

nara roesler

lucia koch



lucia koch

b. 1966, in Porto Alegre, Brazil

lives and works in São Paulo, Brazil

Lucia Koch engages with a variety of media, including Installations, photographs, and videos as a means of investigating matters of space, consistently proposing new relations of scale, occupation, and materiality. Through her practice, Koch establishes a profound dialogue with architecture, both through the way in which her work interacts with the space it occupies, respecting its physical and historical specificities, and by creating imaginary spaces from banal objects, provoking and reorienting perception.

According to the critic and curator Moacir dos Anjos, the artist 'reorganizes the visual understanding of spaces [...] and establishes a public meaning for the work, whether through the negotiation involved in their making, or the unsettling effect it causes.' Since 2001, Koch has been photographing the interiors of empty cardboard boxes and packaging. These images create the perception that they are virtual extensions of their exhibition spaces and bring, in an unorthodox way, the artist's research gradually closer to architecture when inquiring about processes whereby space turns into a place. On the other hand, in using light filters, fabrics, and other materials, she plays with lighting and its chromatic effects, always tensioning the relationships between inside and outside, transparency, and opacity in creating unique and sensitive atmospheres.

cover *La temperatura del aire*, 2015 (detail)

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selected solo exhibitions

Double Trouble, Palais d'Iéna, Paris, France (2022)

PROPAGANDA, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2021)

Casa de vento, Casa de Vidro, Sao Paulo, Brazil (2019)

A longa noite, Sesc Pompéia, Sao Paulo, Brazil (2018)

La temperatura del aire, Fundación Caja de Burgos, Burgos, Spain (2015)

Mañana, montaña, ciudad y Brotaciones, Flora ars + natura, Bogota, Colombia (2014)

Cromoteísmo, Capela do Morumbi, Sao Paulo, Brazil (2012)

Correções de luz, Centro Universitário Maria Antonia (CeUMA), Sao Paulo, Brazil (2007)

selected group exhibitions

1st Rabat Biennial, Marocco (2019)

Fiction and Fabrication. Photography of Architecture after the Digital Turn, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)

2th Pacific Standard Time: LA/LA (PST: LA/LA) -*Learning from Latin America: Art, Architecture and Visions of Modernism*, Los Angeles Municipal Art Gallery (LAMAG), Los Angeles, USA (2017)

Cruzamentos: Contemporary Art in Brazil, Wexner Center for the Arts, Columbus, USA (2014)

11th Lyon Biennial, France (2011)

When Lives Become Form, Yerba Buena Center For Arts, San Francisco, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)

27th São Paulo Biennial, Brazil (2006)

8th Istanbul Biennial, Turkey (2003)

selected collections

Musée d'Art Contemporain de Lyon, Lyon, France

Museum of Modern Art, Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Museum of Contemporary Art San Diego, San Diego, USA

The J. Paul Getty Museum, Malibu, USA

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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brasília rgb 2022

permanent installation

Exploratorium / SESI Lab

Brasília, Brazil

This 2022 installation, conceived for Exploratorium/SESI Lab in Brasília, was designed to occupy the interior of the former headquarters of the Touring Club in the federal capital of Brazil, whose building was designed by Oscar Niemeyer. As is usual in her poetics, Lucia Koch dialogues with pre-existing architectural spaces, sometimes designed by renowned figures, producing sensory and environmental experiences. In this case, the artist installed twelve sliding panels of laminated glass with filters in green, red and blue, the primary colors of light, in front of the west façade of the building. With the incidence of light, the colors are projected inside the space. Because they are sliding panels, they can be manipulated by the public. In this way, the chromatic experience created inside the space varies, both due to the variation of external light throughout the day, as well as the new configurations experienced by the viewer.



installation view
Brasília RGB, 2022
SESI Brasília, Brasília, Brazil

→
installation view
Brasília RGB, 2022
SESI Brasília, Brasília, Brazil





double trouble 2022

solo exhibition

Palais d'Éléna, Paris, France

Lucia Koch's *in situ* project for the Palais d'Éléna, head of the CESE, is part of this dual logic and echoes, in a non-literal way, our troubled times, where order and chaos compete for socio-political space. On the one hand, its labyrinthine, irregular, and penetrable plan invites an erratic course. The monumental installation, made of textiles with printed gradients, unfolds in multiple diagonals and heckles the orthonormal clarity thought by architect Auguste Perret more than 80 years ago. On the other hand, a singular chromatic phenomenon is at play here, born of the infinite combinations of the unstable natural light, of pigments transferred to these translucent filters that unfold in real time and space, and make this historical site the crucible of an experience that is at once optical, tactile and motor.

exhibition view
Double Trouble, 2022
Palais d'Éléna, Paris, France

→
exhibition view
Double Trouble, 2022
Palais d'Éléna, Paris, France





The massive installation of printed fabrics crossing through and nearly filling the totality of the space, from the Hypostyle room to the big staircases, literally immerses the architecture and its visitors under the waves of immense color gradients. The show is completed by *trompe-l'oeil* photographs by the artist, which relate to the scale of the Palais site and to its moucharabieh patterns filtering the light, as well as to its masscolored concrete surfaces.

exhibition view
Double Trouble, 2022
Palais d'Iéna, Paris, France

propaganda 2021

installation

Instituto de Arte Contemporânea
de Inhotim, Brumadinho, Brazil

PROPAGANDA is part of the *Território Específico* [Specific Territory] program, in which artists are invited to develop new works based on their experiences with the institution and its surroundings. In this project, Koch simultaneously occupies spaces in the city of Brumadinho and at Instituto Inhotim, reflecting on the place of art and the logic of information dissemination maneuvers. The work consists of interventions on billboards, which bring photographs of empty boxes and packages that the artist collected in the cities of Brumadinho and Belo Horizonte. The images were then presented on advertising spaces that already existed in Brumadinho, which were rented to the project during the entire duration of the exhibition, and on billboards built especially for the occasion, installed in Inhotim.



installation view
PROPAGANDA, 2021
Brumadinho, Brazil

→
installation view
PROPAGANDA, 2021
Instituto de Arte Contemporânea
de Inhotim, Brumadinho, Brazil

