An abstract collage artwork featuring a dense composition of torn paper in various colors including blue, red, yellow, green, and black. The pieces are layered and cut into irregular shapes, creating a complex, layered visual effect. The background is a mix of these colors, with some areas appearing more textured or layered than others. The overall style is reminiscent of mid-century modern collage art.

galeria nara roesler

art basel
ovr: miami beach
in between

preview

december 2 (10 am ET) – december 4 (10 am ET)

open to the public

december 4 (10 am ET) – december 6 (midnight ET)

[access the gallery's page](#)

COVER Vik Muniz. *Surfaces: Harlequin Musician, after Picasso*, 2020 [detail]

On the occasion of Art Basel's OVR: Miami Beach, **Galeria Nara Roesler** is pleased to present a selection of recent works by South and North American artists including Abraham Palatnik, Vik Muniz, Cristina Canale, Bruno Dunley, Alexandre Arrechea, Marco A. Castillo, Artur Lescher, and Paul Ramirez Jonas. The exhibition will showcase the artists' echoing yet different approaches to understanding the limits of abstraction, figuration, and dimensionality, offering a formal and procedural conversation between works, and across artists of different generations in the Americas. A concise selection of sculptures will serve as a reflection on these formal investigations' extension into space. The presentation will aim to explore how artists have consistently grappled to come to terms with certain pillars of artistic processes and canons, seeking to transcend and challenge their often categorical nature. Together, the works will showcase reverberating undertones amongst diverse and cross-generational practices, making it not only an engaging, but also an important point in understanding the works within the region's art historical trajectory.

abraham palatnik

b. 1928, Natal, Brazil | d. 2020, Rio de Janeiro, Brazil

[visit the artist's page](#)

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 the crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanic 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.

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. Apart from the series W, which came to incorporate the use of laser-cutting, Palatnik continued to construct and paint every piece by hand, making each work a token of his craftsmanship.

selected solo exhibitions

- *Abraham Palatnik – A Reinvenção da Pintura*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2017); Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2015); Museu Oscar Niemeyer (MON), Curitiba, Brazil (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)

selected group exhibitions

- *Sur moderno: Journeys of Abstraction*, The Patricia Phelps de Cisneros Gift, The Museum of Modern Art (MoMA), New York, NY, 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, in 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, (2017-18)
- Eight editions of the Bienal de São Paulo, São Paulo, Brazil (1951-1969)
- 32nd Biennale di Venezia, Venice, Italy (1964)

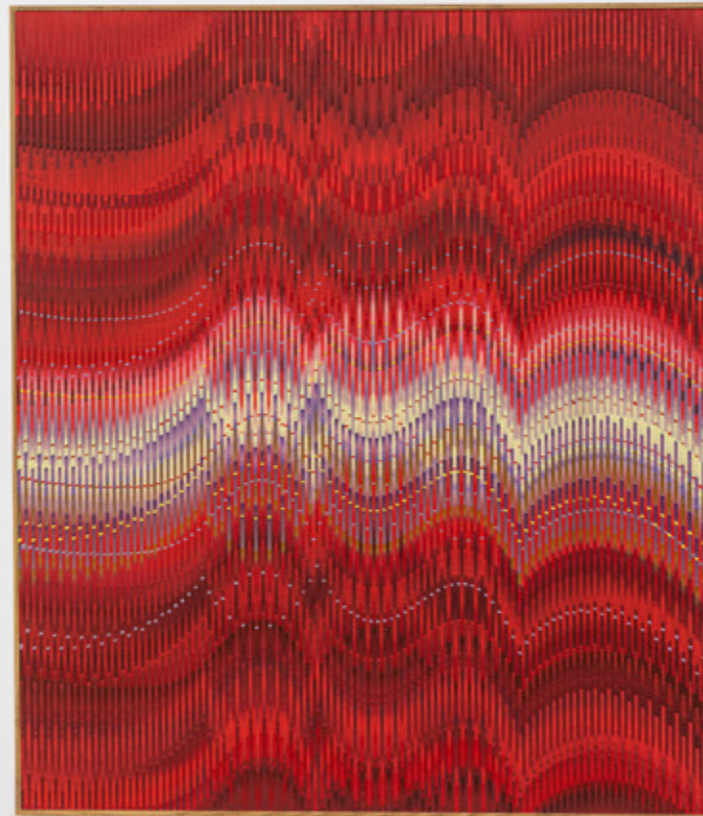
selected collections

- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- Museum of Fine Arts Houston (MFAH), Houston, USA

exhibition view of
Abraham Palatnik: Obras recentes e pontuações históricas
Galeria Nara Roesler | São Paulo, Brazil, 2020
photo © Erika Mayumi

