



galeria	nara	roesler

art basel hong kong

march 29–31, 2019

booth 1B15

hong kong convention and exhibition centre
1 harbour road, wan chai, hong kong

private view

march 27 | 2pm–8pm

march 28 | 1pm–5pm

vernissage

march 28 | 5pm–9pm

open to the public

march 29 | 1pm–8pm

march 30 | 1pm–8pm

march 31 | 11am–6pm

cover image/imagem de capa: Hélio Oiticica, *Relevo espacial amarelo A21* [detalhe], 1959/2000
photo/foto © Pat Kilgore

presenting

abraham palatnik
alexandre arrechea
artur lescher
cristina canale
daniel buren
hélio oiticica
josé patrício
julio le parc
laura vinci
marco maggi
tomie ohtake
vik muniz
xavier veilhan

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

abraham palatnik

Born 1928 in Natal, Brazil | Lives and works in Rio de Janeiro, Brazil

Abraham Palatnik is a seminal figure in Kinetic and Op Art in Brazil. The artist's investigation into technology, mobility, and light led to groundbreaking developments in the study of visual phenomena in the country. In 1949, he created the first *Aparelho cinecromático* [Kinechromatic Device], a piece that sought to reinvent painting by employing light play to create kaleidoscopic images. Palatnik's later iconic series, *Progressões* [Progressions] and *Relevos* [Reliefs], similarly illustrate the hypnotic optical effects, which are reminiscent of the motion of unruly waves. Palatnik's work has been included in eight editions of the Bienal de São Paulo (1951-1969), as well as in the 32nd Biennale di Venezia (1964).

a selection of permanent collections

Royal Museums of Fine Arts of Belgium, Brussels, Belgium

The Adolpho Leirner Collection of Brazilian Constructive Art at the Museum of Fine Arts Houston (MFAH), Houston, USA

The Museum of Modern Art (MoMA), New York City, USA

a selection of recent shows

Sesc Pinheiros, São Paulo, Brazil, 2018

Garage Museum of Contemporary Art, Moscow, Russia, 2018

Museum of Modern Art in Warsaw, Warsaw, Poland, 2017-18

The Metropolitan Museum of Art (The Met Breuer), New York City, USA, 2017-18

Palm Springs Art Museum (PSAM), Palm Springs, USA, 2017-18



Abraham Palatnik

W-H/57, 2017

acrylic paint on wood

104,2 x 168,3 cm / 41 x 66.3 in



alexandre arrechea

Born 1970 in Trinidad, Cuba | Lives and works in New York, USA

Alexandre Arrechea's production comprises of watercolor drawings, sculptures, installations and videos, usually large scale, that debate issues such as history, memory, politics and the power relations present in urban space, dialoguing directly with the architecture. He stood out in the international art scene as one of the founding members of the Cuban collective Los Carpinteros, which he was part of from 1991 to 2003. Following a solo career since 2003, Arrechea is widely recognized for *NOLIMITS* (2013), a monumental project composed of ten sculptures inspired in buildings very representative of New York City, which was presented along the Park Avenue, and *Katrina Chairs* (2016), which was presented in the Coachella Music Festival, Palm Springs/CA, USA. His most recent series, *Corners*, comprises tapestries and works on paper based on photocollages of Havana facades in compositions which reference tribal masks.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland
Los Angeles County Museum of Art (LACMA), Los Angeles, USA
Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
The Museum of Modern Art (MoMA), New York City, USA

a selection of recent shows

XII Gwangju Biennale, Gwangju, Republic of Korea, 2018
Open Spaces Kansas City Arts Experience, Kansas, USA, 2018
Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil, 2018
Boca Raton Museum of Art, Boca Raton, USA, 2018
Pérez Art Museum Miami (PAMM), Miami, USA, 2018

Alexandre Arrechea
Black Eyed Vedado, 2018
tapestry
182,9 x 177,8 cm / 72 x 70 in



artur lescher

Born 1962 in São Paulo, Brazil, where he lives and works

Artur Lescher investigates the tangible qualities of sculpture and its interaction with architecture. The artist creates single volume pieces, which are designed to be suspended and yet pulled in by gravity. As a result, a unique tension between the sculptural proportions and the surrounding space is created. Lescher became widely recognized for his participation in the 19th Bienal de São Paulo (1987). His work was also featured in the 25th Bienal de São Paulo (2002) and the 5th Bienal do Mercosul, Porto Alegre (2005), both in Brazil. The artist's work has been featured in exhibitions in Latin America, Europe, and the United States, including the solo project *Inabsência* in the Projeto Octógono Arte Contemporânea at Pinacoteca do Estado de São Paulo (2012), and the solo exhibition *Porticus* at the Palais d'Iéna, Paris (2017).

a selection of permanent collections

Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

Museum of Fine Arts Houston (MFAH), Houston, USA

Philadelphia Museum of Art, Philadelphia, USA

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil, 2019

Palais d'Iéna, Paris, France, 2018

Museu Oscar Niemeyer (MON), Curitiba, Brazil, 2018

Palais d'Iéna, Paris, France, 2017

Phoenix Art Museum, Phoenix, USA, 2017

Artur Lescher

Leo # 2, 2018

peroba rosa wood, brass and steel cable

196 x 8 x 8 cm / 77.2 x 3.1 x 3.1 in





Artur Lescher
Quatro, 2018
brass
220 x 12 x 12 cm / 86.6 x 4.7 x 4.7 in



cristina canale

Born 1961 in Rio de Janeiro, Brazil | Lives and works in Berlin, Germany

Cristina Canale is associated with the so-called "Generation 80", a Brazilian movement from the mid-1980s characterized by an interest in 'reviving' painting - a trend also seen in the international context. Since then, she has been producing a consistent and robust oeuvre that investigates pictorial issues stemming from that period. Usually based on prosaic everyday scenes and advertising photography, her works are an elaborate play on composition using masses of color, unique in that they merge the abstract and the figurative, buoyantly oscillating between the two.

a selection of permanent collections

Instituto Itaú Cultural, São Paulo, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), 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

a selection of recent shows

Fundação Iberê Camargo (FIC), Porto Alegre, Brazil, 2019

Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil, 2018

Sesc Sorocaba, Sorocaba, Brazil, 2018

Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil, 2017

Oca - Pav. Gov. Lucas Nogueira Garcez, Parque do Ibirapuera, São Paulo, Brazil, 2017



