nara roesler

50

ART BASEL MIAMI BEACH 2026

booth G26

private days
december 2–3
wednesday and thursday

public days
december 4–6
friday–sunday

miami beach convention center
1901 convention center drive
miami beach, usa

sheila hicks

Sheila Hicks
Meeting of the Jinns, 2026
cotton, linen and synthetic fiber
Ø 80 cm
Ø 31.5 in
USD 90,000



Sheila Hicks
Crescendo, 2026
cashmere, wool,
cotton and linen
120 x 133 cm
47.2 x 52.4 in
USD 400,000



Sheila Hicks
Escape, 2024
linen, cotton, wool and silk
30 x 14 cm
11.8 x 5.5 in
USD 50,000



carlito carvalhosa

Carlito Carvalhosa
Untitled, 2003
oil, grease and resin on mirror
160 x 110 x 3 cm
63 x 43.3 x 1.2 in
USD 130,000



Carlito Carvalhosa
Untitled (P61/17), 2017
oil paint on mirrored aluminum
122 x 80 cm
48 x 31.5 in
USD 110,000




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TS-16 CERDA-BRASIL
TIGRE 815
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藝林

jac leirner

Jac Leirner
Olhos de Tigre (Tiger One), 2017
brushes and steel chains
40 x 270 cm
15.7 x 106.3 in
USD 85,000



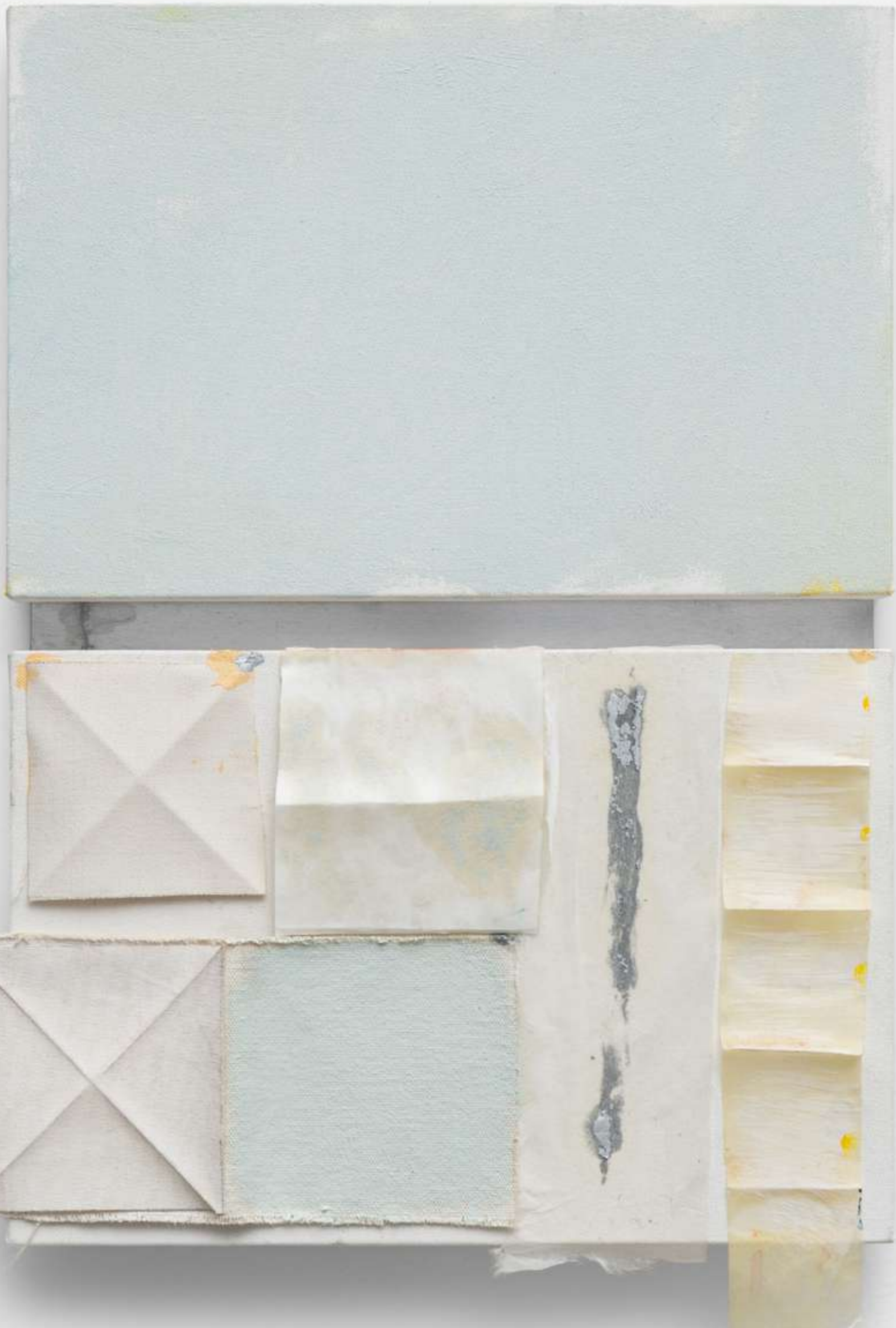
raul mourão

Raul Mourão
Trap #01, 2026
corten steel
214 x 215 x 147 cm
84.3 x 84.6 x 57.9 in
USD 150,000

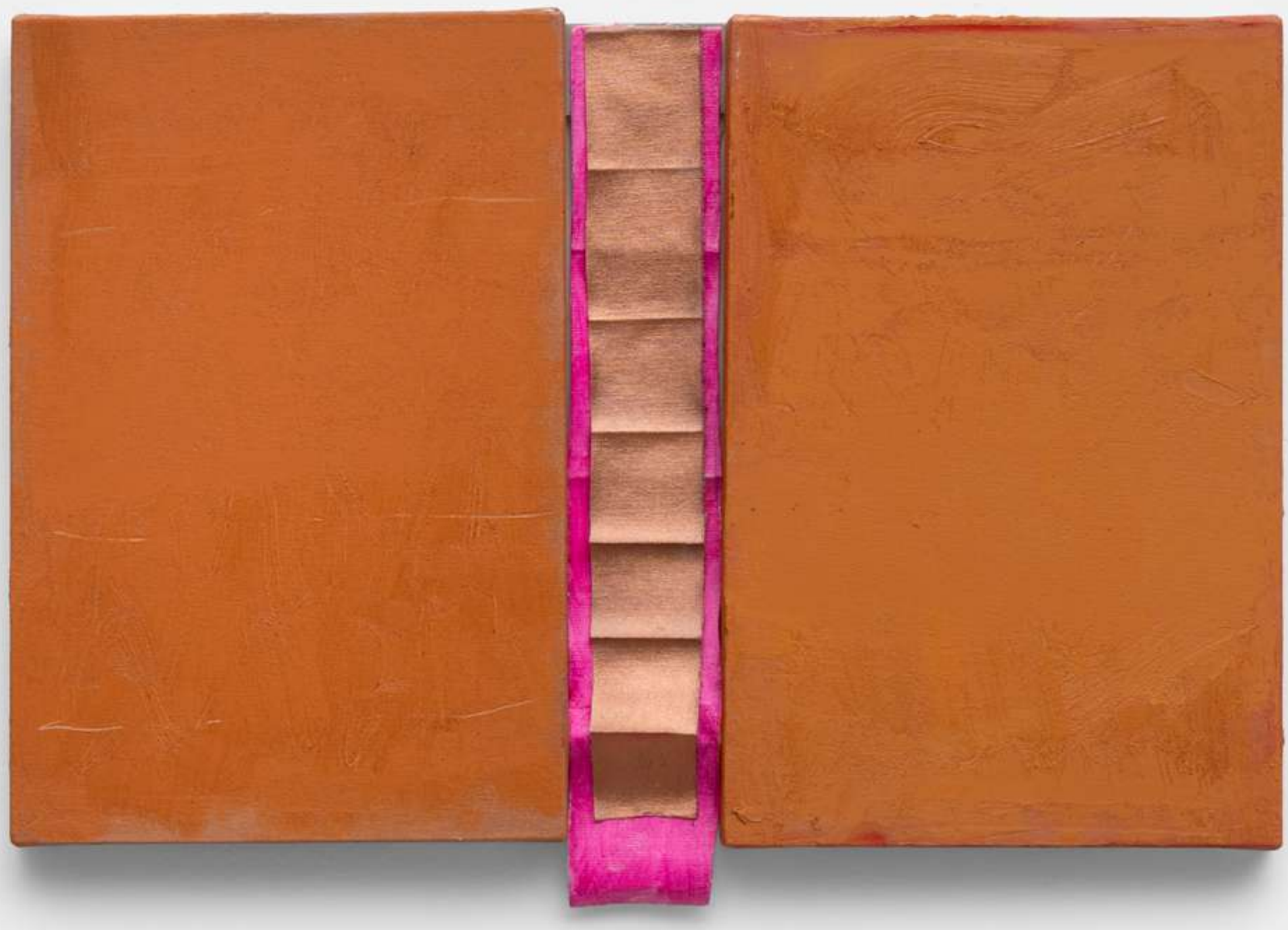


sérgio sister

Sérgio Sister
Blue, Folds, and Origami, 2026
oil paint on canvas
45 x 32 x 3,5 cm
17.7 x 12.6 x 1.4 in
USD 8,000



Sérgio Sister
Siena and Copper
Folding Connection, 2026
oil paint on canvas
33 x 46 x 2,5 cm
13 x 18.1 x 1 in
USD 9,000



vik muniz

Vik Muniz
Postcard, 2026
archival inkjet print
edition of 6 + 4 AP
160 x 176,8 cm
63 x 69.6 in
USD 55,000



marco a. castillo

Marco A. Castillo
Dictadura con frente de
9 triángulos (Mezclilla Burgundy), 2024
paper, fabric and multilayer birch plywood
26 x 26 x 7 cm | 10.2 x 10.2 x 2.8 in (without support)
USD 13,000

Marco A. Castillo
Dictadura con frente de 4 rectángulos,
4 círculos y 1 cuadrado (Papel rojo carmín), 2024
paper, fabric and multilayer birch plywood
48 x 48 x 8,5 cm | 18.9 x 18.9 x 3.3 in (without support)
USD 22,000



tomie

ohtake



Tomie Ohtake
Untitled, 1986
acrylic paint on canvas
150 x 150 cm
59.1 x 59.1 in
USD 360,000