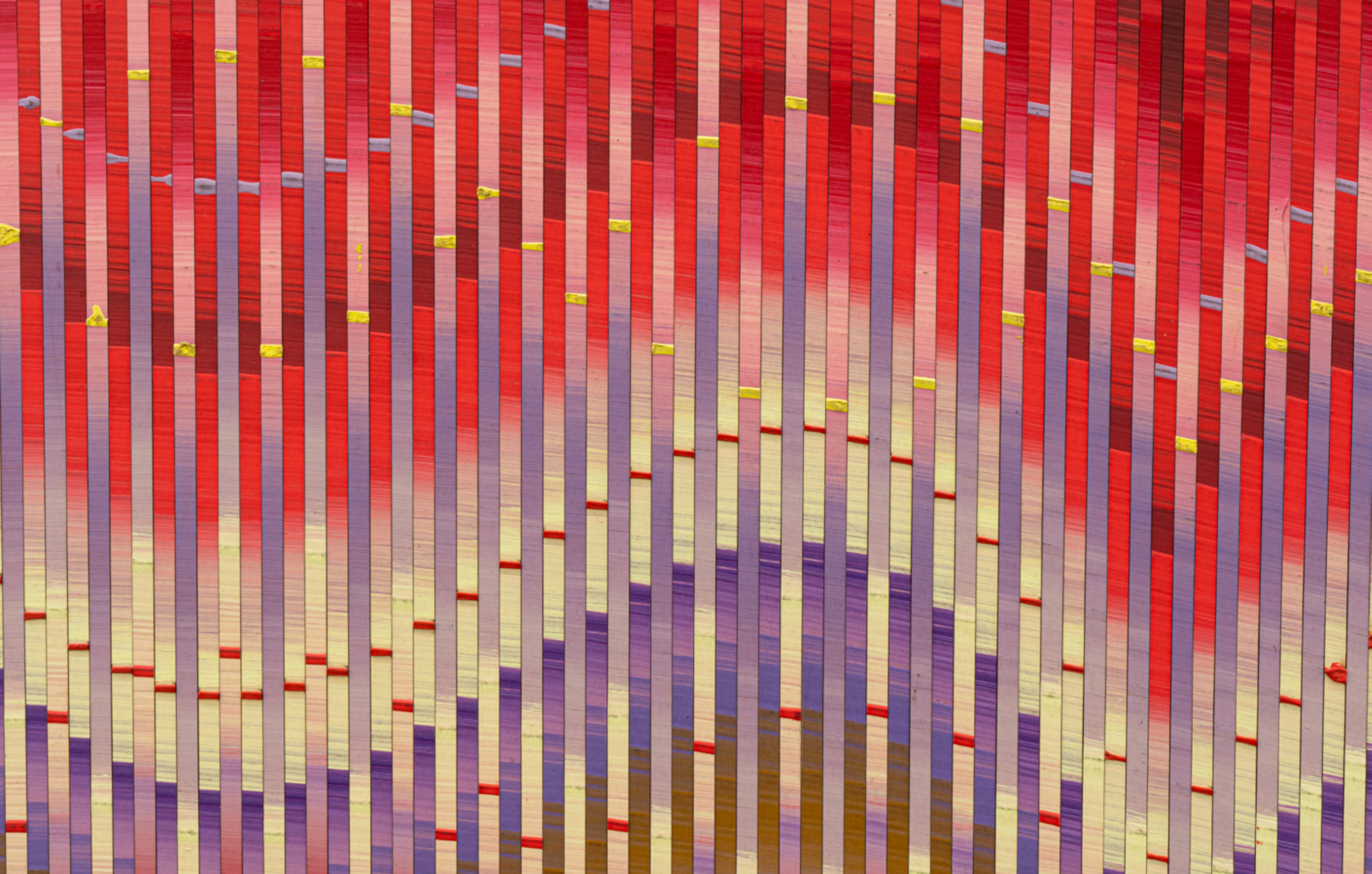


W-V/46 embodies Abraham Palatnik's last technical and visual investigations within the *W* series, which he began developing in 2004. The body of work derives from—and formally evokes—Palatnik's *Relevos Progressivos* from the 1960s, all of which speak to the artist's career-long investigation into kineticism, perception, and physicality. *W-V/46*'s process of making began with the artist producing a pair of non-figurative paintings on wooden plates, which he subsequently cut into long, thin, equally wide vertical strips with laser. He then assembled them back together, intercepting strips from both paintings and intercalating them to build a third work, which emerged as the sum of the first two pieces. Palatnik finalized the process by vertically displacing each strip, accentuating the rhythm and dynamism of the painting's composition—the contrasting colors create a sense of visual vibration, further emphasized by the vertical lines that trace back to the process of making. In curator and critic Frederico Morais' words, 'In the different series of progressions, there is always a residual image that insists on manifesting itself. Palatnik's greatest concern is to reaffirm the physicality of the surface (and the rigor of the image itself), insofar as it can no longer be distinguished from the support—a concrete, palpable reality—not an illusion.'



Abraham Palatnik
W-V/46, 2018
acrylic paint on wood
121,6 x 105,2 x 3,8 cm
47.9 x 41.4 x 1.5 in







alexandre arrechea

b. 1970, Trinidad, Cuba | lives and works in New York, USA

[visit the artist's page](#)

Between 1991 and 2003, Alexandre Arrechea was part of a collective of Cuban artists named Los Carpinteros, along with Marco Castillo and Dagoberto Rodríguez Sánchez. The group was best known for its play on dichotomies—the artists would depart from the idea of reproducing a common, everyday object, with perfect craftsmanship but would structure it differently, oddly and imperfectly, inevitably forcing a reformulation, or re-reading of a traditional object. After leaving the group, Arrechea began to address current political issues more directly, giving his sensibility and attention to contemporary culture the center stage.

