



nara roesler

**bruno dunley**  
**clouds**  
nara roesler new york

**opening**  
january 12, 2023

Nara Roesler New York is pleased to announce *Clouds*, a solo exhibition by Brazilian artist Bruno Dunley. A central protagonist of Brazil's young generation of painters, the artist hereby presents his second solo show in the city, showcasing a body of paintings and works on paper developed over the last two years.

Dunley's current production continues to explore painting's constitutive tensions, namely between image and structural thickness, matter and scheme, always determined by an emphatic use of color. Initiated during the pandemic, and thus produced in a more isolated environment, *Clouds* includes a series of paintings that appear to have internalized the artist's surroundings at the time, suggesting bewildered and labyrinthine fields, and stressing an oneiric, subjective tone where color manifests in its excess, through undetermined spaces.

Beginning in 2020, the artist has furthered his experimentation with color, notably fueled by his undertaking of the brand Joules & Joules, which he founded alongside artist Rafael Carneiro. With stalling imports, the now-growing business began during Covid-19 as a result of scarce prime oil paint and offers Brazil's first high-quality and accessible national product to artists throughout the country. The endeavor launched the artist into

a meticulous and highly experimental relationship with pigments, which is reflected in Dunley's recent production. Motivated by a search for luminosity in the use of oil itself, he proceeds through layers of paint, left to cover or scraped, unfolding a material narrative for his paintings.

Dunley's works on paper are produced with chalk and charcoal, proposing a more succinct formal and chromatic repertoire. Many of the works on paper included in the exhibition engage with the idea of the cloud, with the artist repeatedly drawing its shape, not as a means of achieving compositional rigor but instead as a way of letting himself be guided by the investigative possibilities of draftmaking as a structural foundation for his paintings.

In *Cloud*, the shape is explored as an abstract occurrence rather than a figure. Works such as *Yellow Cloud*, *The cloud*, and *The city*, capture its form on the brink of the formless, featuring a presence that seems to float within uncertainty. *Clouds* have always been limit-figures against the backdrop of geometry and perspective, fragments of reality that challenge measurement and graphic control, and, as in Dunley's recent work, potentially, symbolic forms for abstraction, conveying lightness and ludic oneirism.



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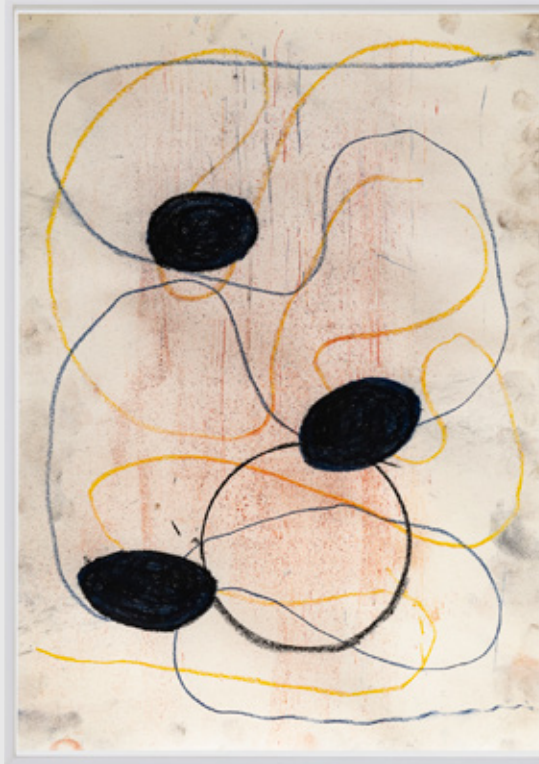
*Liébana, 2022*  
oil paint on canvas  
221 x 180 x 4 cm  
87 x 70.9 x 1.6 in