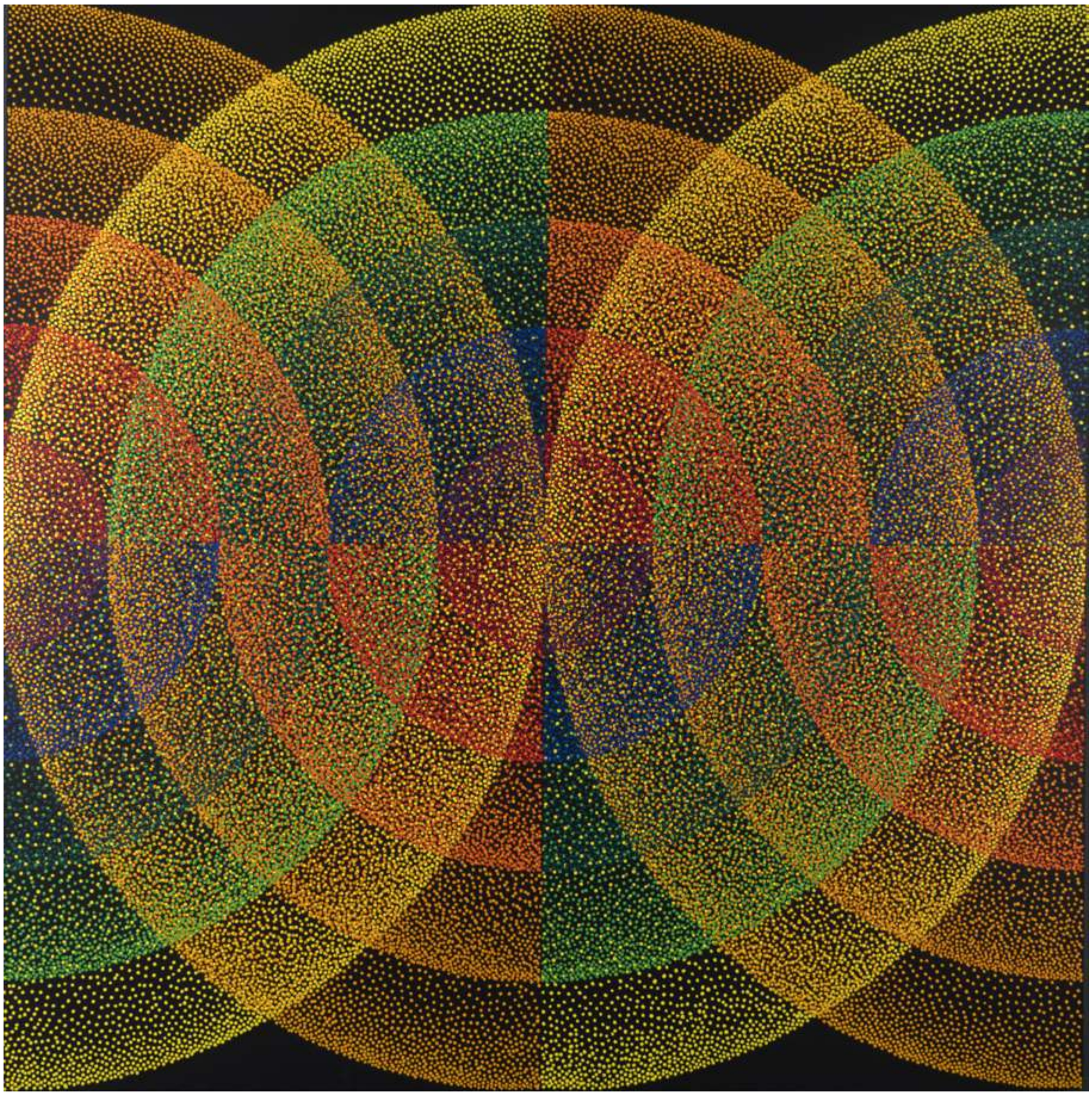
not
vital

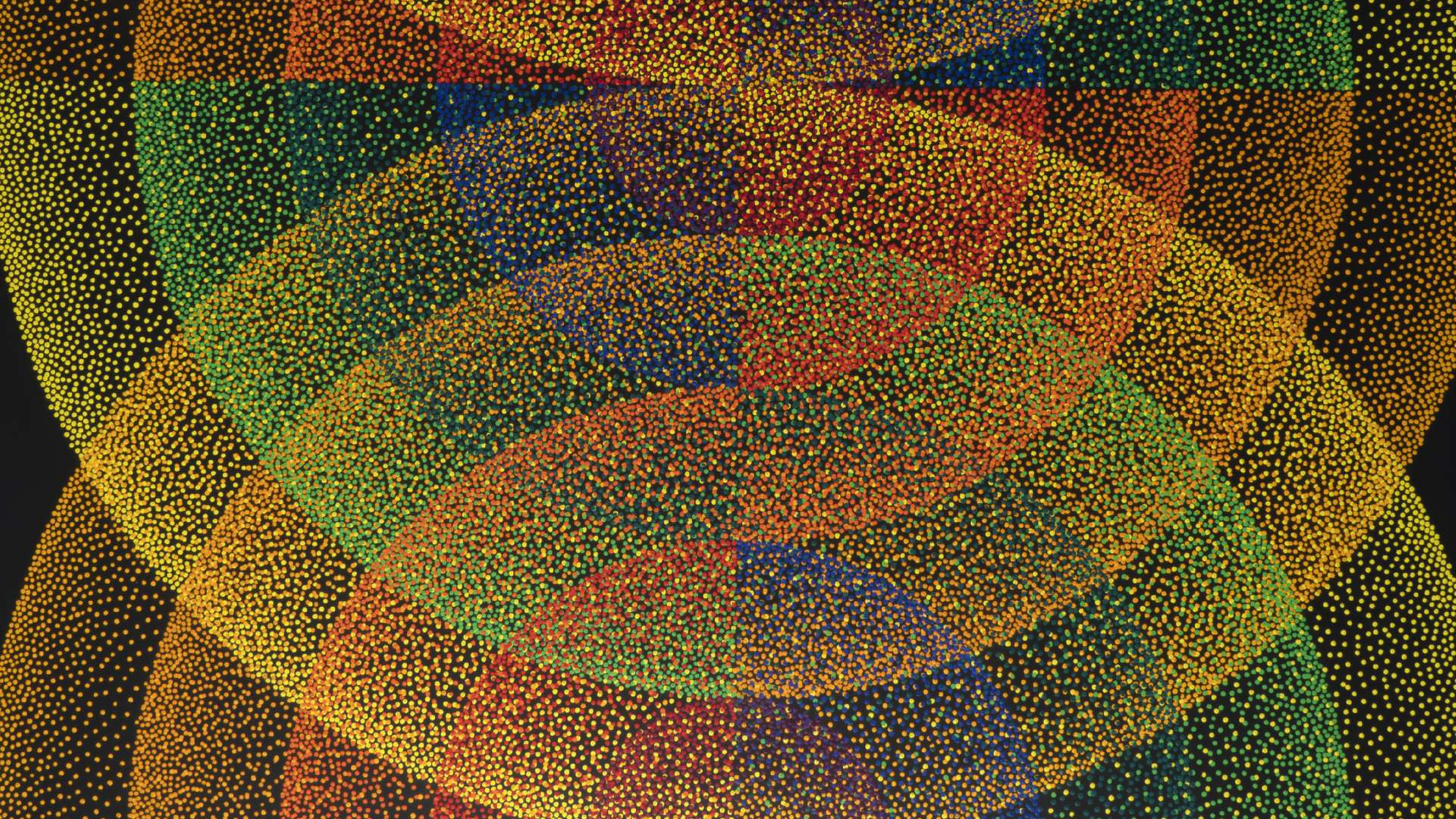
Not Vital
A Plane, a Boat, a Car, a Sled, 2009
stainless steel
edition 2 of 3 + 1 AP
150 x 160 x 50 cm
59.1 x 63 x 19.7 in
EUR 120,000



julio
le parc

Julio Le Parc
Alchimie 562, 2024
acrylic paint on canvas
200 x 200 x 3,5 cm
78.7 x 78.7 x 1.4 in
EUR 215,000





cristina canale

Cristina Canale
Spilled milk, 2026
oil paint on linen
130 x 130 cm
51.2 x 51.2 in
USD 58,000



Cristina Canale
Gaia, 2025
oil paint on canvas
190 x 230 cm
74.8 x 90.6 in
USD 93,000



maria klabin

Maria Klabin
Noeli #01, 2020
oil paint on linen
35 x 40 cm
13.8 x 15.7 in
USD 20,000