Arrechea's work is also remarkable in its interdisciplinary and inclusive nature, often creating pieces such as large installation works in museums or commissions for public spaces that invite the viewer to participate and physically engage with the works. The artist also encourages more traditional contemplation through his sculptures or graphite and watercolour works on paper. Either way, his production is always intricately tied to the space or context it occupies, and systematically demonstrates a preoccupation for the socio-political environment in which the work is to be inserted. Arrechea's work positions itself between what is individual and collective, between the public and the private. In investigating this space, the artist addresses social norms and group behaviors, engaging with socio-economics, races and urbanism as a means of understanding both personal identities and mass experiences.

selected solo exhibitions

- *Dreaming with Lions*, Faena Hotel Miami Beach, Miami Beach, USA (2020)
- *Corners*, Galeria Nara Roesler, New York, USA (2019)
- *La seducción del fragmento*, Palacio de Molina, Cartagena, Spain (2017)
- *Jerarquías Negadas*, Galeria Habana, Havana, Cuba (2016)

selected group exhibitions

- *Obsesiones y acumulaciones: el gabinete del artista*, Estudio Figueroa-Vives; Norwegian Embassy in Cuba, in Havana, Cuba (2019)
- *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami (PAMM), Miami, USA (2018)
- *Construções sensíveis*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2018)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art since 1950*, Walker Art Center, Minneapolis (2017); Museum of Fine Arts, Houston, USA (2017)
- *Without masks: Contemporary Afro – Cuban Art*, Museo Nacional de Bellas Artes de La Habana, Havana, Cuba (2017)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Daros Collection, Zurich, Switzerland
- Museum of Contemporary Art (MOCA), Los Angeles, USA
- Museo del Barrio, New York, USA
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain

In the era of post-truth, all messages confront the possibility of being distorted. Truth then has to be patiently sought. Inspired by recent events in the nation, these watercolors intend to show messages that have been partially altered and are therefore difficult to read. At first, they seem to be abstract gestures where color and shapes play an important role, then they progressively begin to reveal a reality of confrontation and struggle.

—Alexandre Arrechea, 2020



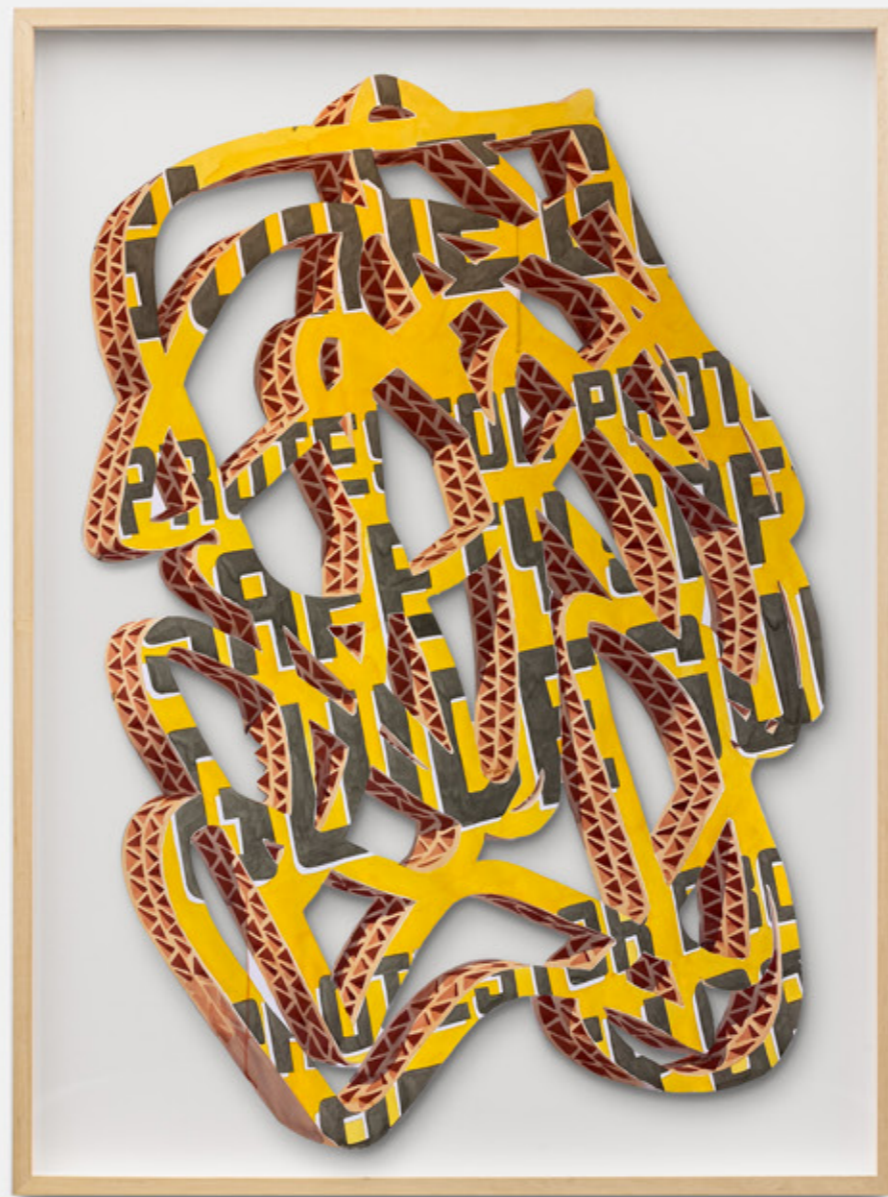
Alexandre Arrechea
No justice no peace, 2020
watercolor on arches paper
165 x 110 cm/64.9 x 43.3 in



