

galeria

nara roesler

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art basel hong kong

march 29 -31 2018

booth 1B25

convention & exhibition centre

1 Harbour Road
Wan Chai
Hong Kong, China

private view

march 27-28, 2018 > tuesday-thursday

vernissage

march 28, 2018 > 5pm-9pm

open to public

march 29, 2018 > 1pm-9pm
march 30, 2018 > 1pm-8pm
march 31, 2018 > 11am-6pm

artists

abraham palatnik

artur lescher

daniel buren

julio le parc

marco maggi

not vital

tomie ohtake

vik muniz

xavier veilhan

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, focused on Brazilian and international artists. The gallery seeks to foster a dialogue between its represented artists, among whom are seminal figures who emerged in the 1950s, as well preeminent mid-career and emerging artists. Founded by Nara Roesler in 1989, the gallery aims to foment curatorial practice and uphold the highest quality in artistic production. The gallery's aims are carried out through: a rigorous exhibitions program created in collaboration with its artists; the Roesler Hotel program, a platform for curatorial projects; and partnerships with institutions and curators, who enable the gallery to support its artists beyond the gallery's spaces. In 2012, the gallery doubled its exhibition space in São Paulo, in 2014 it opened a second outpost in Rio, and in 2015 it established a space in New York City, as a means to continue its mission to provide the best platform for its artists to promote their work.

Abraham Palatnik

Born 1928 in Natal, Brazil | Based in Rio de Janeiro, Brazil

Abraham Palatnik's *W* series developed from his 1970s *Progressões* [Progressions], a series that explored the materiality of Brazilian rosewood, in an effort to create paintings without paint. In the early 1990's, wood's grains and knots gave way to acrylic paint as the artist began to develop abstract compositions, which he laser cut into thin vertical segments and recombined to form singular progressive forms. The result of this meticulous process are abstract constructions that depict patterns reminiscent of the motion of unruly waves.

Palatnik is a seminal figure in Kinetic and Op Art in Brazil. The artist's investigation into technology, mobility and light led to a groundbreaking development in the study of visual phenomena in the country. In 1949, he created the first *Kinechromatic Device*, a piece that sought to reinvent painting by employing light play to create kaleidoscopic images. The light installation was first shown at the 1st Bienal de São Paulo (1951) and was not allowed to compete for the prize for it did not fit into any existing category for art at the time. In spite of that, the piece still received an honorable mention. Palatnik's later iconic *Progressions* and *Reliefs* series likewise illustrate the hypnotic optical effects sought by the artist. His practice, now in its seventh decade, continues to examine movement, time and perception. The artist's work has been included in eight editions of the Bienal de São Paulo (1951-1969), as well as in the 32nd La Biennale di Venezia (1964).



Abraham Palatnik

W-V/27, 2017

acrylic on wood

124,4 x 110 cm

49 x 43.3 in

upcoming exhibitions:

Sesc São Paulo, Brazil

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

July 25, 2018 - September 30, 2018

ongoing exhibitions:

Garage Museum of Contemporary Art, Moscow, Russia

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

March 17, 2018 - May 09, 2018

recent exhibitions (selection):