rodolpho

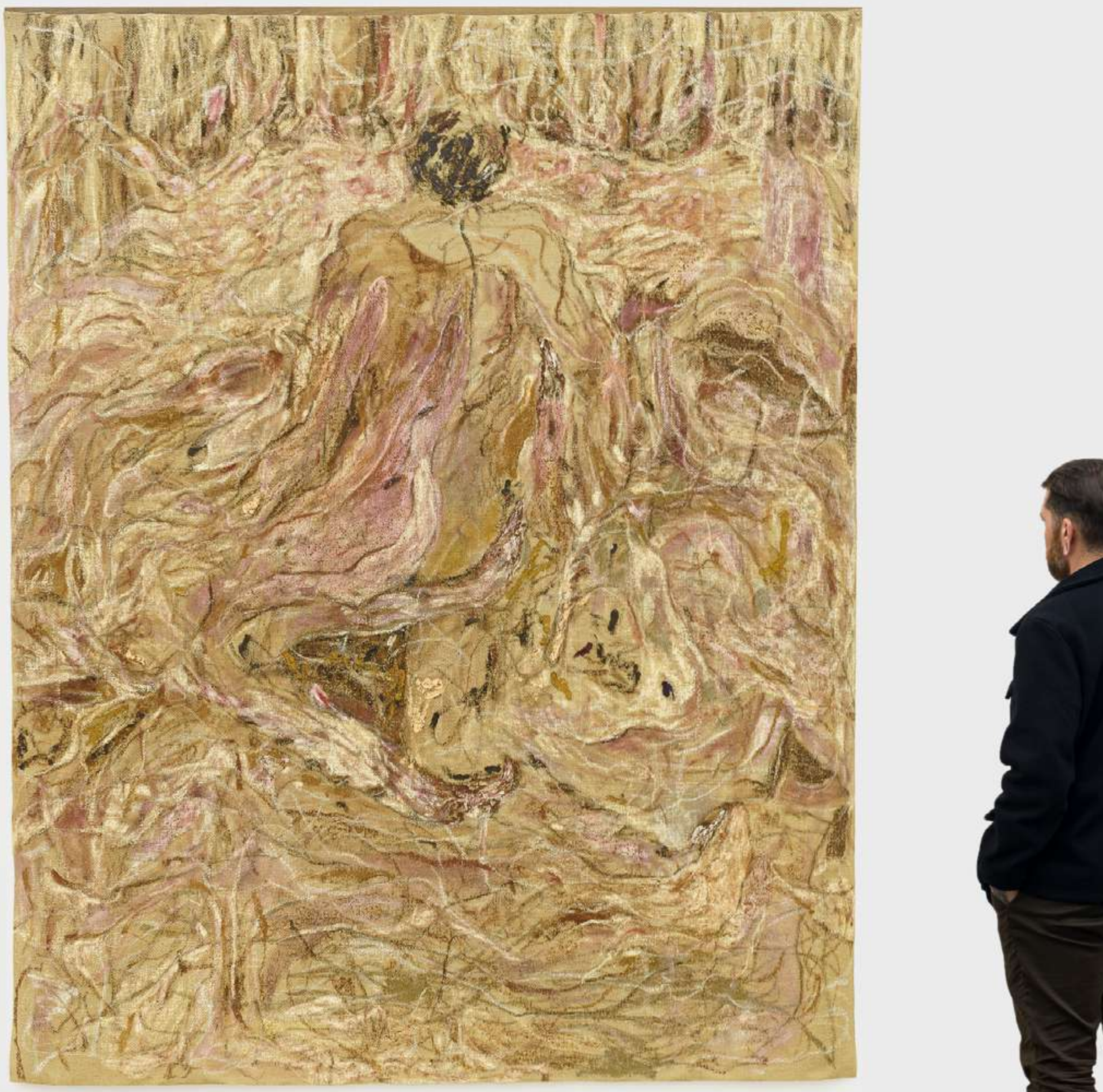
parigi

Rodolpho Parigi
Magenta Harp Volumen, 2024-2026
oil paint on linen
200 x 330 x 4 cm
78.7 x 129.9 x 1.6 in
USD 105,000



flávia ventura

Flávia Ventura
Night (Internal Landscapes Series), 2025
oil paint on jute
250 x 200 cm
98.4 x 78.7 in
USD 20,000



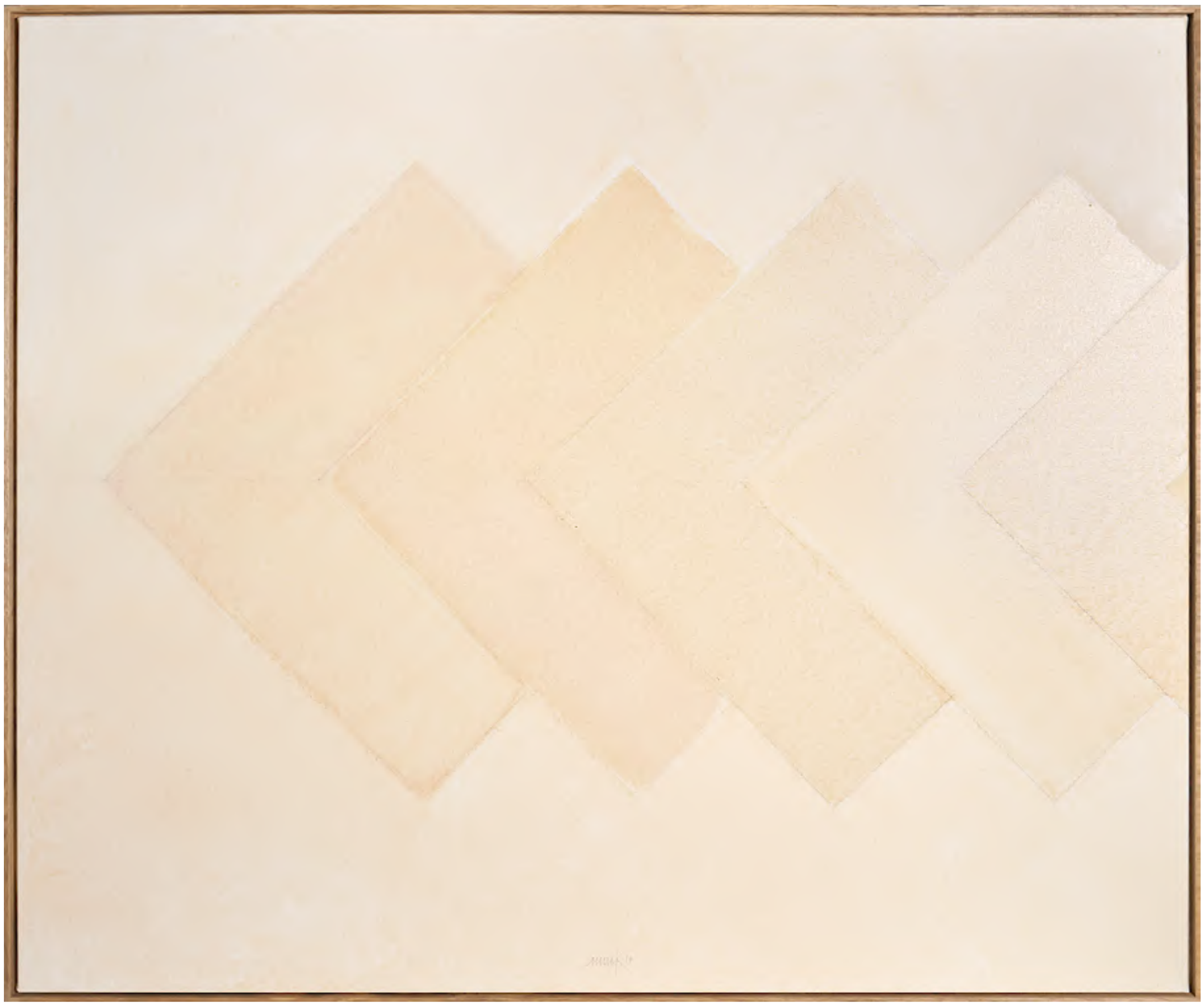
Flávia Ventura
Untitled (Warm Paintings Series), 2025
encaustic on wood
34,7 x 38 x 2 cm
13.7 x 15 x 0.8 in
USD 3,200





heinz
mack

Heinz Mack
Untitled (Chromatic Constellation), 2016
acrylic paint on canvas
165 x 200 cm
65 x 78.7 in
EUR 360,000



abraham palatnik

Abraham Palatnik
Corda, 1984
acrylic paint and ropes on canvas
70,5 x 90,2 cm
27.8 x 35.5 in
USD 280,000







brígida baltar

Brígida Baltar
Untitled, 2022
glass, brick dust and
PVA glue on brick
21,5 x 9,5 x 8 cm
8.5 x 3.7 x 3.1 in
USD 17,000



Brígida Baltar
Untitled, 2002
glass, brick dust
and PVA glue on brick
22 x 10,5 x 8 cm
8.7 x 4.1 x 3.1 in
USD 17,000



amelia toledo

Amelia Toledo
Color Field (Color Fields series), 1997
acrylic resin and pigment on linen
90 x 90 cm
35.4 x 35.4 in
USD 53,000



lydia okumura

Lydia Okumura
Purpose, São Paulo, 1985
acrylic paint on canvas
148 x 148 x 3,5 cm
58.3 x 58.3 x 1.4 in
USD 60,000



daniel
senise

Daniel Senise
Biógrafo LXVI, 2026
wall monotype on canvas and
acrylic medium on aluminum
125 x 200 x 5,5 cm
49.2 x 78.7 x 2.2 in
USD 98,000



elian almeida

Elian Almeida
Illuminate Your People in Procession (Church and Convent of São Francisco, Salvador), 2024
acrylic paint and oil paint on canvas
153 x 176 cm
60.2 x 69.3 in
USD 26,000



fabio
miguez

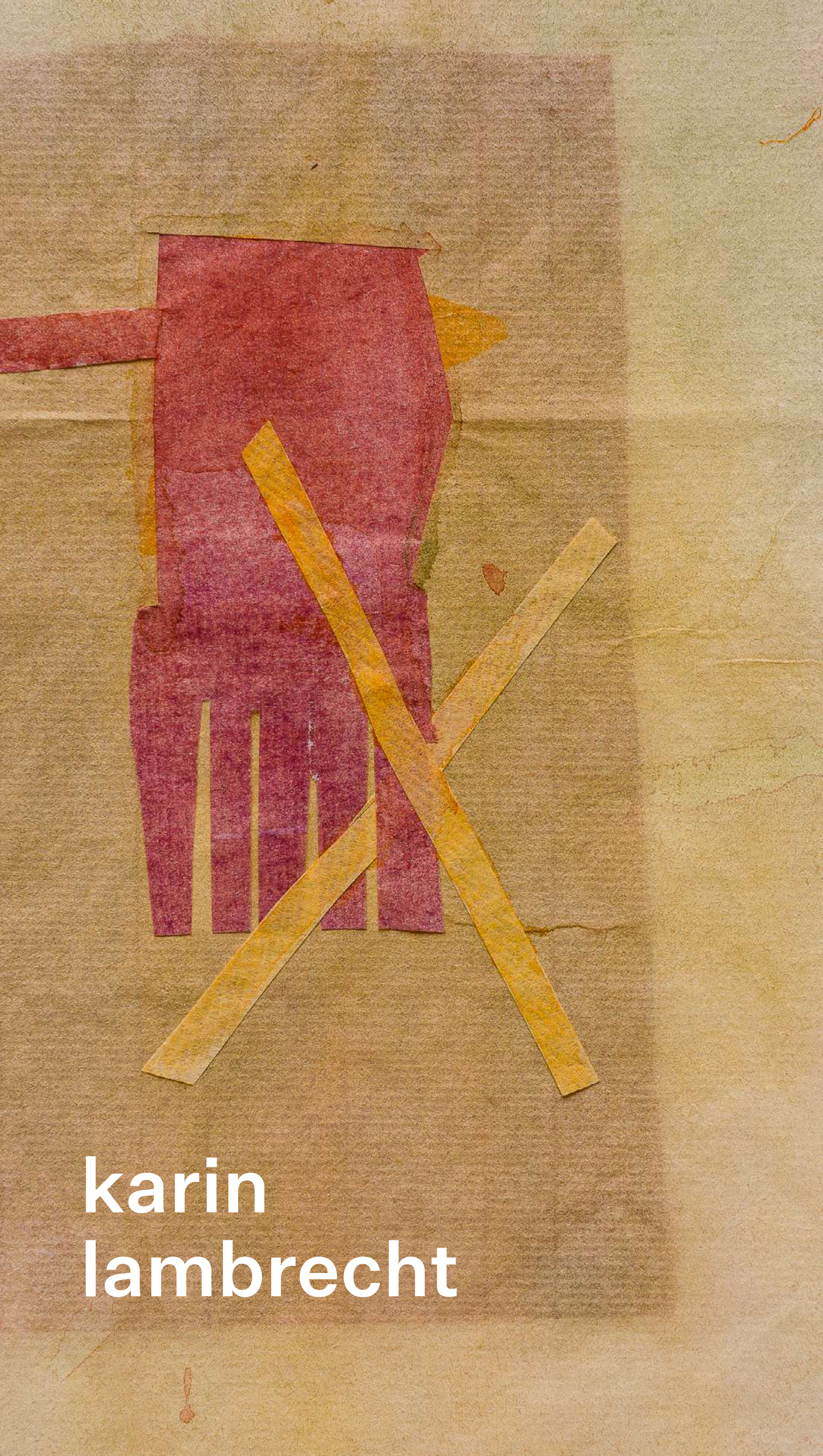
Fabio Miguez
Conceição da Praia
(Bahia Series), 2025
oil paint and wax on linen
40 x 45 cm
15.7 x 17.7 in
USD 18,000