Cristina Canale
Talkative, 2018
oil paint on canvas
100 x 90 cm / 39.4 x 35.4 in

daniel buren

Born 1938 in Boulogne-Billancourt, France, where he lives and works

Daniel Buren has made remarkable contributions to Conceptual Art since the early 1960s when he developed what he called a "degree zero of painting," an art form that abandoned traditional practices and adopted a rigorous aesthetic based exclusively on vertical stripes. Buren's site-specific installations are permanently installed around the world in locations such as the Palais Royal in Paris, where he famously realized *Les Deux Plateau* (1985-86). Recently, the artist has explored depth, surface, and reflection through his sculptural installations in which triangular prisms protrude from walls and mirror-finished panels. The artist's work has been displayed in several editions of La Biennale di Venezia and represented France at the 42nd edition of the Biennale (1986), where he was awarded the Golden Lion. His work has been featured in many retrospective exhibitions in museums such as the Centre Pompidou Paris (2002) and The Solomon R. Guggenheim Museum, New York (2005).

a selection of permanent collections

Moderna Museet, Stockholm, Sweden
Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France
National Museum of Modern Art, Tokyo, Japan
Tate Modern, London, UK
The Museum of Modern Art (MoMA), New York City, USA

a selection of recent shows

Palais d'Iéna, Paris, France, 2018
Schwartz Carriageworks, Sydney, Australia, 2018
Centre Pompidou-Málaga, Málaga, Spain, 2017-18
Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2017-18
Foundation Louis Vuitton, Paris, France, 2016-17

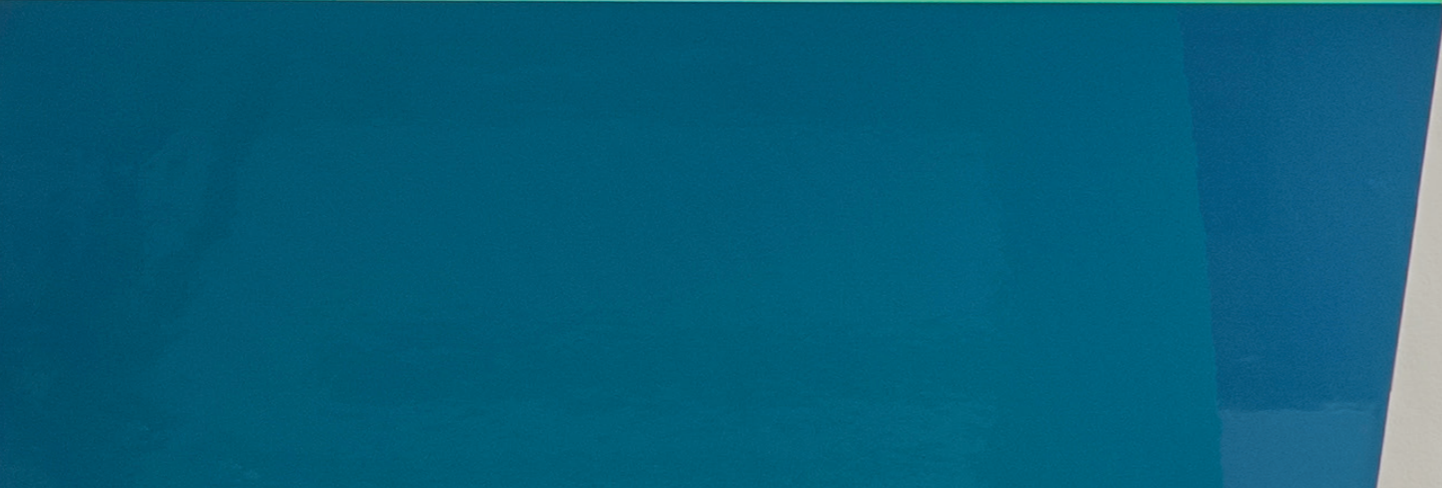
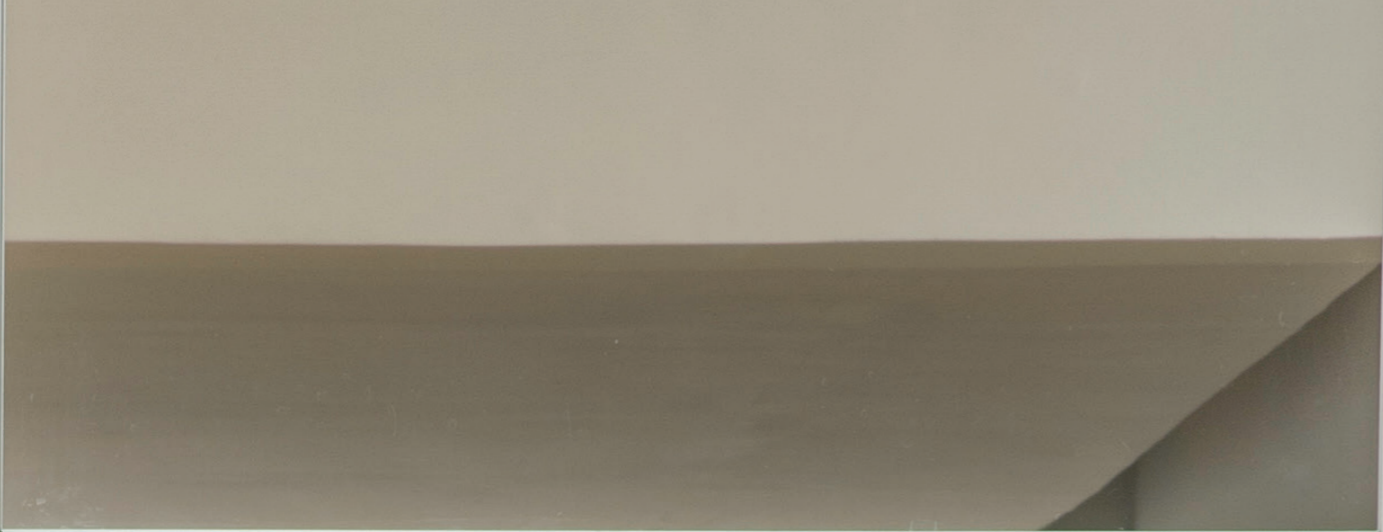
Daniel Buren