Museum of Modern Art in Warsaw, Poland

The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s – group show

November 17, 2017 - February 11, 2018

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

Delirious: Art at the Limits of Reason, 1950 - 1980 – group show

September 13, 2017 - January 14, 2018

Palm Springs Art Museum (PSAM), USA

Kinesthesia: Latin American Kinetic Art 1954-1969 – group show

August 26, 2017 - January 15, 2018

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

Abraham Palatnik - A Reinvenção da Pintura – solo show

February 01, 2017 - April 24, 2017

Artur Lescher

Born 1962 in São Paulo, Brazil | Based in São Paulo, Brazil

Artur Lescher investigates the tangible qualities of sculpture and its interaction with architecture. The artist often creates single volume pieces, which are designed to be suspended and subject to gravity. As a result, a unique tension between sculptural proportions and surrounding space is created. Lescher became widely recognized for his participation in the 19th Bienal de São Paulo (1987) and his work was subsequently featured in the 25th Bienal de São Paulo (2002), as well as in the 5th Bienal do Mercosul, Porto Alegre (2005). The artist's work has been featured in exhibitions in Latin America, Europe and the United States, including two exhibitions at the Instituto Tomie Ohtake, São Paulo (2006 and 2010), the solo project *Inabsência* in the "Projeto Octógono Arte Contemporânea" at Pinacoteca do Estado de São Paulo (2012), and, more recently, the solo exhibition *Porticus* at the Palais d'Iéna, Paris (2017).

recent exhibition (selection):

Palais d'Iéna, Paris, France

Porticus – solo show

October 17-25, 2017

Phoenix Art Museum, USA

Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art, São Paulo – group show

September 1, 2017 - December 31, 2017

Caixa Cultural São Paulo, Brazil

Fronteiras, Limites, Interseções: entre a Arte e o Design – group show

May 27, 2017 - July 30, 2017

Oca - Pavilhão Lucas Nogueira Garcez, São Paulo, Brazil

Modos de Ver o Brasil: Itaú Cultural 30 Anos – group show

May 25, 2017 - August 13, 2017

Artur Lescher

Copper Waterfall, 2013

copper edition of 5 + 1 AP

230 x 9 x 9 cm

90.6 x 3.5 x 3.5 in



Daniel Buren

Born 1938 in Boulogne-Billancourt, France | Based in Boulogne-Billancourt, France

Playing with depth, surface and reflection, this recent work by Daniel Buren combines two elements: triangular prisms that project from the wall and mirror-finished panels. The prisms are colored in bright monochromes with the artist's signature black and white stripes on their sides.

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, or "works in situ" and "situated works," have been permanently installed around the world. He has been the subject of major exhibitions at Centre Pompidou-Málaga, Spain (2017); BOZAR Palais des Beaux-Arts, Brussels, Belgium (2016); the Solomon R. Guggenheim Museum, New York, USA (2005) and the Centre Pompidou, Paris, France (2002). Recent solo exhibitions include Museo de Arte Moderno de Bogotá, Colombia (2017); Museo Espacio, Aguascalientes, Mexico (2016); Baltic Centre for Contemporary Art, Gateshead, UK (2014); Musée d'Art moderne et contemporain de Strasbourg, France (2014); and the Centre Pompidou-Metz, France (2013). Buren's work has exhibited in the La Biennale di Venezia more than ten times and he represented France at the 42nd La Biennale di Venezia (1986), when he was awarded the Golden Lion. That same year, he produced his first and most controversial public commission, *Les Deux Plateau* (1985-86), for the main courtyard of the Palais-Royal in Paris, France. In 2007, he received the Praemium Imperiale for Painting, awarded by the Japan Art Association. Most recently, he was selected for the site specific Monumenta 2012 commission at the Grand Palais in Paris, France.

Daniel Buren

Photo-souvenir: Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2017

wood, glue, lacquer, and vinyl adhesive

225 x 135 x 45 cm

88.6 x 53.1 x 17.7 in



recent solo shows (selection):

Centre Pompidou-Málaga, Spain

Daniel Buren - *Proyecciones / Retroproyecciones. Trabajos in situ. 2017*

October 25, 2017 - January 14, 2018

Museo de Arte Moderno de Bogotá (MAMBO), Colombia

Daniel Buren - *Del medio círculo al círculo completo: un recorrido de color*

August 09, 2017 - January 01, 2018

Foundation Louis Vuitton, Paris, France

Daniel Buren - *L'Observatoire de la lumière, travail in situ*

May 11, 2016 - May 02, 2017

Museo Espacio (ME), Aguascalientes, Mexico

Daniel Buren - *Como un juego de niño, trabajo in situ*

July 21, 2016 - October 02, 2016

Museo d'Arte Contemporanea Donnaregina (MADRE), Naples, Italy

Daniel Buren - *Come un gioco da bambini, lavoro in situ, 2014-2015, Madre, Napoli - #1*