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*Untitled*, 2018  
oil paint on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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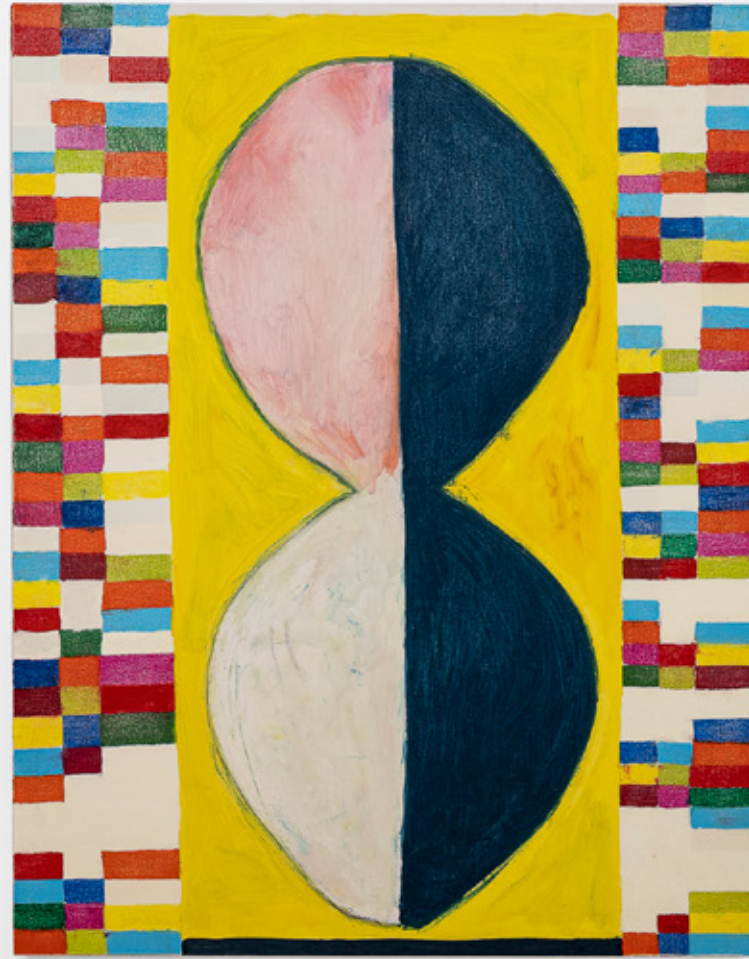
*Untitled*, 2022  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Untitled*, 2021  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in

*Antônio II*, 2022  
oil paint and charcoal on canvas  
140,5 x 110 x 4 cm  
55.3 x 43.3 x 1.6 in





*The old man*, 2022  
oil paint on canvas  
140,5 x 110 x 4 cm  
55.3 x 43.3 x 1.6 in









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*The obvious*, 2022  
oil paint on canvas  
170 x 140,5 x 4 cm  
66.9 x 55.3 x 1.6 in





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*Untitled*, 2018  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Untitled*, 2016  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Untitled*, 2017  
conté crayon on paper  
29,7 x 21 cm  
11.7 x 8.3 in

Gasconha, 2022  
oil paint on canvas  
220 x 180,5 x 4 cm  
86.6 x 71.1 x 1.6 in







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*The night, 2022*  
oil paint on canvas  
225 x 280,5 x 4 cm  
88.6 x 110.4 x 1.6 in







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Yesterday, 2022  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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Untitled, 2022  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



