



GALERIA
RAQUEL 50
ARNAUD

art basel miami beach
stand_H07

dec 04 - 08_2024

For the 2024 edition of Art Basel Miami Beach, Galeria Raquel Arnaud celebrates its 50 years of history, featuring a special focus on the works of Sergio Camargo, one of the most influential artists in Brazil in the second half of the last century. Representing Camargo, and his estate, for almost 50 years, the relationship between artist and gallery is symbiotic.

To honor this longstanding partnership, we will show a set of works that mark the sculptor's fundamental transition from the 1960s wooden reliefs to the use of Carrara marble in 1970s. The wooden sculpture "untitled", 1960, was the ground zero of this shift. In addition, the relief Untitled, 1971, is accompanied by an assortment of marble and black belgium stone small-format sculptures that are rarely exhibited.

The exhibition establish a dialogue between Camargo and his contemporaries. Such as Jesús Rafael Soto with *Ambivalencia in el Espacio*, Color 16, 1982, painted on wood and metal; Luis Tomasello and his *Chromoplastic Mural Brasil*, 2012; and Carlos Cruz-Diez with *Physichromie n 2,173*, 1986, and his striking *Chromointerferent Pyramid* as a special highlight at Art Kabinett.

In addition, we are presenting pieces by artists from a later generation, such as Waltercio Caldas, whose sculptures explore the poetic potential of form; Iole de Freitas, who recently had a large solo exhibition at the Instituto Moreira Salles and Tomie Ohtake, in São Paulo; German artist Wolfram Ullrich, who has been exploring the materiality of geometric abstraction for more than 40 years, and who recently opened a retrospective at the Kunsthalle Weishaupt *Überwindung der Schwerkraft* Ulm, Germany; and, finally, the third generation is represented by Carla Chaim whose works were acquired by MASP, the Pérez Art Museum and the Cisneros Fontanals Art Foundation.

The selection of artworks highlights Galeria Raquel Arnaud's influence on the Brazilian art scene. Celebrating its 50th anniversary with a critically acclaimed exhibition curated by Jacopo Crivelli Visconti, the gallery will launch the international publication *50 Years Galeria Raquel Arnaud* at Art Basel Miami Beach, featuring a comprehensive collection of texts and images showcasing its rich history.

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sergio camargo
untitled_ 1971
relief on painted wood
18,5 x 55,5 in
47 x 141 cm
(17154)

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sergio camargo

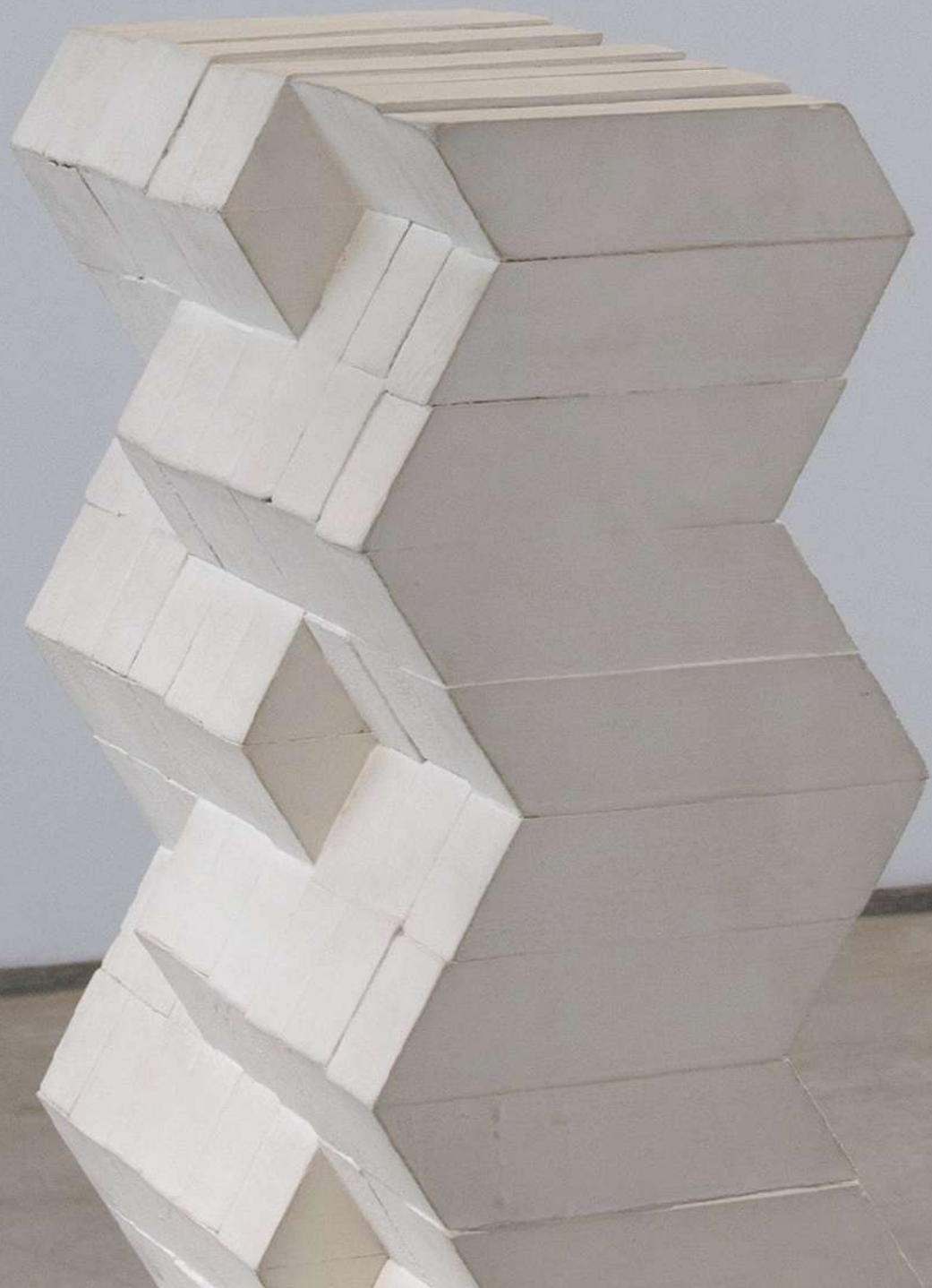
untitled _ 1960

painted wood

22 x 14,2 x 3,9 in

56 x 36 x 10 cm

(10310)

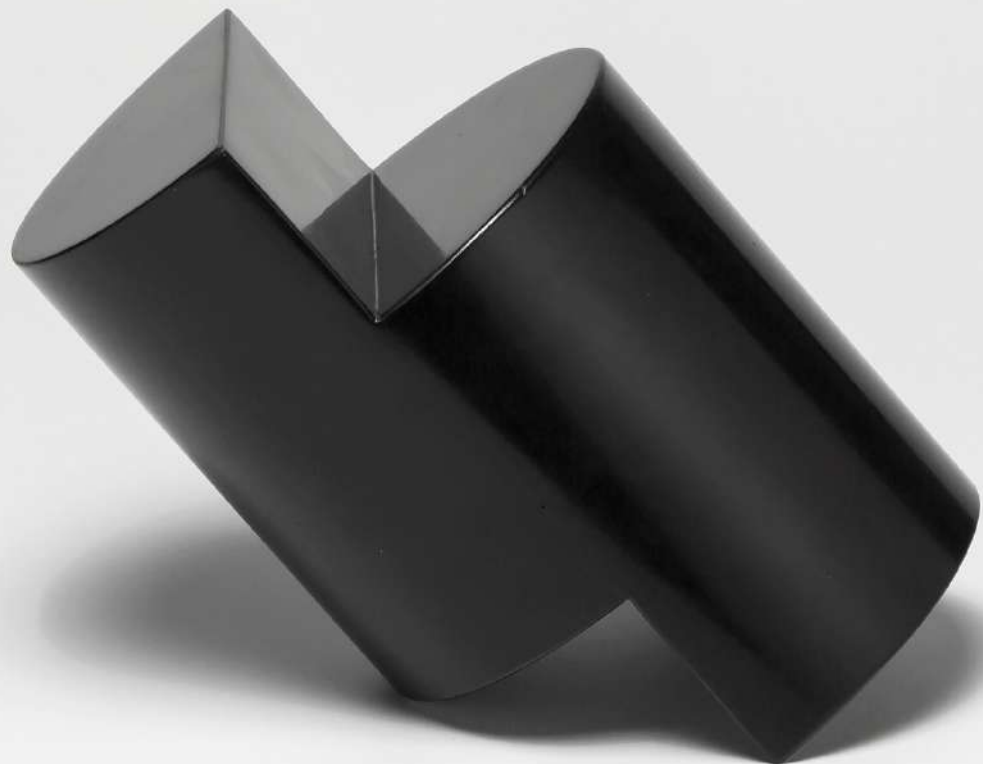


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sergio camargo
untitled (#477 b)_ 1978
carrara marble
2,8 x 8,3 x 8,3 in
7 x 21 x 21 cm
(10278)

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sergio camargo
untitled _without date
black belgium
5,7 x 7,1 x 5,1 in
14,5 x 18 x 13 cm
(10218)

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sergio camargo
untitled (#525 b)_ dec. 1970
carrara marble
3 x 15 x 3,1 in
7,5 x 38 x 8 cm
(1731)



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sergio camargo
untitled_ 1979
carrara marble
4,1 x 6,1 x 4,1 in
10,5 x 15,5 x 10,5 cm
(10212)



sergio camargo

untitled_ dec.80

black belgium

6,3 x 3,1 x 3,1 in

16 x 8 x 8 cm

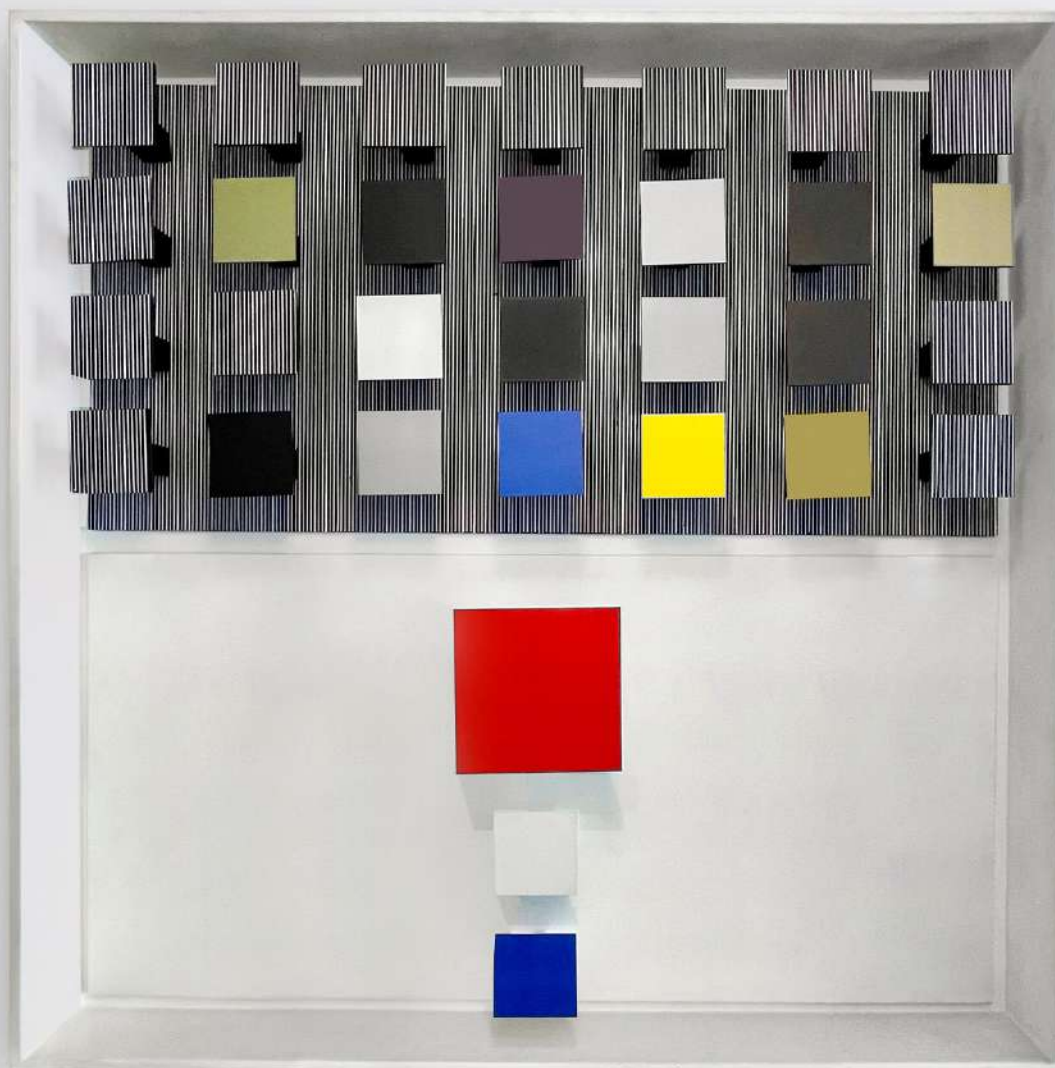
(10225)