April 25, 2015 - February 29, 2016

Musée d'Art moderne et contemporain de Strasbourg (MAMCS), France

Daniel Buren - *Comme un jeu d'enfant, travaux in situ*

June 13, 2014 - March 08, 2015

Julio Le Parc

Born 1928 in Mendoza, Argentina | Based in Cachan, France

A recent three dimensional composition, Julio Le Parc's *Sphère bleue* [Blue Sphere], 2001-2013 is 2.3 meters in diameter and formed from hundreds of blue translucent plexiglas slats, creating transparency, movement and light that shifts with the air as well as by the position of the viewer.

Over the course of nearly six decades, Julio Le Parc has performed groundbreaking experiments on light, movement and color. Beyond 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 [Visual Art Research Group] (1960-68), the artist aims to merge identities into a collective entity that can be more than the sum of its parts. In his paintings, sculptures, and installations, Le Parc explores illusory effects as means to immerse the audience and break down the boundaries between artwork and viewer. His series entitled *Continuels-mobiles*, developed in the early 1960s, seeks to engage with movement and unpredictability as a means to move away from the idea of an "absolute" and "definitive" artwork. Through structures that suspend plexiglass and metal plate on nylon string, the artist infuse space with fragments of light and reflection, causing the viewer's perception to be reoriented. Le Parc represented Argentina at the 33rd La Biennale di Venezia (1966), when he won the International Painting Prize, and his work has been featured in several solo exhibitions in Europe, Latin America and the United States.

Julio Le Parc

Sphère Bleue, 2001 / 2013

blue translucent plexi, steel wires, aluminum

365 x 230 x 230 cm

143.7 x 90.6 x 90.6 in



recent solo exhibitions (recent):

Instituto Tomie Ohtake, São Paulo, Brazil

Julio Le Parc: da Forma à Ação

November 25, 2017 - February 25, 2018

Pérez Art Museum Miami (PAMM), USA

Julio Le Parc: Form into Action

November 18, 2016 - March 19, 2017

Bildmuseet - Umea University, Sweden

Le Parc: Lumière

November 22, 2015 - April 17, 2016

Serpentine Galleries, Londres, RU

Julio Le Parc

November 25, 2014 - February 15, 2015

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

Le Parc: Lumière

July 12, 2014 - October 06, 2014

Casa Daros, Rio de Janeiro, Brazil

Le Parc: Lumière

October 12, 2013 - February 23, 2014

Palais de Tokyo, Paris, France

Julio Le Parc

February 24, 2013 - May 13, 2013

Marco Maggi

Born 1957 in Montevideo, Uruguay | Based in Montevideo and New York

While widespread excess of visual stimuli and scarcity of time often precludes us from a closer look, the precise and delicate works by Marco Maggi plead for a meticulous observation. The artist uses elements of drawing to show the inimical in today's hyper accelerated world. When viewed from a distance, Maggi's work conceals its complexity and intricacy; one must closely examine the works to gain full comprehension. Maggi employs incisions and minimal cuts, carried out with maximum precision, as a means to lead the audience to a focused gaze. As such, the exhibited piece creates intricate geometric patterns that summon the viewer's scrutiny. The artist rose to prominence in the later 1990s, when his work was featured for the first time in a solo exhibition entitled *Tectonic*, in New York. In addition to participating in several exhibitions in Latin America, Europe and the United States, Maggi represented Uruguay in the 56th La Biennale di Venezia (2015), where he presented a monumental site-specific installation, part of his *Global Myopia* series. The artist also participated in the 3rd and 4th editions of the Bienal do Mercosul, Porto Alegre (2001 and 2003), the 8th Havana Biennial (2003), the 25th Bienal de São Paulo (2002), the 17th Guatemala Biennial (2010), and the 11th Cuenca Biennial (2011).