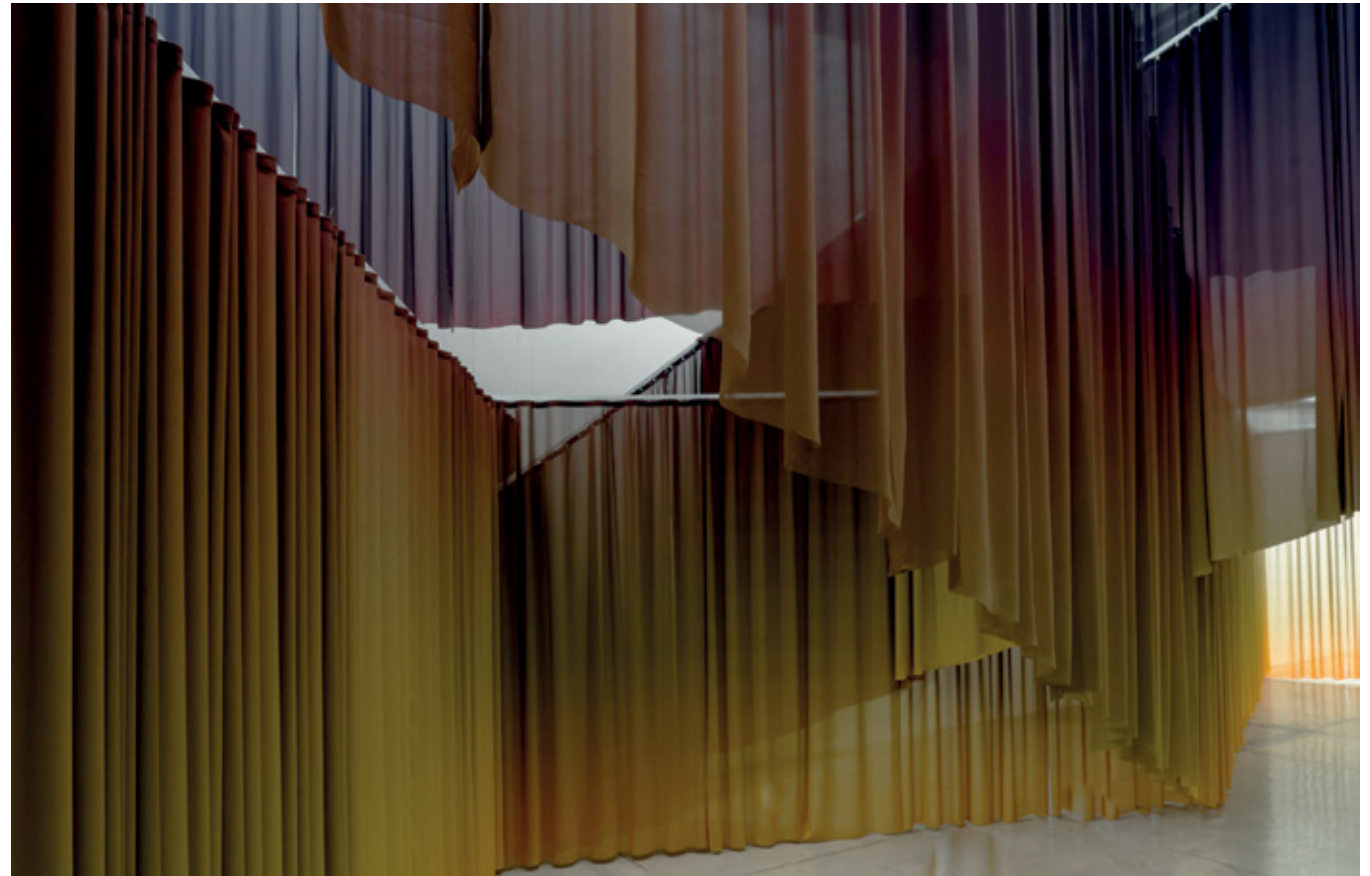


tumulto turbilhão 2019

solo exhibition

Nara Roesler, São Paulo, Brazil

The two artworks that give the exhibition its title set the scene for the works that compose the show. Occupying the gallery's main room, *Tumulto* [Tumult] is the interlacing of diagonal curtains that separate the space, generating a cluster of semi-transparent layers. Some of the curtains appear to traverse the wall, expanding beyond the exhibition rooms. This calculated lack of order is the driving force behind the exhibition. The counterpoint is provided by *Turbilhão* [Turmoil], a sort of anti-display window. The exhibition room's large glass window is entirely filled with a red trellis, and a sizeable circular cutout from the same trellis moves slowly with the help of an engine, creating a moiré effect that can be seen from both inside and outside the gallery.