Fabio Miguez
Untitled (Giotto), 2025
oil paint and wax on linen
30 x 30 x 2,5 cm
11.8 x 11.8 x 1 in
USD 15,000





karin lambrecht

Karin Lambrecht
Interlacing, 2025
watercolor, cutouts
and collage on paper
37,5 x 25,5 cm
14.8 x 10 in
USD 5,000



Karin Lambrecht
Magnetic Field, 2025
watercolor, embroidery,
cutouts and collage on paper
37 x 26 cm
14.6 x 10.2 in
USD 5,000

lucia koch

Lucia Koch
12 Bottles, 2025
pigment printing on
cotton paper (UV varnish)
edition of 3 + 1 AP
140 x 170 cm
55.1 x 66.9 in
USD 28,000

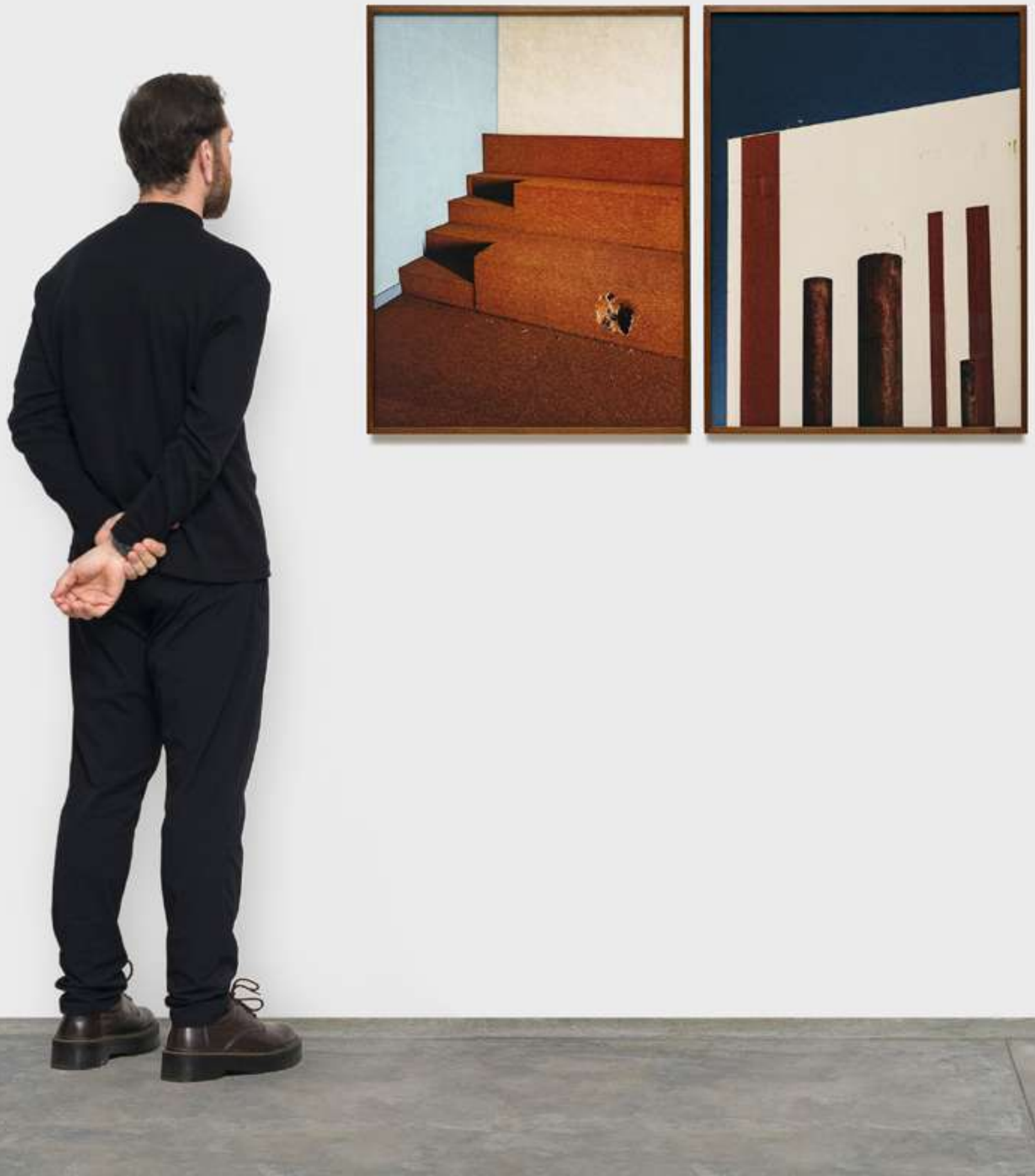


marcelo silveira

Marcelo Silveira
Circular, 2025-2026
wood (cajacatinga)
Ø 120 cm
Ø 47.2 in
USD 40,000

marcos chaves

Marcos Chaves
Combination #15 (Pairs Series), 2025
photograph
edition of 5 + 2 AP
2 parts of 80 x 60 cm (each)
2 parts of 31.5 x 23.6 in (each)
USD 12,000



thiago barbalho

Thiago Barbalho
Araucária, 2025
colored pencil, graphite pencil,
ballpoint pen and permanent
marker on canvas
40 x 30 cm
15.7 x 11.8 in
USD 6,500



Thiago Barbalho
The Angel of Vengeance, 2025
colored pencil, oil paint, acrylic paint, permanent marker, graphite pencil, ballpoint pen and resin on paper
140 x 200 cm
55.1 x 78.7 in
USD 20,000



manoela medeiros

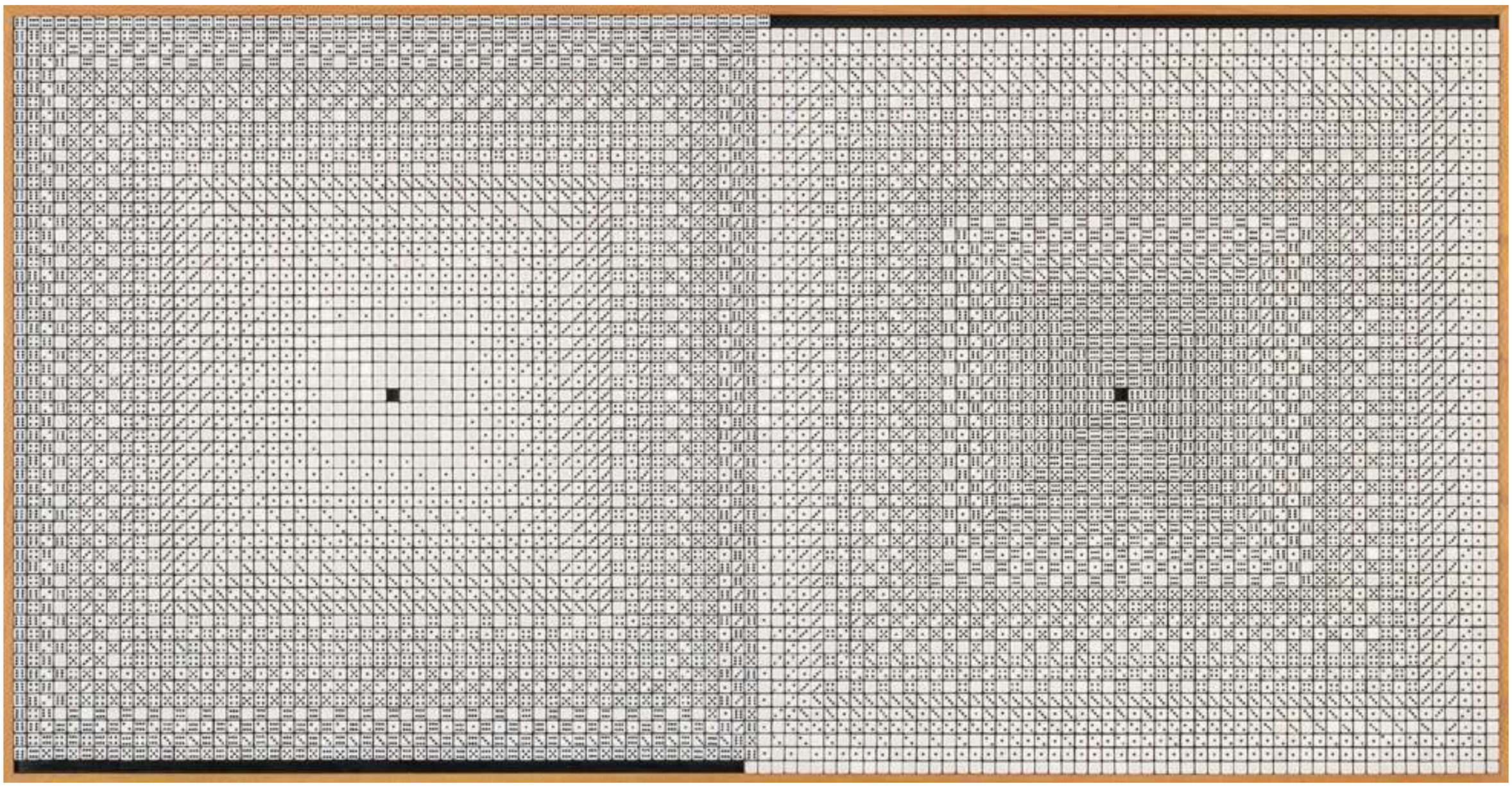
Manoela Medeiros
Tropical still life, Nymphea and morning light, 2026
acrylic paint, acrylic paste, mineral pigment and excavation on canvas
120 x 150 x 5 cm
47.2 x 59.1 x 2 in
USD 20,000





josé patrício

José Patrício
6.272 dice, 2025
resin dice and synthetic
enamel on wood
edition of 6 + 1 AP
88 x 170,5 x 4 cm
34.6 x 67.1 x 1.6 in
USD 92,000



bruno dunley



Bruno Dunley
Untitled, 2023
oil paint on canvas
35 x 40 x 3 cm
13.8 x 15.7 x 1.2 in
USD 9,000