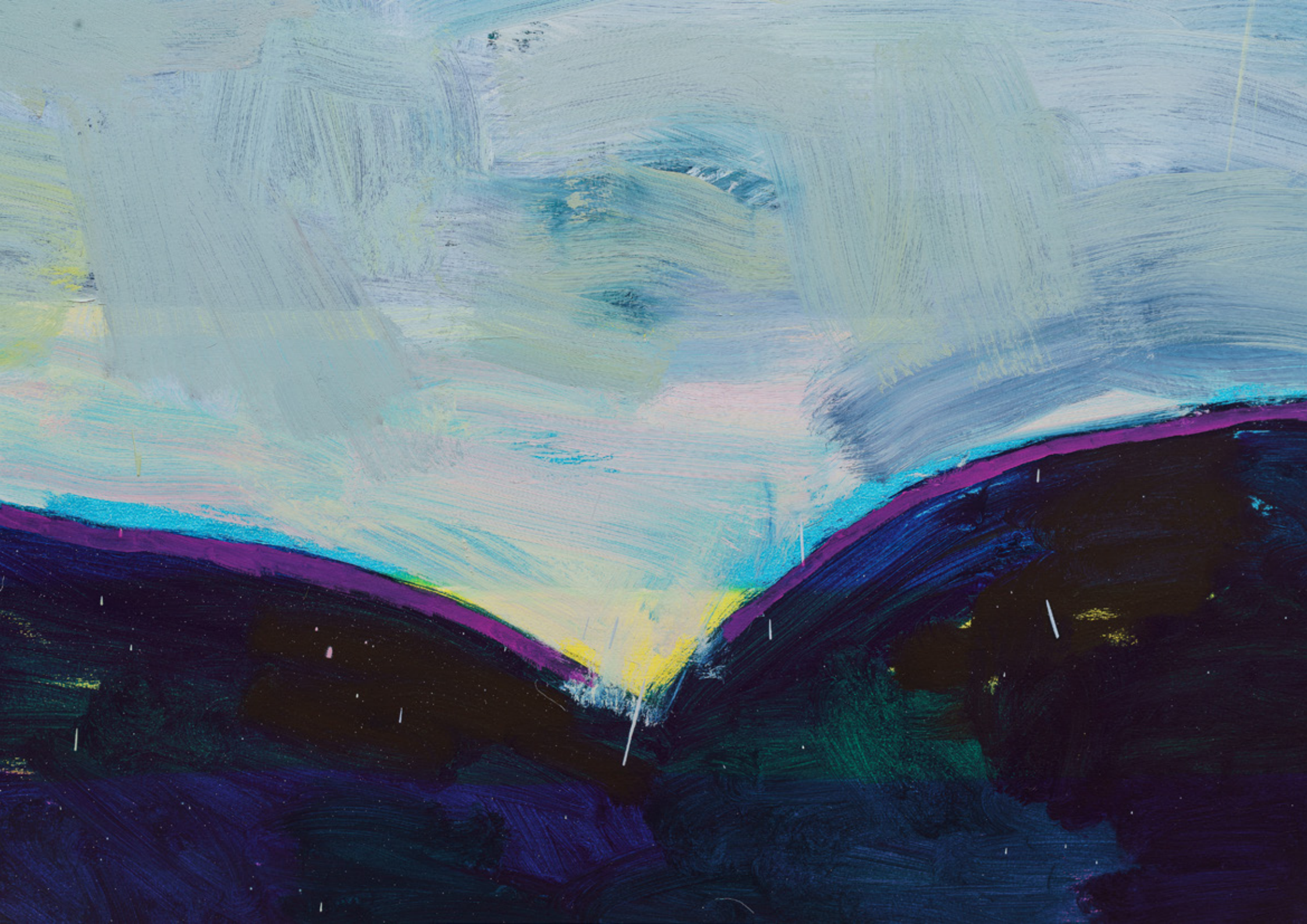
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*Foreign landscape, 2022*  
oil paint on canvas  
35 x 40,7 x 2,7 cm  
13.8 x 16 x 1.1 in





*Yellow cloud*, 2022  
oil paint on canvas  
200 x 250,5 x 4 cm  
78.7 x 98.6 x 1.6 in





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*Cloud V*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud VIII*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud IX*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud VI*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



*City*, 2022  
oil paint on canvas  
240 x 300,5 x 3,5 cm  
94.5 x 118.3 x 1.4 in







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*Cloud I*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud II*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud III*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Cloud IV*, 2022  
conté crayon, pastel chalk  
and charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in





*The cloud, 2022*  
oil paint on canvas  
200 x 250,5 x 4 cm  
78.7 x 98.6 x 1.6 in





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*Untitled, 2021*  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*The man talking green, 2022*  
pastel chalk and  
charcoal on paper  
29,7 x 21 cm  
11.7 x 8.3 in

Maze, 2021  
oil paint on canvas  
200 x 250,5 x 4 cm  
78.7 x 98.6 x 1.6 in





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*Untitled*, 2016  
conté crayon, pastel chalk,  
charcoal and graphite on paper  
29,7 x 21 cm  
11.7 x 8.3 in





