

GALERIA
RAQUEL 50
ARNAUD



art basel miami beach

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dec 08 – 10 _ 2023

waltercio caldas

rio de janeiro, brazil, 1946 – lives and works in rio de janeiro

Waltercio Caldas' production is known for breaking patterns of perception and for resisting many of the definitions often used to describe or classify contemporary art. The objects that he produces refuse the habitual outlook, creating enigmas that provoke a certain disorientation. This happens because their potency does not reside in the object, nor in the virtual relationships proposed there, but precisely in the constant displacement of perspective and expectation. In this sense, the work is configured as an active way of conveying an indecipherable thought rather than an object of contemplation.

Waltercio Caldas's interest in art began in the 1960s, when he started to attend exhibitions as a spectator. He studied painting with Ivan Serpa in 1964 at the Museu de Arte Moderna in Rio de Janeiro (MAM-RJ). In the 1970s, he taught the Art and Visual Perception course at Instituto Villa-Lobos and was co-editor of *Malasartes* magazine. In 1973, he had his first solo show at MAM-RJ, which earned him the Annual Travel Award from the Brazilian Association of Art Critics (ABCA). In 1993, he received the Mário Pedrosa Prize, from ABCA, for a solo show held at the National Museum of Fine Arts, in Rio de Janeiro. He is the author of *Manual da Ciência Popular* (1982, republished in 2008), *Velásquez* (1996), and *Notas, (), etc* (2006), among others.

He participated in exhibitions at the Kanaal Art Foundation (Belgium), the Stedelijk Museum (Netherlands), the Center d'Art Contemporain (Switzerland), the Museum of Modern Art (USA), the Josef Haubrich Kunsthalle (Germany), the Barrio Museum (USA), the Walker Art Center (USA), the Bienal de São Paulo, the Venice Biennale, the Documenta, Bienal do Mercosul, among others. His work is part of the main collections in the world, such as the Centre Pompidou's (France), the Museum of Modern Art's (USA), the Neue Galerie's (Germany), the Museu de Arte Moderna de São Paulo's, the Museu de Arte Moderna do Rio de Janeiro's, the Instituto Inhotim's, among others. He has been represented by Galeria Raquel Arnaud since 1982.

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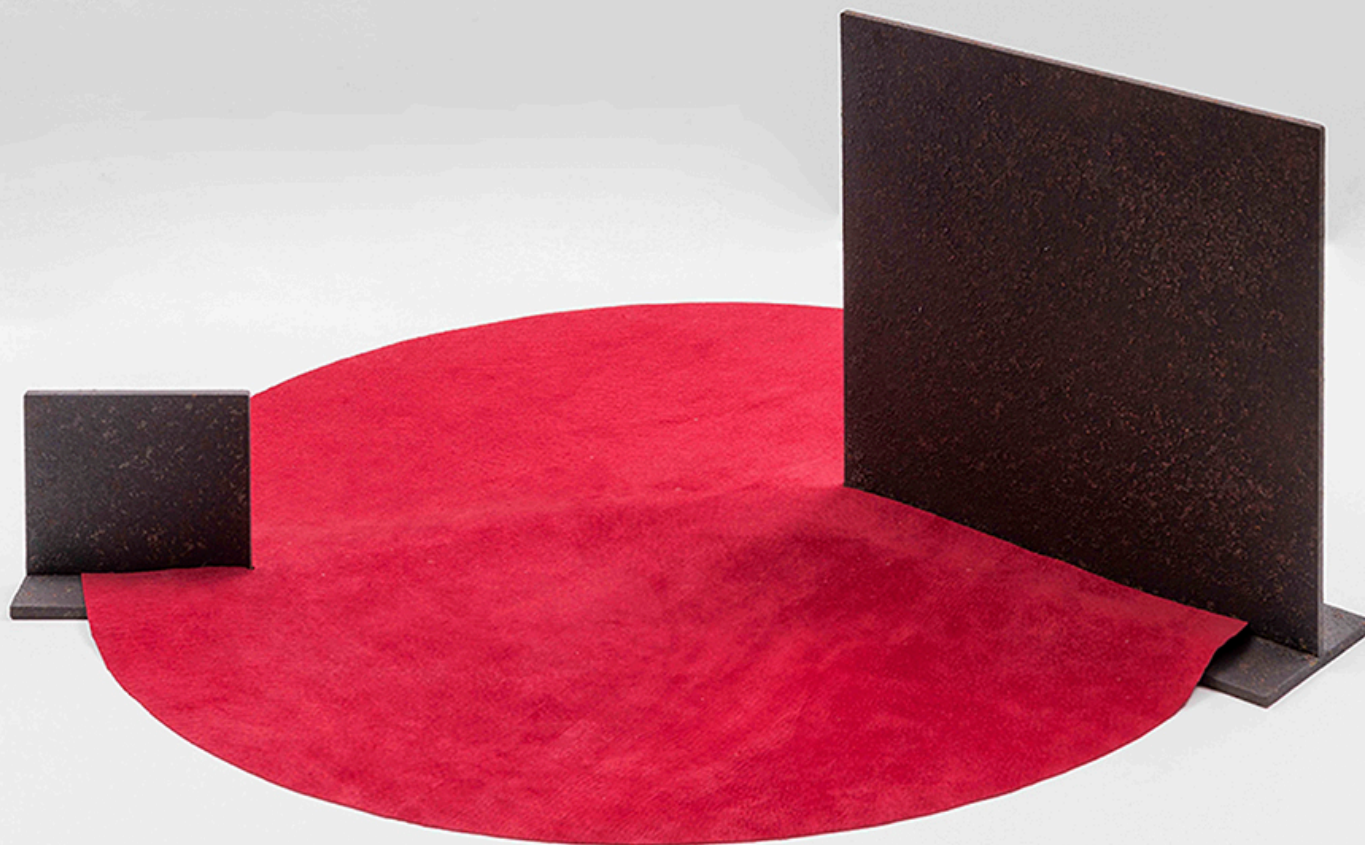