sergio camargo (*rio de janeiro, brasil, 1930 - rio de janeiro, brasil, 1990*) is considered one of the most original Brazilian sculptors linked to the constructive movement, even if he hasn't joined their official groups or factions. Far from being essentially rationalist, his sculptural work emanates a certain organicity resulting from the combination of a restricted number of geometric volumes, such as cylinders, cubes, and rectangles, that responds on a principle of "empirical geometry", as the artist defined it. In his tridimensional compositions, the schismatic tendency of gathering geometric forms does not prevent the continuation of a constant movement of disruption and re-articulation, animated by the incidence of light on the volumes. From the 1970s onwards, Camargo started to use almost exclusively marble, whose materiality reacts to the incidence of light more forcefully, revealing, in a more emphatic way, the dynamic aspect of the compositions.

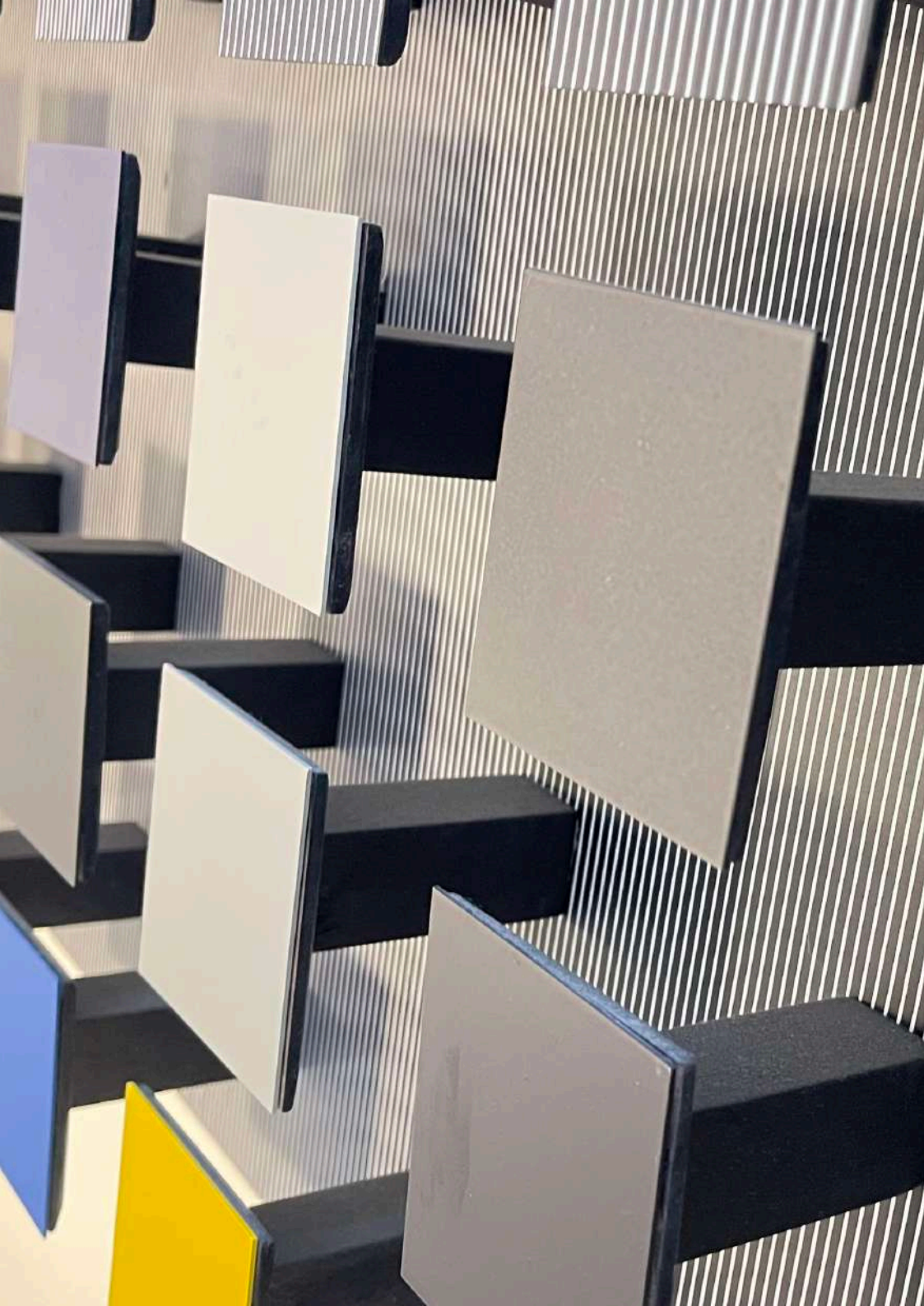
He began his studies in art at the age of sixteen years old, at the Academia Altamira, in Buenos Aires, with Emilio Pettoruti and Lucio Fontana. In 1948, he traveled to Europe, where he took a course in philosophy at Sorbonne, in Paris, and was influenced by the works of Constantin Brancusi, Georges Vantongerloo, Hans Arp, and Henri Laurens. Between 1961 e 1973, he attended classes in Sociology of Art with Pierre Francastel, at École Pratique des Hautes Études. During this period, he worked in his atelier in Malakoff, and in Paris, alongside the Soldani studio, in Massa, Italy. At the end of 1973, he returned definitively to Rio de Janeiro, where he began the construction of his studio in the neighborhood of Jacarepaguá.

Apart from Brazil, Sergio Camargo conquered great respect in the international circuit, in individual and collective exhibitions, in addition to executing important works for public spaces, such as the Palácio do Ministério das Relações Exteriores (Brasília), Banco do Brasil's headquarters in New York (USA), the College of Health Sciences of the University of Bordeaux (France), and in Praça da Sé (São Paulo). His artworks are part of the collections of national and foreign museums and renowned private collections. In 2000, ten years after his death, Sergio Camargo was given a permanent venue for visitation at the Paço Imperial, in Rio de Janeiro, with the reconstitution of his Jacarepaguá's studio. Raquel Arnaud has represented the artist since 1975 and has been responsible for the Sergio Camargo estate since 1990.

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jesús rafael soto
ambivalence in space,
unique piece, color 16_
1982
40,25 x 40,25 x 4.25 in
102,2 x 102,2 x 10,8 cm
(17022)



jesús rafael soto (*ciudad bolívar, venezuela, 1923 - paris, france, 2005*)

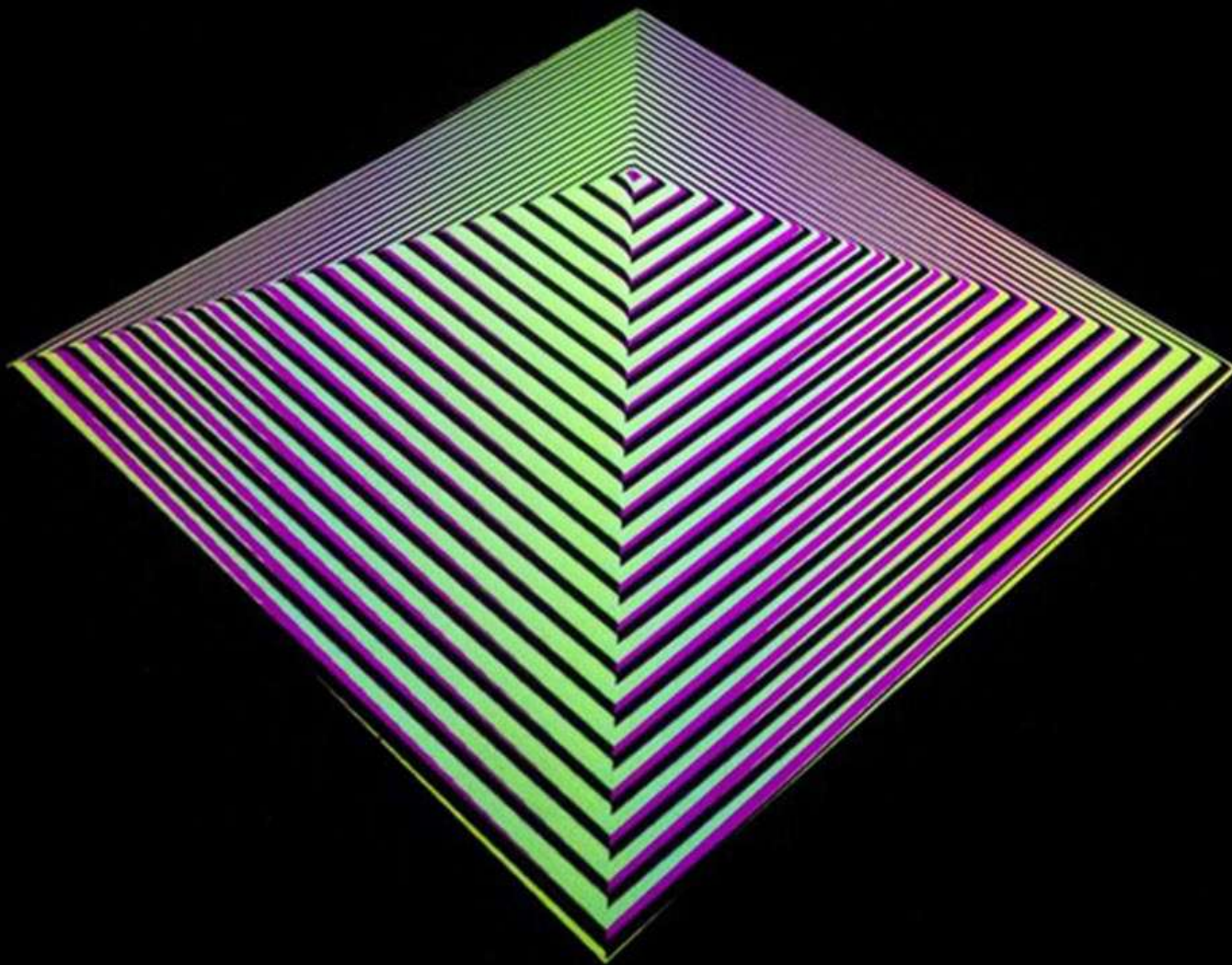
studied at the Escuela de artes plásticas in Caracas from 1942 to 1947 and then served as director of the Escuela de bellas artes in Maracaibo, Venezuela, until 1950, at which time he moved to Paris. There he associated with Yaacov Agam, Jean Tinguely, and Victor Vasarely, as well as artists connected to Galerie Denise René and the Nouveau Réalistes (New Realists). Having started out as an illusionistic painter, in 1955 Soto participated in *Le mouvement* (The Movement) at Galerie Denise René, the exhibition that effectively launched Kinetic art. Around this time, and for many years subsequently, Soto's art oscillated between geometric and organic forms. His work is often associated with Venezuelan Op art because the serial geometric forms of his paintings of the 1950s bear an affinity to works from that later movement. By 1957 Soto had moved toward a more gestural abstraction, but by 1965 he had returned definitively to a geometric idiom. During the same decade, he began making linear, kinetic constructions using industrial and synthetic materials such as nylon, Perspex, steel, and industrial paint.