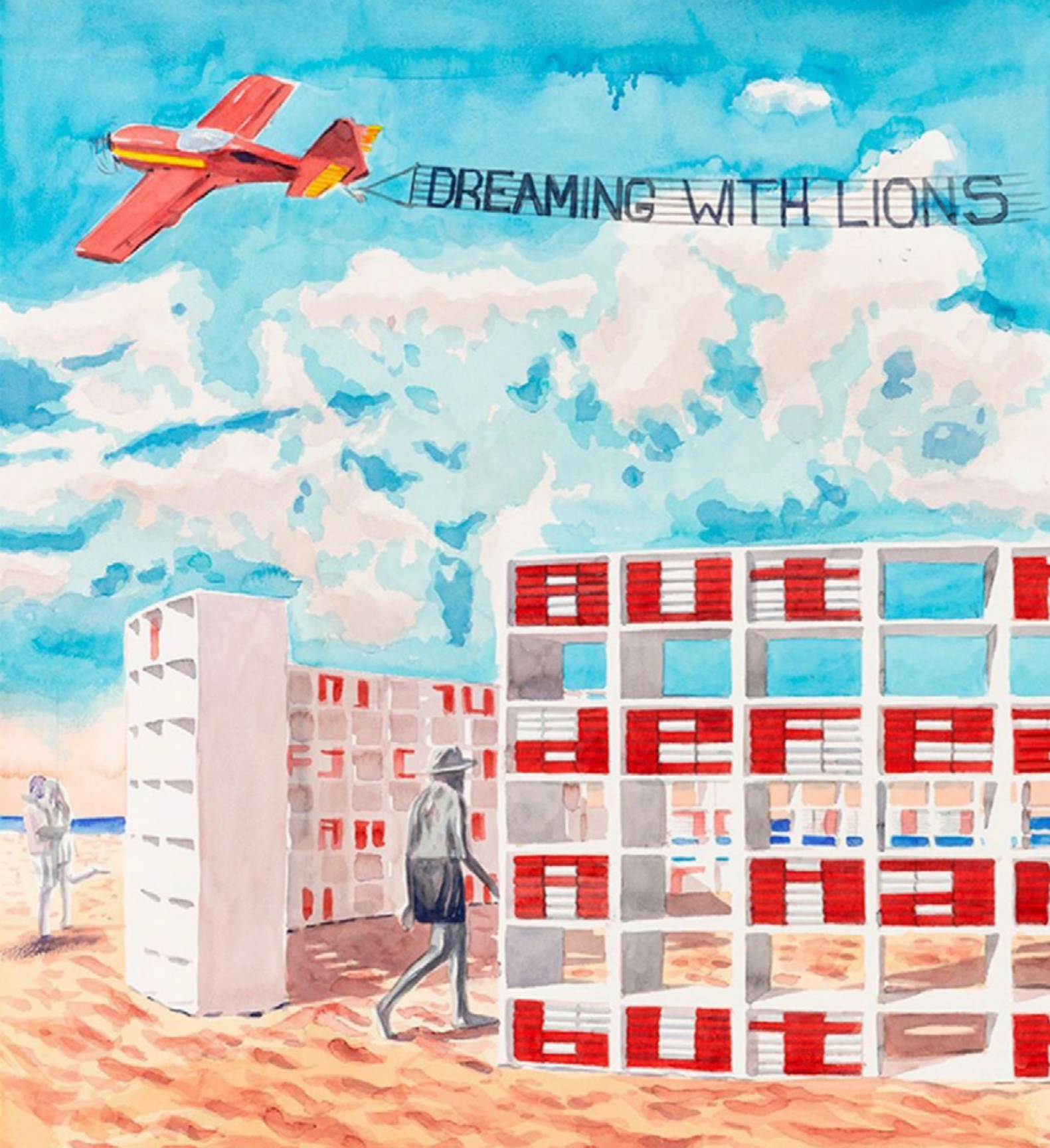


Alexandre Arrechea
Ultimos dias (Last days), 2020
watercolor on arches paper
175 x 240 cm/68.9 x 94.4 in





Alexandre Arrechea
Protestor safety guide, 2020
watercolor on arches paper
183 x 123 cm/72 x 48.4 in



Dreaming with Lions, 2020
site specific installation by Alexandre Arrechea
on Miami Beach from Sunday, 29 November
to Sunday, 6 December 2020. Comissioned by
Faena Art for Miami Art Week 2020

[learn more about the project](#)

artur lescher

b. 1962, São Paulo, Brasil, where he lives and works

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or 'the restlessness,' as the critic and curator Agnaldo Farias remarked in relation to 'his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.' This contradiction opens space for myth and imagination, essential elements for the construction process.

