



galeria

nara

roesler

art basel miami beach

03 - 06 december

booth b29

alice miceli

antonio dias

berna reale

bruno dunley

julio le parc

virginia de medeiros

The series *In Depth* (2014 -) by Alice Miceli explores the phenomenon of impenetrable, inaccessible spaces that remain off the map. Long interested in the politics of vision and its relationship to landscape representation, this project furthers her exploration into the photographic medium's intrinsic physical and optical constituents as the means to look into the boundaries of perception and vision, in particular, into the space of landmine fields.

alice miceli

Alice Miceli's work applies investigative travel and historical research that works with the virtual, physical and cultural manifestation of trauma inflicted on social and natural landscapes, exploring its history and continued use of the media with which they have been represented. Interested in the challenging notions of traditional journalism and documentary photography, she creates alternative photographic documents on extreme, socio-political issues. Born and raised in Rio de Janeiro, currently based in Berlin, she has featured in exhibitions including: the São Paulo Biennale, Galeria Nara Roesler in Sao Paulo, and Max Protetch Gallery in New York. Her work has been widely shown at festivals, including the Japan Media Arts festival in Tokyo, the TRANSITIO_MX festival in Mexico City, and several appearances at the transmediale festival, in Berlin, among others. Fellowship awards include The MacDowell Colony, Bogliasco, Bemis, Djerassi, and the Dora Maar House. Miceli is the recipient of the 2014 PIPA Prize, Rio de Janeiro, and the 2015 Cisneros Fontanals Art Foundation Grants & Commissions Award, Miami.



In Depth (landmines) / Colombian Series 1 & 7, 2015
pigment print on Baryta paper -- ed 2/5 + 1 PA -- 73,7 x 110 cm each

exhibited:

Intersections (after Lautréamont), (Group Exhibition).. Cisneros Fontanals Art Space, Miami, USA (2015).

Cabeças (Heads, 1968) is a congregation of ten cubes placed directly on the floor, each with an open slit, like postal or ballot boxes. Slips of paper, secrets, notes, etc., can be inserted but only awkwardly and at an angle -- never straight -- emphasizing that these papers can never be retrieved. This piece was produced at the height of the Vietnam War and during the darkest year of Brazilian dictatorship when the government issued the Institutional Act Number Five (AI-5), which suspended habeas corpus and closed Congress.

antonio dias

Antonio Dias was born in 1944 in Campina Grande, Paraíba. He lives and works between Rio de Janeiro and Milan. Recent exhibitions in 2015 include *The World Goes Pop* (Tate Modern, London, UK, 2015); *International Pop* (Walker Art Center, Minneapolis, USA, 2015); *Transmissions: Art in Eastern Europe and Latin America, 1960-1980* (MoMA, New York, USA, 2015); *Resistance Performed* (Migros Museum Fur Gegenwartskunst, Zurich, Switzerland, 2015); and *Made in Brasil* (Casa Daros, Rio de Janeiro, Brazil, 2015). Dias' work is included in the collections of institutions including: MoMA, New York, USA; Ludwig Museum, Cologne, Germany; Daros Collection, Zurich, Switzerland; Stadtische Galerie im Lenbachhaus, Munich, Germany; Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina; and renowned Brazilian collections which include: Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro; Museu de Arte Contemporânea do Paraná, Curitiba; Museu Nacional de Belas Artes, Rio de Janeiro; Museu de Arte Moderna de São Paulo, São Paulo; Itaú Cultural, São Paulo; Pinacoteca do Estado de São Paulo, São Paulo; Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo; Museu de Arte Moderna Aloisio Magalhães, Recife; and Museu de Arte Contemporânea de Niterói / Coleção Sattamini, Niterói.

In December 2015 "Antonio Dias," a monographic survey of his career to date will be launched at CIFO Miami Art Space on occasion of Art Basel Miami Beach.