Major exhibitions of Soto's work took place at Signals Gallery, London (1965); Museum of Contemporary Art, Chicago (1971); Solomon R. Guggenheim Museum, New York (1974); and Musée national d'art moderne, Centre Georges Pompidou, Paris (1979). For each of these exhibitions, Soto used swaying nylon thread or plastic string to turn the gallery space into an all-encompassing, kinetic installation, in which the experience of the spectator within the constructed environment was central to the work's meaning. Soto's sculptures and environments often play with the juxtaposition of solid and void, deliberately unsettling the act of viewing by blurring the distinction between reality and illusion.

In 1969 UNESCO commissioned Soto to create two murals for their buildings in Paris. Over the next few decades, several more commissions followed, including two in his native Venezuela: one in the Chacaíto metro station in Caracas, and the other on the ceiling of the Teatro Teresa Carreño, also in Caracas. In 1973 the Museo de arte moderno Jesús Soto, which houses works by Soto along with works by international avant-garde artists he admired, including Jean Arp, Kazimir Malevich, and Man Ray, opened in his birth city of Ciudad Bolívar.

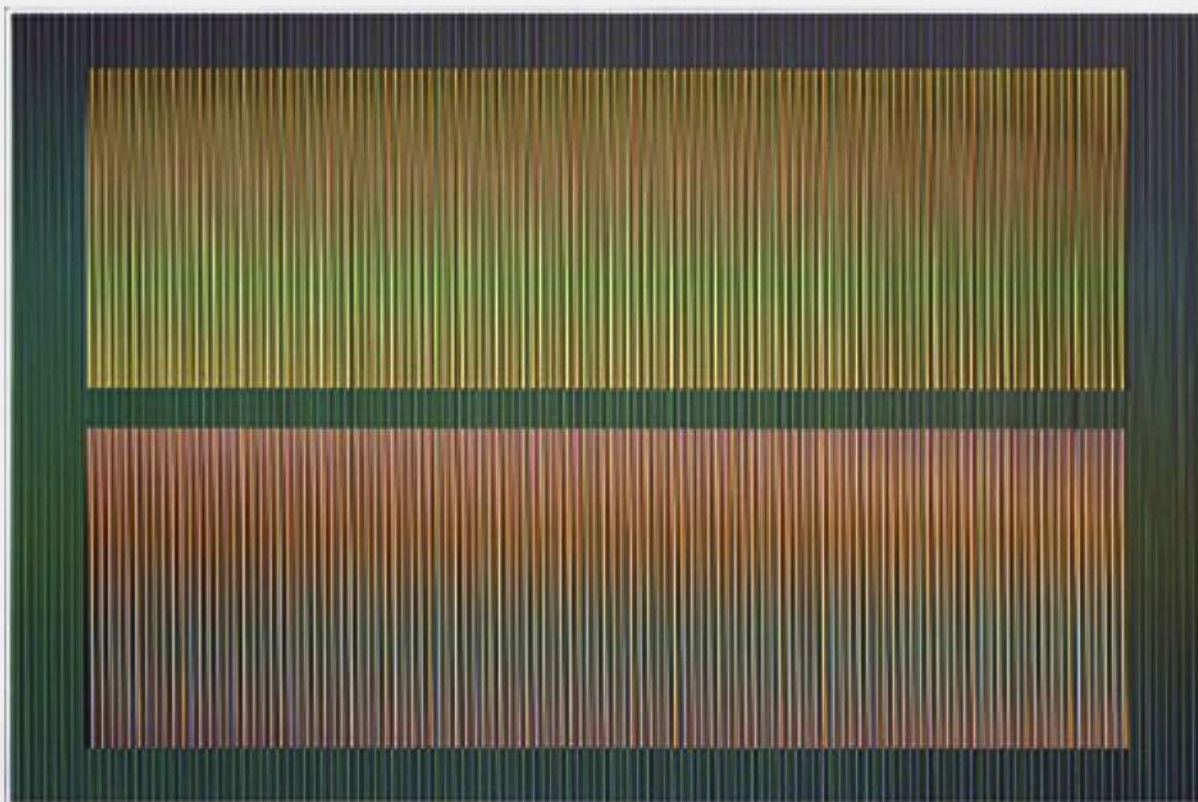
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Kabinett
Art Basel Miami



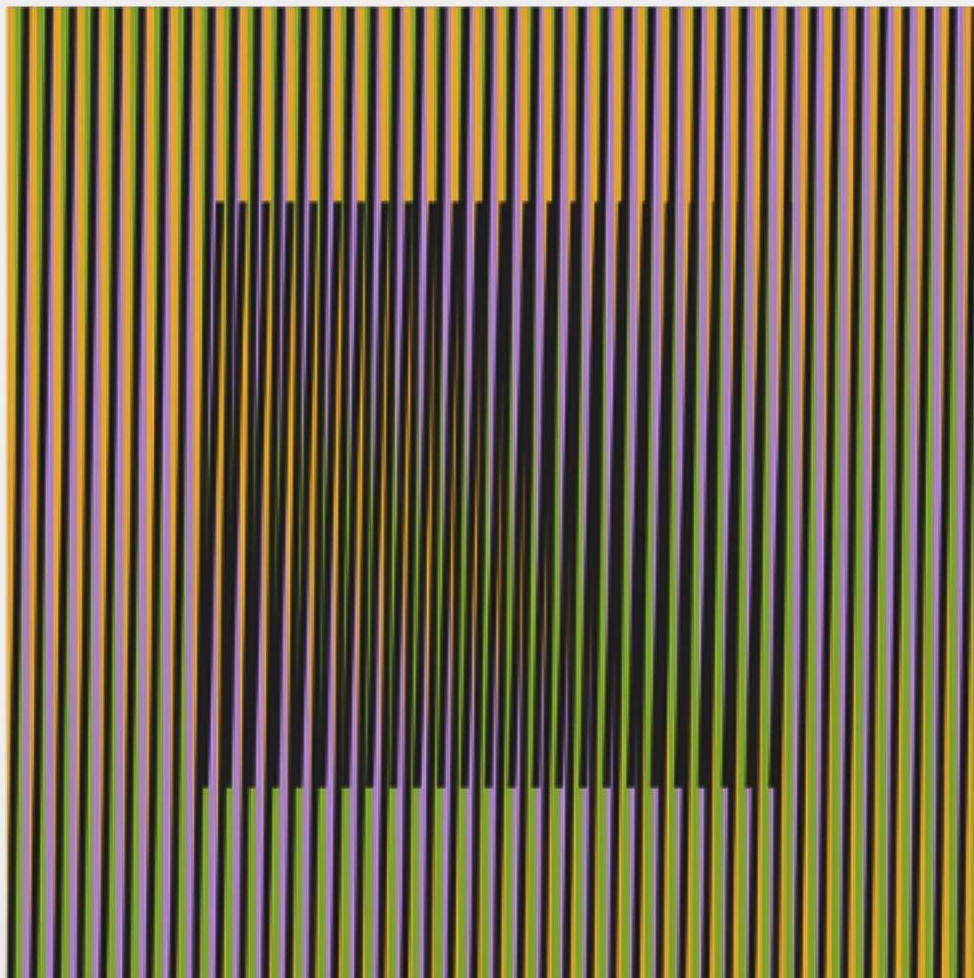
carlos cruz-diez
pyramide chromointérente
_2007
video projection, geometric
element
ed original edition of 3
9,8 x 39,4 x 39,4 in
25 x 100 x 100 cm
(17251)

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carlos cruz-diez
physichromie 1774_2012
chromography on aluminium,
plastic inserts
39,4 x 59,1 in
100 x 150 cm
(17254)

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carlos cruz-diez
induction chromatique n°216
caura_2017
acrylic paint on aluminium
47,2 x 47,2 in
120 x 120 cm
(17253)



carlos cruz-diez (*caracas, venezuela, 1923 – paris, france, 2019*)

in his first years of training, in Venezuela, Carlos Cruz-Diez already questioned the predominance of pictorial art made with colors applied with a brush on a canvas. This concern drove him to carry on a series of researches on color, seen by the artist as a phenomenon detached from a fixed form, subject to visual perception and the incidence of light, therefore, marked by a changing condition. In the following years, he began to materialize his investigations and classify them according to types of phenomena, giving rise to the series: Couleur Additive, Physichromie, Induction Chromatique, Chromointerférence, Transchromie, Chromosaturation, Chromoscope, and Couleur à l'Espace. In addition, he developed public works that were integrated into architectural projects, exploring the transitory character of color and its various possibilities of use, while at the same time reinforcing the public's fundamental role in the perception of the works and inviting them to a phenomenological awakening out of museum spaces.

Considered one of the main exponents of contemporary art, notably of the kinetic movement, Carlos Cruz-Diez began his studies at the Escuela de Bellas Artes, in Caracas in the 1940s, where he graduated as a teacher. In the following years, he also worked as an editorial illustrator and, in advertising, as an art director, in addition to continuing his research as an artist. In 1960, he moved definitively to Paris, where he lived most of his life.

Cruz-Diez had his first solo exhibition at the Instituto Venezolano-Americano, in 1947. He participated in eminent exhibitions in the history of art, such as "The Responsive Eye", at the Museum of Modern Art (USA, 1965) and "Lumière et Mouvement", at Musée d'Art Moderne de la Ville de Paris (France, 1967). He made public works for the Museum of Fine Arts (USA), Museo Jesus Soto (Venezuela), the Saint-Quentin-en-Yvelines train station (France), Museo de Arte Moderno (Colombia), among others. His artworks located in Brazil are part of the collection of Museu de Arte Moderna do Rio de Janeiro. Galeria Raquel Arnaud has represented Cruz-Diez since 1983, and presented exclusive pieces by the artist in the exhibitions "Cruz-Diez: A Cor no Espaço", in 2007, and "Cruz-Diez: circunstância e ambiguidade da cor", in 2012.

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luis tomasello
cromoplastic mural brazil
_ 2012
acrylic on wood
39,7 x 92,6 x 4,4 in
100,8 x 235,2 x 11,2 cm
(10957)



Luis Tomasello (*la plata, argentina, 1914 – paris, france, 2014*) first work experience was with his father, as a bricklayer, carpenter and painter. He began taking evening drawing classes as a teenager and attended the Escola Nacional de Belas Artes Prilidiano Pueyrredón in Buenos Aires from 1932 to 1938. Two years later, he enrolled at the Escola Superior de Belas Artes Ernesto de la Cárcova, where he studied until 1944. By the mid-1940s, young artists in Buenos Aires were challenging representational traditions in art; Tomasello met the painters Emilio Pettoruti and Carmelo Arden Quin during this period, two important figures in the Argentine avant-garde.

In 1951, Tomasello traveled to Paris for the first time; he moved permanently to Paris in 1957, joining a large and dynamic expatriate community of kinetic artists from Latin America. Many of these artists began making abstract constructivist work and then moved into kinetic and optical art in the mid-1950s and early 1960s. Tomasello is known internationally for his *Atmospheres chromoplastiques*, in which he places white cubes on a white background to engage with the colors of shadows and reflected light.

In addition to exhibiting extensively internationally, Tomasello has completed numerous large-scale public art commissions in Argentina, France, Mexico and the United States. His chromoplastic mural (2011) is on display at the Nelson-Atkins Museum of Art in Kansas City. Luis Tomasello's works are represented in several important collections, including the Carnegie Institute, Pittsburgh, USA; Center Georges Pompidou, Paris, France; Center National d'Art Contemporain, Paris, France; Museum of Modern Art, Buenos Aires, Argentina; Museu Nacional Centro de Arte Reina Sofia, Madrid, Spain; National Museum of Fine Arts, Buenos Aires, Argentina; Wifredo Lam Museum, Havana, Cuba; New York University, New York, NY, USA; Peter Stuyvesant Foundation, Amsterdam, Netherlands; The Museum of Fine Arts, Houston (MFAH), Houston, USA; and the Nelson Atkins Museum of Art, Kansas City, USA.

