, UK

Karin Lambrecht's production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visuality that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sew up the fabric, and use charred patches. As part of the so-called 'Geração 80', Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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selected solo exhibitions

- *Seasons of the Soul*, Rothko Museum, Daugavpils, Latvia (2024)
- *Seasons of the Soul*, Nara Roesler, São Paulo, Brazil (2022)
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Fullgás: Artes Visuais e anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *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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- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
 - 25th São Paulo Biennial, Brazil (2002)
 - *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
 - 4th La Habana Biennial, Cuba (1992)
 - 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum fur Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

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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)
 - 10th Mercosul Biennial, Brazil (2015)
 - *30x Bienal: Transformações na arte brasileira da 1^a à 30^a edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
 - *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
 - 29th São Paulo Biennial, Brazil (2010)
 - *Brasileira 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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carlos bunga

b. 1976, Porto, Portugal

lives and works in Barcelona, Spain

Carlos Bunga creates process-oriented works in various formats: sculptures, paintings, drawings, performances, video, and above all in situ installations, that refer to and intervene in their immediate architectural surroundings.

While often using ordinary, unassuming materials such as packing cardboard and adhesive tape, Bunga's work involves a highly developed degree of aesthetic care and delicacy, as well as a conceptual complexity derived from the inter-relationship between doing and undoing, between unmaking and remaking, between the micro and the macro, between investigation and conclusion. Straddling the divide between sculpture and painting, Bunga's deceptively delicate works are characterized by an intense study of the combination of color and materiality, while at the same time emphasize the performative aspect of the creative act.

Bunga's works on paper, which are closely related to his sculptures and installations, often involve overlays, whether of compositional elements in the paintings or sheets of translucent paper in the drawings. The analytic/descriptive result, like a photographic double-exposure, mimics the dual experience of memory and imagination underlying the sculpture.

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selected solo exhibitions

- *Habitar Juntos*, Nara Roesler, São Paulo, Brazil (2024)
- *Carlos Bunga: Performing Nature*, Centre d'Art Bomba Gens, Valencia, Spain (2024)
- *Reassembling Spilt Light: An Immersive Installation*. Sarasota Art Museum, Sarasota, USA (2023)
- *Against the extravagance of desire*, Palácio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2022)
- *Something Necessary and Useful*, Whitechapel, London, UK (2020)
- *Carlos Bunga, Architecture of Life*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2020)
- *Capella, La Capella dels Àngels*, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain (2015)

selected group exhibitions

- *Coreografias do impossível*. 35th São Paulo Biennial, São Paulo, Brazil (2023)
- *Meia Noite*, Bienal de Coimbra, Coimbra, Portugal (2021)

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- *Gigantisme*, Pôle d'Art Contemporain de Dunkerque, Dunkerque, France (2019)
 - *Quote/Unquote. Entre apropriação e diálogo*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2017)
 - *The State of the Art of Architecture*, Chicago Architecture Biennial, Chicago, USA (2015)

selected collections

- Fundação Serralves, Porto, Portugal
- Hammer Museum, Los Angeles, USA
- Museu Calouste Gulbenkian, Lisbon, Portugal
- Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
- Museum of Contemporary Art, Detroit, USA
- Patricia Phelps de Cisneros Collection, New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Pérez Art Museum, Miami, USA
- The Museum of Modern Art MoMA, New York, USA

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