[visit the artist's page](#)

selected solo exhibitions

- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions

- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected 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



exhibition view of *Suspensão*,
Pinacoteca do Estado de São Paulo,
São Paulo, Brazil, 2019
photo © Isabella Matheus

Artur Lescher's *Inverso do Infinito* is representative of the artist's most recent practice, characterized by the creation of suspended sculptures that play with notions of weight, transparency and space. This particular piece works to intertwine and play with opposites. It is made up of both, solid, thick metal elements and thin, see-through filaments—the encounter between both triggers not only an ambiguity about the density of the piece, whereby it feels light yet materially, it cannot be; but also establishes an oscillation between the transparent and the solid. On the one hand, it appears almost immaterial integrating parts of its setting into itself both through its transparency and reflection, and on the other, we feel a sturdy, impenetrable presence reminiscent of that of an architectural column. Thus, *Inverso do Infinito* invites us to reflect upon materiality, challenging our expectations by offering loopholes and proposing dualities.

Artur Lescher
Inverso do Infinito, 2020
brass and multifilament lines
variable dimensions







bruno dunley

b. 1984, Petrópolis, Brazil | lives and works in São Paulo, Brazil

[visit the artist's page](#)

In Bruno Dunley's pictorial universe, promises are constantly being made and broken, expanding the limits of the visual field. His practice explores painting not only as a method of expressive figuration, but also as a means of reflecting on the inherent specificity of the medium, in terms of its materiality and role within representation in artistic tradition. Dunley is part of a new and prominent generation of Brazilian painters—he is one of eight founders of the Grupo 2000e8 from São Paulo, a collective of young artists sharing an interest in painting and a desire to develop critical approaches to the method within the contemporary art scene.

Dunley's process of making departs from carefully constructed compositions, which he gradually begins to correct and alter, revealing the lacunae in the apparent continuity of visual perception. Often, a single color dominates the surfaces, allowing for viewers to take on a meditative posture before the works. Recently, the artist's increasingly frequent use of vibrant colors has revealed a growing interest in achieving more aggressive, delirious and contrasting compositions. The common themes in Dunley's practice are two-fold: the artist paints compositions derived from both, everyday images and his minute study of the pictorial field. The imagery converges in a pathological representation of the visual language. Gestures, planes and color combinations allow for the figuration to emerge as an alphabet, sharing common grounds, while the process of making is simultaneously foregrounded.

selected solo exhibitions

- *The Mirror*, Galeria Nara Roesler, New York, USA (2018)
- *Ruído*, Galeria Nara Roesler, Rio de Janeiro, Brazil (2015)
- e, Centro Universitário Maria Antonia, São Paulo, Brazil (2013)

selected group exhibitions

- 33rd Bienal de São Paulo, São Paulo, Brazil (2018)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *Tinta sobre tinta: acervo do MAM no Instituto CPFL*, Galeria de Arte do Instituto CPFL, Campinas, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *A luz que vela o corpo é a mesma que revela a tela*, Caixa Cultural, Rio de Janeiro, Brazil (2017)
- *Visões da arte no acervo do MAC USP 1900-2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP) (2016), São Paulo, Brazil

selected 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 de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

exhibition view of *Virá*,
Galeria Nara Roesler | São Paulo, Brazil, 2020
photo © Erika Mayumi



The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality, departing from carefully constructed compositions, which he gradually begins to correct and alter, revealing the lacunae in the apparent continuity of perception. *Untitled* visually captures the very core of the artist's preoccupation—the endless crossing between different images and procedural signification, with which the artist constructs abstract narratives. The work shows interconnected fields, or speech bubbles, each of which contains the remnants of innumerable layers of scraped and reworked brushstrokes. Together, the composition speaks to the artist's strive to engage with the unexplored visual dialogues that emerge with the disruption of learned repertoire.



Bruno Dunley
Objeto-Sim, 2019/2020
oil paint and acrylic on canvas
225 x 280 cm/88.6 x 110.2 in







crisrina canale

b. 1961, Rio de Janeiro, Brazil | lives and works in Berlin, Germany

[visit the artist's page](#)

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80', her early works reveal the influence of the international context as painting resurfaced, especially impacted by German Neo-expressionism. Loaded with visual elements and thick layers of paint, her early paintings have material and textural characteristics that are reinforced by her use of contrasting and vivid colors. In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, sometimes extracted from advertising photography. Her paintings result in elaborate compositions that blur the boundaries between figurative and abstract. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead 'images and the established genres of painting in a subjective manner, whilst believing in a singular experience.'