Cabeças 1968 -- painted wood -- 30 x 30 x 30 cm each

exhibited:

Cães sem plumas. (Group Exhibition). Curated by Moacir dos Anjos, Museu de Arte Aloisio Magalhães, Recife, Brazil (2014)

Roesler Hotel # 24: Cães sem plumas (prólogo). (Group Exhibition). Curated by Moacir dos Anjos, Galeria Nara Roesler, São Paulo, Brazil (2013)

Aberto Fechado: Caixa e livro na arte brasileira (Group Exhibition). Curated by Guy Brett, Pinacoteca do Estado de São Paulo, Brazil (2012)

Anywhere is my land (Solo Exhibition). Curated by Hans-Michael Herzog, Pinacoteca do Estado de São Paulo, Brazil (2010). Previous iterations include *Daros Exhibitions*, Zurich, Switzerland (2009).

Antonio Dias (Solo Exhibition). Curated by Paulo Herkenhoff and Jorge Molder, Centro de Arte Moderna José de Azeredo Perdigão / Fundação Calouste Gulbenkian, Lisbon, Portugal (1999)



Manivelas 1999 -- acrylic, graphite, copper and gold leaf on canvas, wood, aluminum, blown glass and latex -- 200 x 340 cm

In *Cantando na Chuva* (Singing in the Rain, 2014), Berna Reale, wearing a gold-colored suit and a gas mask, delivers a rendition of the classic tune “Singing in the Rain.”

As she tap dances on a red carpet at Lixão do Aurá, the main active landfill in Brazil's state of Pará, the artist creates a metaphor for power in Brazil. The gold in her clothes symbolizes the accumulation of wealth and the red carpet, the privileges of corrupt politicians that breed unrest among the population and fuel violence.

The video rendition of the performance *Cantando na Chuva*, will be on view at Art Basel Short Film Program Friday, December 4th, at 9pm.

berna reale

Berna Reale (b. 1965, Belém, Brazil) studied Art at the Federal University of Pará, located in the city of Belém where she lives and works. Reale became a forensics expert at the Forensics Center of the State of Pará, experiencing crime and social conflict-related issues first-hand. Standing apart for her unflinching commitment to reflecting current social dilemmas, the artist stages said conflicts through performances designed to be filmed or photographed, combining places, actions, and objects into disquieting images. She has been featured in several solo and group exhibitions in Brazil and Europe, including the biennial's national representation “So much that it doesn't fit here” at the 56th Venice Art Biennale (Italy, 2015); the 34th Panorama da Arte Brasileira, MAM-SP (São Paulo, Brazil, 2015); FotoBienalMasp, MASP (São Paulo, Brazil, 2013); the Photography Biennial in Liège (Belgium, 2006) and Cerveira Biennial (Portugal, 2005). She won the prizes Marcantonio Vilaça (2015) and Salão Arte Pará, in Belém (PA, 2009), and was selected for “Rumos Visuais – Itaú Cultural” (2012-2013), and for PIPA in 2012 and 2013 (finalist).

Berna Reale **Cantando na chuva # 1** 2014
mineral pigment on Premium Luster photographic paper ed 1/5 + 2 PA -- 100 x 150 cm

Cantando na chuva # 2 2014
mineral pigment on Premium Luster photographic paper ed 4/5 + 2 PA -- 100 x 150 cm

Screenings:

UNSW Galleries | 06-11-'15/07-11-'15 | Sydney, Australia

Museu da Imagem e do Som | 29-10-'15 | São Paulo, Brazil

Fort Mason Center for Art & Culture | 23-10-'15/25-10-'15 | San Francisco, USA

Museo de Arte y Diseño Contemporáneo | 13-05-'15/11-06-'15 | San José, Costa Rica

Over View Artist Talk | 07-05-'15 | Hong Kong, China

Asian Experimental Video Festival | 05-05-'15/10-05-'15 | Hong Kong, China

Art Cinema Zawya | 15-01-'15/16-01-'15 | Cairo, Egypt

SOMArts Cultural Center | 18-09-'14/18-10-'14 | San Francisco, USA

Cultureel terras de Kaaij | 24-08-'14/13-09-'14 | Nijmegen, The Netherlands



bruno dunley

Bruno Dunley is part of a new generation of Brazilian painters called 200e8, alongside Ana Elisa Egreja, Marcos Brias, Marina Rheingantz, Regina Parra, Renata de Bonis, Rodolpho Parigi, and Rodrigo Bivar. Dunley begins both from found images as well as from the analysis of the nature of painting, in which language codes such as gesture, plane, surface, and representation are understood as an alphabet, a common ground.