Prisms and Mirrors, high relief - n°XIX: situated work, 2017

wood, glue, lacquer, and vinyl adhesive

120 x 240 cm / 47.2 x 94.5 in





hélío oiticica

Born 1937 in Rio de Janeiro, Brazil | Death 1980 in Rio de Janeiro, Brazil

The most influential Brazilian artist of the second half of the 20th century, Hélio Oiticica began his career as a painter and progressively strayed into a more ephemeral, dynamic, performance oriented oeuvre which culminated with large-sized installations. His intense artistic output was constantly accompanied by prolific, razor-sharp reflections on the directions of contemporary art. A student of Ivan Serpa's, Oiticica participated actively in the Concrete adventure as a member of collective Grupo Frente (1955–56), but, starting in the late 1950s, as he became affiliated with Grupo Neoconcreto (1959), he felt a need to free himself up from bidimensionality and started creating more radically sensorial, interactive artworks. Thus were born his series *Relevos espaciais* and *Núcleos*, the early instances of a research on color and space that would eventually culminate in the creation of *Bólides* and especially *Penetráveis*, large-scale installations exhibited in his famous solo show *The Whitechapel experiment* (Whitechapel Gallery, London, 1969).

a selection of permanent collections

Instituto Inhotim, Brumadinho/MG, Brazil
Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
Museum of Fine Arts Houston (MFAH), Houston, USA
Tate Modern, London, UK
The Museum of Art os Fine Arts (MFAH), Houston, USA
The Museum of Modern Art (MoMA), New York City, USA

a selection of recent shows

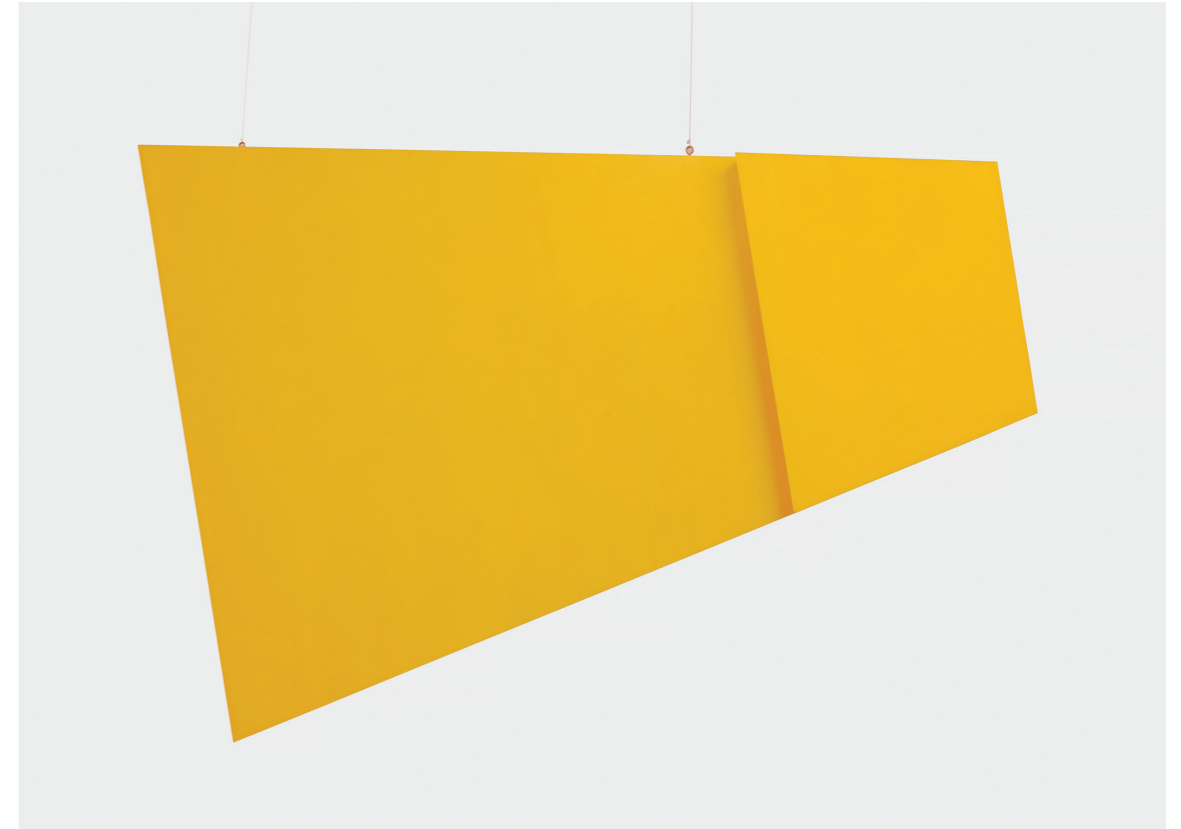
Instituto Tomie Ohtake (ITO), São Paulo, Brazil, 2018
Museo Jumex, Mexico City, Mexico, 2018
Moderna Museet, Stockholm, Sweden, 2018
Institute of Contemporary Art (ICA), Miami, USA, 2017
Whitney Museum of American Art, New York City, USA, 2017
Museum of Modern Art in Warsaw, Warsaw, Poland, 2017

Hélio Oiticica

Relevo espacial yellow A21, 1959/2000

acrylic paint on wood

120 x 160 x 14 cm / 47.2 x 63 x 5.5 in





José patricio

Born 1960 in Recife, Brazil, where he lives and works

José Patricio develops visual experiences from logical numerical combinations. He works with various common materials, such as dominoes, dice, buttons and nails, and shifts the conventional use of the element to draw compositions that resemble paintings or have an intense tonal character. Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patricio emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension.