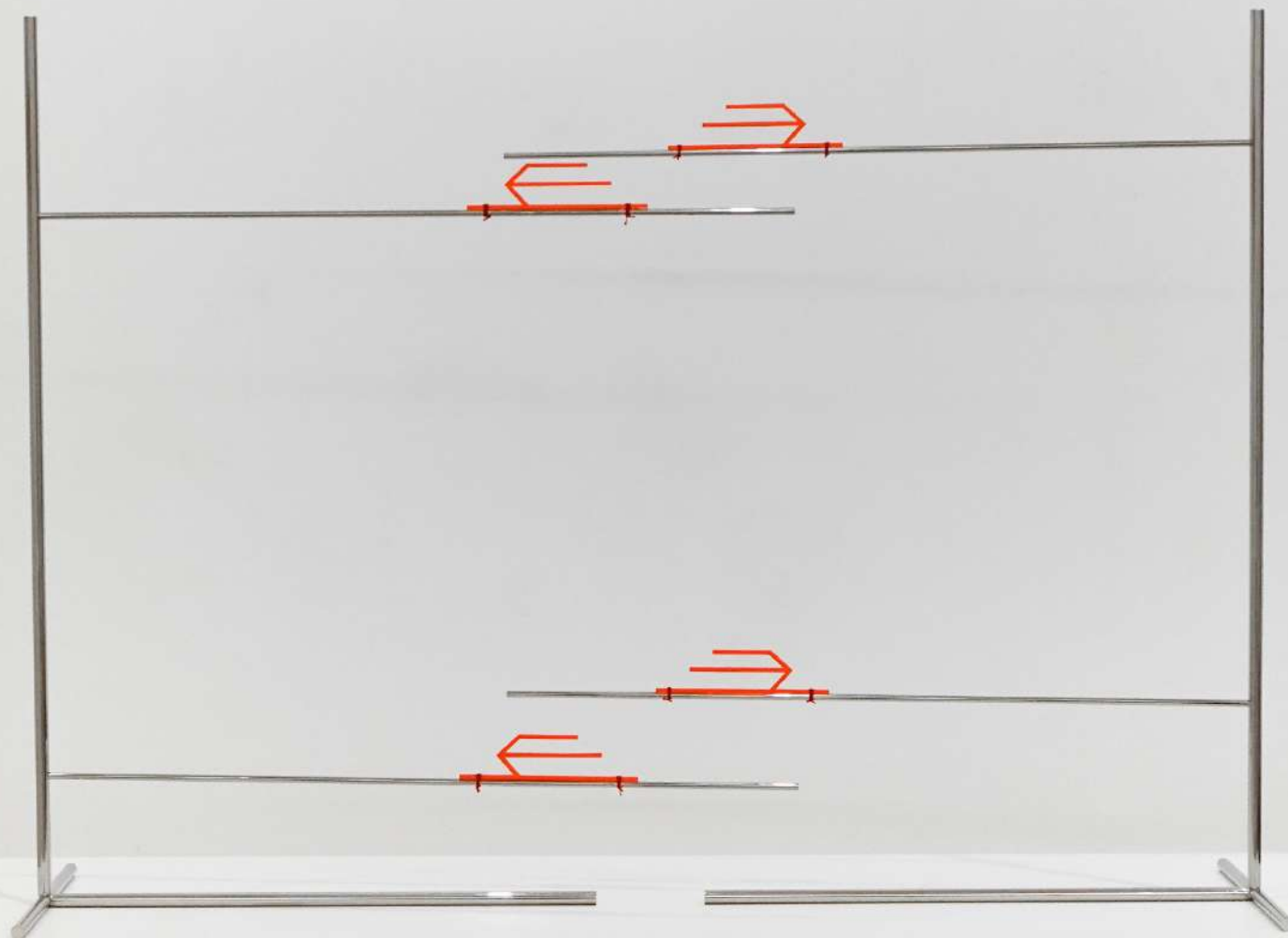
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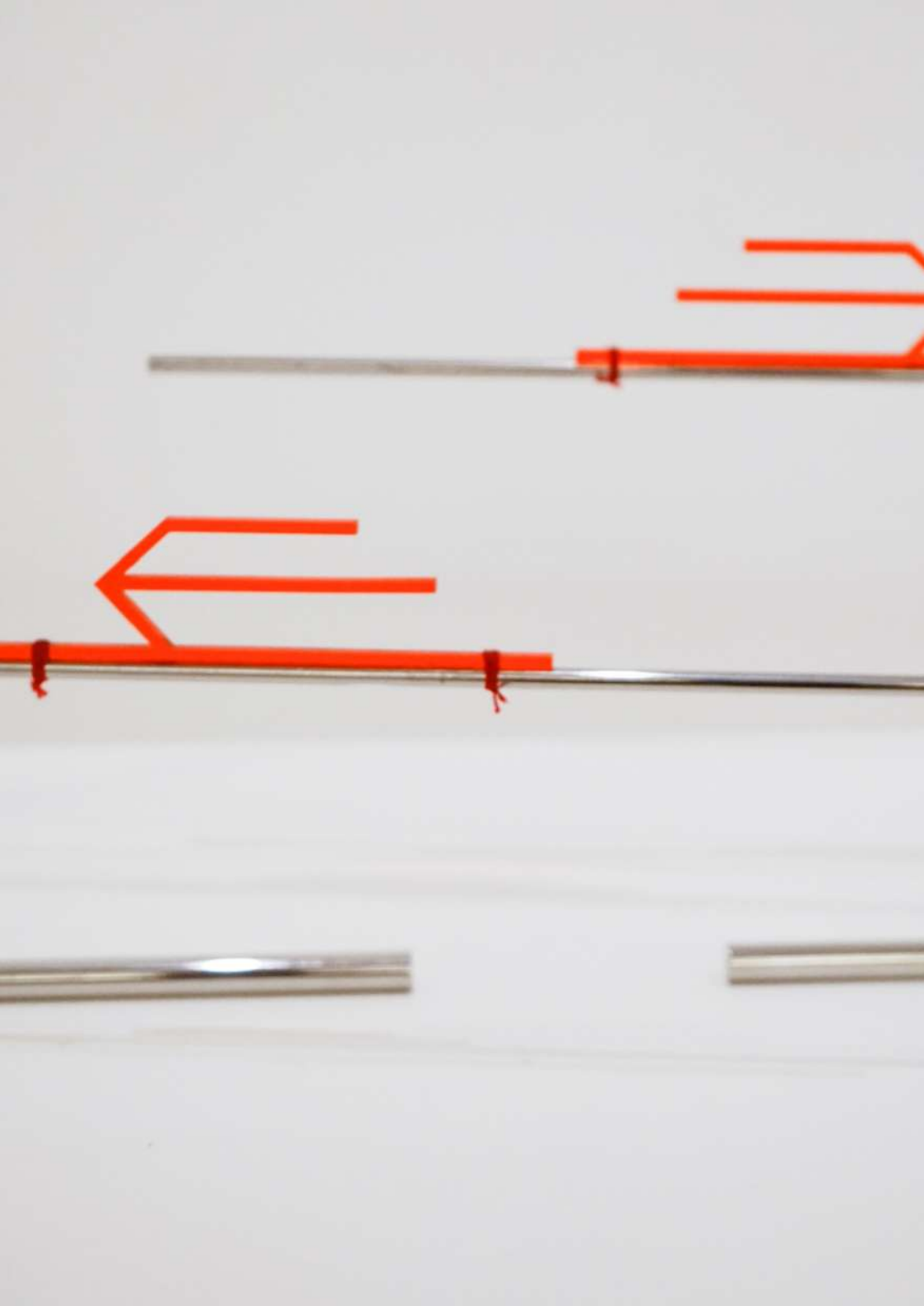
waltercio caldas
untitled_2023
oil on canvas
15,7 x 23,6 in
40 x 60 cm
(17300)



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waltercio caldas
untitled _ 2013
polished stainless steel
and acrylic
33,9 x 43,3 x 18,1 in
86 x 110 x 46 cm
(12695)



waltercio caldas (*rio de janeiro, brazil, 1946 – lives and works in rio de Janeiro*) production is known for breaking patterns of perception and for resisting many of the definitions often used to describe or classify contemporary art. The objects that he produces refuse the habitual outlook, creating enigmas that provoke a certain disorientation. This happens because their potency does not reside in the object, nor in the virtual relationships proposed there, but precisely in the constant displacement of perspective and expectation. In this sense, the work is configured as an active way of conveying an indecipherable thought rather than an object of contemplation.

Waltercio Caldas's interest in art began in the 1960s, when he started to attend exhibitions as a spectator. He studied painting with Ivan Serpa in 1964 at the Museu de Arte Moderna in Rio de Janeiro (MAM-RJ). In the 1970s, he taught the Art and Visual Perception course at Instituto Villa-Lobos and was co-editor of *Malasartes* magazine. In 1973, he had his first solo show at MAM-RJ, which earned him the Annual Travel Award from the Brazilian Association of Art Critics (ABCA). In 1993, he received the Mário Pedrosa Prize, from ABCA, for a solo show held at the National Museum of Fine Arts, in Rio de Janeiro. He is the author of *Manual da Ciência Popular* (1982, republished in 2008), *Velásquez* (1996), and *Notas, (), etc* (2006), among others.

He participated in exhibitions at the Kanaal Art Foundation (Belgium), the Stedelijk Museum (Netherlands), the Center d'Art Contemporain (Switzerland), the Museum of Modern Art (USA), the Josef Haubrich Kunsthalle (Germany), the Barrio Museum (USA), the Walker Art Center (USA), the Bienal de São Paulo, the Venice Biennale, the Documenta, Bienal do Mercosul, among others. His work is part of the main collections in the world, such as the Centre Pompidou's (France), the Museum of Modern Art's (USA), the Neue Galerie's (Germany), the Museu de Arte Moderna de São Paulo's, the Museu de Arte Moderna do Rio de Janeiro's, the Instituto Inhotim's, among others. He has been represented by Galeria Raquel Arnaud since 1982.

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iolo de Freitas
pés _ 1973/2018
inkjet printing on
cotton paper
ed pa
15,7 x 11,8 in each /
15,7 x 24,2 in total
40 x 30 cm each /
40 x 61,5 cm total
(14776)

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iole de freitas
dagger 2_ 2021
stainless steel
25,6 x 25,6 x 11,4 in
65 x 65 x 29 cm
(16352)

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ARNAUD



iole de freitas
dagger 3_ 2021
stainless steel
25,6 x 25,6 x 17,7 in
65 x 65 x 45 cm
(16353)

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iole de Freitas
dagger 1_ 2021
stainless steel
27,6 x 23,6 x 9,8 in
70 x 60 x 25 cm
(16351)