exhibition view

Tumulto Turbilhão, 2019

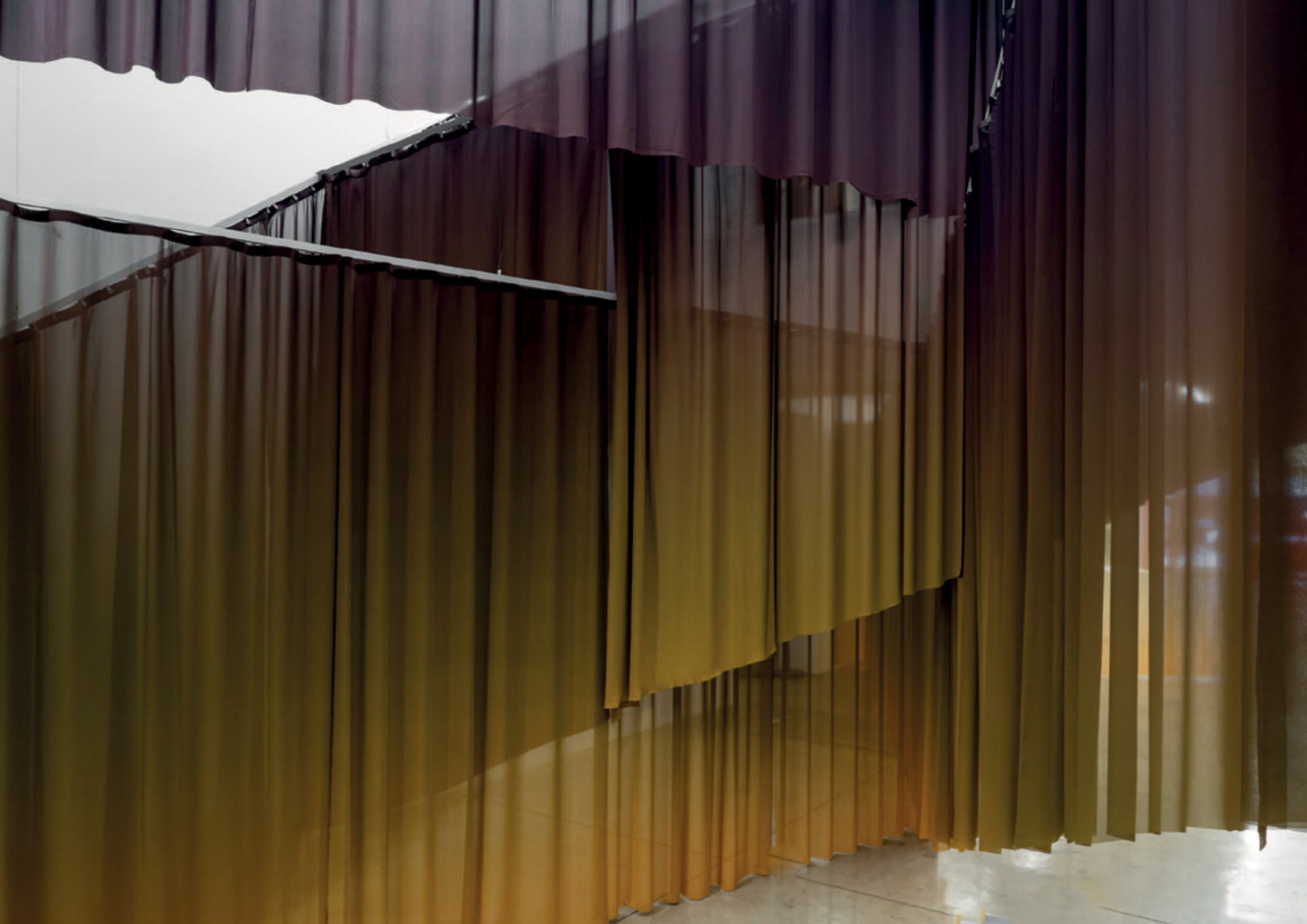
Nara Roesler, São Paulo, Brazil

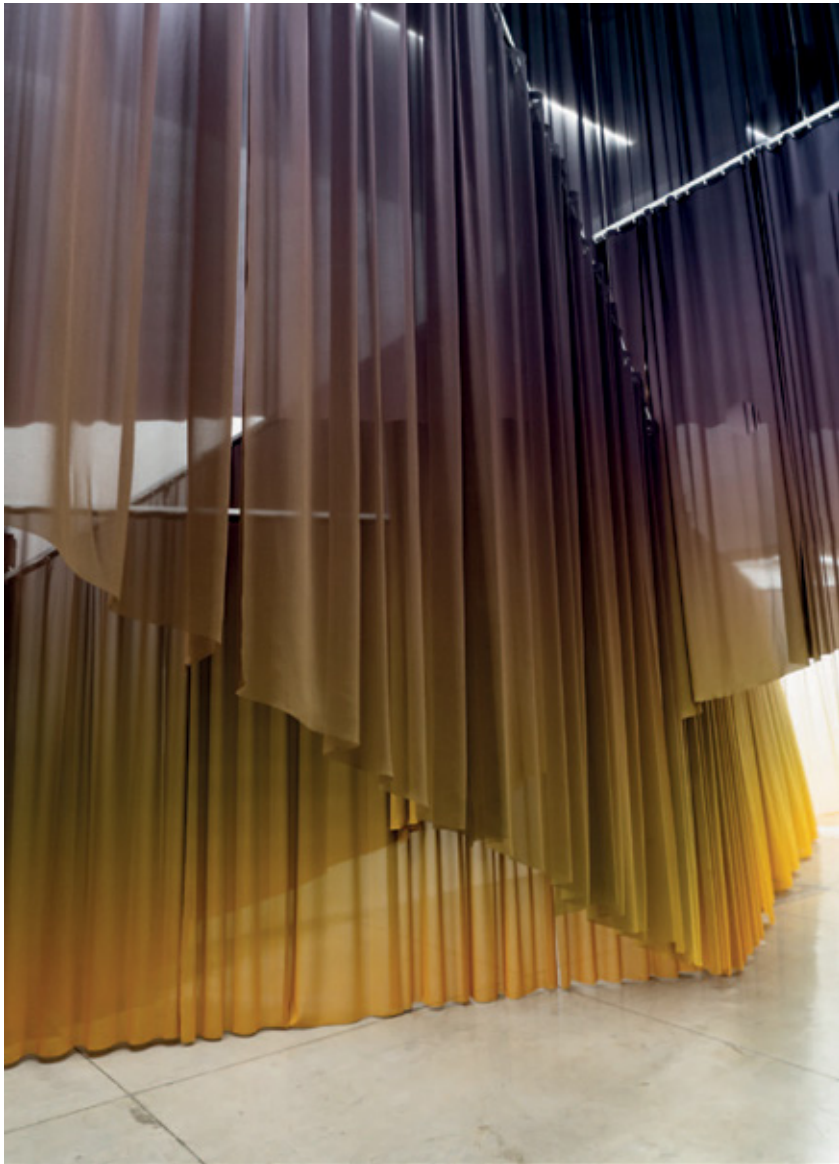
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exhibition view