Born in Petrópolis, Brazil (1984), he lives and works in São Paulo. Recent exhibitions include *Ruído* (Galeria Nara Roesler, Rio de Janeiro, Brazil, 2015); *No lugar em que já estamos* (Galeria Nara Roesler, São Paulo, Brazil, 2014); *e* (Centro Universitário Maria Antonia, São Paulo, Brasil, 2013); and *Bruno Dunley* (11 Bis, Paris, France, 2012); as well as the group shows *Corrente* (Sesc Belenzinho, São Paulo, Brazil, 2015); *Os primeiros 10 anos* (Instituto Tomie Ohtake, São Paulo, Brazil, 2011); *Assim é se lhe parece* (Paço das Artes, São Paulo, Brazil, 2011); and *Paralela 2010* (Liceu de Artes e Ofícios, São Paulo, Brazil, 2010).



untitled 2015 -- oil on canvas -- 200 x 150 cm

untitled 2015 -- acrylic and oil on canvas -- 160 x 120 cm



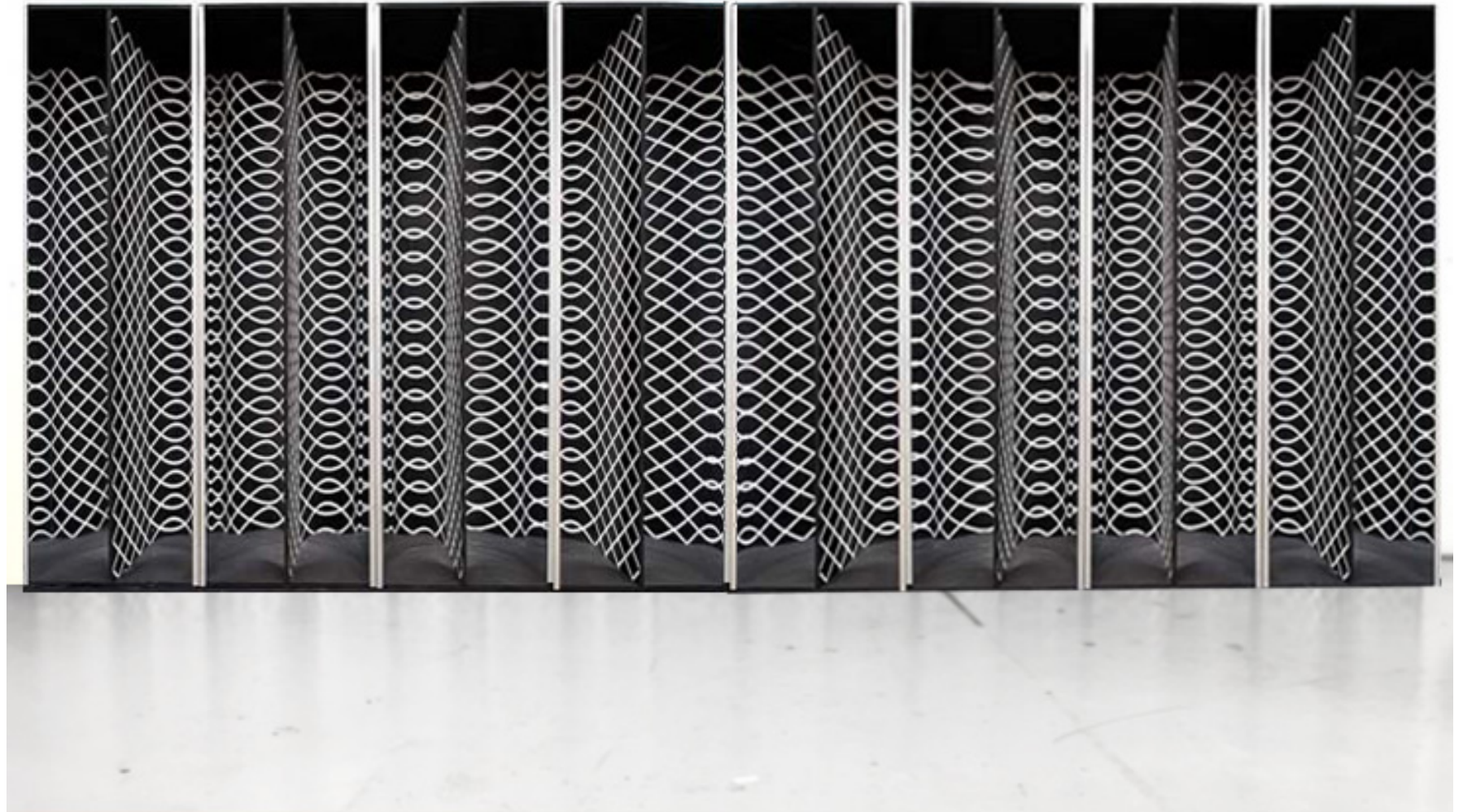
Only after being awarded the Grand Prix (International Prize) at the Venice Biennale, in 1966, did Le Parc have his first solo show in Paris, at Denise Rene Gallery. At the Biennale, the artist presented over 40 small works, including his “Déplacement” (Displacement) series.

