
mirroring nature

curated by luis pérez-oramas

nara roesler new york

opening july 16, 6–8pm

exhibition jul 16–aug 22, 2026



Cássio Vasconcellos, *Viagem Pitoresca pelo Brasil #142*, 2021 [detalhe]

Nara Roesler New York presents *Mirroring Nature*, a group exhibition bringing together works by Amelia Toledo, Berna Reale,, Brígida Baltar, Bruno Dunley, Cao Guimarães, Dávila&Portillo, Cássio Vasconcellos, Jonathas de Andrade, Laura Vinci, Manoela Medeiros, Marcelo Silveira, Gego, Amparo de la Sota, Maria Klabin and Gerardo Rosales. On view from July 16 through August 22, 2026, the exhibition considers nature not merely as a subject or landscape, but as the constellation of phenomena, forces, and forms of life through which the world is structured and continually transformed.

In Amelia Toledo's sculptures from the *Dragão cantor series*; Laura Vinci's *Folhas avulsas #1*, *Galinho*, and *Muda*; Manoela Medeiros's *phytoliths*; and Marcelo Silveira's fire-marked cajacatinga wood, mineral and plant matter meet in distinct

states of transformation. Meanwhile, Brígida Baltar's documentation of *A coleta da maresia* and the embroideries from *A pele da planta*, together with Amparo de la Sota's hand embroidery *Conexiones* and Gego's *Drawing Without Paper #11*, transform the surface into a space where time, gesture, and matter become embedded, evoking rhizomatic, synaptic, cellular or inner organic configurations.

Through photography, the exhibition brings together different scales of observation. In *Clinâmen*, Cao Guimarães revisits the notion of 'minimal deviation' developed by the Greek philosopher Epicurus to explain the dynamism of atoms whereby small, unpredictable shifts in movement make the formation of worlds possible. In *O espírito das águas*, Jonathas de Andrade begins with the proximity between fish and fishermen to expand his investigation into the relationship between the human

body and aquatic environments. Through themes of life, death, water, air and contact between species, the work reveals a world where affection and violence are intertwined.

In *Viagem Pitoresca pelo Brasil #142*, Cássio Vasconcellos revisits the tradition of artistic and scientific expeditions that documented a then little-known territory, questioning the ways in which the Atlantic Forest was framed and transformed into landscape. *Nebula*, an intricated and complex weaving by Davila&Portillo, reveals through its astrophysical title both the clouds of celestial dust and the starry night that modern artists transformed into an all-over modern visual language.

In visual arts nature does not only appear as an external world to be reproduced, but as a repertoire of materials, forms, and processes. Natural forms and materials can be either figured as in *Troféu III* by Bruno Dunley operating the very construction of the image. Either representational and mimetic as in Maria Klabin's observations of fruits and landscapes or symbolic and allegorical in the works on paper *Culebra y llantén*, *lcaco*, *Planta 1*, *Hormiga culona*, *Lineas cruzadas*, *Fence-A*, and *Frailejones*, in which Gerardo Rosales brings together plants, snakes, and insects in images that combine observation, popular culture, fabulation, and a contemporary queer imaginary.

about nara roesler

Nara Roesler has become one of Brazil's leading gallerists, recognized for her role in advancing the visibility, institutional presence, and international circulation of Brazilian art. Based in São Paulo, Nara Roesler expanded to Rio de Janeiro in 2014 and opened a New York space in 2016, becoming the first Brazilian gallery to establish a permanent location outside the country. These developments reflect the gallery's long-standing commitment to the international circulation of art from Brazil and Latin America.

In 2002, Nara Roesler founded Roesler Hotel, a program designed to foster exchange among curators and artists from Brazil and abroad. In 2011, the gallery launched Nara Roesler Books, its publishing imprint dedicated to contemporary art, which has since released more than thirty titles. Since 2019, artistic direction has been led by Luis Pérez-Oramas, working in close dialogue with the gallery's curatorial team to shape a program grounded in curatorial rigor, institutional dialogue, and international engagement. Throughout its history, Nara Roesler has supported the long-

term development of its artists' careers, providing sustained representation and opportunities for their work to enter major institutions and significant private collections in Brazil and internationally. Its program brings together key historical figures in Brazilian and international art—including Abraham Palatnik, Amelia Toledo, Antonio Dias, Artur Lescher, Daniel Buren, Heinz Mack, Jac Leirner, Julio Le Parc, Tomie Ohtake, and Vik Muniz—alongside a younger generation of established artists such as Alberto Pitta, André Griffo, Berna Reale, Bruno Dunley, Jonathas de Andrade, JR, and Lucia Koch, as well as more recent additions including Asuka Anastacia Ogawa, Elian Almeida, Flávia Ventura, Jaime Lauriano, Manoela Medeiros, Mônica Ventura, and Thiago Barbalho.

The gallery currently represents more than fifty artists and maintains spaces in São Paulo, Rio de Janeiro, and New York. Through long-term representation, curatorial dialogue, and international engagement, Nara Roesler brings together established artists and new generations, reaffirming its position as a leading platform for Brazilian art in the global contemporary art landscape.

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