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 Clark and Hélio Oiticica, 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.

click to know more

selected solo exhibitions

- *Abraham Palatnik: Outros Ritmos*, Nara Roesler, São Paulo, Brazil (2023)
- *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), Brasilia, 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

- *Diálogos com cor e luz*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, SP, Brazil (2023)
- *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
- Kaiser Wilhelm Museum, Krefeld, Germany

back to the artist’s works

amelia toledo
b. 1926, São Paulo, Brazil
d. 2017, Cotia, Brazil

Amelia Toledo is a central figure in 20th-century Brazilian art, with a career spanning more than five decades, marked by distinctive investigations into constructive sculpture that later evolved into her emblematic explorations of the intersections between art and nature.

The diversity of media in Amelia Toledo's practice reflects an approach dedicated to expanding the possibilities of artistic expression. In the 1960s and 1970s, she developed experimental works exploring the relationships between body and matter, engaging with the political and social concerns of Brazil's military dictatorship. From the 1970s onward, her work began to incorporate materials such as stones and shells, collected by the artist and explored for their textures, colors, and forms. This interest developed into works that bring art and landscape into dialogue, while her painting, characterized by a tendency toward monochromy, reveals an ongoing investigation into color and its variations.

click to know more

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 N çSão iemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

selected group exhibitions

- *Pop Brasil: Vanguarda e Nova Figuração*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *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, United States (2018); 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 Biennale, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- 29th Bienal de São Paulo, Brazil (2010)

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

back to the artist's works

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.

click to know more

selected solo exhibitions
- *Brígida Baltar: A Pele da Planta*, Instituto Ling, Porto Alegre, Brazil (2025)
- *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
- *Entre o moderno e o contemporâneo: arte nas coleções do MAM Rio*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- *Histórias da Ecologia*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *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, Brazil (2023)
- 12th Mercosul Biennial, Brazil (2020)
- *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
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Middlesbrough Institute of Modern Art (MiMA), Middlesbrough, UK

back to the artist's works

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. His practice reveals a tension between form and matter, expressed through the disjunction between the visible and the tactile. What we see is not what we touch, just as what we touch is not what we see. Since the early 2000s, the artist has created paintings on mirrored surfaces that, in the words of curator Paulo Venâncio Filho, "place our presence within them."

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click to know more

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)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Rio (River), Performance*, Museum of Modern Art (MoMA), New York, USA (2014)
- 30th and 18th Bienal de São Paulo, Brazil (2012 and 1985)
- 3rd Mercosul Biennial, Brazil (2001)

selected collections
- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte de São Paulo (MASP), São Paulo, 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
- Dallas Museum of Art, Dallas, USA

back to the artist's works

cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

As part of the so-called “Geração 80” (Generation of the 1980s), Cristina Canale began her career amid the revival of painting that marked the international art scene at the time, influenced by the German Neo-Expressionist movement. Rich in visual elements and thick layers of paint, her early paintings have a distinctly material quality, characterized by an intuitive use of vivid, contrasting colors that continues to inform her recent work. In the early 1990s, Canale moved to Düsseldorf, Germany, where she studied under the Dutch conceptual artist Jan Dibbets. From that point on, her compositions began to explore spatial relationships through the suggestion of planes and depth, accompanied by a more fluid use of color.

Often based on ordinary scenes from everyday life, many of them drawn from advertising photography, her works emerge from an elaborate process of composition. They stand out for moving between figuration that dissolves into abstraction, on the one hand, and abstraction that evokes figuration, on the other. For curator and art critic Tiago Mesquita, Canale’s work departs from the search for structures underlying image-making pursued by artists such as Gerhard Richter and Robert Ryman, as she approaches “the image and the established genres of painting subjectively, believing in a singular experience.”

click to know more

selected solo exhibitions

- *Cristina Canale – Dar Forma ao Mundo*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2024)
- *A Casa e o Sopro*, Instituto Ling, Porto Alegre, Brazil (2024)
- *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)
- *Arredores e Rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

- *Entre o Moderno e o Contemporâneo: Arte nas Coleções do MAM Rio*, Museum of Modern Art of Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- *The Inside Out*, Kunstmuseum Schloss Derneburg, Holle, Germany (2024)
- *A Escolha do Artista*, Casa Roberto Marinho, Rio de Janeiro, Brazil (2021)
- *Ateliê de Gravura: da Tradição à Experimentação*, Iberê Camargo Foundation, Porto Alegre, Brazil (2019)
- 8th Beijing Biennale, Beijing, China (2019)
- 21st Bienal de São Paulo, São Paulo, Brazil (1991)

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), Niteroi, Brazil
- 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

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 unto 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. The materials are fixed over the images, acting as screens that obstruct their visibility while simultaneously emphasizing their character as traces. 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

- *Os dois lados da janela*, Paço Imperial, Rio de Janeiro, Brazil (2026)
- *Biógrafo: Daniel Senise*, Museu de Arte Contemporânea da USP, São Paulo, Brazil (2023)
- *Antes da palavra,* Fundação Iberê Camargo, Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- 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)
- Museo de Arte Contemporáneo, Monterrey, Mexico (1994)
- Museum of Contemporary Art, Chicago, USA (1991)

selected group exhibitions

- 18th, 20th, 24th and 29th Bienal de São Paulo, Brazil (1985, 1989, 1998, 2010)
- 11th Bienal de Cuenca, Ecuador (2011)
- 44th Venice Biennale, Italy (1990)
- 2nd 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
- Museu Nacional de Belas Artes, Rio de Janeiro, Brazil

back to the artist's works

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

Elian Almeida's practice centers on the creation of a visual culture connected to the idea of Blackness in Brazil, particularly through painting. Adopting a decolonial approach, he revisits elements of the past, including images, narratives, and historical figures—both officially recognized and overlooked—in order to contribute to the strengthening and dissemination of Afro-Brazilian historiography.

Seeking to address the lack of Black representation in Brazilian visual culture, Almeida revisits a wide range of images, from historical paintings and established genres such as portraiture to those found in everyday life, including magazine covers and news footage. Through powerful representations of Black individuals and communities, his work helps envision alternative ways of inhabiting the present and imagining possible futures.

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selected solo exhibitions
- *Bibliografia da Pintura*, Ocupação IBORU, Rio de Janeiro, Brazil (2025)
- *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
- *Dignidade e luta: Laudelina de Campos Mello*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2026)
- *Complexo Brasil*, Fundação Calouste Gulbenkian, Lisbon, Portugal (2025)
- *Beyond the present: Collecting for the future – The Cristine Mack Art Collection*, Southampton Arts Center, Southampton, USA (2025)
- *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 aspirações do negro*, Instituto Inhotim, Brumadinho, Brazil (2022)
- *Atos de revolta*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), 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); Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2022)

selected collections
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Instituto Inhotim, Brumadinho, Brazil
- Institute of Contemporary Art, Miami, USA
- El Espacio 23 (Jorge M. Pérez Collection), Miami, USA

back to the artist's works

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.

Since 2010, Miguez has been working on the *Atalhos* series, in which he appropriates fragments and details from paintings by the great masters of the pre-Renaissance, reworking them into small-scale paintings through repetition, inversion, and mirroring. An offshoot of this body of work is the *Volpi* series, in which the artist appropriates fragments of façades by the Italian-Brazilian painter and reworks them into large-scale paintings. In the *Bahia* and *Maranhão* series, Miguez draws on buildings observed in Salvador and São Luís, reworking façades, volumes, and vernacular structures in paintings that bring architecture and art history into dialogue.

This interest in architecture also extends into the *Dobras/Paramentos* series, developed from the unfolding of paper boxes. By observing the resulting patterns, Miguez identifies combinatorial structures, rules, and exceptions that give rise to different compositions and formal and chromatic arrangements.

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selected solo exhibitions

- *Campo e construção*, Instituto Ling, Porto Alegre, Brazil (2026)
- *Icnografias*, Nara Roesler, New York, USA (2025)
- *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

- *Cinco Ensaios sobre o MASP: Geometrias*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *Alfredo Volpi & Fábio Miguez: Alvenarias*, Gladstone 64, New York, USA (2023)
- *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)
- 2nd La Habana Biennial, Cuba (1986)
- 18th and 20th Bienal de São Paulo, Brazil (1985 and 1989)

selected collections

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

back to the artist's works

flávia ventura

b. 1991, Belo Horizonte, Brazil
lives and works in São Paulo, Brazil

Flávia Ventura develops a practice that investigates the body as a mutable device for sensorial experimentation, proposing shifts in discourse and agency in relation to sexuality, gender, power, and violence. They hold a BA in Fine Arts, specializing in Painting, from Escola Guignard (UEMG), and were awarded the 2025 PIPA Prize. Their work proposes the creation of fictional narratives that exist between reality and fantasy, engaging with abstraction to construct body-mental landscapes through painting and its expansive possibilities.

Drawing from the observation and critical reinterpretation of hegemonic pornography, their research operates within a critique of the "male gaze," proposing displacements and inversions in regimes of visibility surrounding the eroticization of bodies. Naked cis-male bodies, or bodies traversed by gestures of penetration led by women, function as a discursive strategy to challenge normative imaginaries of sexuality, reconfiguring the meanings of penetration, whether physical, psychic, or symbolic. Their investigation extends to the inorganic dimensions of the body and to the relationships between nature and technology, configuring fields of erotic, aesthetic, and political experimentation. Earthy tones of natural and artificial pigments simultaneously evoke skin and transforming earth.

