

things and beings

cristina canale

galeria

nara roesler





exhibition view -- galeria nara roesler | new york -- 2017









fall, 1990
mixed media on canvas
250 x 115 cm

cover image:
blitz und donner, 2016
mixed media on canvas -- 100 x 120 cm



untitled, 1993
mixed media on canvas -- 90 x 100 cm



1st row: from left to right

untitled, 1993
mixed media on paper -- 40 x 60 cm

untitled, 1993
mixed media on paper -- 42 x 55 cm

india, 2010
mixed media on paper -- 42 x 55 cm

2nd row: from left to right

maduro-maturo, 2011
mixed media on paper -- 50 x 64 cm

par, 2011
mixed media on paper -- 50 x 64 cm

casamento, 2011
mixed media on paper -- 42 x 60 cm



1st row: from left to right

poodle, 2008
mixed media on canvas -- 50 x 60 cm

miau, 2010
mixed media on canvas -- 50 x 60 cm

2nd row: from left to right

hall, 2008
mixed media on canvas -- 50 x 60 cm

sombra, 2010
mixed media on canvas -- 50 x 60 cm



from left to right

ladrilho, 2013
oil on canvas -- 40 x 40 cm

bird, 2014
oil on canvas -- 40 x 40 cm

mollusk, 2014
oil on canvas -- 40 x 40 cm

fishes, 2014
oil on canvas -- 40 x 40 cm

orabolos, 2014
oil on canvas -- 40 x 40 cm



beauty and triangles, 2016
mixed media on canvas -- 165 x 140 cm



rainy, 2016
mixed media on canvas -- 170 x 140 cm



from left to right

bolsa e pulseira, 2016
mixed media on paper -- 45 x 60 cm

bolhas, 2016
mixed media on paper -- 55 x 75cm

bolsa camuflagem, 2016
mixed media on paper -- 60 x 45 cm

ela e as ideias, 2015
mixed media on paper -- 60 x 45 cm

Galeria Nara Roesler is pleased to present the premier exhibition of Cristina Canale in our New York venue, an artist who's been part of our program since 2003. *Things and Beings* features 12 paintings and 10 watercolors, dating from 1990 through 2016, and providing a summarized overview of the output of one of Brazil's foremost contemporary painters.

Coming up in an emblematic Brazilian painting revivalist generation in the early 1980's, Cristina Canale remained true to her painter roots throughout her career, despite the fact that she lived in Germany from 1993 onwards, in a time when the power of other mediums, such as installation, video, and photograph dominated the art scene.

Spanning over two decades, these artworks reveal the virtuosity of a style underpinned by complex compositions, at times featuring swollen planes and paint layers of varying thicknesses, and at others liquefied solutions. In her canvases and drawings, deceptively trivial narratives built upon a unique figuration, are invariably a step away from melting down into abstraction.

According to the artist, a number of elements have informed her work: Rio de Janeiro's curvy, depth-filled landscape and Oscar Niemeyer's modernist curves, contact with nature (the tropical landscape), and the confrontation of the geometrism featured in Brazil's – and especially Rio's – architecture, visual program, and art. "This amalgamation of visuality has a lot to do with my work, whereas my presence in Germany is explained through my interest in the tradition of painting, and the context of its revival in the 80s," says Canale.

With images revealed, or overexposed – for as critic Tiago Mesquita once put it, "her pictures look like images found in the motion of clouds or in the outlines left by waves in the sand" – Canale culls her poetic arsenal from day-to-day, domestic scenes composed of people, women, animals, things, and nature. *Things and Beings* showcases her wide-ranging pictorial vocabulary, revealing a latent affectivity that underlies the materiality of the objects, the little gestures, the landscapes, the beings that are portrayed, the scenic atmospheres.

According to the critic Luisa Duarte, 30 years into the artist's career, this tension that sets out to deconstruct a will for order and perennality – or better yet chooses to inhabit an "'in between" space that straddles abstraction, lines, and the evocation of figures, all interspersed with big blots of color – is seen in each and every one of the artworks in *Things and Beings*, rendering the entire show utterly cohesive throughout. "Her houses are triangles, her flowers are lines, a hat dissolves into a pure mass of color, hair turns to circles and cones. And thus, by allowing an unglamorous vocabulary from run-of-the-mill living to stand tall amid abstract shapes, these paintings infiltrate the gap between Being and thing, between what's perennial and what's transient. This oeuvre chooses to conflictly intertwine – for it is exactly in the short-circuit that its potency resides, what's worldly – what's fleeting, what's near, and what's sheer abstraction", the Brazilian critic argues.

about **Cristina Canale**

Cristina Canale (b. 1961, Rio de Janeiro, Brazil) lives and works in Berlin. Canale's paintings are on the cusp of impending dissolution into abstraction. Her landscape seem to portray, as has been noted previously, a liquid world, in which a few recognisable elements emerge between fields of colour that are juxtaposed in harmonic fashion, despite the wide variety of colours in each painting. Her early artist career in drawing and painting began at the Parque Lage in Rio de Janeiro in the 1980s. After establishing herself in the Brazilian scene as part of the Geração 80 alongside artists such as Beatriz Milhazes and Adriana Varejão. Canale received a fellowship through the state of Brandenburg in Germany, to realize a project at the Wiepersdorf Castle and a fellowship through German Academic Exchange Service to study at the Academy of Art in Dusseldorf until 1995. During this time Canale studied painting under the supervision of Dutch conceptual artist Jan Dibbets. Cristina Canale has been combining abstraction and representation in her mixed-media paintings on canvas, exploring, over decades of evolving work, the history of painting and its continuing development. Her early work is muscular, washed in dark hues and filled with bold lines and impasto passages of paint. In the mid-1990s, she moved to Germany to study at the Düsseldorf Academy of Arts, where she began to lighten her color palette and soften her approach. Her current works reveal influences of Fauvism, Post-Impressionism, and Neo-Expressionism, while their subjects—landscapes, figures, domestic scenes, dogs, and cats—recall pre- and early-Modern themes. In all of her work, Canale merges the literal and the lyrical, celebrating the malleability and magic of her medium. Her large-scale painting practice creates lucid environments that encapsulate the childlike and abstract manner to the figures throughout. She featured in the 21st São Paulo Biennial (São Paulo, Brazil, 1991); and the 6th Curitiba Biennial (Curitiba, Brazil, 2011). Recent individual exhibitions include: *Zwischen den Welten* (Kunstforum Markert Gruppe, Hamburg, Germany, 2015); *Entremundos* (Paço Imperial, Rio de Janeiro, 2014); *Entre o ser e as coisas* (Galeria Nara Roesler, São Paulo, Brazil, 2014); and *Protagonista e domingo* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2013); as well as group shows, including *Além da forma* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2012); *O Colecionador de sonhos* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2011) and most recently *A cor do Brasil*, curated by Paulo Herkenhoff and Marcelo Campos at the Museum of Art of Rio (Rio de Janeiro, 2016).