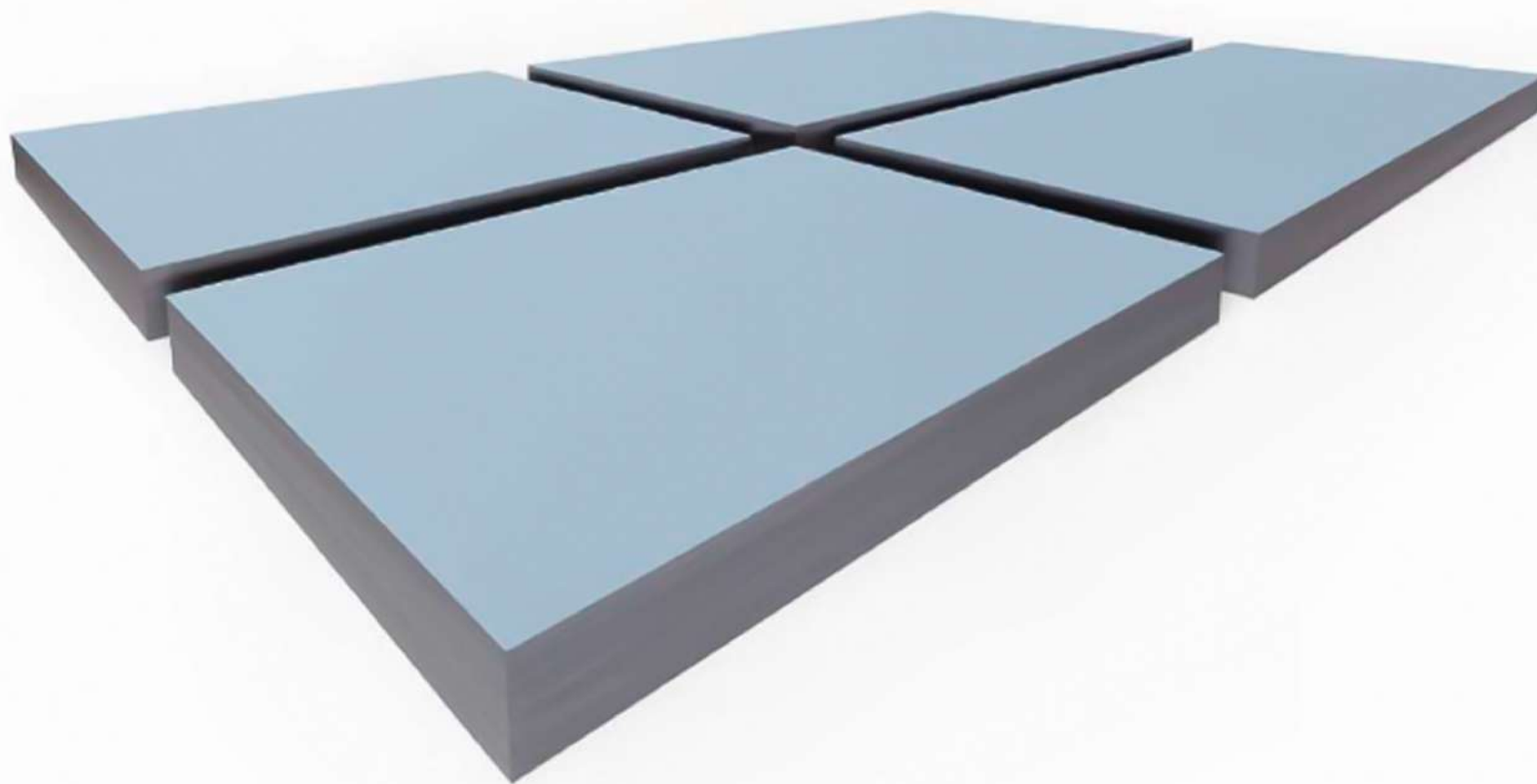


iole de Freitas (*belo horizonte, brazil, 1945 – lives and works in rio de janeiro, brazil*) Iole de Freitas's first works were photographic sequences and experimental films she produced throughout her stay in Italy, in which the body was already imposed as a structuring element of the work. When she began to experiment with sculptural language, the presence of the body as an image gave way to signs of his gestures, transferring its tensions and powers to the body of the sculpture. In the monumental sculptures developed since the 1990s, space is stitched together in broad gestures, like a body that dances on an architectural scale and establishes unforeseen continuities between inside and outside, testing the limits between monumentality and lightness. In her most recent production, the artist focuses her interest on the internal issues of each sculpture, now on a smaller scale, such as the concave and convex, the texture and the relationships between the parts.

Iole de Freitas began training in contemporary dance in Rio de Janeiro, where she moved at the age of six. she studied at the School of Industrial Design at the State University of Rio de Janeiro and, in 1970, moved to Milan (Italy), where she began his artistic production and participation in exhibitions, in addition to working as a designer at the Corporate Image Studio of Olivetti, under the guidance of architect Hans von Klier.

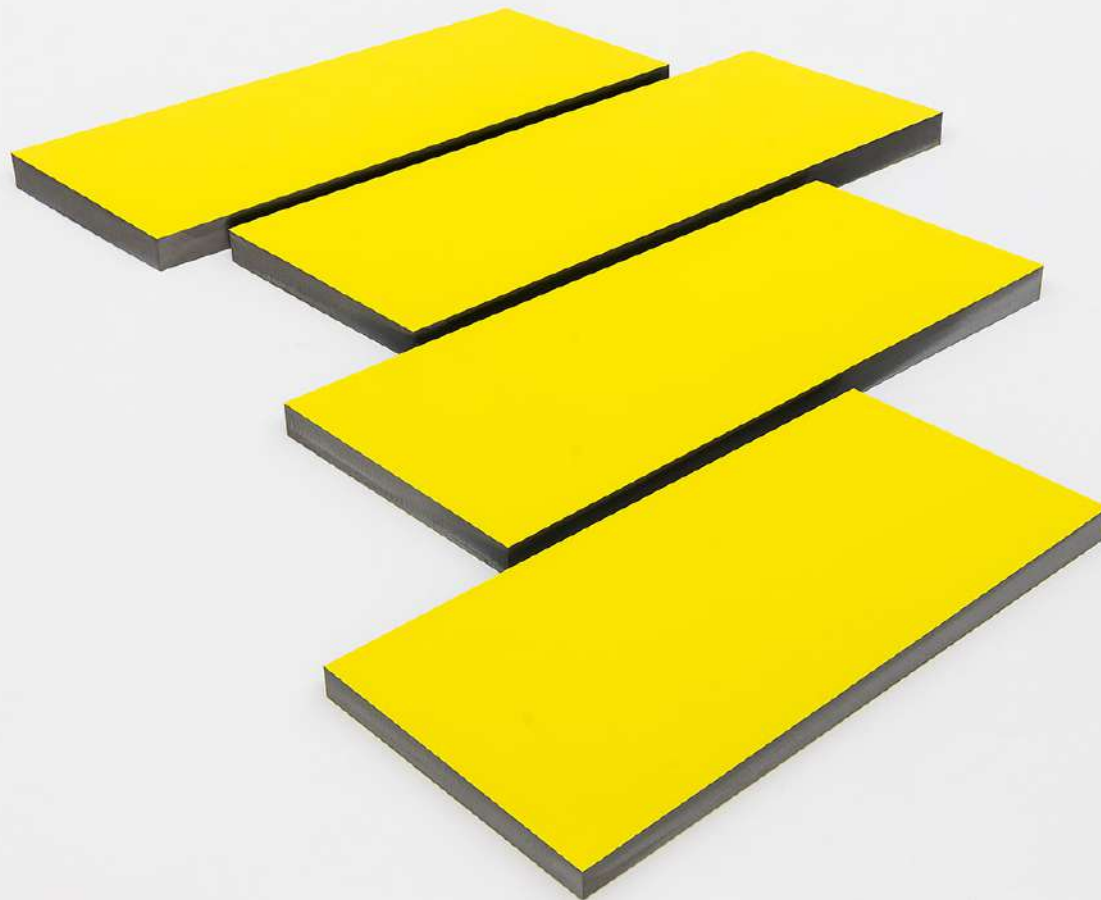
Throughout her five-decade career, Iole de Freitas participated in important international exhibitions, such as the Paris Biennial (France, 1975), the São Paulo Biennial (1979), the 5th Mercosul Biennial (2005) and Documenta (Germany). , 2007), as well as individual and collective exhibitions in various cities around the world, including exhibitions in 2023 at the IMS (Instituto Moreira Salles) and the Instituto Tomie Ohtake, in São Paulo. Her works are part of important collections, such as the Museum of Contemporary Art at the University of São Paulo; Museums of Modern Art in São Paulo and Rio de Janeiro; Museum of Contemporary Art of Niterói; Rio de Janeiro Museum of Fine Arts; Rio Art Museum; Bronx Museum (USA); Winnipeg Art Gallery (Canada); and Daros Foundation (Switzerland).

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wolfram ullrich
naru _ 2024
acrylic on steel (4 parts)
41,7 x 82,5 x 5,3 in
106 x 209,5 x 13,5 cm
(17187)

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wolfram ullrich

lyla _ 2016

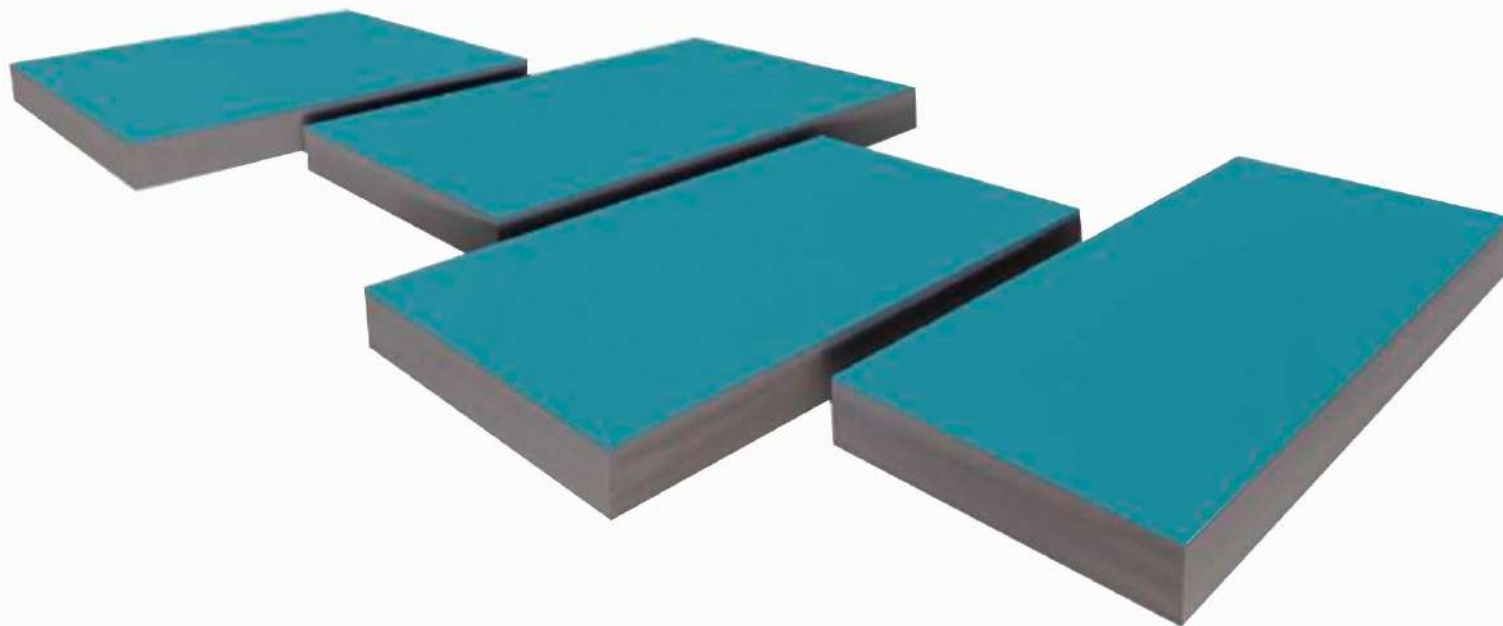
acrylic on steel

49,6 x 60,6 x 1,6 in _4 parts

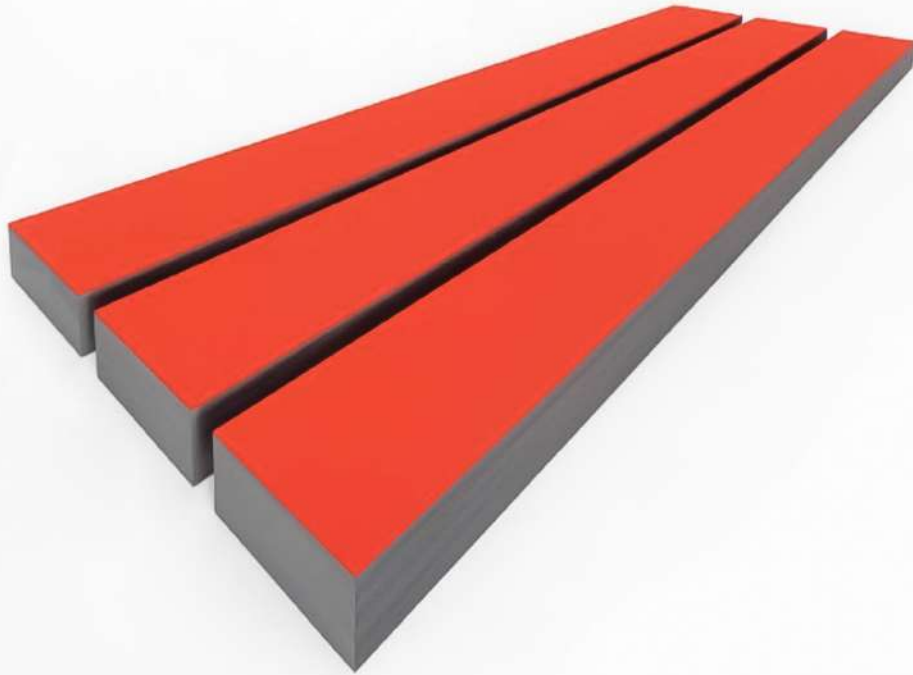
126 x 154 x 4,3 cm _4 parts

(15529)