a selection of permanent collections

Fondation Cartier pour l'art contemporain, Paris, France

Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Walter E. Washington Convention Center, Washington D.C., USA

a selection of recent shows

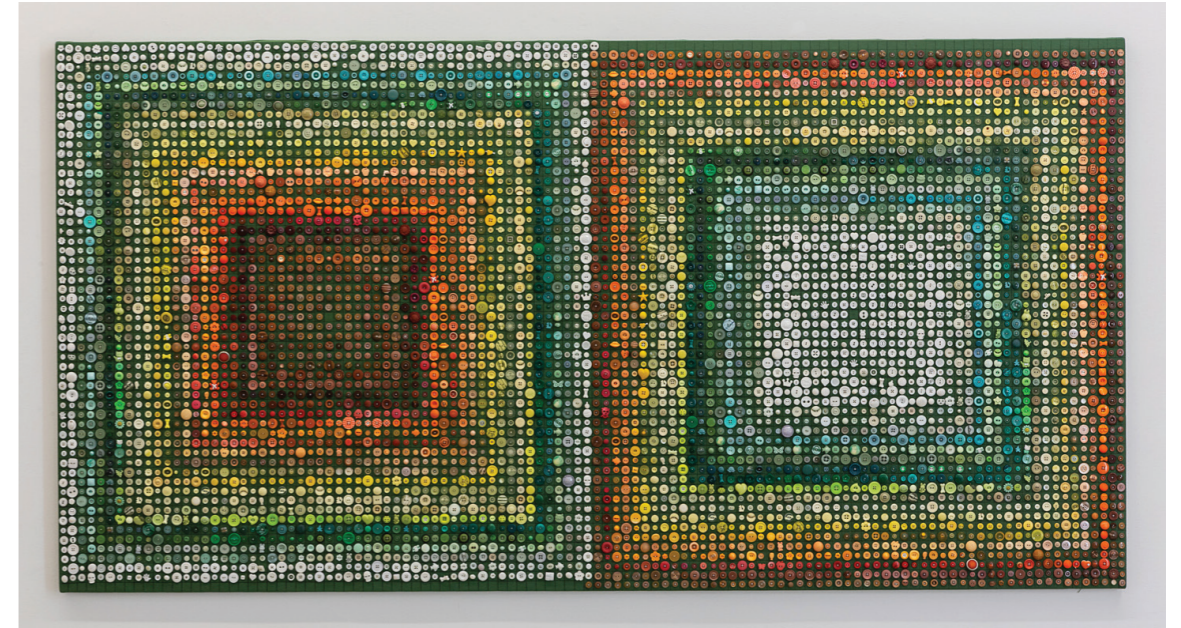
Fondation Cartier pour l'art contemporain, Paris, France, 2018

Museu Nacional do Conjunto Cultural da República, Brasília D.F., Brazil, 2018

Instituto Ling, Porto Alegre, Brazil, 2017

Museu do Estado de Pernambuco (MEPE), Recife, Brazil, 2017

Sesc Santo Amaro, São Paulo, Brazil, 2017

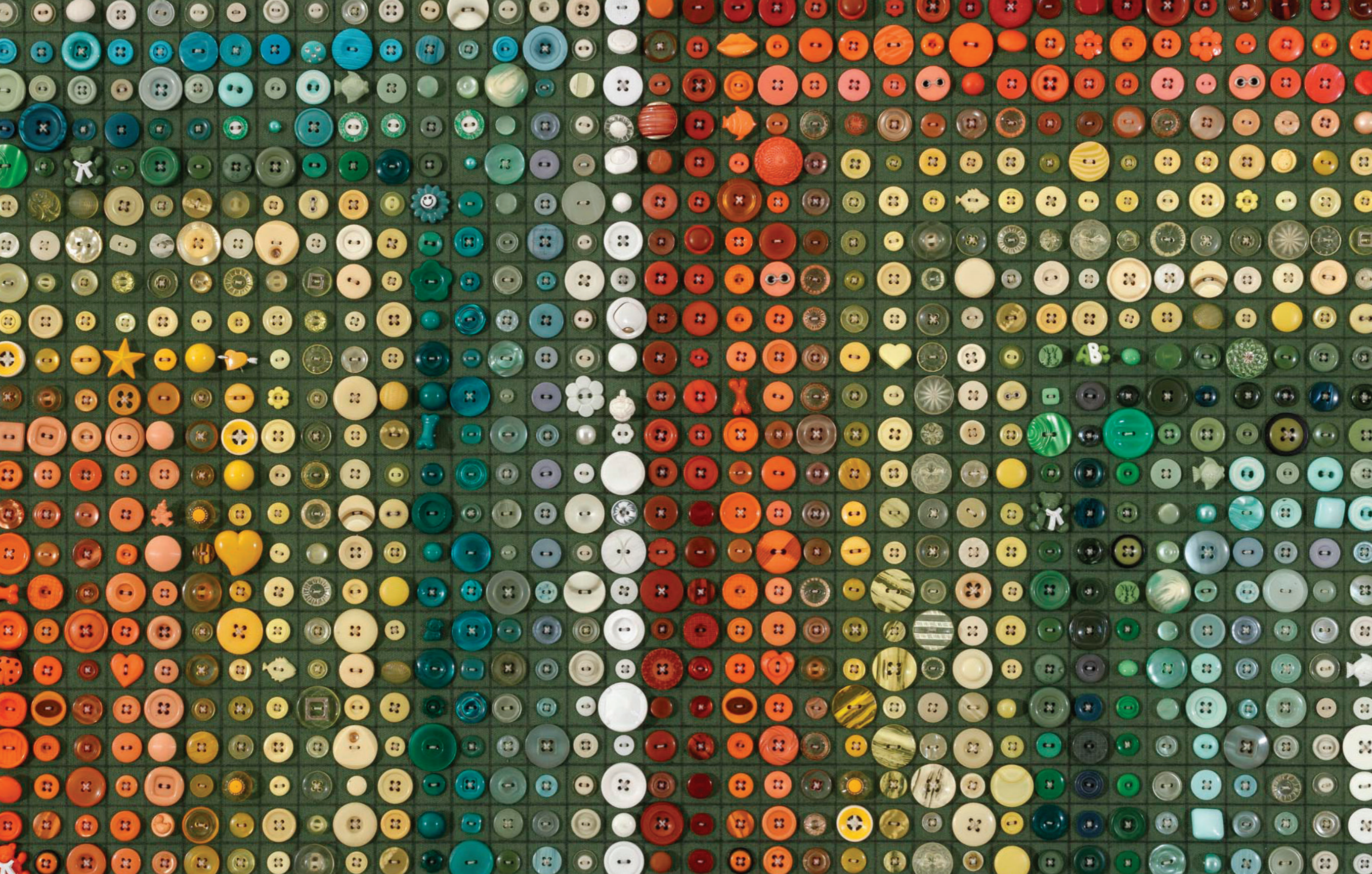


José Patricio

Espiraís cromáticas VI, 2018

synthetic enamel on plastic pieces on wood

114,5 x 223 cm / 45.1 x 87.8 in



julio le parc

Born 1928 in Mendoza, Argentina | Lives and works in Paris, France

Over the course of nearly six decades, Julio Le Parc has performed groundbreaking experiments in light, movement, and color. Beyond being a Kinetic and Op artist, Le Parc promotes a utopian vision for art and society. A co-founder of the Groupe de Recherche d'Art Visuel – G.R.A.V. (Visual Art Research Group, 1960-68), Le Parc's paintings, sculptures, and installations are experiments of perception that immerse the audience and break down the boundaries between artwork and viewer. Le Parc represented Argentina at the 33rd Biennale di Venezia (1966), where he won the International Painting Prize.