12955

waltercio caldas
copo fotografando
pedra _ 2015
aço inoxidável e onix
ed 03/03
33 x 115 x 50 cm

waltercio caldas
copo fotografando
pedra _ 2015
stainless steel and
onyx
ed 03/03
13 x 45,3 x 19,7 in

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15662

waltercio caldas
fontana _ 2016
camurça e ferro
21,5 x 55 x 50,5 cm

waltercio caldas
fontana _ 2016
suede and iron
8,5 x 21,7 x 19,9 in



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16233

waltercio caldas

adão _ 2019

aço inoxidável, granito
polido e fio de algodão
219 x 34 x 54,5 cm

waltercio caldas

adam _ 2019

stainless steel,
polished granite and
cotton thread
86,2 x 13,4 x 21,5 in

iole de freitas

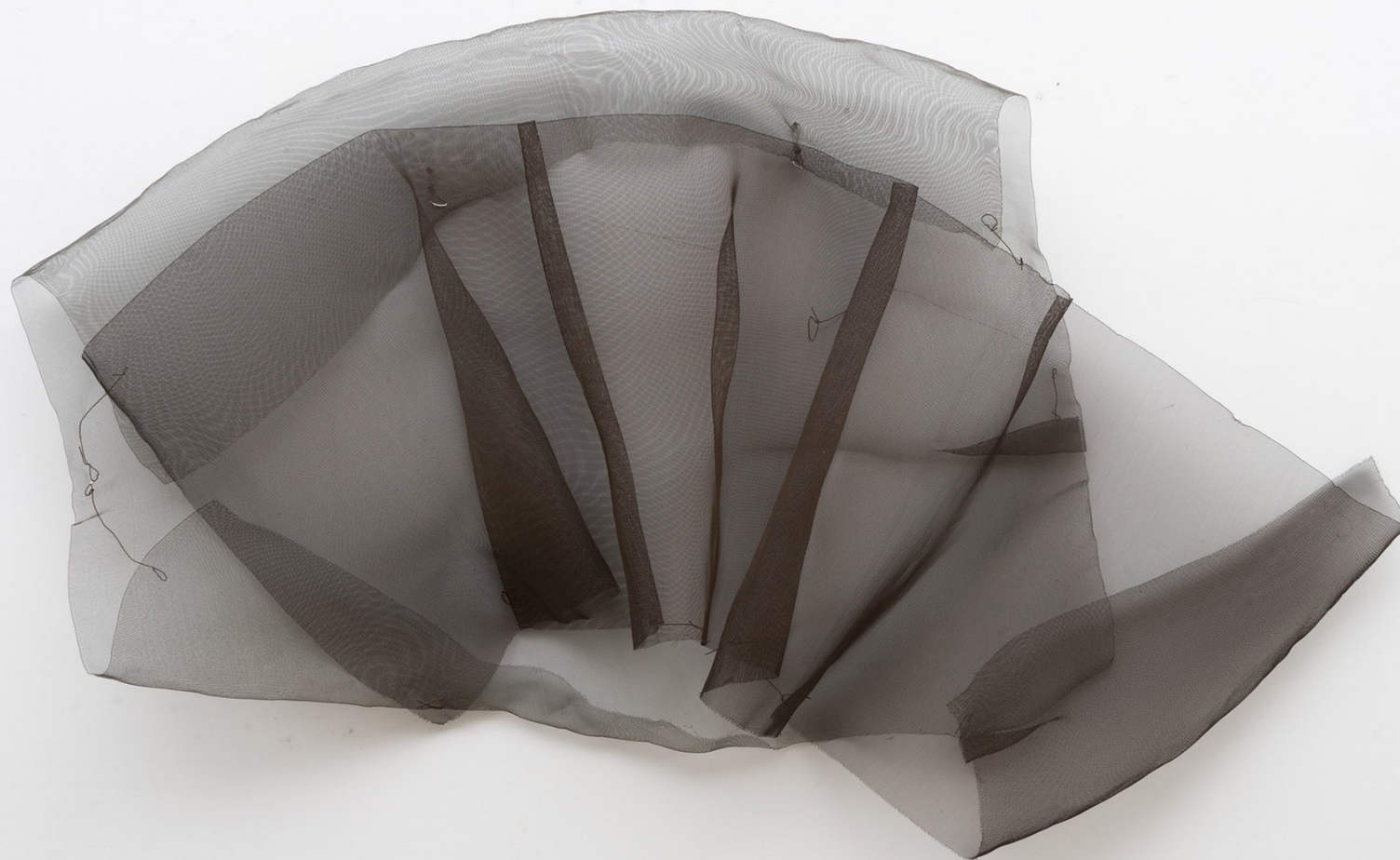
belo horizonte, brazil, 1945 – lives and works in rio de janeiro, brazil

The first works by Iole de Freitas were the photographic sequences and experimental films that she produced during her stay in Italy, in which the body was already established as a structuring element of the work. When she began to experiment with sculptural language, the presence of the body as an image gave way to the signs of its gestures, transferring its tensions and powers to the body of the sculpture. In the monumental sculptures developed from the 1990s onwards, space is sewn into broad gestures, like a body that dances on an architectural scale and establishes unforeseen continuities between inside and outside, testing the limits between monumentality and lightness. In her most recent production, the artist focus on the internal issues of each sculpture, now on a smaller scale, such as the concave and convex, the texture, and the relationships between the parts.

Iole de Freitas began her training in contemporary dance in Rio de Janeiro, where she moved at the age of six. She studied in Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and, in 1970, she moved to Milan (Italy), where she started her artistic production and her participation in exhibitions, besides working as a designer for Olivetti's Corporate Image Studio, under the guidance of the architect Hans von Klier.

During her five-decade career, Iole de Freitas has participated in important international shows, like Paris Biennale (France, 1975), the Bienal de São Paulo (1979), the 5^a Bienal do Mercosul (2005) and Documenta (Germany, 2007), in addition to individual and collective events in several cities around the world. Her works are part of important collections, such as Museu de Arte Contemporânea da Universidade de São Paulo's, Museu de Arte Moderna de São Paulo's, Museu de Arte Moderna do Rio de Janeiro's, Museu de Arte Contemporânea de Niterói's, Museu de Belas Artes do Rio de Janeiro's, Museu de Arte do Rio's, Bronx Museum's (USA), Winnipeg Art Gallery's (Canada), and the Daros Foundation's (Switzerland). She has been represented by Galeria Raquel Arnaud since 1978.