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wolfram ullrich
numi _ 2024
acrylic on steel (4 parts)
26,4 x 62 x 2,6 in
67 x 157,5 x 6,5 cm
(17182)



wolfram ullrich

puk _ 2022

acrylic on steel (3 parts)

29,3 x 39,4 x 3,5 in

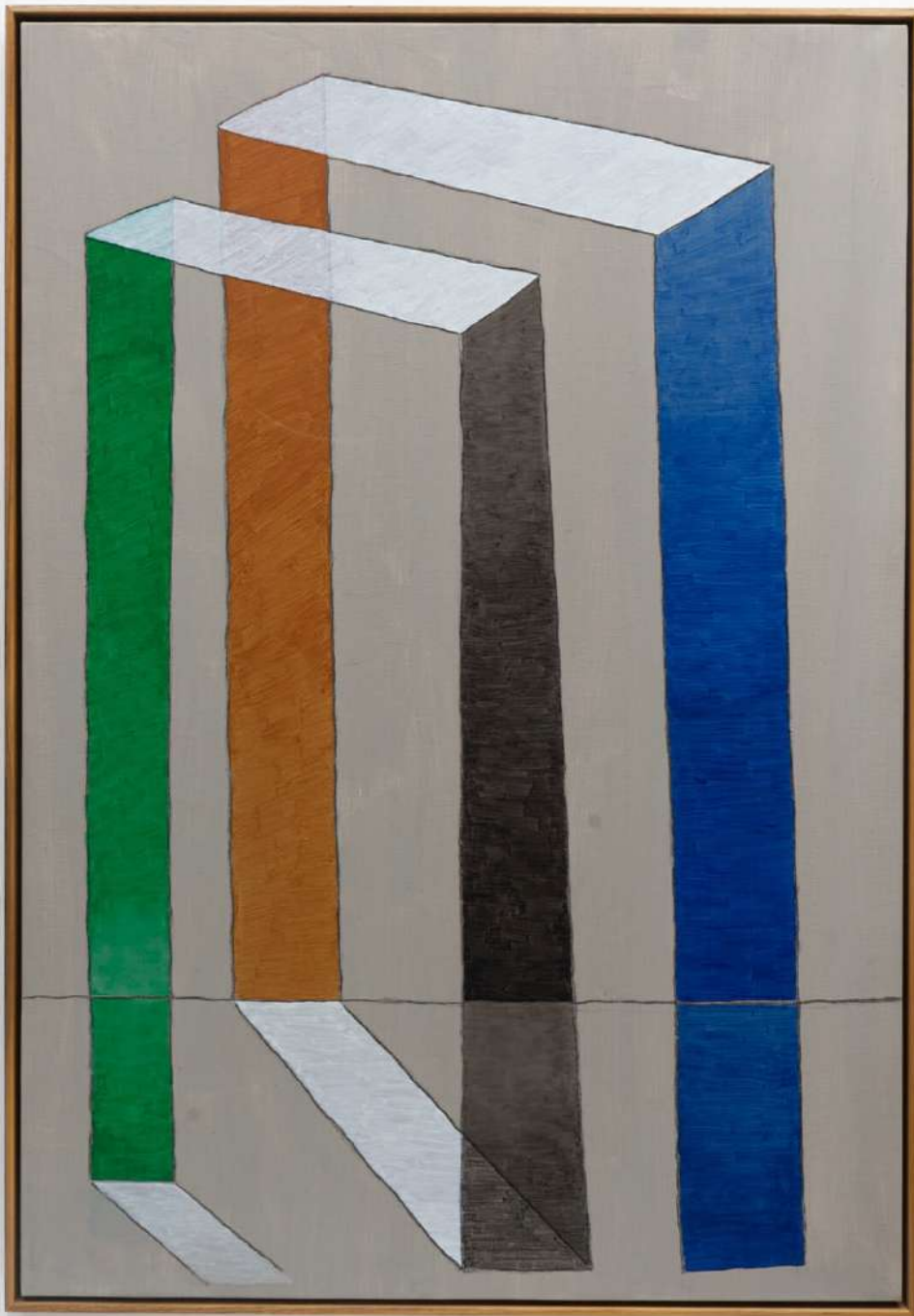
74,5 x 100 x 9 cm

(17177)

wolfram ullrich (*würzburg, germany, 1961 - lives and works in stuttgart, Germany*) Wolfram Ullrich's works are built on a process of conceptual planning and arduous, precise manual work, in addition to establishing dialogues with the fundamentals of concrete art, such as the sense of color defined only by itself, the form that obeys the laws of geometry and the direct relationship between the body and its materiality and plasticity. However, Ullrich goes further by creating volumes and structures that seem to escape walls, challenging notions of perspective and illusion. Made of a rigid material such as steel or acrylic, Ullrich's monochromatic surfaces testify not only to the unshakable materiality itself but also to the optical phenomena that subject the works to the moving perspective of each observer and make them seem to float in space.

Wolfram Ullrich graduated in Visual Arts and Painting from Staatliche Akademie der Bildenden Künste Stuttgart (1986) and in Art History from Universität Stuttgart (1985), both institutions in Germany, his home country. The artist started to challenge the bidimensional logic of painting and the politics of perspective in the 1980s, when he participated in his first exhibitions in Europe.

Among his recent exhibitions, the individual ones in the galleries Une (Switzerland, 2012) and Denise René (France, 2011), and the collective ones "Mouvement et Lumière", at Fondation Villa Datris (France, 2012), "Interferences", in Vasarely Foundation (France, 2011), and "Beyond Painting", at Bohuslan Museum (Sweden, 2009). Over the last few years, Ullrich was awarded by the Messmer Foundation (Germany, 2010) and by the Helmut Kraft Foundation (Stuttgart, 2009). His work is exhibited regularly in the main art fairs, like Art Basel (Basilea and Miami), FIAC (Paris), Art Cologne and Zona Maco (Mexico City). Since 2013 the artist has been represented by Galeria Raquel Arnaud, which held the exhibition "Planar" (2013), Ullrich's first solo show in Brazil.



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julio villani
window landscape _ 2024
charcoal, acrylic, kaolin
on canvas
45,7 x 31,9 in
116 x 81 cm
(17157)



julio villani

parole boueversée _ 2024

charcoal, acrylic, kaolin

on canvas

18,1 x 15 in

46 x 38 cm

(17156)

julio villani (*marília, brazil, 1956 – lives and works in paris, France*) multifaceted, prolix, almost labyrinthine, transiting between painting, drawing, embroidery, collage, assemblage, sculpture, etc.; Julio Villani's production expresses fundamental hybridity in his creative process, fueled by historical references of visuality, formal experimentations, and a random porosity. Villani believes more in the dynamism of games than in inspiration. Instead of defining fixed connections, relationships, and meanings, whose path, in a way, has already been signaled in art history books, the artist operates through a game of spontaneous associations tied together by the metamorphic line that runs through his works – drawing paintings, embroidering drawings, returning words to their primeval sense of line –, bringing them closer to Dadaism and Surrealism as well as to geometry and the constructive tradition.

Julio Villani studied Visual Arts at Fundação Armando Alvares Penteado (FAAP). In 1978, he traveled to London, England, where he continued his art studies at the Watford School of Arts. He moved to Paris, France, in 1982, where he studied at École Nationale Supérieure des Beaux-Arts. In 1993, he was granted the scholarship Leonardo da Vinci from Ministério da Cultura e da Francofonia.

His works were presented in exhibitions at the Museums of Modern Art of Paris, São Paulo, Rio de Janeiro, and Salvador; Centro de Arte Reina Sofia (Spain); Museo del Barrio (USA); among others. He held solo exhibitions at the Musée des Beaux-Arts d'Agen (France), Pinacoteca de São Paulo, Centre Régional d'Art Contemporain (France); Musée de Dieppe (France); Casa França Brasil; Paço Imperial do Rio de Janeiro; Musée Zadkine (France).

His artworks are in the collections of the Fonds National d'Art Contemporain (France); Musées de la Ville de Paris (France); Maison de l'Amérique Latine (France); Fondation Daniella Chappard (Venezuela); Sesc; among others. In 2008 he did his first individual show at Galeria Raquel Arnaud, which has represented him since then.

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carla chaim
blow _ 2024
oil stick on japanese
paper
33,7 x 38,8 in
85,5 x 98.5 cm
(17083)



carla chaim (*são paulo, brazil, 1983 – lives and works in são paulo*) defines her atelier as a laboratory for various investigations. There, the experiences transcend the limits of what traditionally circumscribes the language of drawing. Seen as a trace of the presence of the artist and her actions, drawings can manifest themselves not only in paper but also in photographs, videos, installations, and in Chaim's own body — so evident in her production that it turns into her work tool, the primordial matter for creating. The body, invested with its indexical character, leaves traces that denounce friction between the rigid rules, like a reduced color palette and the organic movements that respond to it, where repetition displaces the gesture from its uniquely expressive feature and reveals its reflexive power.

Graduated in Fine Arts and post-graduated in Art History from Fundação Armando Álvares Penteado (FAAP), Carla Chaim participated in several artistic residences, among them, AnnexB (USA, 2018) and The Banff Centre for the Arts (Canada, 2010).

She has already had her work presented in important cultural institutions in Brazil and around the world, such as Museu de Arte de São Paulo (2020), Museu de Arte do Rio (2016) and Art Basel (USA, 2015). She received the Funarte de Arte Contemporânea Prize (2011) and the CCBB Contemporâneo (2015), among others. Her artworks are part of collections such as Ella Fontanals-Cisneros's (USA); Museu de Arte do Rio's; Pinacoteca de São Paulo's; Museu de Arte de São Paulo Assis Chateaubriand's; Museu de Arte Moderna do Rio de Janeiro's, Museu de Arte de Ribeirão Preto and Ministério das Relações Exteriores's (Itamaraty).

carla chaim

bomb _ 2023

oil stick on japanese paper

81,1 x 38,2 in

206 x 97 cm

(16927)

célia euvaldo (*são paulo, brazil, 1955 – currently lives and works in são paulo*) is initially recognized for its chromatic restriction, reveals its authenticity in the confluence of gesture and matter, elements that are in constant negotiation not only with the procedures defined by the artist but also with some chance. The amalgamation of the loose gesture and the geometry, explored by the artist since the investigation into the time the ink remains on the brush that moves across the canvas, reveals the intention to reach maximum density with a limited number of elements – gesture and matter –, as if creating a poem, as blunt as concise. The most recent paintings by Euvaldo highlight the usual contrast between blacks and whites, which she has explored since the 1980s, with lively and vibrant colors. Now, painting is resolved in the convergence of intention and action, where color does not define the subject, but rather the temperament and vibration of each canvas.