a selection of permanent collections

Cisneros Fontanals Art Foundation (CIFO), Miami, USA

Daros Latinamerica Collection, Zurich, Switzerland

Tate Gallery, London, UK

Collection du Conseil général du Val-de-Marne, Créteil, France

MAM Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

MIT List Visual Arts Center, Cambridge, USA

The Museum of Art os Fine Arts (MFAH), Houston, USA

The Museum of Modern Art (MoMA), New York City, USA

a selection of recent shows

The Metropolitan Museum of Art (The Met Breuer), New York City, USA, 2018

Palais d'Iena, Paris, France, 2018

Kunsthall Rotterdam, Rotterdam, The Netherlands, 2018

Sesc Pinheiros, São Paulo, Brazil, 2018

Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil, 2018

Garage Museum of Contemporary Art, Moscow, Russia, 2017

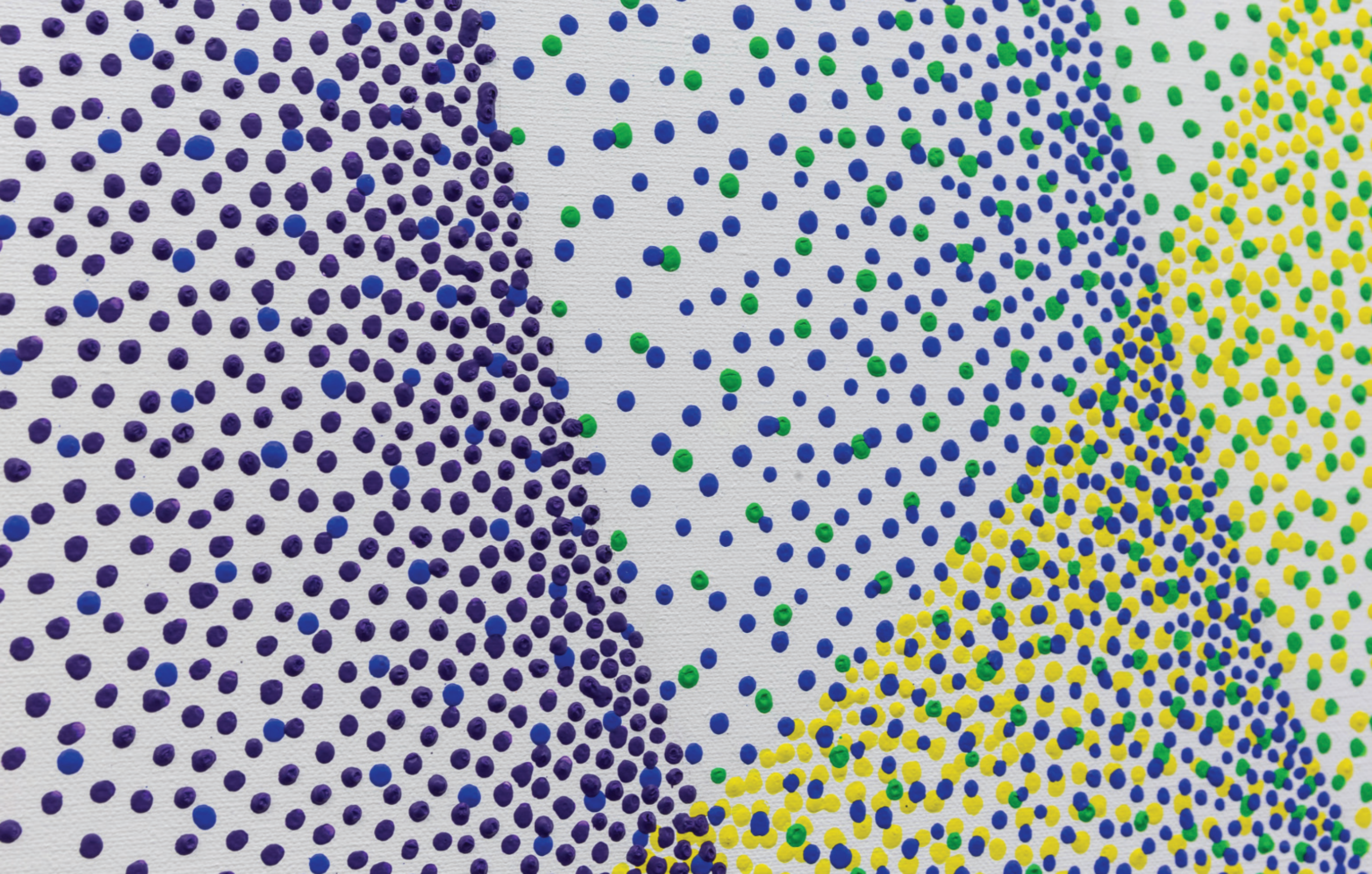


Julio Le Parc

Alchimie 391, 2018

acrylic paint on canvas

100 x 100 cm / 39.4 x 39.4 in



laura vinci

Born 1962 in São Paulo, Brazil, where she lives and works

Laura Vinci is recognized for her oeuvre in sculpture and large-scale installation marked by an interest in the connection between body, space, and ephemerality, a theme she also explores in her work as an artistic director in theatrical production. The artist seeks to understand space as a complex organism that mediates the relationship between bodies and that relies on the constant passage of time. Her projects are typically designed to investigate processes of change or movement, as she seeks to bear witness to the transience of matter in space and invite the public to reconsider the environment surrounding them. *Folhas avulsas* (2018), is a poetic intervention comprising subtle gold-plated brass leaf sculptures. The artist's intention is to evoke a gust of wind ruffling dry foliage off the ground, as if time were frozen.