As an invitation to mystery and subjectivity, their work proposes a reflection on time and impermanence. The manipulation of materials is conceived as a ritualistic and performative gesture, in which abstraction, far from distancing itself from the body, acts as a strategy of openness that establishes zones of ambiguity by proposing bodies that flow across genders and merge with animals, plants, objects, and landscapes, dissolving hierarchies among these forms of existence.

selected solo exhibitions

- *34th Exhibition Program*, Centro Cultural São Paulo, São Paulo, Brazil (2025)
- *(segredo)*, Galeria Lume, São Paulo, Brazil (2022)
- *Água Viva*, GAL, Belo Horizonte, Brazil (2022)
- *Tramas da Resistência*, Aliança Francesa, Belo Horizonte, Brazil (2018)

selected group exhibitions

- *Telúricos*, Galeria Nara Roesler, São Paulo, Brazil (2026)
- *Inconformadas*, Galeria Claraboia, São Paulo, Brazil (2026)
- *PIPA Prize Winners 2025*, Paço Imperial, Rio de Janeiro, Brazil (2025)
- *Um furo no olho*, OMA Galeria, São Paulo, Brazil (2024)
- *A verdade está no corpo*, Paço das Artes, São Paulo, Brazil (2023)
- *Exhibition Program*, Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil (2023)
- *20th Território da Arte*, Palacete das Rosas, Araraquara, Brazil (2023)
- *Sangria*, FUNARTE, Belo Horizonte, Brazil (2023)
- *Vestígios*, Sesc Tocantins, Palmas, Brazil (2021)
- *Inverno Estelar*, Espaço Comum Luiz Estrela, Belo Horizonte, Brazil (2020)
- *Arte na Luta*, Alliance Française, Belo Horizonte, Brazil (2018)

back to the artist's works

heinz mack

b. 1931, Lollar, Germany
lives and works between Mönchengladbach, Germany and Ibiza, Spain

Throughout his career, Heinz Mack 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 Günther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack also maintained a close relationship with Yves Klein, with whom he forged a strong friendship and collaborated on numerous occasions. Klein introduced him to Jean Tinguely, broadening his exposure to a range of artistic experiments that would inform his own pursuit of aesthetic purity and the essential. Mack notably wrote, 'The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.'

Heinz Mack's oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

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selected solo exhibitions

- *Heinz Mack: Color in Forma*, Palazzo Bembo, Venice, Italy (2026)
- *Heinz Mack*, Fondation Le Corbusier, Paris, France (2025)
- *The Light in Me,* Osthaus Museum, Hagen, Germany, (2023)
- *Vibration of Light*, Biblioteca Nazionale Marciana, Collateral Event of the 59th Venice Biennale, 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)
- *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

selected group exhibitions

- ZERO – An international artists' movement, Olaf Gulbransson Museum, Tegernsee, Germany (2026)
- Electric Dreams: Art and Technology before the Internet, Tate Modern, London, UK (2024)
- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *New Beginnings: Between Gesture and Geometry*, The George Economou Collection, Athens, Greece (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow*, 1950's–60's, Solomon R. Guggenheim Museum, New York, United States (2015)
- *The Sky over Nine Columns*, 14th Venice Architecture Biennale, Italy (2014)
- 35th Venice Biennale, Italy (1970)
- Documenta II (1959) and Documenta III (1964), 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

back to the artist's works

jac leirner
b. 1961, São Paulo, Brazil, where she lives and works

Through her post-conceptual approach to artmaking, Jac Leirner's work reveals a masterful ability to articulate specific objects, collections, and archives. Her practice is grounded in the accumulation of memories and things displaced from their original contexts. Here, the symbolic functions of these objects acquire new dynamics. Her work organizes addictions, utensils and tools, official papers, wrappings, and museum paraphernalia according to the internal logics of these materials.

Seriality, modulation, and standardization are methods through which these objects become constructive matrices of language. Jac's practice is rooted in the presentation of things, where the material texture of everyday life gains a new body that assumes the aura of art.

selected solo exhibitions
- *Jac Leirner*, The Swiss Institute, New York, USA (2023)
- *Wolfgang Hahn Prize*, Ludwig Museum, Cologne, Germany (2019)
- *Institutional Ghost*, IMMA – Irish Museum of Modern Art, Dublin, Ireland (2017)
- *Add It Up*, The Fruitmarket Gallery, Edinburgh, Scotland (2016)
- *Jac Leirner: Borders are drawn by hand*, Museum of Contemporary Art Shanghai, Shanghai, China (2016)
- *Functions of a Variable*, Museo Tamayo, Mexico City, Mexico (2014)
- *Jac Leirner*, Estação Pinacoteca, São Paulo, Brazil (2011)
- *Ad Infinitum*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2002)

selected group exhibitions
- 12th Sharjah Biennial, Sharjah, United Arab Emirates (2015)
- 10th Mercosul Biennial, Porto Alegre, Brazil (2015)
- 12th Istanbul Biennial, Turkey (2011)
- 5th Mercosul Biennial, Porto Alegre, Brazil (2005)
- 7th Havana Biennial, Havana, Cuba (2000)
- 47th Venice Biennale, Venice, Italy (1997)
- Documenta IX, Kassel, Germany (1992)
- 44th Venice Biennale, Italy (1990)
- 20th and 17th São Paulo Art Biennial, São Paulo, Brazil (1989 and 1983)

selected collections
- Art Institute of Chicago, USA
- Hirshhorn Museum and Sculpture Garden, Washington, USA
- Ludwig Museum, Cologne, Germany
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- Museo Tamayo, Mexico City, Mexico
- Museum of Contemporary Art, Los Angeles, USA
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna de São Paulo (MAM), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Walker Art Center, Minneapolis, USA

back to the artist's works

julio le parc
b. 1928, Mendoza, Argentina
d. 2026, Paris, France

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of seven decades, he 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 boundaries of painting. He employs materials associated with the pictorial tradition, such as acrylic paint on canvas, while incorporating kinetic processes into assemblages and mechanical devices that explore actual movement and light in space.

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.

click to **know more**

selected solo exhibitions
- *Julio Le Parc: Light. Color. Action*. Tate Modern, London, UK (2026)
- *Julio Le Parc: The Discovery of Perception*, Palazzo Delle Papesse, Siena, Italy (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*, Pérez Art Museum Miami (PAMM), 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

back to the artist's works

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, sow 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.

click to know more

selected solo exhibitions

- *A intimidade da luz*, Nara Roesler, Rio de Janeiro, Brazil (2025)
- *Seasons of the Soul*, Rothko Museum, Daugavpils, Latvia (2024)
- *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

- *Transgresoras – Mail Art and Messages 1960s-2020s*, California Museum of Photography, Riverside, USA (2025)
- *Geometrias*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *Fullgás: Artes Visuais e anos 1980 no Brasil*, Centro Cultural Banco do Brasil, São Paulo, Brazil (2025); Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 25th and 19th Bienal de São Paulo, Brazil (2002 and 1987)
- 4th La Habana Biennial, Cuba (1992)

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
- Justo Werlang Collection, Porto Alegre, Brazil

back to the artist's works

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 Dan Cameron, the artist "is first and foremost a sculptor, which is why the works she creates require a degree of materiality in order to exist". 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. 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.

click to know more

selected solo exhibitions

- *People and Natural Numbers*, Nara Roesler, New York, USA (2025)
- *Double Trouble*, Palais d'léna, Paris, France (2022)
- *PROPAGANDA*, Instituto 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 Pompeia, 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)

selected group exhibitions

- *Anatomy of Presence*, Schauwerk Sindelfingen, Sindelfingen, Germany (2026)
- Islamic Arts Biennale 2025, Jeddah, Saudi Arabia (2025)
- 1st Rabat Biennial, Morocco (2019)
- *Open Spaces Kansas City Arts Experience*, Kansas, USA (2018)
- *2nd 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)
- 11th Sharjah Biennial, Sharjah, UAE (2013)
- 11th Lyon Biennial, France (2011)
- 8th Mercosul Biennial, Brazil (2011)
- Aichi Triennale, Nagoya, Japan (2010)
- 27th Bienal de São Paulo, Brazil (2006)
- 8th Istanbul Biennial, Turkey (2003)

selected collections

- J. Paul Getty Museum, Malibu, USA
- Instituto Inhotim, Brumadinho, Brazil
- Musée d'Art Contemporain de Lyon, Lyon, France
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA
- 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

back to the artist's works

lydia okumura
b. Osvaldo Cruz, Brazil, 1948
lives and works in New York, USA

Lydia Okumura began her artistic career in the late 1960s, initially focusing on ceramics before turning to painting and drawing. Her practice came to incorporate references to Brazilian geometric abstraction, particularly Concretism and Neoconcretism, in dialogue with international movements such as Conceptual Art and Minimalism. From 1970 to 1979, she was a member of Equipe3, alongside Genilson Soares and Francisco Iñarra, with whom she explored spatial perception through interventions in architectural space. In the 1980s, Okumura moved to New York, where she continued her research and further investigated the spatial possibilities of abstraction.

Compositions of lines, planes, and colors form the basis of her practice, in which materials such as string, metal wire, glass, aluminum sheets, charcoal, and graphite are combined to create installations that extend from walls onto the floor, challenging the boundaries between drawing, painting, sculpture, and architecture. By incorporating light, shadow, and the viewer's movement, her works transform the perception of exhibition spaces, creating forms that oscillate between materiality and three-dimensional illusion

selected solo exhibitions
- *A Imaterialidade em Tudo*, Nara Roesler and Martins Monteiro, São Paulo, Brazil (2024)
- *Lydia Okumura*, Hall Art Foundation, Hildesheim, Germany (2022)
- *Lydia Okumura*, Galeria Jaqueline Martins, São Paulo, Brazil (2021)
- *Volume 84*, Galerie Thaddaeus Ropac, London, UK (2019)
- *Situations*, Scottsdale Museum of Contemporary Art, Scottsdale, USA (2018)
- *Five Sides and Other Dimensions*, Broadway 1602, New York, USA (2017)
- *Situations*, UB Art Galleries, Buffalo, USA (2016)

selected group exhibitions
- *Geometrias*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *The Appearance: Art of Japanese Diaspora in Latin America & the Caribbean*, Americas Society, New York, USA (2024)
- *This Must Be the Place*, Americas Society, New York, USA (2021)
- *Dimensions of Reality: Female Minimal,* Galerie Thaddaeus Ropac, Paris, France (2020)
- *The Women Geometers*, Atchugarry Art Center, Miami, USA (2019)
- *Light, Line, Color and Space*, UB Art Galleries, University at Buffalo, USA (2018)

selected collections
- Metropolitan Museum of Art, New York, USA
- Museum of Modern Art, New York, USA
- UB Anderson Gallery, University at Buffalo, Buffalo, USA
- Akron Art Museum, Akron, Ohio, USA
- Museo Reina Sofía, Madrid, Spain
- Hall Art Foundation, Derneburg, Germany
- Hara Museum of Contemporary Art, Tokyo, Japan
- Guggenheim Museum, Dubai, United Arab Emirates

back to the artist's works

manoela medeiros

b. 1991, Rio de Janeiro, Brazil

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

In her work, Manoela Medeiros explores artistic media beyond their conventional formats, using paintings and *in situ installations* to investigate the relationships between space, time, and the corporeality of both the artwork and the viewer. Drawing on a hybrid conception of the pictorial, the artist expands the boundaries of painting by incorporating procedures and techniques from sculpture, performance, and installation. Through direct interventions in exhibition spaces, Medeiros brings the temporalities of her own artistic practice into dialogue with those of the built environments in which her work is situated. Her works take as their starting point the specific characteristics of each site, considering its materials, structural elements, and lighting conditions, both natural and artificial. By exposing the inner workings of these spaces, the artist introduces an organic dimension to architecture, which is no longer understood merely as a structure but is also revealed as a body.