selected solo exhibitions

- *Cristina Canale*, Mendes Wood DM at Villa Era, Biella, Italy (2020)
- *Cabeças/Falantes*, Galeria 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)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Protagonista e Domingo*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2013)

selected group exhibitions

- *Ateliê de gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC) (2019), Porto Alegre, Brazil;
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), São Paulo, Brazil (2015)
- *Figura humana*, Caixa Cultural, Rio de Janeiro, Brazil (2014)
- 6th Bienal de Curitiba, Curitiba, Brazil (2011)
- 21st Bienal de São Paulo, São Paulo, Brazil (1991)

selected 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
- Sparkasse Oder-Spree, Frankfurt an der Oder/BB, Germany



exhibition view of *Cabeças/Falantes*,
Galeria Nara Roesler | São Paulo, Brazil, 2018
photo © Everton Ballardin



Cristina Canale's *Jackie* intertwines both, the fluidity of her early work and the purity, or lucidity of her later pieces. Her compositions are characterized by figurative elements always on the verge of an impending dissolution into abstraction. In curator Clarissa Diniz' words, 'in her paintings, it is mainly through color that these intensities are configured and negotiate space, density and movement among themselves. In the artist's production, from the outset it has been color that has "dimensional power," founding pictorial arrangements that organize levels in the space, even though they do not behave in accordance with the planar preciseness of the Euclidean tradition.' With a unique use of color, her work seems to portray a fluid, almost liquid-like world with uncircumscribed figures, uprooting the traditional settings of a defined subject and a subsidiary background. Her iconography is featureless and somewhat non-hierarchical, and yet, the few recognizable elements that emerge in her compositions, between fields of color, anchor the work into our reality.

Cristina Canale
Jackie, 2020
acrylic, oil and linen on canvas
110 x 100 cm/43.3 x 39.4 in



'I usually work simultaneously with a group of about ten paintings, all dealing with the same or similar subject matter. The whole process takes about a year, with each canvas pointing to the next. I confess, I am kind of slow in my decision-making. Everything can inspire me: something leftover from older phases or processes, an image on the Internet, the photos I take during my vacation, a film, a poem... They are all doors that open up when I walk into a certain "corridor," like a flow of thoughts and images.'

—Cristina Canale



Cristina Canale
Murmur, 2020
acrylic, oil and linen on canvas
100 x 90 cm/39.4 x 35.4 in



marco a. castillo

b. 1971, Havana, Cuba | lives and works between Havana, Cuba, and Mérida, Mexico

[visit the artist's page](#)

Marco Castillo is a founding member of the art collective Los Carpinteros. His work is permeated by an interest in the history of Cuba and the country's post-revolutionary, social and cultural changes. Castillo has extensively investigated architecture, design and sculpture, all of which have taken on a fundamental role of his artistic practice in seeking to create installations, drawings and sculptures that engage with space and negotiate between the functional and non-functional, often expressed in a humorous way.

In tandem with a global movement of historical revision, Castillo reflects on Cuba's modernization in the 1960 and 70s, referring to influential Cuban artists, architects and designers. The sculptures and works on paper pertaining to his most recent project combine elements of modern design and socialist realism of the Soviet period with traditional Cuban techniques and materials—including mahogany wood and rattan fabric, as well as with graphic designs of the time. Lately the artist has been focused on reinterpreting the works of key figures from what he calls a 'forgotten generation', such as Gonzalo Córdoba, María Victoria Caignet, Rodolfo Fernández Suárez (Fofi), Joaquín Galván and Walter Betancourt. From a political standpoint, Castillo seeks to follow these artists' historic trail, while positioning himself as an advocate and herald for Cuban artistic heritage.

selected solo exhibitions

- *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, Bogotá, Colombia (2017)

selected group exhibitions

- *Latin American Work on Paper*, Mayor Gallery, London, UK (2018)
- Havana Biennial, Cuba (2018, 2015, 2012)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *No Place Like Home*, Israel Museum, Jerusalem, Israel (2017)
- 13th Sharjah Biennial, Sharjah, UAE (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)

selected collections

- Centre Georges Pompidou, Paris, France
- Tate Modern, London, UK
- Solomon R. Guggenheim Museum, New York, USA
- Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain
- Daros Foundation, Zurich, Switzerland
- Whitney Museum of American Art, New York, USA



exhibition view of
The Decorator's Home,
UTA Artist Space, Los Angeles, USA (2019)



In his work, Castillo reflects on Cuba's modernization in the 1960 and 70s and refers to influential Cuban artists, architects, and designers, combining elements of modern design and socialist realism of the Soviet period with traditional Cuban techniques and materials. As its name suggests, *Low Relief with 3 arrows* is part of a body of work characterized by a process of compositional carvings whereby the artist cuts through large stacks of cardboard. In slicing through piles and into the various layers of paper, Castillo creates geometric drawings made of bas-reliefs using the physicality of the support to give the composition depth, layering, and symmetry. The pieces evoke architectural elements and capture a historic endeavor for modernist, utopian, and high-minded aesthetics through its razor-sharp lines and perfectly geometric designs.