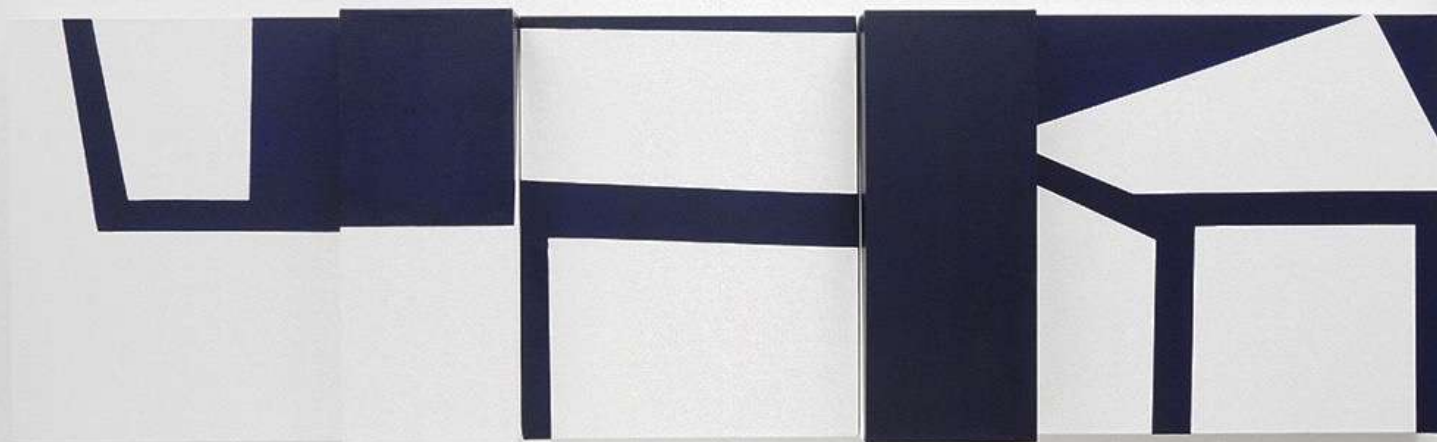
Célia Euvaldo graduated in Visual Communication with a Fine Arts degree from the Pontifical Universidade Católica do Rio de Janeiro. She moved to Paris at the beginning of the 1980s, where she studied painting and engraving, and participated in her first collective exhibition, at Salon de La Jeune Peinture, in 1985. She returned to Brazil at the end of the 1980s, where she began to dedicate herself intensely to her plastic research and participate in several exhibitions.

In 1989, she was awarded at 11º Salão Nacional de Artes Plásticas da Funarte. Among other exhibitions, she participated in the Bienal Internacional de Pintura de Cuenca (Ecuador, 2001) and the Bienal do Mercosul (2005). She had individual exhibitions at Paço Imperial do Rio de Janeiro (1995, 1999, and 2015/16), Pinacoteca do Estado de São Paulo (2006), Museu de Gravura da Cidade de Curitiba (2011) and Instituto Tomie Ohtake (2013), among other galleries and institutions. Her works are part of the collection of Museu de Arte Moderna de São Paulo, the Museu do Estado do Pará, the Pinacoteca de São Paulo and the Centro Cultural São Paulo.



célia euvaldo
untitled_ 2024
oil on canvas
39,4 x 65 x 1,6 in
100 x 165 x 4 cm
(17030)

GALERIA
RAQUEL 50
ARNAUD



elizabeth jobim
untitled_2010
oil on canvas
19,7 x 66,9 x 4,1 in
50 x 170 x 10,5 cm
(16916)



elizabeth jobim (*rio de janeiro, brazil, 1957 - lives and works in rio de janeiro*) is a designer, painter, and engraver Elizabeth Jobim held her first exhibitions in the 1980s, seeking an up-to-date understanding of painting and a sensorial and subjective interpretation of the world and objects. In the 1990s, the artist resumed her practice of still life, starting by the observation of small stones.

In the 2000s, Elizabeth Jobim expands and intensifies the dialogues between painting and the space that surrounds it through the creation of large pictorial installations with modulated parts, whose sophisticated simplicity appropriates the empty spaces between the parts in order to accentuate not only the colors but the relation between the work, the architecture and the spectator. Her work, in continuous process of detaching from the wall, occupying the space, and creating voids, acquires a hybrid character between painting, sculpture, and installation. Elizabeth Jobim has a degree in Visual Communications from PUC-RJ, where she specialized in Art History and Architecture in Brazil. She also holds a master's degree from the School of Visual Arts (New York). She studied drawing and painting with Anna Bella Geiger, Aluísio Carvão and Eduardo Sued at MAM in Rio de Janeiro. In 1994, she lectured at the Escola de Artes Visuais do Parque Lage.

Highlights of individual shows: *Endless Lines* (New York, 2008); *Em azul* (São Paulo, 2010); *Blocos* (Rio de Janeiro, 2013); *Variações* (Rio de Janeiro, 2019). Among her collective exhibitions, the standouts are: *Como vai você, Geração 80?* (Rio de Janeiro, 1984); *Panorama da arte atual brasileira* (São Paulo, 1990); *MFA Fine Arts: Selections from the Special Projects* (New York, 1992); *5ª Bienal do Mercosul* (2005); *Mulheres na Coleção MAR* (2018). Her work is part of important collections, like that of MAM do Rio de Janeiro, MAM de São Paulo, Museu de Arte do Rio, Pinacoteca de São Paulo and the Bronx Museum of the Arts.

GALERIA
RAQUEL 50
ARNAUD



ding musa

construction unit - forest

fire 1 horizon_ 2022

photograph

ed 1/3 + 2pa

27,6 x 41,3 in

(28,3 x 42,3 x 1,5 in
with frame)

70 x 105 cm

(72 x 107.5 x 4 cm
with frame)

(16090)



ding musa (*são paulo, brazil, 1979 – lives and works in são Paulo*)

Ding Musa's work, although centered on photography, also covers video, drawing, and installation. The artist investigates the self-construction of the man in society through a set of metaphors where building materials often appear, like grids, tridimensional cubes, and bricks – also used, notably, by minimalist artists of the 1960s. From the constructive tradition of the 1950s and 1960s, Ding Musa absorbs the interest in logical reasoning, present in his work not as a condition of certainty, but in its unavoidable fallibility: deceptively equal doubles, but subtly different, invite a state of attention to the concepts of unity, representation, and point of view.

Ding Musa studied Music and Geography at the University of São Paulo (USP) and graduated in Photography from Senac. In 2002, he began to exhibit his work in national and international exhibitions. He participated in the residences of art tactile BOSCH (Wales, 2004); Carpe Diem Arte e Pesquisa (Portugal, 2012); and C.A.J. Artist In Residence Program (Japan, 2015). He worked as director of photography for cinema, short films, series, and documentaries, recently participating in the feature film Campo da Paz, shot in Palestine.

His artworks are present in several museums in Brazil and overseas, among them the Museums of Modern Art of Salvador, São Paulo, Rio de Janeiro, and Fortaleza (Centro Dragão do Mar), the Museums of Contemporary Art of Goiás and Paraná, the Museu do Estado do Pará, among others. Recently, the Museum of Contemporary Art of University of São Paulo and the Museum of Art of Rio Grande do Sul have acquired a series of works by the artist. Galeria Raquel Arnaud has represented the artist since 2014, the year in which he presented the solo exhibition Equações.

[Click here to access the link about the artwork in the newspaper Le Monde](#)



gisela colón

liquid triangle (cetus) _ 2024

blow-molded acrylic

19,7 x 19,7 x 6 in

50 x 50 x 15,2 cm

(17298)

gisela colón (*vancouver, canada, 1966 – lives and works in los angeles, united states*) is a Puerto Rican-American contemporary artist whose organic, totemic, light-activated sculptures and monumental environmental installations explore human perception challenging viewers to experience transformation in real time and space. Through an artistic process that employs high-tech materials like optical acrylics and carbon fiber, as well as matter harvested from sites of the artist's own life, Colón is known for pioneering a language of "organic minimalism" that recalls the energy of the earth, ancestral biological memories, and concepts of time, gravity, and universal forces of nature.

Colón has exhibited internationally throughout the United States, Europe, Egypt, the Middle East, and Latin America. Notable public exhibitions include *The Future is Now* for the Land Art Biennial, Desert X AIUla (Saudi Arabia, 2020), *Forever is Now* (Egypt, 2021) presenting a site-specific monument at the Pyramids of Giza, a UNESCO landmark dating back 4,500 years, *Godheads - Idols in Times of Crises* in the Oude Warande Forest (Netherlands 2022), and *One Thousand Galaxies of Light (Starfield)*, an immersive light installation at the Wadi Hanifa River, Riyadh, Saudi Arabia (2022), and most recently, *Matéria Prima* at the Museu Nacional da República in Brasília, Brazil, activating Brasília's Oscar Niemeyer-designed Monumental Axis (2024).

Gisela Colón's work resides in institutional collections such as the Los Angeles County Museum of Art, Los Angeles, CA; Wadsworth Atheneum Museum of Art, Hartford, CT; El Museo Del Barrio, New York, NY; SCAD Museum of Art, Savannah, GA; Norton Museum of Art, Palm Beach, FL; Museum of Contemporary Art San Diego, San Diego, CA; Perez Art Museum Miami, Miami, FL; Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico; Museo de Arte de Puerto Rico, San Juan, Puerto Rico; Mint Museum, North Carolina; Palm Springs Art Museum, Palm Springs, CA; Grand Rapids Museum of Art, Grand Rapids, MI; and Daum Museum of Contemporary Art, Sedalia, MO.



carlos zilio

for a young man with a bright future _ 1974

photography

ed 01/05

12 x 15,9 x 0,8 in

30,5 x 40,5 x 2 cm

(12383)

carlos zilio (*rio de janeiro, brazil, 1944 – lives and works in rio de janeiro*)

His production encompassed some of the main currents of the second half of the 20th century, such as New Brazilian Figuration, in the 1960s, and conceptual art, in the 1970s, combining concern with order and geometry with a critical discourse and combative in relation to the Military Dictatorship in force in those years. In the 1980s, when delving into questions about avant-garde art and the denial of tradition advocated by its currents, Zilio started to have painting as his main object of research. The giant anteatr, reminiscent of the artist's childhood, has become a frequent silhouette in his pictorial investigations since 1986, sometimes appearing almost like a stain that subverts the positions between figure and background. Little by little, Zilio eliminates the narrative elements of his painting, thus transforming it into a literal pictorial action, establishing a personal vocabulary in the interstices between pure abstraction and the concreteness of the making, the paint, the brushstroke, the canvas and the elements of composition. eminently pictorial.

In the 1960s, Zilio graduated in Psychology from the Federal University of Rio de Janeiro and studied painting with Iberê Camargo at the Institute of Fine Arts. Persecuted by the dictatorship, he moved to France in the 1970s, where he obtained a doctorate in Arts and was able to come into contact with the production of important avant-garde artists, such as Paul Cézanne. He returned to Brazil in the 1980s, continuing his research and participating in numerous exhibitions. He also worked as a professor at the Federal University of Rio de Janeiro.

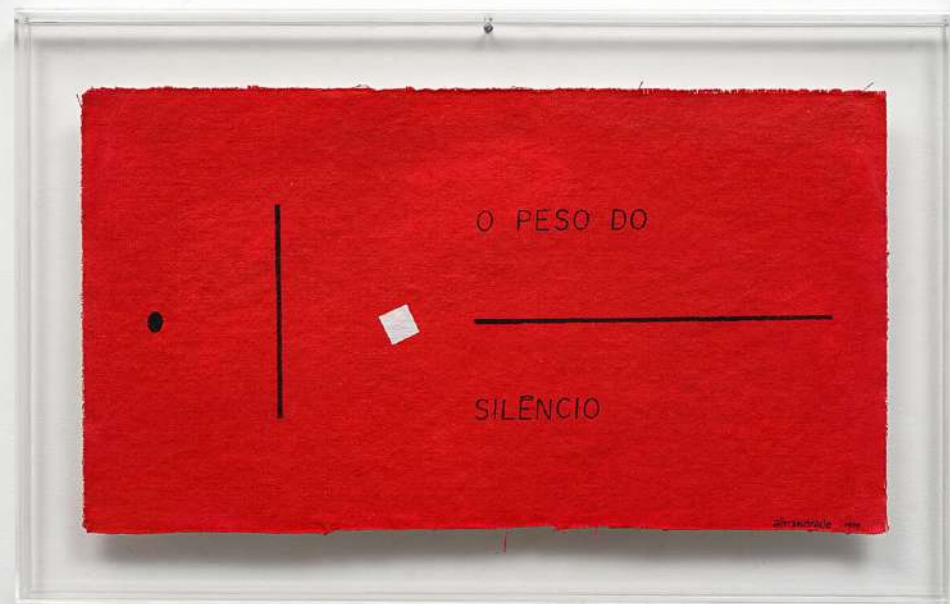
He participated in the exhibitions “Opinião 66” (Rio de Janeiro, 1966) and “Nova Objetividade Brasileira” (Rio de Janeiro, 1967), which would become landmarks of Brazilian art, as well as important collective exhibitions, such as Bienal de São Paulo (1967, 1989 and 2010); Paris Biennale (1977); Mercosul Biennial (2005). His works are present in the collection of the Museums of Contemporary Art in São Paulo, Niterói and Paraná, at the Pinacoteca in São Paulo, at the Museums of Modern Art in Rio de Janeiro and São Paulo and at the Museum of Modern Art in New York. He has been represented by Galeria Raquel Arnaud since 1997.

almandrade (*são felipe, brazil, 1953 – lives and works in salvador*)

Almandrade's work invokes constructivism, minimalism, lettrism and conceptualism, through the Concrete Poetry movement and especially through Poem/Process. His production materializes into pieces that articulates forms of literary-artistic expressions present in the visual poems – published and exhibited from the 1970s onwards, in which he found in the diversity of mediums the possibility of expanding the language – to paintings and sculptural pieces on larger scales, which are more recent. In the words of Décio Pignatari, a friend of Almandrade's: "The poetic language differs from the language that we use in daily communication. Each poet explores the language in search of an unexpected event, a singular experience."