Déplacement du Spectateur (2015) is paradigmatic of Julio Le Parc’s visual experimentations with kinetic and optical effects, as well as his life-long interest in viewer participation.

julio le parc

Born in 1928 in Mendoza, Argentina, Le Parc moved to Paris in 1958, where he still lives and works. In 1960 he cofounded the Groupe de Recherche d’Art Visuel, GRAV. His works have been the subject of multiple solo exhibitions in Europe and Latin America, including Instituto di Tella (Buenos Aires, Argentina), the Museo de Arte Moderno (Caracas, Venezuela), Casa de las Americas (Havana, Cuba), Moderna Museet (Stockholm, Sweden), Daros (Zürich, Switzerland and Rio de Janeiro, Brazil), Städtische Kunsthalle (Düsseldorf, Germany) and most recently Palais de Tokyo (Paris, France), and MALBA (Buenos Aires, Argentina). Le Parc’s works have also been included in numerous group exhibitions and biennials, including the São Paulo Biennale (1967), the The Responsive Eye at MoMA New York (1965) and the 1966 Venice Biennale, where he received the Golden Lion Award in Painting.

In 2016, Julio Le Parc’s work will be shown at Perez Art Museum Miami. This will be the first-ever museum exhibition in the United States dedicated to the artist. Organized by art historian Estrellita B. Brodsky, the survey show will be accompanied by a fully illustrated bilingual catalogue (English-Spanish).



Déplacement du Spectateur 2015 -- wood and stainless steel -- 250 x 480 x 36 cm

During two months, Virginia de Medeiros installed a photo studio in two cafeterias destined for homeless people living in the streets of Fortaleza. Photographing homeless individuals in black and white and collecting their personal accounts on video, the artist posed a key question that directed the outcome of the work: “How would you like to be seen by society?” This question opened up a field of subjectivity of the individuals portrayed who, fabricating their own conditions, made themselves co-authors of the work.