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3576

iole de Freitas
sem título (leque) _
1993
aço galvanizado
110 x 165 x 22 cm

iole de Freitas
untitled (fan) _ 1993
galvanized steel
43,3 x 65 x 8,7 in

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16624

iole de freitas
sem título _ 2023
aço inoxidável e
pintura artesanal
90 x 65 x 20 cm

iole de freitas
untitled _ 2023
stainless steel and
handmade painting
35,4 x 25,6 x 7,9 in

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16672

iole de freitas
estudo para série
introvert/penetrate _
1973
fotografia
42,7 x 33 x 3,5 cm e
43,5 x 33 x 3,5 cm

iole de freitas
study for series
introvert/penetrate _
1973
photograph
16,8 x 12,9 x 1,3 in and
17,1 12,9 x 1,3 in

anna maria maiolino

scalea, italy, 1942 - works and lives in são paulo, brazil

Anna Maria Maiolino was born in Scalea, Calabria in 1942. After immigrating to Venezuela in 1954, she began her artistic studies at the National School of Fine Arts Cristobal Rojas in Caracas. She started exhibiting her work in 1958 and has continued to do so to this day. She moved to Brazil in 1960 and naturalized eight years later. She studied painting and woodcut at Ivan Serpa's studio at the National School of Fine Arts in Rio de Janeiro. In 1966 and 1967, Maiolino participated in two milestone exhibitions: Opinião 66 and Nova Objetividade Brasileira by Hélio Oiticica. From 1968 to 1971, she lived in New York, where she worked in a textile design studio. She received a scholarship from Pratt University to attend the International Graphic Pratt Center Workshop. She frequently exhibited her work in Brazil and abroad, participating in various São Paulo Biennials between 1967 and 1991, as well as the Havana Biennial (1984) and the exhibition "AMÉRICA: Bride of the Sun - 500 years Latin America and Low Countries" at the Royal Museum of Fine Arts in Antwerp (1992). In 2001, there was an anthological exhibition titled "A Life Line" featuring drawings and paper works at the main hall of the Drawing Center in New York. On this occasion, a book about her art, "A Life Line," written by Catherine de Zeghler, who was the director of the Drawing Center at the time, was published. Simultaneously, she showed the installation "N Veces Um" and an anthological projection of videos and Super 8mm at Art General, New York. In 2002, she participated in the group exhibition "The Object Sculptur," curated by Penelope Curtis, at the Henry Moore Institute. Her works are held in important museums such as MoMA and El Museo del Barrio, both in New York, as well as the Jack S. Blanton Museum of Art in Austin, Texas. Her most recent solo exhibitions include "Hilomorfos" at the Gabinete de Arte Raquel Arnaud, "Entre Outros" at the Pinacoteca do Estado de São Paulo, curated by Paulo Venâncio Filho, and "Territories of Immanence: A Retrospective" curated by Rina Carvajal and Paulo Venâncio Filho at the Miami Art Central.