Marco A. Castillo
***Low Relief with 8 circles
and 7 organic depressions***, 2020
cardboard
103 x 77 x 17,5 cm/40.5 x 30.3 x 68.9 in



'The works move between art, decoration and applied arts. This has allowed me to talk about cultural and aesthetic deaths as the result of stigmas, censures, and misunderstandings of the system that have happened cyclically, not only in Cuba but in other countries of the world.'

—**Marco A. Castillo**



Marco A. Castillo
Low Relief with 3 arrows, 2020
cardboard
103 x 77 x 17.5 cm / 40.5 x 30.3 x 68.9 in



paul ramirez jonas

b. 1965, Pomona, USA | lives and works in New York, USA

[visit the artist's page](#)

Since the 1990s, Paul Ramirez Jonas has produced a varied body of work, ranging from public installations and monumental sculptures, to drawings, videos and performances. Though his education was focused on painting, the artist's practice is geared towards understanding and engaging with the possibilities of participation or exchange between artists, the work and its viewers. Ramirez Jonas' work departs from the idea of reading or reinterpreting elements of everyday life. By using objects such as newspapers, old pictures and music scores, the artist seeks to give the spectator an interactive role, whereby their actions constitute and validate the work, rather than merely contemplating it.

In fact, in making the viewer's engagement a central part of the work, Ramirez Jonas strives to create a community, albeit temporary. Always encouraging collective communication of ideas and stories, his works can often be much more characterized as monuments, rather than as sculptures. Notably, for the 28th Bienal de São Paulo (2008), as part of his presentation, Ramirez Jonas gave viewers keys to the main door of the pavilion where he exhibited. Two years later, for *Key to the City*, he distributed twenty-four thousand keys opening both public and private spaces of the city of New York. Both examples show the way in which the artist creates collective and radical experiences through simple gestures, or objects.

selected solo exhibitions

- *Paul Ramírez Jonas: Public Trust*, Museum of Contemporary Art (moCa), Cleveland, USA (2020)
- *El Palacio de Cristal*, Museo Jumex, Mexico City, Mexico (2018)
- *Half-Truths*, New Museum of Contemporary Art, New York, USA (2017)
- *Atlas, Plural, Monumental*, Contemporary Arts Museum Houston (CAMH), Houston, USA (2017)
- *Public Trust*, (site-specific) Dudley Square, Kendall Square and Copley Square, Boston, USA (2016)

selected group exhibitions

- *Citizenship: A Practice of Society*, MCA Denver, Denver, USA (2020)
- *Eternal Flame*, Socrates Sculpture Park, Long Island City, USA (2020)
- *New Monuments for New Cities*, High Line, New York, USA; Bentway, Toronto, Canada, 606, Chicago, USA; Waller Creek, Austin, USA, Buffalo Bayou, Houston, USA (2019)
- *Metrópole*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Núcleo Nómada/05 Arte contemporáneo emergente en Honduras*, Centro Cultural de España en Tegucigalpa (CCET), Tegucigalpa, Honduras (2015)
- 7th and 10th editions of the Mercosur Biennial, Porto Alegre, Brazil (2009 and 2015)
- 53rd Venice Biennial, Italy (2009)
- 28th Bienal de São Paulo, Brazil (2008)

selected collections

- Guggenheim Museum, New York, USA
- Blanton Museum, Austin, USA
- Bronx Museum, New York, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Malmö Konstmuseum, Malmö, Sweden
- New Museum, New York, USA

exhibition view of
The Commons,
Pinacoteca do Estado de São Paulo,
São Paulo, Brazil, 2011



Paul Ramirez Jonas' *Depose and Repose* acts as a counterpoint to the tradition of monumental sculpture, in an attempt to redefine the practice's most fundamental pillars through formal, material, and thus, conceptual subversion. This work engages with one of the most traditional forms of monumental art practices—the bust—and challenges its most fundamental characteristics. Indeed, *Depose and Repose* not only conceals the identity of the figure, stripping the idea of the sculpture as a specific, pointed, and singular homage, but also forbids the bust from its usual indelible occupation of public space by using a porous, non-durable, and malleable material. As such, Ramirez Jonas creates a form of monumental sculpture that doubles as a bulletin board, redefining the ways in which monuments can be constructed—in form, material, and scale—and thus, challenging the concept of the public voice as an immutable, exclusive and singular force, calling instead for fragility, and diversity.



Paul Ramirez Jonas
Depose and Repose, 2013
cork, pushpins, notes
contributed by the public
edition of 3 + 2 AP
40,6 x 46 x 46 cm/16 x 18.1 x 18.1 in



vik muniz

b. 1961, São Paulo, Brazil

lives and works in between New York, USA, and Rio de Janeiro, Brazil

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 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.