Her practice incorporates archaeological procedures that bring to light what usually remains concealed, drawing on the notion of the ruin as a spatial index of the passage of time. By excavating surfaces, such as the walls of exhibition spaces, Medeiros reveals successive layers of color and materials that have accumulated over time, only to be covered over and forgotten. By bringing these layers to the surface, the artist seeks to reconfigure our experience of time, allowing them—each bearing the memory of the moment of its creation—to coexist and interpenetrate. In this process, Medeiros operates in the liminal zone between construction and destruction, foregrounding not their opposition but their complementarity.

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selected solo exhibitions

- *Um rio em mim*, Nara Roesler, Rio de Janeiro, Brazil (2026)
- *Tropical Still Life*, Palo Gallery, New York, USA (2025)
- *Comment naissent les formes*, Double V Gallery, Marseille, France (2025)
- *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)

selected group exhibitions

- *Rasura*, Nara Roesler, Rio de Janeiro, Brazil (2026)
- *Primer Aviso*, Space Julio, Paris, France (2024)
- *Ni Drame Ni Suspense*, Friche Belle de Mai, Marseille, France (2023)
- *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 Datris, L'Isle-sur-la-Sorgue, France (2020)
- *Reservoir*, 019, Ghent, Belgium (2020)
- *Vivemos na melhor cidade da América do Sul,* Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
- *Espaces témoins*, na Praz Delavallade, Paris, France (2018)
- *67eme Prix Jeune Création*, Thaddaeus Ropac, Paris, France (2017)
- *62ème Salon Montrouge*, Paris, France (2017)

back to the artist's works

marcelo silveira
b. 1962, Gravatá, Brazil
lives and works in Recife, Brazil

Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also addresses the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

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selected solo exhibitions

- *O que sustenta*, Paço Imperial, Rio de Janeiro, Brazil (2026)
- *Entre o Mar, o Rio e a Pedra*, Nara Roesler, Rio de Janeiro, Brazil (2025)
- *Hotel Solidão*, Nara Roesler, New York, USA (2022)
- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

- *Festa de Luz: as festas populares e a arte brasileira*, Centro Cultural TCU do Instituto Serzedello Corrêa, Brasília, Brazil (2026)
- *Fullgás – Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)
- *35th Panorama da Arte Brasileira*, Museu de Arte Moderna de São Paulo, São Paulo, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29th Bienal de São Paulo, Brazil (2010)
- 4th Valencia Biennial, Spain (2007)

selected collections

- Fundação Roberto Marinho, Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- 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

marco a. castillo
b. 1971, Camaguey, Cuba
lives and works in Mérida, México

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 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.

In line with the global movement toward historical revisionism, Castillo investigates Cuba's modernization process during the 1960s and 1970s, revisiting the work of artists, architects, and designers who shaped the period. These include Gonzalo Córdoba, María Victoria Caignet, Rodolfo Fernández Suárez (Fofi), Joaquín Galván, and Walter Betancourt, figures whom the artist associates with a "forgotten generation." From a political perspective, Castillo recovers their contributions and carries their legacy forward, establishing himself as an advocate for and disseminator of Cuba's artistic heritage.

In his recent sculptures and works on paper, Castillo brings together references to modern design and Soviet-era Socialist Realism with traditional Cuban techniques and materials, such as mahogany wood and woven straw latticework. The artist also incorporates elements of graphic design from the period, bringing different visual languages and historical contexts into dialogue as part of an investigation into Cuban visual culture.

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selected solo exhibitions

- *A Casa do Decorador: O futuro já não é*, Casa Domschke, São Paulo, Brazil (2026)
- *The Hands of Collector*, Cranbook 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 (PAMM), Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in 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)
- 13th Sharjah Biennial, Sharjah, UAE (2017)
- 25th Bienal de São Paulo, Brazil (2002)

selected collections

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK
- Whitney Museum of American Art, New York, USA

back to the artist's works

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

Marcos Chaves began his career in the first half of the 1980s, when painting still occupied a central place in artistic practice. Since then, his use of diverse media has become one of the defining features of his work, which moves freely between photography, installation, video, text, and sound. This multiplicity of languages informs a deeply critical approach whose coherence leaves room for a wide range of interpretations. Humor and irony, recurring elements in his practice, further expand these possibilities.

In his works, the artist frequently appropriates small details and scenes from everyday life to reveal, either directly or through subtle interventions, the extraordinary qualities that can lie hidden within the ordinary. His practice offers a renewed take on the tradition of artists who explore the tensions between image and language, employing, for instance, ambiguous and witty titles that invite viewers to reflect on society and culture.

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selected solo exhibitions
- *Sangue Azul*, Nara Roesler, São Paulo, Brazil (2025)
- *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
- 16th Gwangju Biennale, Gwangju History & Folk Museum, Gwangju, South Korea (2026)
- *Entre o moderno e o contemporâneo: arte nas coleções do MAM Rio*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- 15th Bienal de Havana (2024)
- *Histórias Brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Troposphere—Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- 17th Cerveira Biennial, Portugal (2013)
- 54th Venice Biennale, Italy (2011)
- Manifesta 7, Bolzano, Italy (2007)
- *All About Laughter—Humour in Contemporary Art*, Mori Art Museum, Tokyo (2006)
- 5th Mercosul Biennial, Brazil (2005)
- 25th Bienal de São Paulo, Brazil (2002)

selected collections
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- 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
- Victoria and Albert Museum, London, UK

back to the artist’s works

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

- *Língua d'água*, Nara Roesler, São Paulo, Brazil (2025)
- *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)
- *Abrasive Paradise*, Kunsthal KADE, Amersfoort, 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 group exhibitions

- *Carnival: An Odyssey of Brazilian Art*, CFHILL, Stockholm, Sweden (2025)
- *Aberto 04*, Maison La Roche (Fondation Le Corbusier), Paris, France (2025)

selected collections

- Instituto Itaú Cultural, 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

back to the artist's works

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. In this way, his works transform the perception of the environment through the materiality and placement of objects, while subverting architectural structures and turning them into habitable sculptures.

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

- *Tirando Onda*, Museu de Arte Contemporânea de Niterói, Niterói, Brazil (2025)
- *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, UK (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Switzerland (2019); Ateneum, Helsiki, Finland (2018)
- *Saudade*, Nara Roesler, São Paulo, Brazil (2018)
- *Yorkshire Sculpture Park*, Wakefield, UK (2016)

selected group exhibitions

- *Telúricos*, Nara Roesler, São Paulo, Brazil (2026)
- *Mães: Not Vital & Richard Long*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- 17th Venice Architecture Biennale, Italy (2021)
- *Passion: Bilder von der Jagd*, Bündner 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 (2015)
- *For Your Eyes Only*, Peggy Guggenheim Collection, Venice, Italy (2014)
- 49th Venice Biennale, Italy (2001)

selected collections

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

back to the artist’s works

raul mourão
b. 1967, Rio de Janeiro, Brazil, where he lives and works

A leading figure of a generation that shaped Rio de Janeiro's art scene in the 1990s, Raul Mourão is known for his multimedia practice, which encompasses drawings, prints, paintings, photographs, videos, sculptures, installations, and performances. The metropolitan landscape, initially that of Rio de Janeiro, serves as the starting point for his investigation into urban space, approached through a perspective informed by critical humor. Drawing on observations of everyday life, the artist develops proposals that move between documentary and fiction. Through a range of materials, his works reconfigure the visual elements of the city and prompt reflection on space and the social body.

In 1989, Mourão made his first photographic records of the protective railings, security barriers, and structures of isolation found on the streets of Rio de Janeiro, a project that led to his renowned Grades series. From the 2000s onward, this research expanded into sculptures, videos, and installations. Since 2010, Mourão has broadened his references to include other modular structures and geometric forms characteristic of the urban environment, creating kinetic sculptures and interactive installations that can be activated by the public. Through these works, among other concerns, the artist establishes a connection between the issue of urban violence implicit in his earlier works and a formalist interest in structural balance.

click to know more

selected solo exhibitions
- *Gabinete de Curiosidades*, Galeria Gabinete, Parque Casa do Governador, Vila Velha, Brazil (2026)
- *Cage Head*, Americas Society, New York, USA (2023)
- *Lugar Geométrico*, Casa França-Brasil, Rio de Janeiro, Brazil (2023)
- *Viva Rebel*, Rio de Janeiro, Brazil (2021)
- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012) Toque devagar, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions
- *Ala Mar*, Cais das Artes, Vitória, Brazil (2026)
- *Sculptures au Palais Royal: José Bechara, Raul Mourão et José Resende*, Palais Royal, Paris, France (2025)
- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- Vancouver Biennial 2014–2016, Canada (2014)

selected collections
- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

back to the artist's works

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
- *Choices*, Nara Roesler, São Paulo, Brazil (2026)
- *Volumens*, Nara Roesler, New York, USA (2024)
- *Latexguernica*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Nara Roesler, São Paulo, Brazil (2015)
- *El Bestiario*, Sketch, Bogotá, Colombia (2014)
- Casa Modernista, São Paulo, Brazil (2013)
- *Febre*, Pivô, São Paulo, Brazil (2013)
- *AtraQue*, Nara Roesler, São Paulo, Brazil (2011)

selected group exhibitions
- *Eu Prefiro Ser*, Solar dos Abacaxis, Rio de Janeiro, Brazil (2026)
- *Histórias LGBTQIAP+*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2024)
- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lituanie (2017)
- *LOL Levels of Life 1-2*, Artspace, Auckland, New Zealand (2014)
- *Works on Paper*, Rabitthole Space, New York, USA (2011)