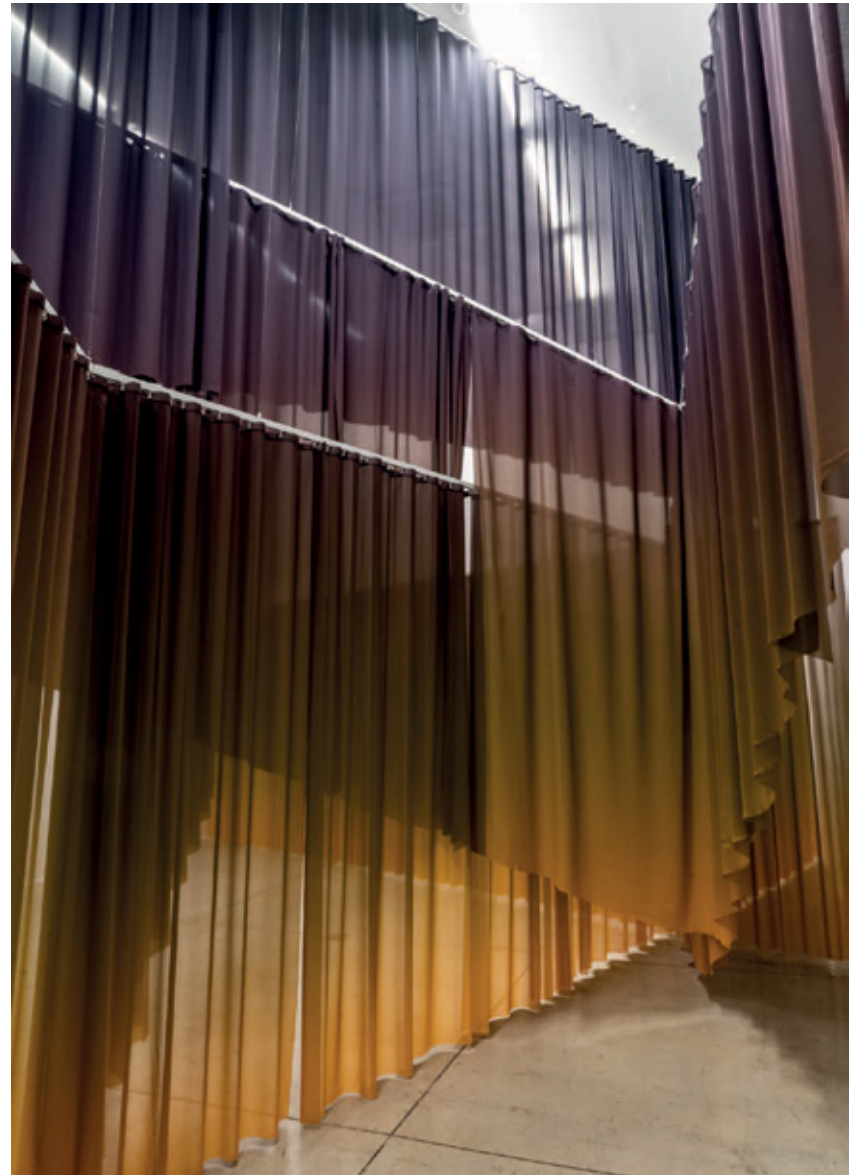
Tumulto Turbilhão, 2019

Nara Roesler, São Paulo, Brazil

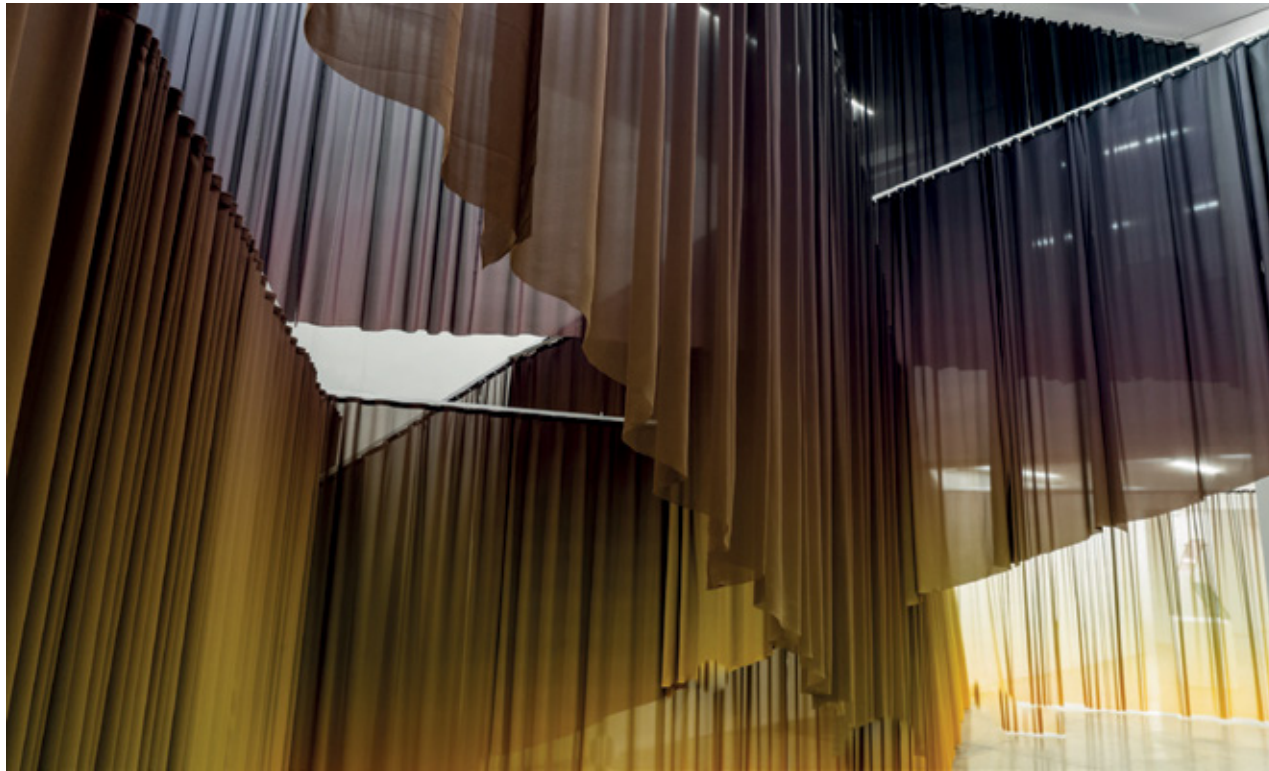




exhibition view
Tumulto Turbilhão, 2019
Nara Roesler, São Paulo, Brazil



exhibition view
Tumulto Turbilhão, 2019
Nara Roesler, São Paulo, Brazil



According to curator Tiago Mesquita ‘This calculated lack of order is the driving force behind the exhibition. The counterpoint is provided by *Turbilhão*, a sort of anti-display-window. *Tumulto* features a more involved and baroque form. It’s built from gradient fabrics going from bright yellow to dark violet. It extends beyond the building’s floors and walls to create different light reactions in different places, disregarding architectural unity. The piece blows off colors here and there to check whether the lethargy is really unconquerable. The gradient tones signify the degrading of homogeneous lighting. The artist strives to render visible these minor cracks, perceptible shifts that we allow to slip by, at a time when reality appears to impose itself in a blunt way. In each and every piece, there’s a narrative meaning to light. It’s about the shutting down of possibilities, a defeat without an epopee. The work insists on fissure, on change, on permanent transformation, even though it implies no guarantee at all. By staying in touch with the daily passing of time, the changes of the day, the transitions of light, the people, perhaps we might conquer the turmoil.’

exhibition view
Tumulto Turbilhão, 2019
Nara Roesler, São Paulo, Brazil

terrain de proximité 2019

installation

1st Rabat Biennale, Rabat, Morocco

The 1st Rabat Biennale was exclusively dedicated to female artists. On this occasion, which also marked the artist's first commissioned project in Africa, Lucia Koch developed a body of work derived from her earlier series *Fundos*, taking photographs of the exterior and interior of a box of Henry's Biscuit, an iconic local brand, and displaying them on billboards around the city.





casa de vento 2019

installation

Casa de Vidro, São Paulo, Brazil

In this work, Lucia Koch intervened in the emblematic Casa de Vidro's facade in São Paulo, the modernist architect Lina Bo Bardi's first project in Brazil. Outside of what is currently the Bardi Institute's headquarters, Koch installed—on its continuous glass window panes—filter-curtains printed with amber and blue shades, emulating temperature variations related to the different colors of the day's natural light.

Casa de vento, 2019
print on chic to chic fabric
variable dimensions

installation view
photo © Erika Mayumi

→
installation view
photo © Bruna Guerra

→→
installation view
Casa de vento, 2019
print on chic to chic fabric
variable dimensions



vento 2019

installation

Ed. Península, Porto Alegre, Brazil

Vento is a public intervention by Lucia Koch in the Peninsula Building, located in Porto Alegre. For her intervention, Koch installed curtains on each floor of the building, creating a unique chromatic transition when viewed from the street. As they are produced in translucent fabric and printed only on the outside, ensuring less saturation and greater transparency when viewed from the inside, these filter curtains transform the ambient light of each apartment, promoting changing color effects according to the interaction of residents, climatic conditions and weather.

‘For *Vento* [Wind], she hanged tulle curtains from the façades of every apartment in Porto Alegre’s Península Building. From the ground to the sky, like a mystical Caspar David Friedrich painting, the colors imprinted on the fabrics ranged from pitch black to bright red. The neighborly spirit cheered people up and made the project possible, bringing dazzling light to Porto Alegre as the year began’, asserts curator Tiago Mesquita.

installation view
Península Building,
Porto Alegre, Brazil





dynamo! 2018

intervenção

Open Spaces Festival, Kansas City, EUA

Instalação temporária em terreno baldio do 18th & Vine Jazz District, entre a sede do jornal The Call e o antigo Hey Hey Club. Cobertura com filtros de cor acrílicos, estrutura com cabos de aço e 6 faixas sonoras compostas e gravadas por Domenico Lancellotti. (falantes e subwoofers instalados no solo criando “bolhas” de som).

vista da intervenção
Dynamo!, 2018
Open Spaces Festival,
Kansas City, EUA

→
vista da intervenção
Dynamo!, 2018
Open Spaces Festival,
Kansas City, EUA



a longa noite 2018

installation

Sesc Pompeia, São Paulo, Brazil

For the 3rd edition of the *Plano expandido* project, a Sesc Pompeia's exhibition program focusing on propositions that question the graphic language, Lucia Koch proposed *A longa noite*. The work consisted of a color filter that covers the vast glass roof of the theater hall and hundreds of red-painted wooden shafts arranged in apparent disorder. Their colors stood out in the violet light environment produced by the filter.