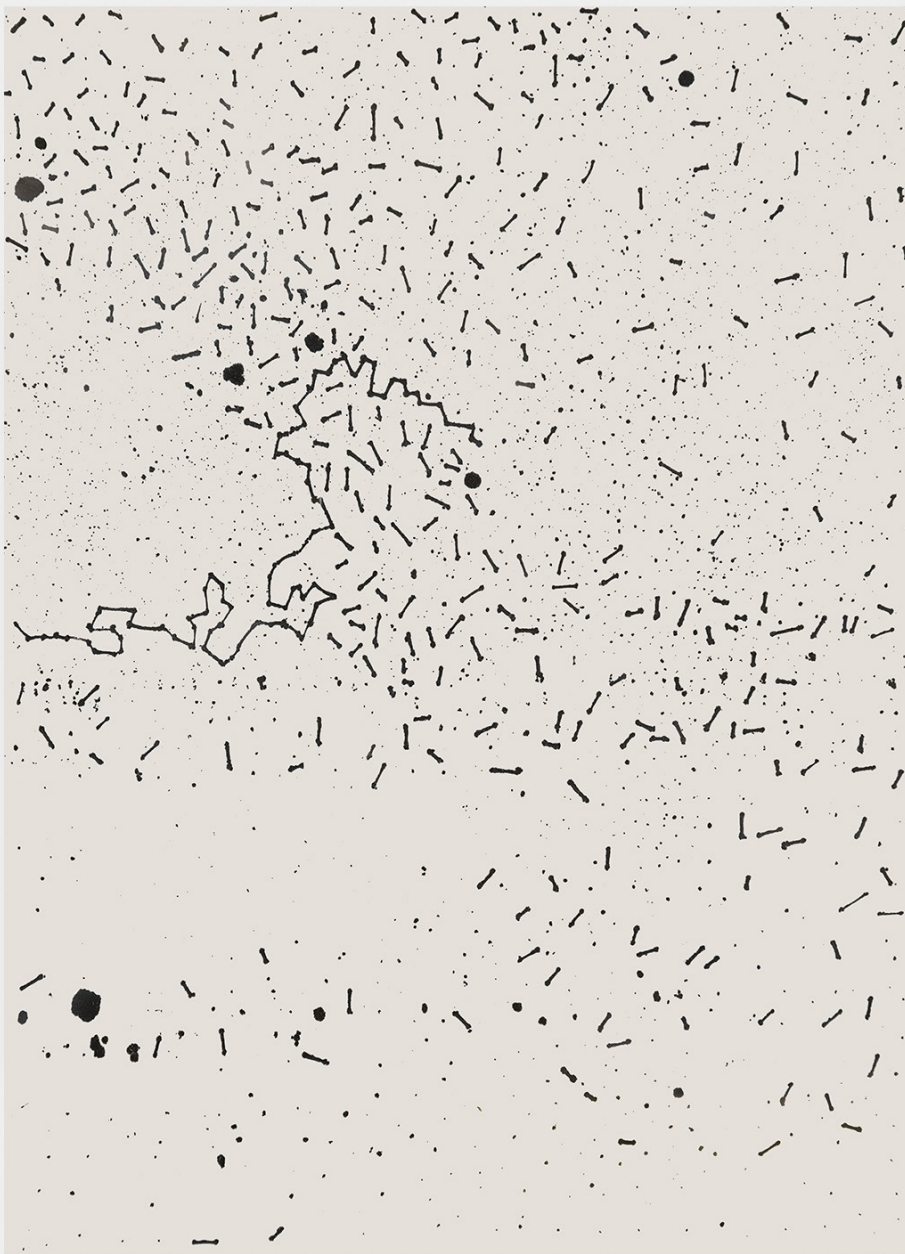
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16904

anna maria maiolino
um e dois objeto
escultórico _
1996/2001
cimento moldado
100 x 30,4 cm

anna maria maiolino
one and two - sculpture
objects _ 1996/2001
molded plaster
39,4 x 12 in



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16905

anna maria maiolino
sem título da série
vestígios _ 2003
tinta indiana em papel
japonês
30 x 22 cm

anna maria maiolino
untitled, from vestígios
series _ 2003
indian ink on japanese
paper
11,8 x 8,7 in