[visit the artist's page](#)

selected solo exhibitions

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, 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)

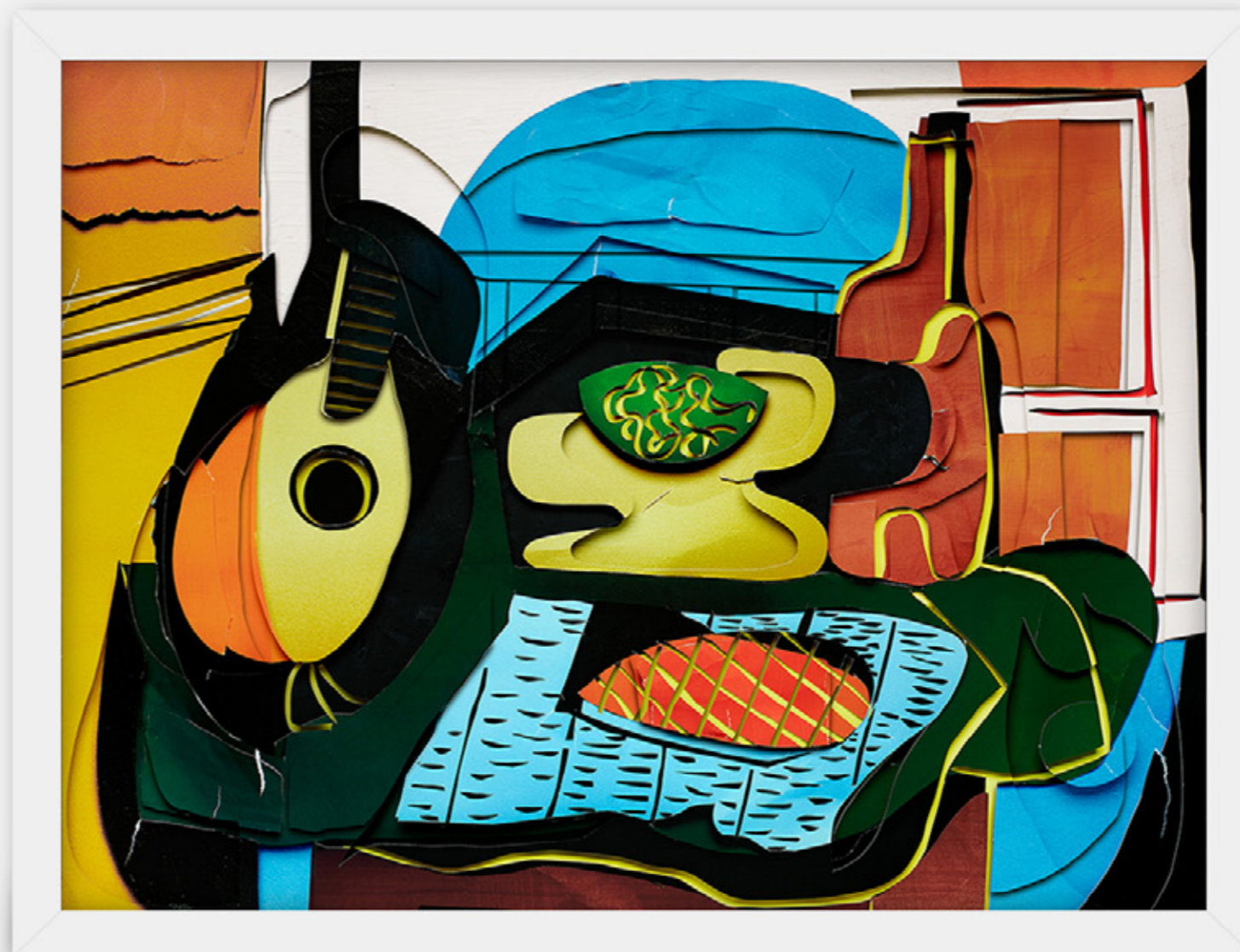
selected group exhibitions

- *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

- The Metropolitan Museum of Art, New York, USA
- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- The Menil Collection, Houston, USA
- Los Angeles County Museum, Los Angeles, USA
- New Museum, New York, USA
- The Art Institute of Chicago, Chicago, USA

Surfaces: Still life with stone, after Pablo Picasso, is part of one of Vik Muniz's most recent series, which he began developing in 2019. In this work, the artist establishes an entropic negotiation between the loss of material and its virtual gain. In combining actual collage and photographed collage, the artist plays on illusion leading the spectator to meditate on their relationship with the physical experience of the artwork in an era when the convenience and omnipresence of immaterial digital images are constantly transforming the idea of reality itself. Muniz subtracts the concrete element that differentiates a painting from a photograph and re-presents it as a layered image. Though the artist employs painting both as process and concept, the work is not a painting; and as a photographic image of an artwork that already exists autonomously and physically, it is also not an abstraction, thus engaging the viewer with the question of perception, illusion and the conceptual implications of each of the entwined media.



Vik Muniz
Surfaces: Still life with stone,
after Pablo Picasso, 2020
mixed media
unique
91,4 x 122,7 cm/36 x 48.3 in



'Vik Muniz's work demands a retrospective gaze from the public. In order to "read" his photos, one must question and analyze 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.'

—Luisa Duarte, critic and curator

Vik Muniz
Surfaces: Harlequin Musician,
after Picasso, 2020
mixed media
unique
120,7 x 91,4 cm/47.5 x 36 in









art basel
ovr: miami beach
in between

preview

december 2 (10 am ET) – december 4 (10 am ET)

open to the public

december 4 (10 AM ET) – december 6 (midnight ET)

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