installation view

A longa noite, 2015

SESC Pompeia, São Paulo, Brazil

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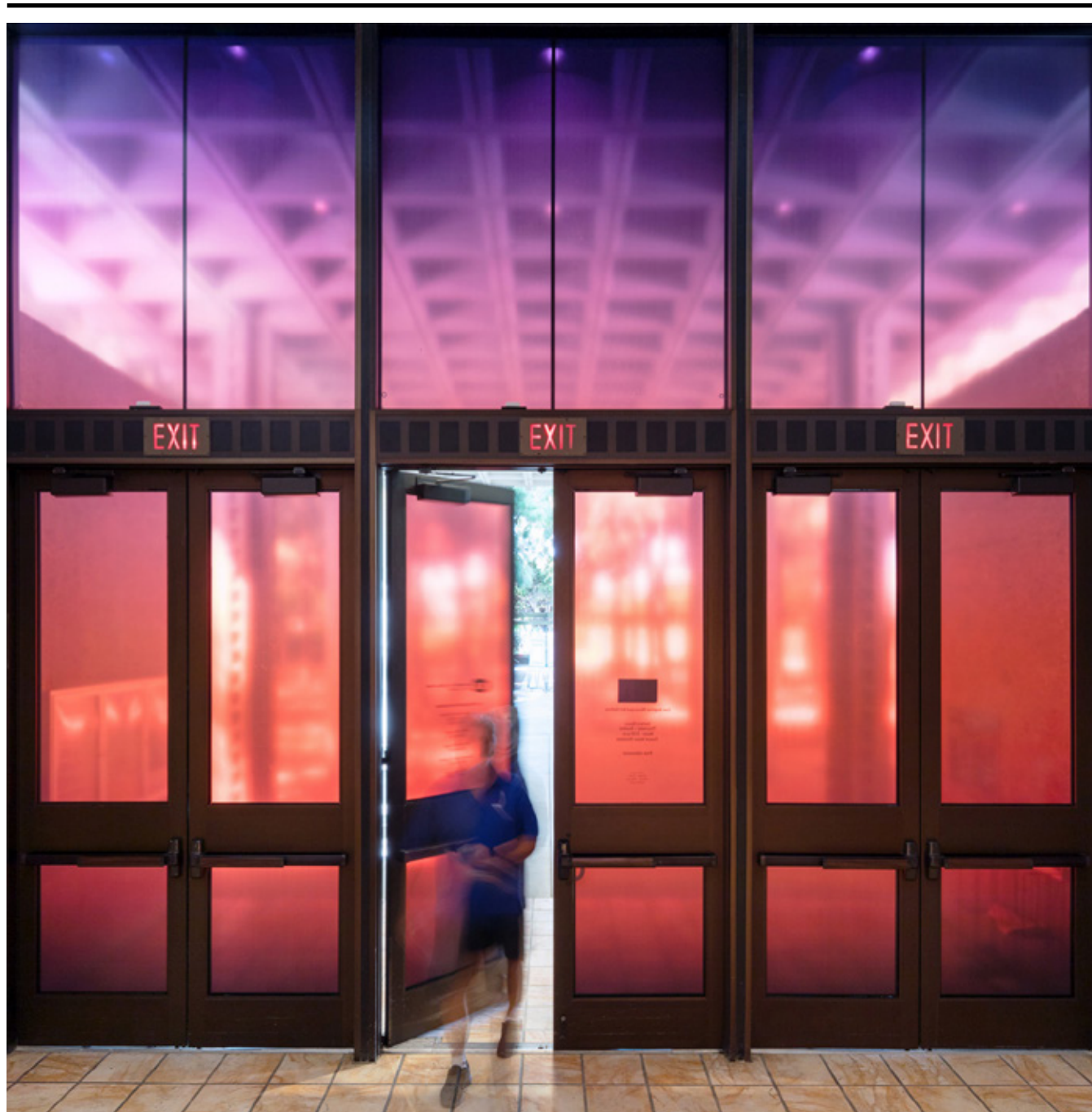
installation view

A longa noite, 2015

SESC Pompeia, São Paulo, Brazil



ACESSO
À GALERIA



light corrections – the doors 2017
light corrections – minus green 2017

installation

Condemned To Be Modern, Los Angeles
Municipal Art Gallery (LAMAG), Los Angeles,
EUA

The *Condemned to Be Modern* motto evokes a critical approach to modernist architecture history in Latin America, captured through a collective exhibition curated by Clara Kim. Lucia Koch's participation consisted of an intervention located at Barnsdall Park, where she added color correction filters in shades of pink and magenta to the street lamps, coloring their surrounding vegetation. In addition, she placed color gradient filters on the entrance doors and windows of the institution's building, altering the perception from both the inside and outside.

Light Corrections – The Doors, 2017

installation view

→
Light Corrections – Minus Green, 2017

installation view



norte, sul, leste, oeste 2016

installation

Transferência e reflexo,

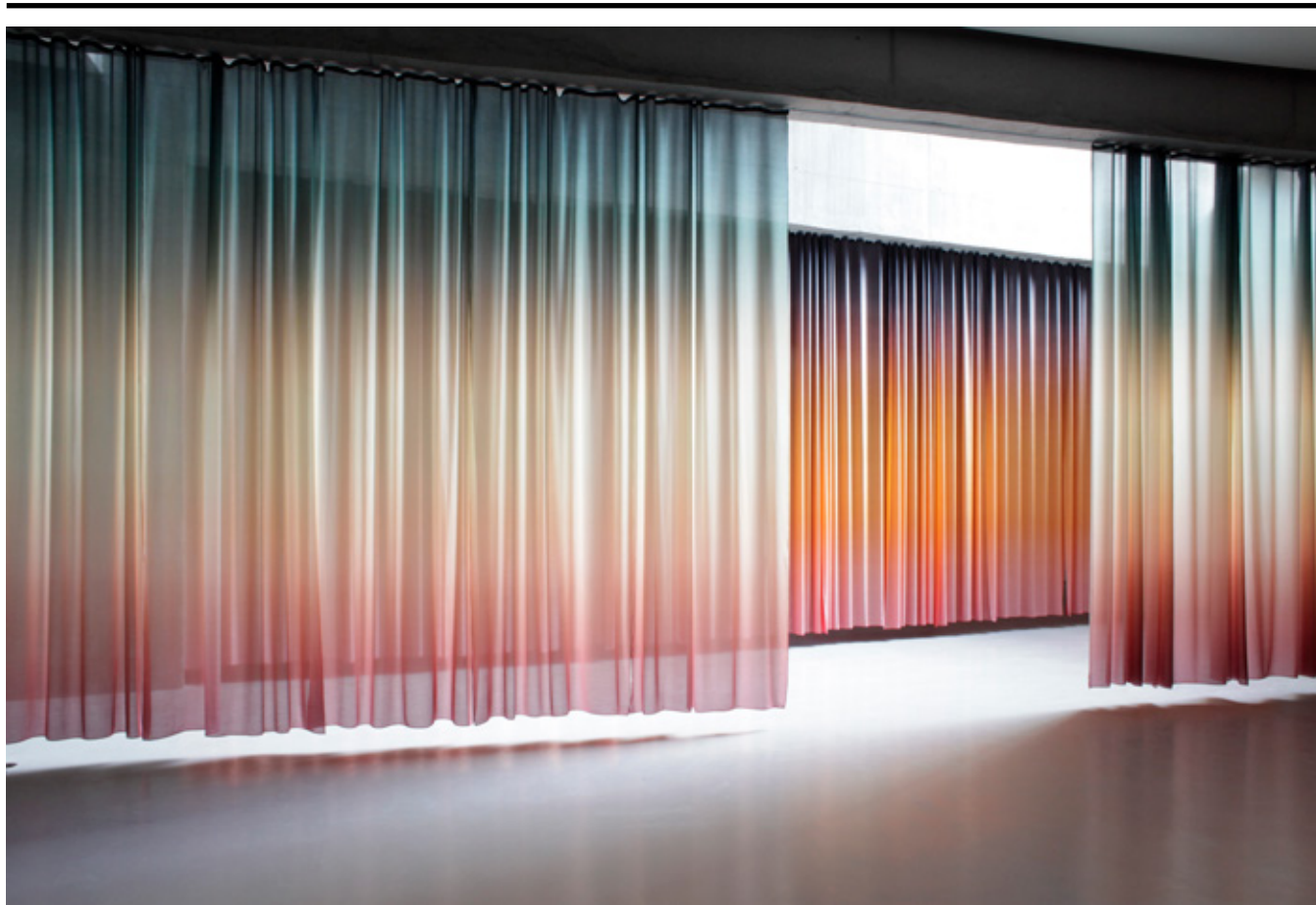
Museu Brasileiro de Escultura e Ecologia
(MuBE), São Paulo, Brazil

Lucia Koch developed a site-specific intervention titled *Norte, Sul, Leste, Oeste* for the group exhibition *Transparência e reflexo*, which Cauê Alves curated at the Museu Brasileiro de Escultura e Ecologia (MuBE), designed by architect Paulo Mendes da Rocha. The artist's installation consisted of ceiling filters of different colors placed in the four skylights on the exhibition space. The work's name refers to the shape of the structure whose vertices are directed to the four cardinal points.