recent exhibitions:

Nasher Sculpture Center, Dallas, USA

Paper into Sculpture – group show

October 14, 2017 - February 04, 2018

New York Public Library for the Performing Arts, USA

Drawing Set – solo show

September 05, 2017 - October 02, 2017

Boulder Museum of Contemporary Art, Colorado, USA

Walk the Distance and Slow Down – group show

June 09, 2017 - July 08, 2017

The Courtauld Institute of Art, London, UK

12th East Wing Biennial, Artificial Realities – group show

January 30, 2016 - June 30, 2017

Kemper Museum of Contemporary Art, Kansas, USA

Drawing Attention – solo show

June 19, 2015 - December 20, 2015



Marco Maggi

Label Lab I, 2017

multicolor stickers on museum board

60.9 x 45.7 cm

24 x 18 in

Not Vital

Born 1948 in Sent, Engadin valley, Switzerland | Based in Sent, Beijing and Rio de Janeiro

In this sculpture developed in 2017, Not Vital employs marble from an ancient town called Dali in the Yunnan Province in Southwest China. The artist makes use of the natural swirls and veins of the rock to create landscapes reminiscent of traditional Chinese Art. The plaster frame surrounding these organic pictures strengthen the link between nature and art.

Not Vital's body of work is characterized by intense contact with nature and a nomadic lifestyle, fostering a debate about global versus local. His artwork presents unusual insight in its incorporation of natural elements typically found in remote regions of the world. The artist's sculpture work entails the creation of spaces in collaboration with local craftsmen, a practice which not only dilutes the boundary between art and architecture but also establishes a close tie with local culture. The artist also develops drawings and paintings that dialogue with the subject present in his sculptures. Since 2000, Vital engaged in philanthropic projects that resulted in permanent constructions in locations such as Agadèz (Níger), Patagônia (Chile) e Paraná do Mamori (Brasil). In addition to schools, bridges and tunnels for the local communities, Vital creates what he calls "habitats", structures designed to interfere as little as possible in the local landscape, where he resides for the duration of the projects. Recently, a retrospective exhibition of Vital's body of work was presented at the Yorkshire Sculpture Park, Wakefield (2016-17).

ongoing exhibitions:

Kunstmuseum Basel, Switzerland

Basel Short Stories. From Erasmus to Iris von Roten. The Wanderer and his Shadow. Nietzsche in Basel – group show

February 10, 2018 - May 21, 2018

recent exhibitions (selection):