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

back to the artist's works

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

Sérgio Sister started painting in the late 1960s, 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 1996, 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 know more

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, UK (2017)
- *Sergio Sister: Malen Mit Raum*, Schatten und Luft, Galerie Lange + Pult, Zurich, Switzerland (2016)
- *Expanded Fields*, Nymphe Projekte, Berlin, Germany (2016)
- *Ordem Desunida*, Nara Roesler, São Paulo, Brazil (2015)
- *Sergio Sister*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2013)

selected group exhibitions
- *Color Clímax – Sérgio Sister and Karin Lambrecht*, Nara Roesler, New York, USA (2026)
- *Pop Brasil: Vanguardia y Nueva Figuración*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina (2025)
- *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
- 25th Bienal de São Paulo, Brazil (2002)

selected collections
- Centre Georges Pompidou, Paris, France
- 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
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

back to the artist's works

sheila hicks
b. 1934, Hastings, USA.
lives and works in Paris, France

Sheila Hicks is one of the most important artists of late modernism in the West. A pioneer in the use of textile techniques in the production of artworks, she has maintained a prominent presence in the contemporary art scene since the 1960s. Her practice began in the late 1950s, after she completed her studies at the Yale Art School, where she came into contact with the teachings of masters such as Josef Albers, Rico Lebrun, Bernard Chaet, and George Kubler. A global artist avant la lettre, Hicks undertook numerous journeys dedicated to studying the cultures and local practices of different places, with particular attention to those related to weaving and textile production in countries such as Mexico, Morocco, India, Korea, Japan, Peru, Israel, Sweden, and South Africa.

Her work is characterized by an investigation of scale, ranging from the minimal to the monumental, and frequently occupies a liminal space between art, design, craft, and architecture. Amid the multiplicity of her practice, Sheila Hicks consistently gives color a central role, evoking her early forays into painting. The artist understands weaving as an extension of painting—"a painter lost in a jungle of fibers looking for a way out," she jokes when commenting on her relationship with textile techniques.

Hicks has also become known for her use of a wide range of materials, from pieces of slate and yarn to nurses' and military uniforms. More recently, she has begun experimenting with biodegradable materials which, although destined to physically disintegrate, do not quite disappear, since the artist seeks to evoke—or construct—memorable and enduring experiences.

selected solo exhibitions
- *Sheila Hicks*, Instituto Tomie Ohtake, São Paulo, Brazil (2026)
- *Sheila Hicks*, West Bund Museum, Shanghai, China (2026)
- *New Work: Sheila Hicks*, SFMOMA, San Francisco, California, USA (2025)
- *Hatano and Bill, Linked Destinies*, Shibunkaku, Tokyo, Japan (2025)
- *Sheila Hicks*, Kunsthalle Düsseldorf, Düsseldorf, Germany (2024)
- *A Little Bit of a Lot of Things*, Kunstmuseum St. Gallen, St. Gallen, Switzerland (2023)
- *Woven Wonders*, Coal Drops Yard, King's Cross, London, United Kingdom (2022)
- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)
- *Sheila Hicks: Hilos libres. El textil y sus raíces prehispánicas, 1954–2017*, Museo Amparo, Puebla, Mexico (2017)

selected group exhibitions
- *Woven Histories: Textiles and Modern Abstraction*, The Museum of Modern Art (MoMA), New York, USA; National Gallery of Canada, Ottawa, Canada (2025)
- 13th Liverpool Biennial, Tate Liverpool and RIBA North, Liverpool, UK (2025)
- *Weaving Abstraction in Ancient and Modern Art*, The Metropolitan Museum of Art, New York, USA (2024)
- *HARD/SOFT: Textiles and Ceramics in Contemporary Art*, MAK, Vienna, Austria (2023)
- *Women in Abstraction*, Centre Pompidou, Paris, France; Guggenheim Bilbao, Spain (2021)
- 57th International Art Exhibition – La Biennale di Venezia, Venice, Italy (2017)
- 20th Biennale of Sydney, Sydney, Australia (2016)
- 77th Whitney Biennial, New York, USA (2014)
- 30th Bienal de São Paulo, São Paulo, Brazil (2012)
- *Douze Ans d'Art Contemporain en France*, Grand Palais, Paris, France (1972)
- *Wall Hangings*, The Museum of Modern Art (MoMA), New York, USA (1969)

selected collections
- Centre Georges Pompidou, Paris, France
- National Museum of Art (formerly Museum of Decorative Arts and Design), Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tokyo, Japan
- Stedelijk Museum, Amsterdam, the Netherlands
- Tate, London, United Kingdom

back to the artist's works

thiago barbalho
b. 1984, Natal, Brazil
lives and works in São Roque, Brazil

Artist and writer Thiago Barbalho (b. 1984, Natal, Brazil) found in drawing a mode of expression that he understands as overcoming the obsolescence of the word. Working across different dimensions—sculpture, drawing, painting, and site-specific installation—and with a wide range of materials, his compositions bring before the viewer intricate universes in which forms and colors intertwine and overlap in fragmented narratives capable of dissolving the relationship between figure and ground. Barbalho understands drawing as a philosophical category that traverses eras, languages, and cultures. His visual research approaches drawing as the trace of a presence and a field of articulation between thought and gesture, imagination and body, consciousness and reality.

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selected solo exhibitions

- *Chants*, Elizabeth XI Bauer, London, United Kingdom (2025)
- *Fominha*, Nara Roesler, São Paulo, Brazil (2025)
- *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

- *Organic Fictions: Thiago Barbalho and Antonio Henrique Amaral*, Nara Roesler, New York, USA (2026)
- *Phantom Dance: Thiago Barbalho and Theodore Ereira Guyer,* Elizabeth XI Bauer, London, UK (2023)
- *Mapa da estrada: Novas obras no acervo da Pinacoteca de São Paulo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Electric Dreams*, Nara Roesler, Rio de Janeiro, Brazil (2021)
- *AVAF,* Casa Triângulo, São Paulo, Brazil (2018)
- *Rocambole,* Pivô, São Paulo, Brazil (2018)
- *Rocambole*, Kunsthalle Lissabon, Lisbon, Portugal (2019)
- *Voyage*, Galeria Bergamin & Gomide, São Paulo, Brazil (2017)
- *Shadows & Monsters,* Gasworks, London, UK (2017)

selected collections

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

back to the artist’s works

tomie ohtake
b. 1913, Kyoto, Japan
d. 2015, São Paulo, Brazil

One of the leading figures in abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913 and moved to Brazil in 1936. Her career as an artist began in the 1950s under the guidance of Japanese artist Keiya Sugano. After an initial phase focused on figurative studies in painting, she began to explore the abstract. During this period, she created a series of works known as “blind paintings”, in which she painted blindfolded. This practice was suggested by the critic Mário Pedrosa, one of the main theoreticians of the Brazilian neo-concrete movement, emphasizing sensitivity and intuition in his practice.

In her paintings from the mid-1970s through the 1980s, Ohtake developed a distinctive and unparalleled style of figural abstraction. Her magnificent works, characterized by round, organic forms that fill the visual field, are rendered with subtle gradations of hue and monochromatic expanses. Through this, she transformed the legacy of Brazilian modernism into one of the most eloquent repertoires of late-modern painting in the Americas. It was during this period that Ohtake’s work took on a cosmic dimension, driving her transition towards sculpture and real space.

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selected solo exhibitions

- *Tomie Ohtake: The Ultimate Works*, Nara Roesler, New York, USA (2026)
- *Tomie Ohtake*, Pace Gallery, Tokyo, Japan (2025)
- *Six Decades of Painting*, Instituto Ling, Porto Alegre, Brazil (2022)
- *Tomie Ohtake: The Color of the Invisible*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2020)
- *Tomie Ohtake: Color and Body*, Caixa Cultural Brasília, Brasília, Brazil (2018); Caixa Cultural Recife, Recife, Brazil (2017)
- *Blind Paintings*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)
- *Retrospective*, Hara Museum of Contemporary Art, Tokyo, Japan (1988)
- *Tomie Ohtake: Retrospective*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (1983)

selected group exhibitions

- *Entre o moderno e o contemporâneo: arte nas coleções do MAM Rio,* Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil (2026)
- *Body on the Line: Collection 1950s-1970s*, Museum of Modern Art (MoMA), New York, USA (2025)
- *Open Ended: SFMoMA’s Collection - 1900 to now*, SFMoMA, San Francisco, USA (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70*, Whitechapel Gallery, London, UK (2023)
- *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, USA (2013)
- 36th and 60th Venice Biennale, Italy
- (1972, 2024)
- 6th, 7th, 8th, 9th, 20th, 23rd and 24th Bienal de São Paulo, Brazil (1961, 1963, 1965, 1967, 1989, 1996, 1998)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- M+, Hong Kong
- San Francisco Museum of Modern Art (SFMoMA), San Francisco, USA
- Metropolitan Museum of Art (MET), New York, 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 (MASP), São Paulo, Brazil
- Pinacoteca de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK

back to the artist’s work

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

- *Vik Muniz: Rescaldo das Memórias*, Museu Nacional de Belas Artes, Rio de Janeiro, Brazil (2026)
- *Vik Muniz - A Olho Nu*, Centro Cultural Banco do Brasil, Brasília, Brazil; Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2026)
- *Extra-Ordinary*, New Britain Museum of American Art, New Britain, USA (2024)
- Dinheiro Vivo, Nara Roesler, São Paulo, Brazil (2023)
- *Vik Muniz*, Sarasota Museum of Art (SMOA), 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

- *Minebane! Contemporary Art – The Taguchi Art Collection*, Akita Museum of Art, Akita, Japan (2025)
- *Botanique des Imaginaires*, Centre Pompidou, Paris, France (2024)
- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, Amarillo, 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, SP, 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, UK (2016)
- 56th Venice Biennale, Italy (2015)
- 24th Bienal de São Paulo, 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

nara roesler

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são paulo
av europa, 655
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro
rua redentor 241
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york
511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art
www.nararoesler.art