*Trophy II*, 2022  
oil paint and charcoal on canvas  
200 x 158 cm  
78.7 x 62.2 in







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*Trophy III*, 2022  
oil paint and charcoal on canvas  
200,5 x 158,5 x 4 cm  
78.9 x 62.4 x 1.6 in





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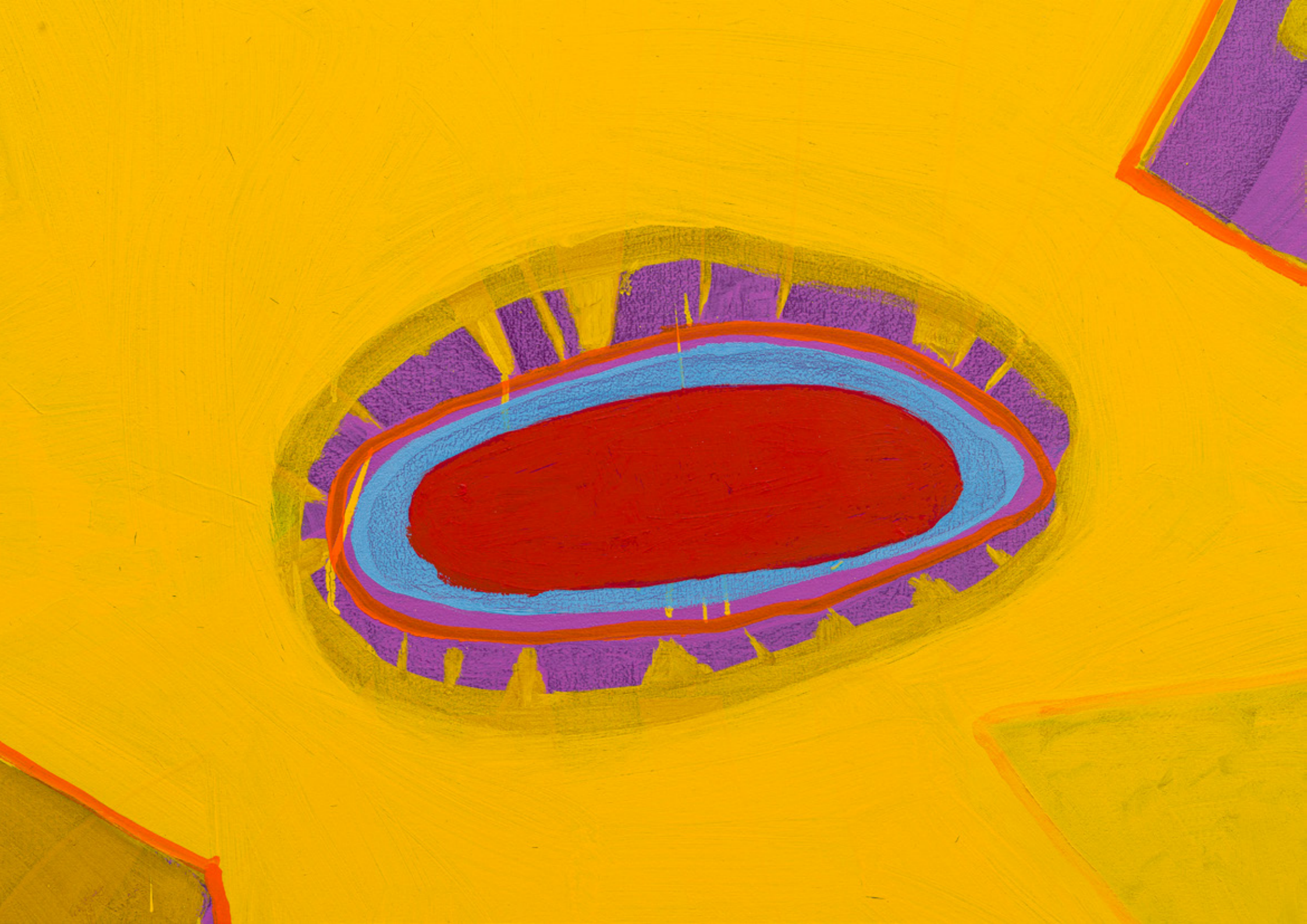
*Trophy I*, 2022  
oil paint on canvas  
200 x 150 x 3 cm  
78.7 x 59.1 x 1.2 in