a selection of permanent collections

Instituto Inhotim de Arte Contemporânea, Brumadinho, Brazil
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Palazzo delle Papesse, Siena, Italy

a selection of recent shows

Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil, 2019
Sesc Pinheiros, São Paulo, Brazil, 2018
Farol Santander, São Paulo, Brazil, 2018
Instituto Ling, Porto Alegre, Brazil, 2018
Espaço Cultural Porto Seguro (ECPS), São Paulo, Brazil, 2017



Laura Vinci
Folhas avulsas, 2018
gold-plated brass
12 pieces with 12 x 5 x 8 cm / 3,9 x 4,7 x 8 in (each)



marco maggi

Born 1957 in Montevideo, Uruguay | Lives and works between Montevideo and New York, USA

The presence of paper and its intimate character are two constants in the work of Marco Maggi, even in his large installations. Ever since establishing his career in the 1990s, Maggi wittily and delicately encourages his audience to slow down, look carefully at his works, and mindfully observe the modern life that surrounds them. Placing a strong emphasis on the language of drawing, the artist often relies on graphite pencil and precision knives to make meticulous lines and incisions on paper surfaces, engaging as well with other commonplace materials such as, self-adhesive paper, aluminum foil and acrylic sheets, in critiques of the prevalence of technology and the intense flow of visual stimuli in contemporary society.

a selection of permanent collections

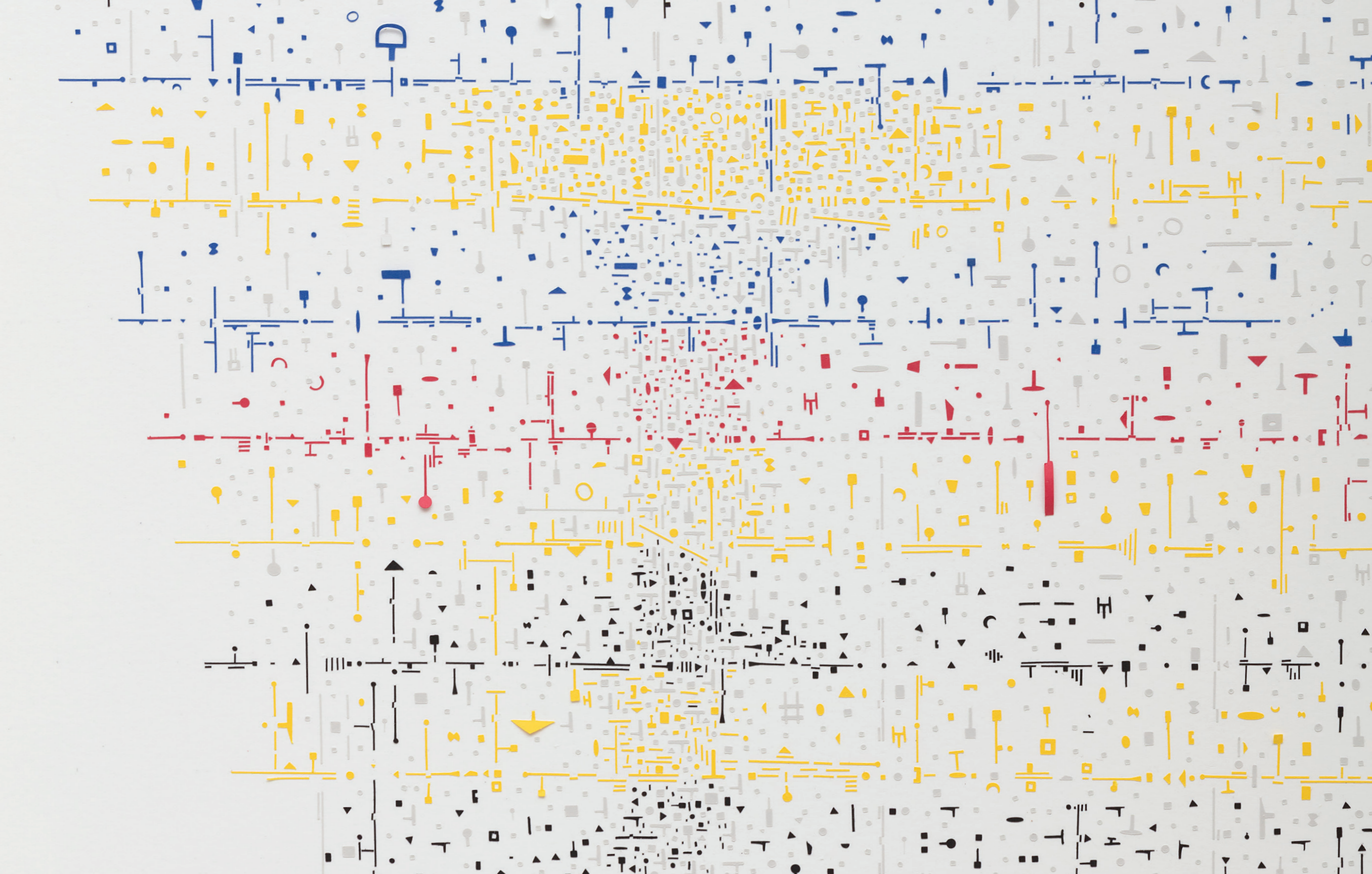
Daros Latinamerica Collection, Zurich, Switzerland
Solomon R. Guggenheim Museum, New York City, USA
The Museum of Modern Art (MoMA), New York City, USA
Whitney Museum of American Art, New York City, USA

a selection of recent shows

Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo, Brazil, 2018
Centro Cultural Banco do Brasil - Rio de Janeiro (CCBB-RJ), Rio de Janeiro, Brazil, 2018
Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina, 2018
Nasher Sculpture Center, Dallas, USA, 2017-18
I BienalSur, Museo de la Universidad Nacional de Tres de Febrero (MUNTREF), Buenos Aires, Argentina, 2017

Marco Maggi
Techtonic, 2017
self adhesive alphabet on dibond
90 x 60 cm / 35.4 x 23.6 in





tomie ohtake

Born 1913 in Kyoto, Japan – Death 2015 in São Paulo, Brazil

Turning to art-making late into her long life, Tomie Ohtake is celebrated for her abstract paintings, prints, and sculptures, through which she explores color, texture, and form with precision and depth. She is among the leading Brazilian abstract artists, with an art institute, the Instituto Tomie Ohtake, São Paulo, founded in her honor. She began her career focusing on painting, investigating rich and varied juxtapositions of lines, shapes, and passages of color and their effects on the viewer. In the 1970s, she added sculpture to her body of work. Ranging from delicate, linear forms to large-scale public works, her sculptures are derived from her paintings, their shapes three-dimensional echoes of those found in her canvases. Ohtake's output is characterized both by methodical repetition and unending experimentation with the fundamental elements—color, composition, and form—that comprise abstraction.