Norte, Sul, Leste, Oeste, 2016

installation view



la temperatura del aire 2015

solo exhibition

Centro de Arte Contemporáneo de Caja de Burgos (CAB), Burgos, Spain

The installation conceived for the solo exhibition *La temperatura del aire*, at the Centro de Arte Contemporáneo de Caja de Burgos (CAB), consisted of six wide silk curtains printed in different colored gradients. The public was invited to walk and move through this set of translucent layers of chromatic transitions. The artist also showed videos in which light emerges as an essential element. In *Cachoeira* (2011), water and light dance together in a colorful fountain, while in *Night Fever* (2010), which is part of the series *Fundos*, the artist seeks to expand the scale of cardboard boxes and bags, by using properties of photography as a means of changing our perception of reality.

La temperatura del aire, 2015
print on silk and rayon
variable dimensions

installation view



installation view

→
installation view



mood disorder 2014

installation

Prospect.3: Notes for Now, Contemporary Arts Center (CAC), New Orleans, USA

For *Prospect 3*, Lucia Koch proposed an installation using a selection of 23 glass and acrylic sheets, leftover materials from the Contemporary Arts Center itself. With an airbrush, the artist painted the plates with a variety of transparent color gradients. The pieces were arranged against the glass walls and windows of the exhibition space as if they still waiting for a final location.

installation view

Mood Disorder, 2014
"Notes from Now" Prospect 3,
Contemporary Art Center,
New Orleans, USA





installation view
Mood Disorder, 2014
"Notes from Now" Prospect 3,
Contemporary Art Center,
New Orleans , USA

→
installation view
Mood Disorder, 2014
"Notes from Now" Prospect 3,
Contemporary Art Center,
New Orleans , USA



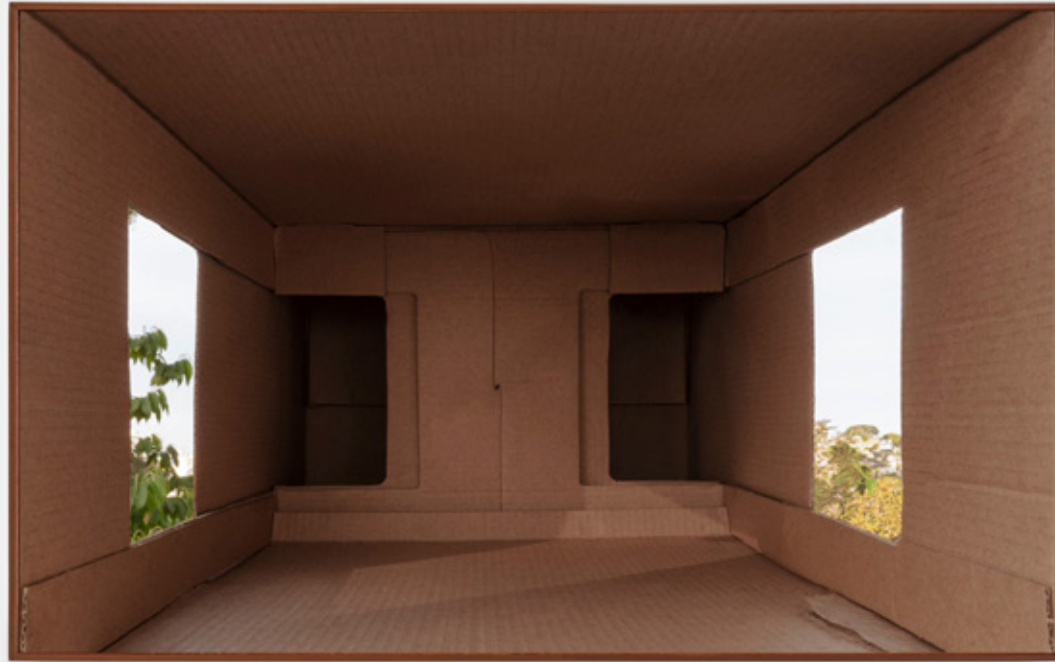


Goods, 2020
pigment print on cotton paper,
UV matte laminate
110 x 190 cm | 43.3 x 74.8 in
photo © Erika Mayumi

→
Helmet_3, 2020
pigment print on cotton paper,
UV matte laminate
110 x 176 cm | 43.3 x 69.3 in
photo © Erika Mayumi

fundos 2001–current
photography

In this photo series, Lucia Koch explores the architectural aspects of everyday objects. The artist photographs the inside of cardboard boxes of food and beverages. According to curator Moacir dos Anjos 'by upsetting the expected hierarchy of scales between these objects and the surfaces occupied by their images in this series, Lucia Koch momentarily disassociates the photographs from their immediate references.' Each work's name is that of the products they used to carry, becoming a sort of traces of their previous use. These images, usually printed in large dimensions when arranged in the exhibition space, become a virtual extension of it. The transformation offered by the change of scale and the perspective angle creates the impression of an invented place: the packaging holes and openings reinforce the architectural illusion. 'But besides challenging our usual ways of relating with the space, these photographs also depend on an outside source of light to bring to life the dark inner corners of the boxes; [they] acquire meanings through light; meanings that cannot be fully expressed by means other than the ones proper to the pieces themselves', wrote the curator Moacir dos Anjos.