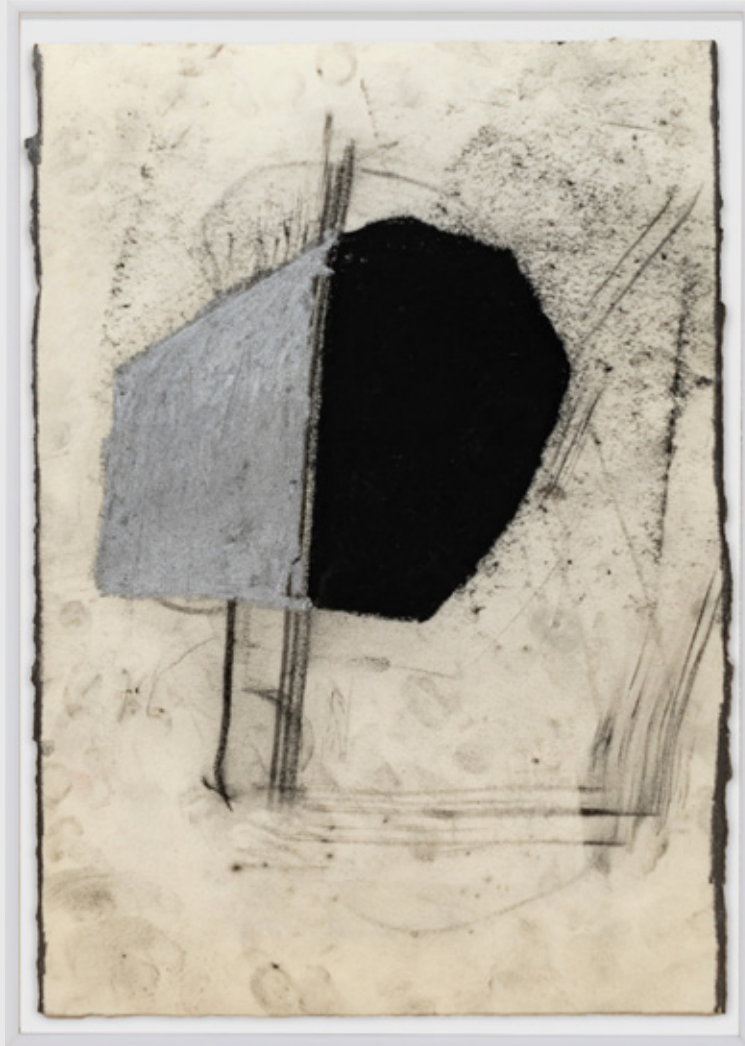


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*Leticia*, 2022  
oil paint on canvas  
140,5 x 110 x 4 cm  
55.3 x 43.3 x 1.6 in







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*Untitled*, 2016  
oil paint, pastel chalk, charcoal  
and color pencil on paper  
29,7 x 21 cm  
11.7 x 8.3 in



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*Untitled*, 2016  
pastel chalk and color  
pencil on paper  
28,5 x 20 cm  
11,2 x 7,9 in and 11,7 x 8,3

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## **bruno dunley**

b. 1984, petropolis, brazil,  
lives and works in são paulo, brazil

The work of Bruno Dunley questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct, alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called the 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation.

As stated by the artist 'I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it.' Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

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### **selected solo exhibitions**

- *Virá*, Nara Roesler, São Paulo, Brazil (2020)
- *The Mirror*, Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler, Rio de Janeiro, Brazil (2015)
- e, Centro Universitário Maria Antonia (CeUMA), São Paulo, Brazil (2013)
- 11bis Project Space, Paris, France (2011)

### **selected group exhibitions**

- *Entre tanto*, Casa de Cultura do Parque (CCP), São Paulo, Brazil (2020)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900–2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

### **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

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