a selection of permanent collections

Colección Patricia Phelps de Cisneros (CPPC), Caracas D.C., Venezuela
M+ Museum for Visual Culture, Hong Kong, China
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Tate Modern, London, UK

a selection of recent shows

Fundação Iberê Camargo (FIC), Porto Alegre, Brazil, 2019
CAIXA Cultural Brasília, Brasília/DF, Brazil, 2018
Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil, 2018
Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil, 2018

Tomie Ohtake
Sem título, 1967
oil paint on canvas
70 x 100 cm / 27.6 x 39.4 in





vik muniz

Born 1961 in São Paulo, Brazil | Lives and works between Rio de Janeiro, Brazil, and New York, USA

Vik Muniz is a reknown Brazilian artist and photographer. Initially a sculptor, Muniz grew interested with the photographic representations of his work, eventually focusing completely on photography. Primarily working in series, Muniz incorporates the use of quotidian objects such as diamonds, sugar, thread, chocolate syrup and garbage in his practice to create bold, ironic and often deceiving imagery, gleaned from the pages of pop culture and art history. His work has been met wide acclaim, and has been exhibited worldwide. In 2010, Muniz was featured in the documentary film *Waste Land*, directed by Lucy Walker, which featured Muniz's work on one of the world's largest garbage dumps, Jardim Gramacho, on the outskirts of Rio de Janeiro. The film was nominated to the Academy Award for Best Documentary Feature at the 83rd Academy Awards.

a selection of permanent collections

Daros Latinamerica Collection, Zurich, Switzerland
Tate Gallery, London, UK
The J. Paul Getty Museum, Los Angeles, USA
The Museum of Modern Art (MoMA), New York City, USA
Victoria and Albert Museum, London, UK
Whitney Museum of American Art, New York City, USA

a selection of recent shows

Capela Santa Ignez, Santos, Brazil, 2018
Vincent van GoghHuis, Zundert, The Netherlands, 2018
Chrysler Museum of Art, Norfolk, USA, 2018
Belvedere Museum Vienna, Vienna, Austria, 2018
Palazzo Cini, Venice, Italy, 2017
Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey, Mexico, 2017

Vik Muniz

Metachrome: Cut-outs after Henri Matisse Portfolio, 2017

archival pigment print

88 x 66 cm / 34,6 x 26 in (each)





xavier veilhan

Born 1963 in Lyon, France | Lives and works in Paris, France

Xavier Veilhan's multi-faceted body of work encompasses painting, sculpture, photography, installation, performance art, and film, as well as hybrids of these media. The artist merges traditional and contemporary techniques in an effort to provide continuity to art history, which he believes has no breaks. He sees himself as a classical artist who nonetheless hopes that modernity can be reinvented through new connections between disciplines. He has produced public installations across the globe, in cities including Paris, New York, Shanghai, and Seoul. Among these is the permanent installation *Renzo Piano & Richard Rogers* (2013), placed in front of Centre Georges Pompidou, Paris, France. The artist presented a project entitled *Veilhan Versailles* at the Château de Versailles, France (2009), and represented France in the 57th Biennale di Venezia (2017).