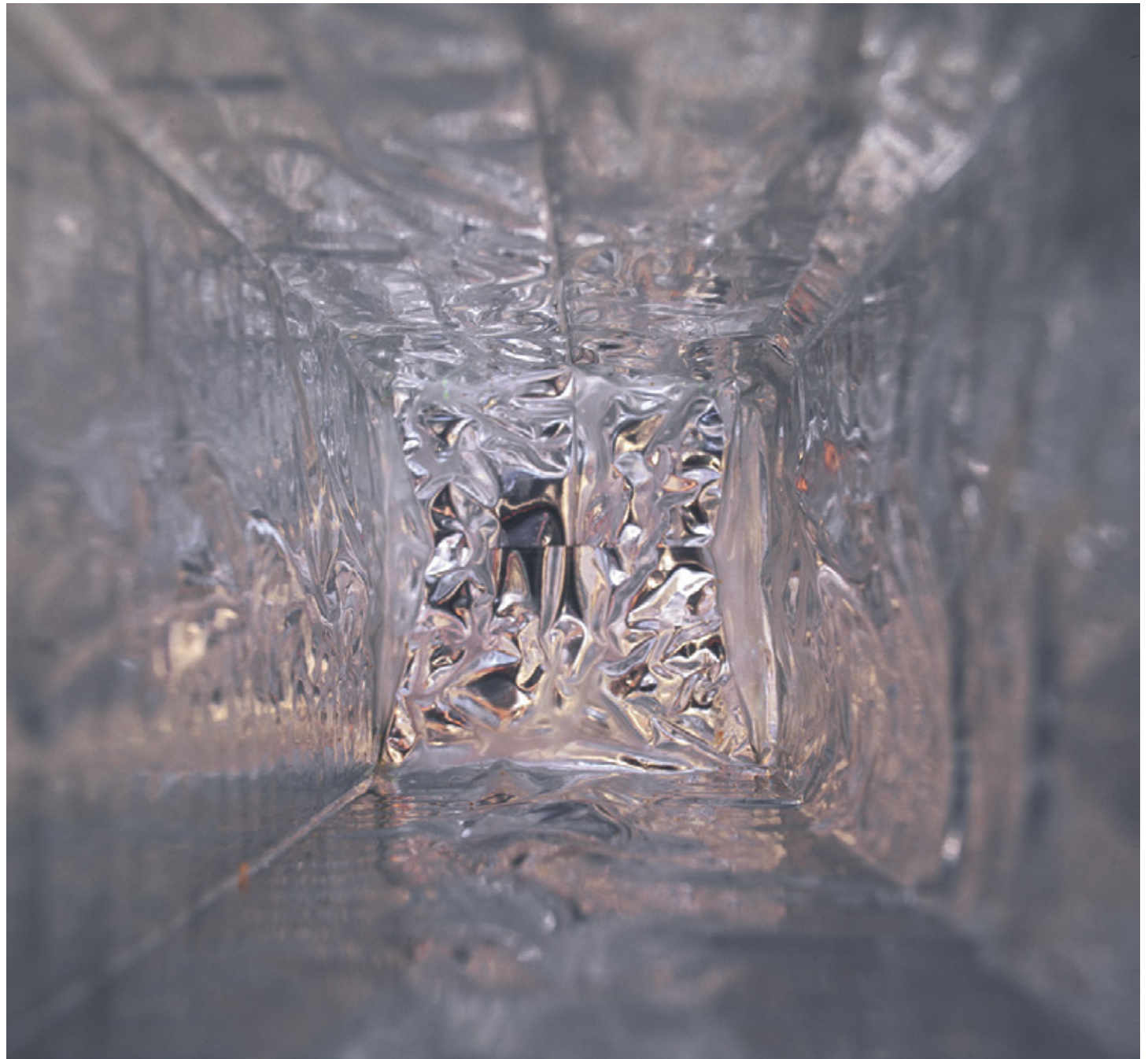


←

Extra-Strong Coffee (Fundos), 2011
light jet print
248 x 391 cm | 98 x 154 in

exhibition view
Arquiteturas do imaginário,
Galeria Roesler Rio de Janeiro,
Brasil, 2019
photo © Pat Kilgore

Creamcracker, from the series
Fundos, 2004
photographic print on cotton paper
260 x 240 cm | 102.4 x 94.5 in





New Development, from the series
Fundos, 2011
inkjet print on cotton paper
280 x 700 cm | 110.2 x 275.6 in

exhibition view
11^e Biennale de Lyon, France, 2011



conversion 2013
conversation 2013
installation

11th Sharjah Biennial– Re:emerge. Towards a New Cultural Cartography, Sharjah, UAE

For the 11th edition of the Sharjah Biennial, Lucia Koch made two installations in local historical buildings. At Bait Al Hurma (or Bait Habib Shalawani), the artist installed Conversion. In the courtyard of the small annex she makes a kind of roof with pivoting panels each one with different color correction cinema filters, set in different angles.

Conversation, was designed for Bait Al Serkal, a 19th-century building. The eight-door sequence in the long corridor that leads to the balcony has been replaced by colorful panels made in double layer transparent acrylic. The panels show patterns inspired by some structures present in the domestic architecture of United Arab Emirates and Brazil.

vista da instalação
Conversation, 2013
16 chapas de acrílico
200 x 100 cm
11ª Bienal de Sharjah, Sharjah,
Emirados Árabes Unidos

→
vista da instalação
Conversation, 2013
16 chapas de acrílico
200 x 100 cm
11ª Bienal de Sharjah, Sharjah,
Emirados Árabes Unidos

→ →
vista da instalação
Conversion, 2013
instalação site-specific
dimensões variáveis
11ª Bienal de Sharjah, Sharjah,
Emirados Árabes Unidos







cromoteísmo 2012

installation

Capela do Morumbi, São Paulo, Brazil

Cromoteísmo transformed the Chapel of Morumbi, in São Paulo, into a space of color celebration. Lucia Koch replaced the altar with a large, translucent colored canvas that divided the chapel. Printed with a gradient that moved from yellow to red and backlit by reflectors installed on the altar, the panel emulated solar lighting. Because of the venue's religious character and the work's symbolism, several 'baptisms' were held in the chapel on the two Sundays, as well as spontaneously on other occasions.

Cromoteísmo, 2012

installation view



installation views



el resplandor 2010

installation

iAfuera! Arte en espacios públicos, El Panal,
Córdoba, Argentina

On the occasion of the 2010 *iAfuera!* edition, Lucia Koch was invited to occupy El Panal, currently the Centro Cívico de la Provincia de Córdoba. Using the corridors of *The Shining*, by Stanley Kubrick, as a chromatic reference, Koch created *El resplandor* (the title of the film in Argentina). The work lined the courtyard's inner area with cotton voile curtains printed with color gradients transiting from ochre yellow at the bottom, similar to the floor coloring, to a deep blue at the top, like that of the sky visible through the open ceiling. The five meters high curtains did not reach the floor and had slashes that suggested constant movement.

El Resplandor, 2010

inked cotton voile curtains

installation view

→

installation views



wave (for choja machi) 2010

urban intervention

1st Aichi Triennale, Nagoya, Japan

On the occasion of the 1st Aichi Triennial in Nagoya, many artists were invited to occupy spaces in Choja-Machi, a traditional textile wholesale district. Lucia Koch's *Wave* not only intervened through awnings and backlit panels scattered around the neighborhood with its characteristic gradients, but also consisted of fabrics (cotton, silk, satin) and umbrellas printed in tonal gradations inspired by *ukiyo-e* prints. All these artifacts were on display in a small empty store set up as a showroom, while also multiplying throughout the city when its residents and tourists used them.



Sunbrellas (Wave for Choja Machi),

2010

photography, inkjet print

on cotton paper

22 x 80 cm | 8.7 x 31.5 in

intervention view



*Sunbrellas (Wave for
Choja Machi)*, 2010
photography, inkjet print
on cotton paper

intervention view

Wave for Choja Machi, 2010
photography, inkjet print
on cotton paper

intervention view

→
Wave for Choja Machi, 2010
photography, inkjet print
on cotton paper

intervention view



長者町織維

共々、きもの展
みやび苑

長者町相互ビル
ACTPLUS

神谷茂株式会社

倉橋クリニック

丹羽堂株式会社

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伝統工芸品の専門店
田中政商店

長者町織維

長者町織維街
長者町織維街





sala de exposição 2006

parede-favo 2006

uma boa ordem 2006

installation

27th Bienal de São Paulo, São Paulo, Brazil

Lucia Koch participated in the 27th Bienal de São Paulo with three installations that proposed new relationships with the surrounding spaces. In *Sala de exposição*, the artist used perforated pegboard panels to reproduce the white walls of art exhibition spaces. Instead of conventionally displaying artworks, *Sala de exposição* only showed the lights filtered through its structure, which formed geometric patterns and problematized the relationship between the gaze and its object.