Antonio Luiz Morais de Andrade, whose pseudonym is Almandrade, is a visual artist, an architect with a master's degree in urban design, a poet and a professor of art theory in art workshops at Bahia's Museum of Modern Art (MAM) and Palacete das Artes. He participated in various collectives shows, among them: three editions of the Bienal de São Paulo (1973, 1975 and 1981), 2nd Salão Paulista, 1st Exposição Internacional de Esculturas Efêmeras, 1st Salão Baiano and 2nd Salão Nacional. He received an honorable mention at the 1st Salão Estudantil, in 1972. He took part in collective exhibitions of visual poems, multimedia and installation projects in Brazil and abroad.

His works are present in collections of important institutions, among them: Bahia's MAM, Museu Nacional de Belas Artes, Museu de Arte do Rio de Janeiro, Pinacoteca Municipal de São Paulo, Museu Afro Brasil, Museu Nacional de Brasília, Museu da Cidade, Museu de Arte do Rio Grande do Sul, MAC do Rio Grande do Sul, Museu de Arte Moderna Aloisio Magalhães, Museu de Arte Abraham Palatnik, Museu de Arte Contemporânea de Feira de Santana, São Paulo's MAM and Fundação Vera Chaves Barcelos (RS), among other private and public collections.



almandrade
untitled_1979
acrylic on canvas
14,9 x 23,4 x 1,5 in
38 x 59,5 x 4 cm
(16513)

GALERIA
RAQUEL 50
ARNAUD



josé resende
untitled_ 1980
paraffin and leather
50 x 3,1 in
127 x 8 cm
(14095)



josé resende (*são paulo, brazil, 1945 – lives and works in são paulo*)

José Resende is a renowned Brazilian sculptor known for his works that explore the relationship between space, materiality, and gravity. He was one of the founders of the Grupo Rex in the 1960s, alongside Wesley Duke Lee and Geraldo de Barros, a collective that had a significant impact on contemporary Brazilian art. Although trained as an architect at FAU-USP, Resende transitioned to sculpture, standing out for his use of industrial materials such as steel, metal, and stone, creating compositions that seem to defy physical laws.

He has participated in important exhibitions, such as several editions of the São Paulo Biennial, the Venice Biennale (1988), and Documenta in Kassel (1992), which cemented his international recognition. His works are part of major collections, including the Museum of Modern Art of São Paulo (MAM-SP), the Pinacoteca of São Paulo, and the Centre Pompidou in Paris.

Resende also has sculptures at Instituto Inhotim, where his creations engage with the natural environment. In addition to his artistic production, he has worked as a professor, influencing new generations of artists. His sculptures are celebrated for their ability to integrate weight, balance, and lightness in seemingly fragile forms, making him a key figure in contemporary sculpture.

arthur luiz piza (*são paulo, brazil, 1928 – paris, france, 2017*)

In engraving, Arthur Luiz Piza has found space for the creation of a new form of work, that dialogues with constructive concern. In the metal plates, the artist sculpts various geometric forms, experimenting with chisels, gouges, nails, and hammers as tools to create not only furrows in the material but, in different depths, delicate and at the same time incisive. In addition to volume and geometric shapes, rhythm is the central element in Piza's research. It is not a question of establishing a logic of rhythm in its surfaces and materials, but of seeking, with patience and forcefulness, the own rhythm of each composition, organizing and reorganizing incessantly the elements in more or less saturated plots, subtly irregular and chaotic.

Piza started his artistic research in the 1940s, when he studied painting and fresco with the artist Antonio Gomide. At the beginning of the 1950s, after having participated in the first edition of the Bienal of São Paulo (1951), he moved to Paris, where he began to visit Johnny Friedlaender's studio to deepen his studies on engraving techniques. Afterward, he dedicated himself to watercolor and collage, a process that would soon lead him back to investigations into the surface of engraving.

He held dozens of individual exhibitions in Brazil and France, among several other countries, the first one being in the Museu de Arte Moderna de São Paulo, in 1958. Throughout his five-decade career, he participated in important collective exhibitions around the world, with emphasis on the Venice Biennale (1966), Documenta in Kassel (1959), and the Bienal de São Paulo, where his works were present from the first to the seventh edition (1951 to 1963), in addition to others carried out later. Raquel Arnaud has represented Arthur Luiz Piza since 1973.



arthur luiz piza

untitled_no date

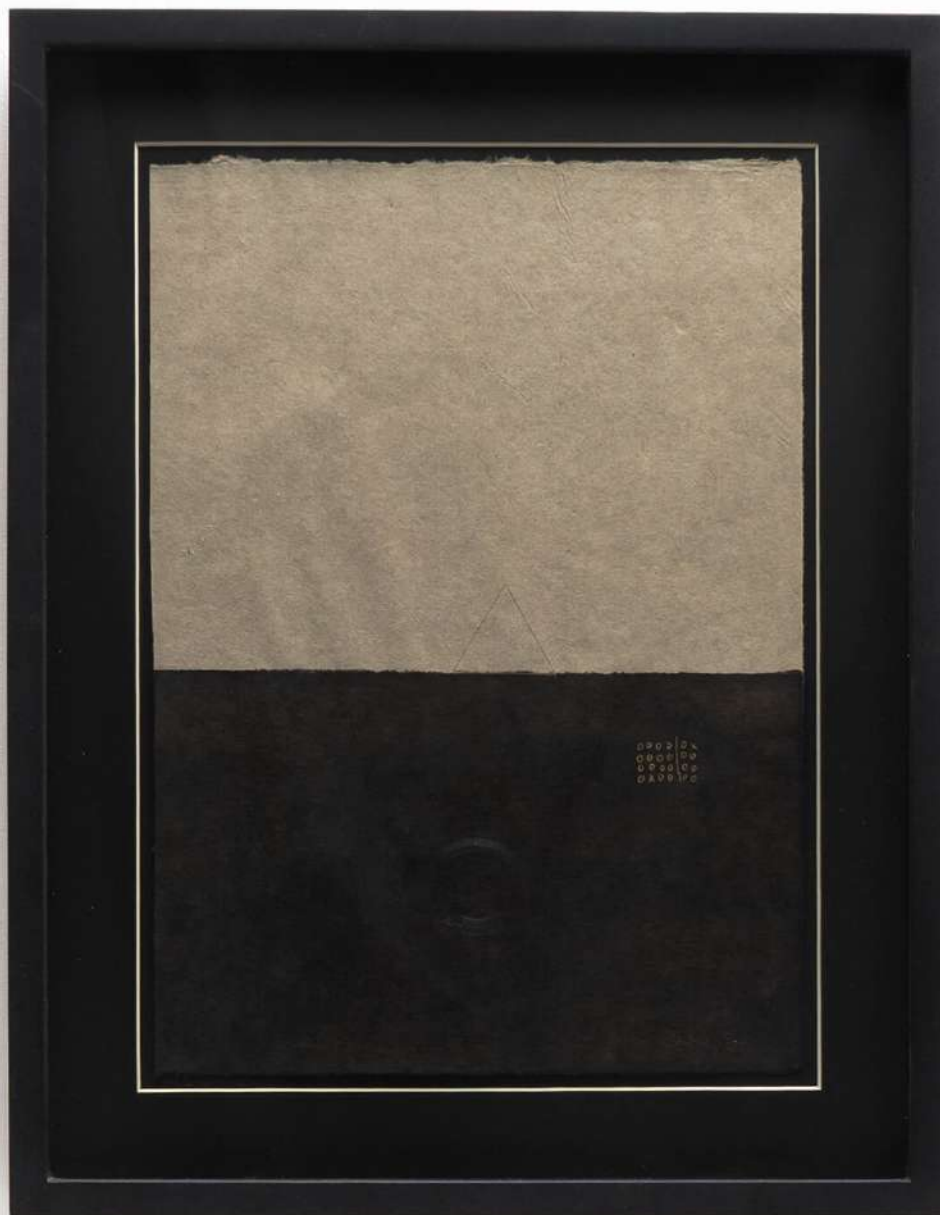
card collage on paper

ed a.p

10,6 x 7,7 in | 27 x 19,5 cm

(17257)

GALERIA
RAQUEL 50
ARNAUD



mira schendel
untitled_ 1974
monotype
12 x 8,7 in
30,5 x 22 cm
(17258)



mira schendel (*zurique, switzerland, 1919 - são paulo, brazil, 1988*)

Mira Schendel came to Brazil in 1949, after having lived in Italy, where she studied philosophy and art. She settled in Porto Alegre, started painting, working with ceramics, studying, and publishing poetry. She also taught painting. She participated in the 1st São Paulo International Biennial in 1951, where she came into contact with international experiences and became part of the national art scene. She moved to São Paulo in 1953.

In the 1960s, she produced drawings using the monotype technique on rice paper. In 1966, after presenting her series "Droguinhas," created with twisted rice paper, in London, she met the philosopher and semiotician Max Bense, who contributed to one of her exhibitions and maintained correspondence with her until 1975. In 1968, she produced works in acrylic, such as "Objetos Gráficos" and "Toquinhos." Between 1970 and 1971, she created a set of 150 notebooks, developed into various series. In the 1980s, she produced white and black temperas, "Sarrafos," and began a series of paintings using brick dust.

After her death in 1988, her work was featured in various exhibitions in Brazil and abroad. In 1994, the 22nd São Paulo International Biennial dedicated a special room to her. In 1999, the MOCA (Los Angeles, USA) organized the exhibition 'The Experimental Exercise of Freedom: Lygia Clark, Gego, Mathias Goertiz, Hélio Oiticica, Mira Schendel.' In 2001, the Galerie Nationale du Jeu de Paume (Paris) organized a retrospective. In 2009, Mira's works were part of the exhibition "Tangled Alphabets: León Ferrari and Mira Schendel" at the Museum of Modern Art (MoMA), and in 2013, Tate Modern (London) presented a solo exhibition of the artist.

mira schendel

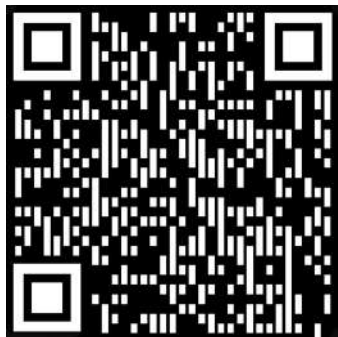
untitled_ 1979

monotype

13 x 8,5 in

33 x 21,5 cm

(17259)



art basel miami beach

stand_ H 07

dec 04 - 08_ 2024

Galeria Raquel Arnaud

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info@raquelarnaud.com

monday to friday from 11am to 7pm
and saturday from 11am to 3pm