virginia de medeiros

Virginia de Medeiros was born in 1973 in Feira de Santana, Bahia. She lives and works in São Paulo. In 2015, she was recipient of the Prêmio Marcantonio Vilaça and Prêmio Pipa. Recent exhibitions include: *Rainbow in the Dark* (Malmo Konstmuseum, Malmo, Sweden, 2015); *Histórias* (South Florida University, South Florida, USA, 2015); *On Demmand III* (Tegenboschvanvreden, Amsterdam, the Netherlands, 2015); *Como (...) coisas que não existem, Serralves* (Museum of Contemporary Art, Serralves, Portugal, 2015); *Prêmio Marcantonio Vilaça* (Museu de Arte Contemporânea - MAC-USP, São Paulo, Brazil, 2015); *Prêmio Pipa* (Museu de Arte Moderna MAM-RJ, Rio de Janeiro, Brazil); *Do Valogo a Favela* (MAR Museu de Arte do Rio, Rio de Janeiro, Rio de Janeiro, Brazil, 2014); and *Das viagens, dos desejos, dos caminhos* (Museu Vale, Vila Velha, Espírito Santos, Brazil, 2014).



Meiriele, from the series **Fábula do Olhar** 2013
digital photopainting on cotton paper, sound -- ed PA 2 (ed 5 + 2 PA) -- 120 x 90 cm and 40 x 50,5 x 5 cm

exhibited:

- Histórias*. (Group Exhibition). Contemporary Art Museum of the University of South Florida, Tampa, USA (2015)
- Prêmio Marcantonio Vilaça* (Group Exhibition). Museu de Arte Contemporânea - MAC-USP, São Paulo, Brazil (2015)
- Prêmio Pipa* (Group Exhibition). Museu de Arte Moderna do Rio de Janeiro MAM-RJ, Rio de Janeiro, Brazil (2015)
- Das Viagens, dos Desejos, dos Caminhos*. (Group Exhibition). Museu Vale, Vila Velha, Brazil (2014)
- Cães sem plumas*. (Group Exhibition). Curated by Moacir dos Anjos, Museu de Arte Aloísio Magalhães, Recife, Brazil (2014)
- Roesler Hotel # 24: Cães sem plumas (prólogo)*. (Group Exhibition). Curated by Moacir dos Anjos, Galeria Nara Roesler, São Paulo, Brazil (2013)



Andrade, from the series **Fábula do Olhar** (ed 1/5 + 2 PAs) 2013

Jéssica, from the series **Fábula do Olhar** (ed 5/5 + 2 PAs) 2013

digital photopainting on cotton paper, sound -- 120 x 90 cm and 40 x 50,5 x 5 cm

exhibited:

Histórias. (Group Exhibition). Contemporary Art Museum of the University of South Florida, Tampa, USA (2015)

Prêmio Marcântonio Vilaça (Group Exhibition). Museu de Arte Contemporânea - MAC-USP, São Paulo, Brazil (2015)

Prêmio Pipa (Group Exhibition). Museu de Arte Moderna do Rio de Janeiro MAM-RJ, Rio de Janeiro, Brazil (2015)

Das Viagens, dos Desejos, dos Caminhos. (Group Exhibition). Museu Vale, Vila Velha, Brazil (2014)

Cães sem plumas. (Group Exhibition). Curated by Moacir dos Anjos, Museu de Arte Aloísio Magalhães, Recife, Brazil (2014)

Roesler Hotel # 24: Cães sem plumas (prólogo). (Group Exhibition). Curated by Moacir dos Anjos, Galeria Nara Roesler, São Paulo, Brazil (2013)

galeria nara roesler

Galeria Nara Roesler is one of the leading contemporary art galleries in Brazil, with locations in São Paulo and Rio de Janeiro, in addition to a recently inaugurated private office in New York. Founded in 1989, the gallery has consistently fomented curatorial and artistic practice through an ambitious exhibitions program, created in close collaboration with its artists and invited curators; and has participated in major international art fairs. Firmly committed in advancing the career of its artists, Galeria Nara Roesler collaborates in the publication of monographic books and extends continuous support beyond the gallery space, working with institutions and curators in off site shows to present exciting projects.