Bündner Kunstmuseum Chur, Switzerland

NOT VITAL. univers privat – solo show

September 09 - November 18, 2017

Schauwerk Sindelfingen, Germany

SPLIT - Mirror, Light, Reflection – group show

October 30, 2016 - October 03, 2017

Yorkshire Sculpture Park, Wakefield, UK

Not Vital – solo show

May 21, 2016 - January 02, 2017

Kloster Schoental Foundation, Langenbruck, Switzerland

Not Vital: Bellaval – solo show

June 05, 2015 - November 08, 2015



Not Vital

Untitled, 2017

stone and plaster

75 x 76 x 26 cm

29.5 x 29.9 x 10.2 in

Tomie Ohtake

Born 1913 in Kyoto, Japan - d. 2015 in São Paulo, Brazil

Tomie Ohtake occupies a privileged position in twentieth-century Brazilian art. She began to work as an artist in the early 1950's, a time when she focused solely on painting. The artist investigated rich and varied juxtapositions of lines, shapes, colors and their effect on the viewer. As of 1959, the year the Neo-Concrete movement gained momentum, Ohtake gave up representation of the outside world, her brush-work loosened and forms became ethereal. She chose to detach her art making from the real, privileging an expressive painting that established a relationship between Zen procedures and geometric sign. *Untitled* (2009) reveals the artist's desire to capture an incandescent chromatic energy by employing light conveyed through the longest wavelengths visible to the human eye: red. Like the sun in an eclipse of fire over fire, the painting depicts a halo around the periphery of the stellar figure. Throughout her career Ohtake produced engravings, sculpture and public art, yet she never abandoned painting. The artist participated in several biennials, including seven editions of the Bienal de São Paulo (between 1961 and 1998), and the exhibition *Graffica d'Oggi* in the 36th La Biennale di Venezia (1972). Her work has been featured in numerous retrospective exhibitions and she received several awards, including an Order of Rio Branco awarded by the Brazilian Ministry of Foreign Affairs in 1988. In 2001, the Instituto Tomie Ohtake, one of the most important cultural spaces in Brazil, was founded in her honor.

ongoing exhibitions:

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

Oito Décadas de Abstração Informal - Coleções Museu de Arte Moderna de São Paulo e Instituto Casa Roberto Marinho – group show

January 17, 2018 - April 22, 2018

recent exhibitions:

Caixa Cultural Brasília (CC-DF), Brazil

Tomie Ohtake - Cor e Corpo – solo show

January 10, 2017 - March 04, 2018

Espaço Cultural Porto Seguro (ECPS), São Paulo, Brazil

Tempo Presente – group show

November 01, 2017 - December 17, 2017

Museu Oscar Niemeyer (MON), Curitiba, Brazil

Na oração, que desaterra... a terra, - Em honra ao sagrado – group show

June 02, 2017 - October 15, 2017

Para Site, Hong Kong, China

The World is our Home. A Poem on Abstraction – group show

December 12, 2015 - March 06, 2016



Tomie Ohtake
Untitled, 2009
acrylic on canvas
150 x 150 cm
59.1 x 59.1 in

Vik Muniz

Born 1961 in São Paulo, Brazil | Based in New York, USA

In his *Repro* series, Vik Muniz recreates art historical images by making use of advertisements and other materials published by museums, offering insight into the industry that surrounds the iconic images that he reproduces. The *Repro* series is a continuation of *Pictures of Magazines*, in which the artist similarly replicates images of well-known artworks, yet instead employs magazine cutouts as his primary material. In both series, the artist tackles the levels of signification present in these art historical images. As Muniz states, "Putting visual experiences together creates a world of depth and complexity. Being aware of this can, in a sense, simplify the way we see things by synthesizing vision; but it can also open up the visual experience, making it unimaginably complex."

Vik Muniz is recognized for his photographs of re-imagined, largely art historical imagery, which he recreates in a variety of materials—from chocolate and sugar to junk and toys. Muniz began his career in New York in the late 1980s and has since become widely recognized. His work has been exhibited in prestigious institutions worldwide, including recent solo exhibitions at the Eskenazi Museum of Art at Indiana University, Bloomington, Indiana; High Museum of Art, Atlanta; and Mauritshuis, The Hague, Netherlands (all 2016). His work is included in the collections of major international museums such as: Art Institute of Chicago; Los Angeles Museum of Contemporary Art; The J. Paul Getty Museum, Los Angeles; the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Museu de Arte Moderna de São Paulo; and the Victoria and Albert Museum, London; among many others. The artist has also been engaged in social work that considers the premise of art as an agent of transformation. Among these is the series *Pictures of Garbage* (2008), a series of monumental photographic portraits made from trash, which the artist developed with the assistance of waste pickers in the landfill Jardim Gramacho (Rio de Janeiro, 1976-2002). The series was the theme of the documentary *Waste Land* (Lucy Walker, 2010), nominated for an Oscar in 2010. The artist's work has been featured in several biennials, including the 24th Bienal de São de Paulo (1998) and the Whitney Biennial, New York (2000). He also represented Brazil in the 49th La Biennale di Venezia (2001), and participated in the 56th e 57th editions of the Biennale (2015 and 2017).