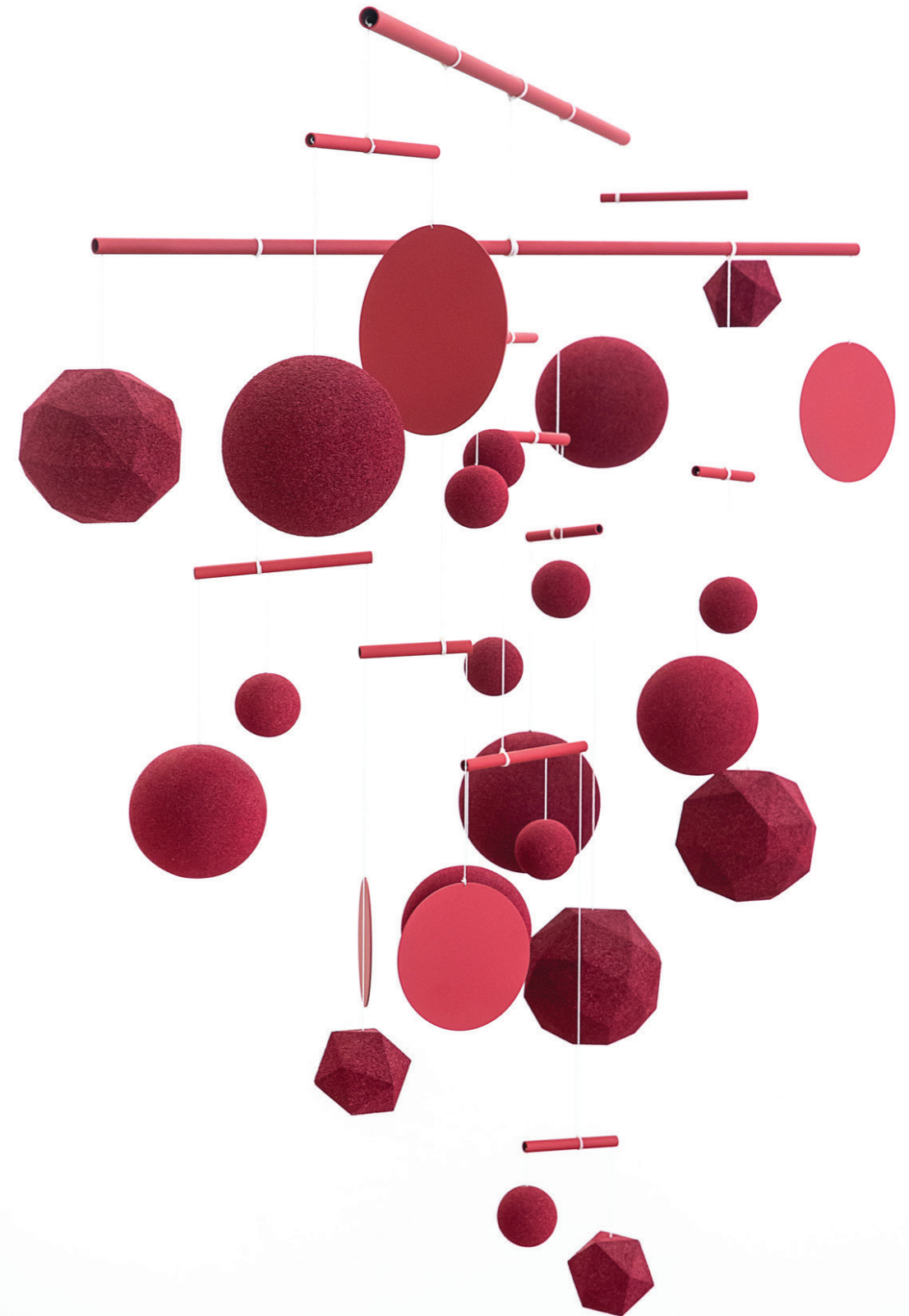
a selection of permanent collections

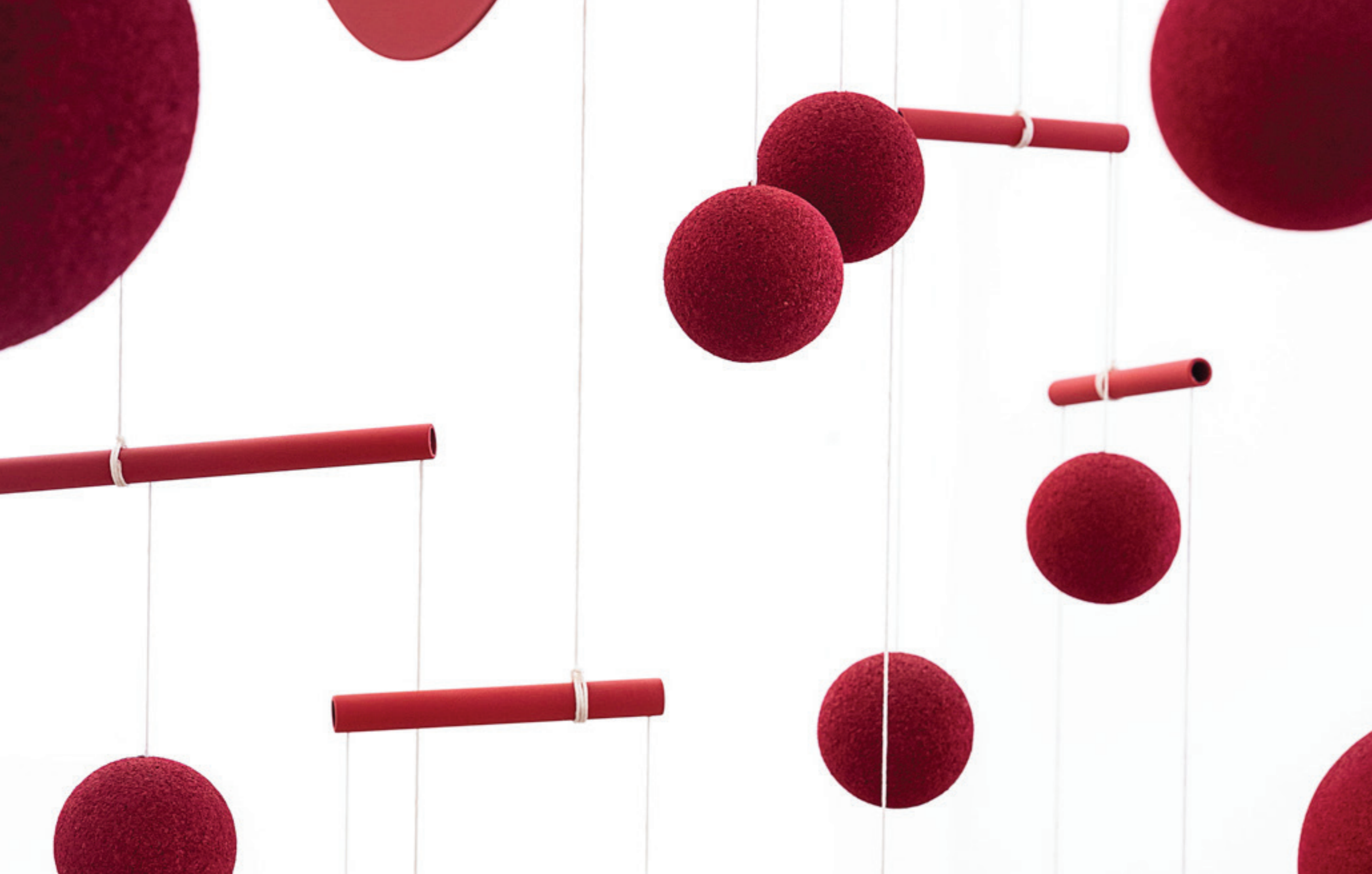
Fondation Cartier pour l'art contemporain, Paris, France
Musée d'art contemporain de Lyon (MAC Lyon), Lyon, France
Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France

a selection of recent shows

Villa Aperta VIII, Villa Medici, Rome, Italy, 2018
Sesc 24 de Maio, São Paulo, Brazil, 2018
Kunsthal Rotterdam, Rotterdam, Netherlands, 2018
Musée d'Art contemporain de Lyon (MAC Lyon), Lyon, France, 2018
57th Biennale di Venezia – French Pavilion, Venice, Italy, 2017

Xavier Veilhan
Mobile n°8, 2017
stainless steel, carbon, cork, linen, ink, acrylic paint, varnish
79 x 79 x 75 cm / 31.1 x 31.1 x 29.5 in







abraham palatnik
alberto baraya
alexandre arrechea
alice miceli
angelo venosa
antonio dias
artur lescher
berna reale
brígida baltar
bruno dunley
cao guimarães
carlito carvalhosa
cristina canale
dan graham
daniel buren
daniel senise
eduardo coimbra
eduardo navarro
fabio miguez
hélío oiticica
isaac julien
josé patrício

julio le parc
karin lambrecht
laura vinci
león ferrari
lucia koch
marcelo silveira
marco maggi
marcos chaves
melanie smith
milton machado
not vital
o grivo
paul ramirez jonas
paulo bruscky
philippe decrauzat
raul mourão
rené francisco
sérgio sister
tomie ohtake
vik muniz
virginia de medeiros
xavier veilhan

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