Sala de exposição, 2006

installation view

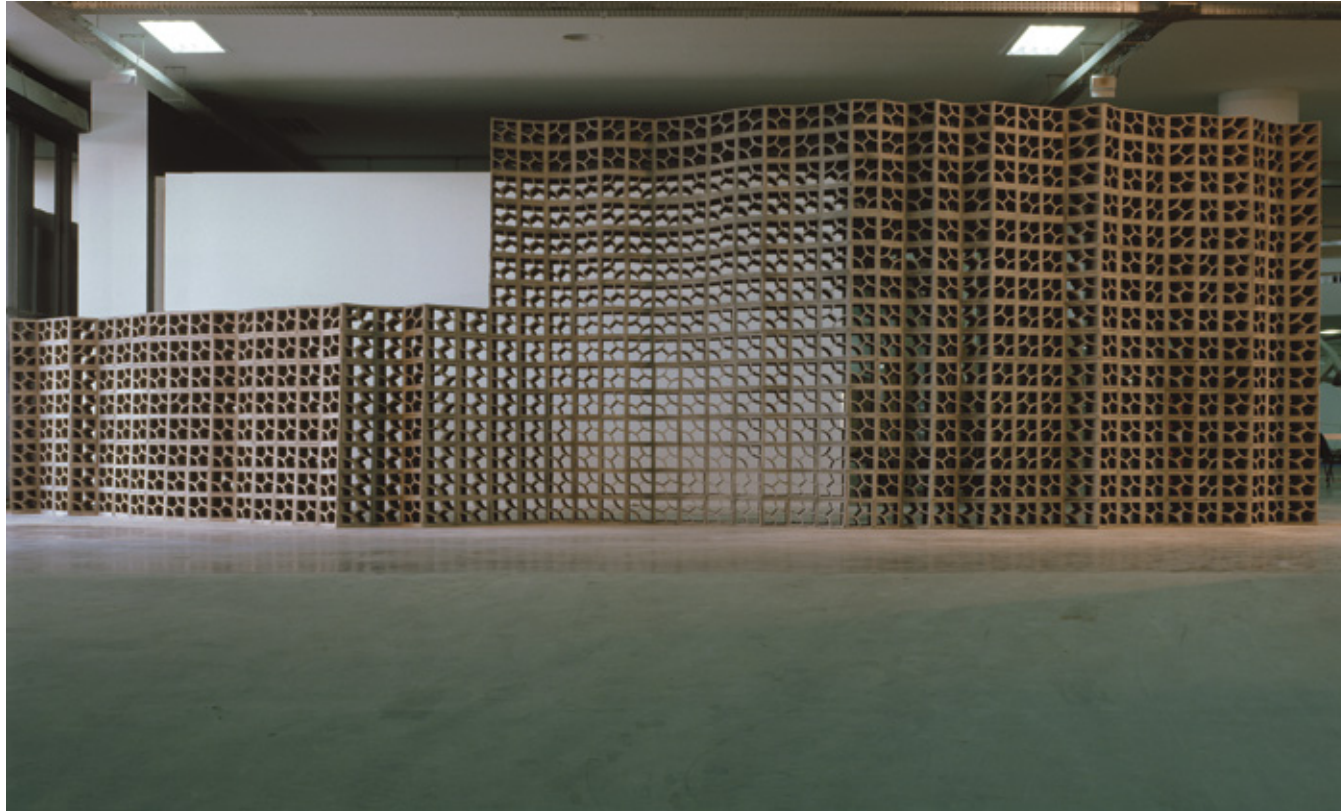


In *Paredes-favo*, Koch removed three glass panels from the Bienal Pavilion wall and replaced them with small honeycomb-shaped cobogós. This kind of 'breathing area' allowed the scents and breezes of Ibirapuera Park to flow into the exhibition space.



Paredes-favo, 2006

installation view



Finally, *Uma boa ordem*, in collaboration with Mexican artist Héctor Zamora, employed elements of the traditional manufacture and application of cobogós in Brazilian architecture. The installation consisted of a wall composed of customized cobogós, with different angles and depths, arranged in a wavy pattern.

Lucia Koch and Héctor Zamora
Uma boa ordem, 2006
clay brick modified with
9, 18 and 24 degrees sections
variable dimensions

installation view

turkish delight 2003

installation

8th Istanbul Biennial – Poetic Justice,
Istanbul, Turkey

Turkish Delight was Lucia Koch's proposal for the 8th Istanbul Biennial. The work occupied Cağaloğlu Hamami, one of the city's main Turkish baths (hamam). In those places the architecture organizes the spaces and conducts the public experience by separating women and men at the entrance. Each in their own environment, they undress, bathe, talk, drink tea, and rest, reuniting again at the hamam's bar.



vista da instalação
Turkish Delight, 2003
8ª Bienal de Istambul,
Istambul, Turquia

→
vista da instalação
Turkish Delight, 2003
8ª Bienal de Istambul,
Istambul, Turquia



For the intervention, Koch installed acrylic and metal mashrabiya on the windows between the courtyard and the bar area. These new hollow color filters, the artist's first experiments with acrylic laser-cut patterns, have become recurrent in her work ever since. In the hararets, natural light was altered by color filters through blue and violet (somewhat twilight) in the female and yellow and amber (more solar) in the male. Curator Felipe Chaimovich describes this practice in the following terms: "Lucia Koch places us in living experiments in which we re-discover sociability through the manipulation of the visual experience of color. Her work is organized around two axes: the diversity of visual filters and sources of illumination. Lucia builds ordered chromatic series using acrylic, film or glass filters. Then she lights them up, either artificially or naturally with the passage of sun in the sky as it changes according to the weather and the season. In this way, she alters the standards of organic perception that the observer has of the world, immediately awakening him or her to normally invisible features of it."

vista da instalação
Gabinete, 1999
2ª Bienal do Mercosul,
Porto Alegre, Brasil

degradê sp 2004

installation

Pintura reencarnada, Paço das Artes,
São Paulo, Brazil

Degradê SP, part of the group exhibition *Pintura reencarnada*, at Paço das Artes in São Paulo, was Lucia Koch's first work involving translucent surfaces printed with a gradient based on colors of the sky. The tarpaulin stretched across the institution's main entrance had colors transitioning from clear blue to lead-gray. Following the creation of this work, the artist continued to explore filter screens in numerous subsequent projects, always seeking to strategically occupy the architectural spaces where she exhibits her work.

Degradê SP, 2004

installation view

→

installation view







gabinete 1999

instalação

2ª Bienal do Mercosul, Porto Alegre, Brasil

This installation is made up of two rooms, one on top of the other, and one lighter than the otherset in a half-destroyed old boat shop with slatted walls that let the sunlight reach through the windows in the afternoon. Lucia Koch installed eleven colored acrylic filters in all the gaps, windows and empty doors of this small area in the corner of a large wooden shed, which was one of the spaces that made up the 2nd Mercosul Biennial. As the windows faced west, the sunlight through the space throughout the afternoon, changing color at the end of the day according to the sunlight and eventually disappearing. The passage of time was projected in the space by the color-shadows, which were sometimes distorted on the floor, or thickened by the several layers of filter

vista da instalação
Gabinete, 1999
2ª Bienal do Mercosul,
Porto Alegre, Brasil

nara roesler

são paulo

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