Vik Muniz

Repro: Hermitage Museum (The Goldfish, after Matisse), 2016

digital c-print

edition of 6 + 4 AP

280 x 180 cm

110.2 x 70.9 in



upcoming exhibitions:

Chrysler Museum of Art, Norfolk, USA

Vik Muniz

July 12, 2018 - October 14, 2018

ongoing solo exhibitions(selection):

Belvedere Museum Vienna, Austria

Vik Muniz: Verso

March 21, 2018 - June 17, 2018

recent exhibitions (selection):

Palazzo Cini, Venice, Italy

Afterglow: Pictures of Ruins

April 21, 2017 - July 24, 2017

Museo de Arte Contemporáneo de Monterrey (MARCO), Mexico

Vik Muniz

March 10, 2017 - June 11, 2017

Eskenazi Museum of Art - Indiana University, Bloomington, USA

Vik Muniz: A Retrospective

October 01, 2016 - February 05, 2017

The Mauritshuis, The Hague, Netherlands

Vik Muniz: Verso

June 09, 2016 - September 04, 2016

High Museum of Art, Atlanta, USA

Vik Muniz

February 28, 2016 - August 21, 2016

Xavier Veilhan

Born 1963, Paris, France | Based in Paris, France

In *Figure (Tony)* Xavier Veilhan renders his subject in the faceted geometric planes of cubist and futurist sculpture. While the work is in dialogue with the aesthetics of these early 20th century avant-garde movements, its sharp finish reveals the use of contemporary 3D printing technology. Veilhan's adoption of contemporary technological recourse to produce artwork in the tradition of portraiture and statuary, reveals the artist's desire to confront a modernist legacy and incorporate it in a contemporary context.

Xavier Veilhan's multi-faceted body of work encompasses painting, sculpture, photography, installation, performance art and film, as well as hybrids of these medias. The artist merges traditional and contemporary techniques, in an effort to provide continuity to art history, which he believes has no breaks. As such, he sees himself as a classical artist who nonetheless hopes that modernity can be reinvented through new connections between disciplines. His sculptural pieces employ starkly dissimilar materials and textures, such as metal and wood, in an effort to bridge the gap between industry and art. Meanwhile the lack of definition in the forms he creates reveals the essence of sculpture as architectural volume, questioning the way we see. The artist has carried out several public commissions and notable projects, such as: *Vent Moderne* (La Villette, Paris) and *Matching Numbers* (Opéra national de Paris), both films directed in 2015; *Architectones* (2012-14), an intervention series in the seven important modernist buildings worldwide; and *Veilhan Versailles*, Versailles, France (2009). Veilhan represented France in the 57th La Biennale di Venezia (2017), where he presented his immersive music installation *Studio Venezia*.

Xavier Veilhan
Figure (Tony), 2015
carbon, cumaru wood
edition of 5 + AP
202 x 22 x 19 cm
79.5 x 8.6 x 7.4 in



upcoming exhibitions (selection):

Centro Cultural Néstor Kirchner (CCK), Buenos Aires, Argentina

Studio Buenos Aires – solo show

August - December, 2018

Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal

Studio Lisboa – solo show

2019

ongoing exhibitions:

Sesc 24 de Maio, São Paulo, Brazil

Jamaica, Jamaica! – group show

March 15, 2018 - August 26, 2018

Kunsthal Rotterdam, Netherlands

Hyperrealism Sculpture – group show

March 10, 2018 - July 01, 2018

Musée d'Art contemporain de Lyon (MAC Lyon), France

The Collection – group show

March 09, 2018 - July 08, 2018

recent exhibitions:

57th La Biennale di Venezia, Venice, Italy

French Pavilion - Studio Venezia – solo show

May 13, 2017 - November 26, 2017

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cao guimarães
carlito carvalhosa
cristina canale
dan graham
daniel buren
daniel senise
eduardo coimbra
eduardo navarro
fabio miguez
hélio oiticica
isaac julien
josé patrício
julio le parc
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laura vinci
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vik muniz
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