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16906

anna maria maiolino
sem título _ 2013
acrilica sobre papel
70 x 100 cm

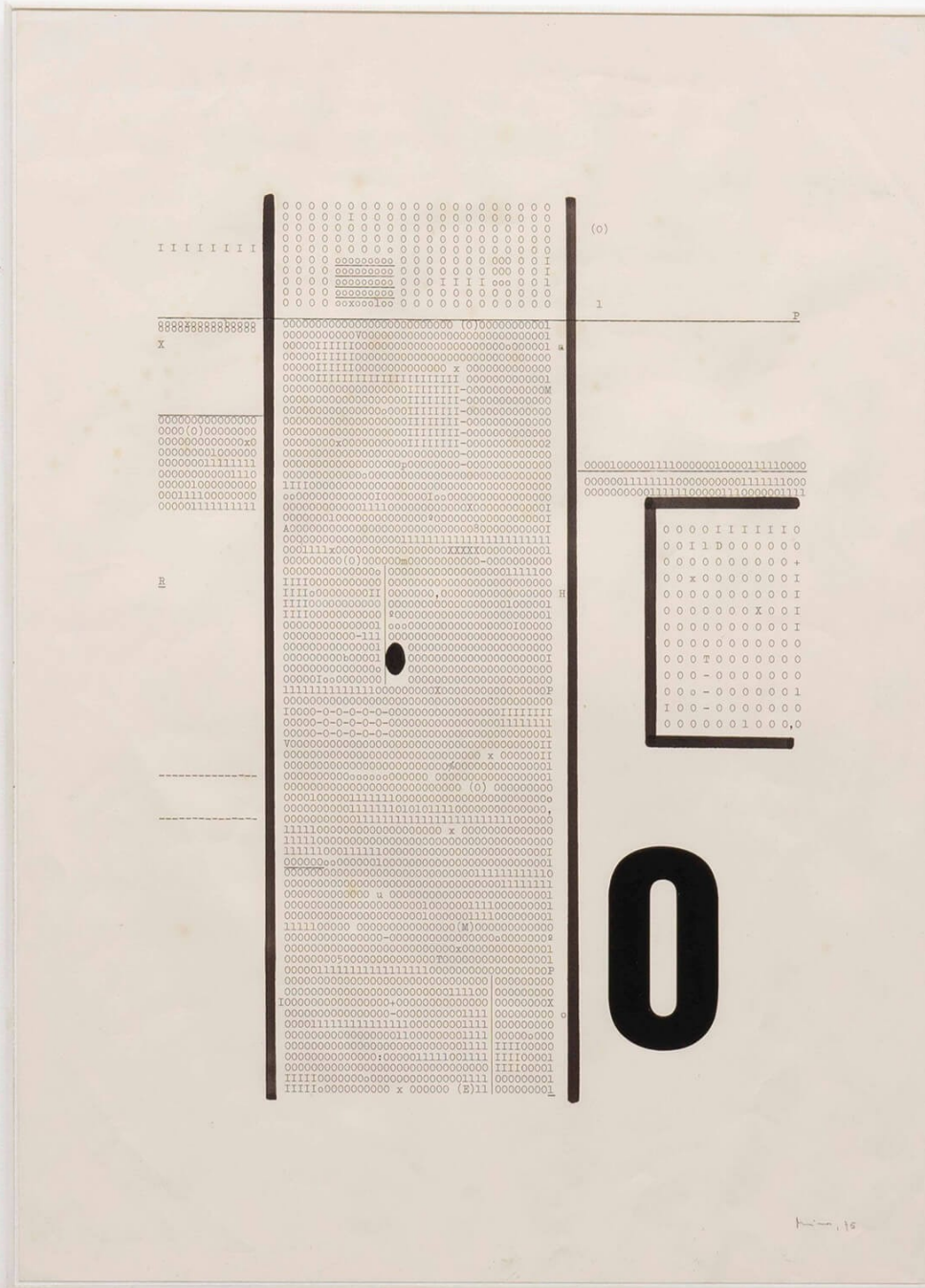
anna maria maiolino
untitled, from trans-
cursos series _ 2013
acrylic on paper
27,6 x 39,4 in

mira schendel

zurique, switzerland, 1919 - são paulo, brazil, 1988.

Mira Schendel came to Brazil in 1949, after having lived in Italy, where she studied philosophy and art. She settled in Porto Alegre, started painting, working with ceramics, studying, and publishing poetry. She also taught painting. She participated in the 1st São Paulo International Biennial in 1951, where she came into contact with international experiences and became part of the national art scene. She moved to São Paulo in 1953. In the 1960s, she produced drawings using the monotype technique on rice paper. In 1966, after presenting her series "Droguinhas," created with twisted rice paper, in London, she met the philosopher and semiotician Max Bense, who contributed to one of her exhibitions and maintained correspondence with her until 1975. In 1968, she produced works in acrylic, such as "Objetos Gráficos" and "Toquinhos." Between 1970 and 1971, she created a set of 150 notebooks, developed into various series. In the 1980s, she produced white and black temperas, "Sarrafos," and began a series of paintings using brick dust. After her death in 1988, her work was featured in various exhibitions in Brazil and abroad. In 1994, the 22nd São Paulo International Biennial dedicated a special room to her. In 1999, the MOCA (Los Angeles, USA) organized the exhibition 'The Experimental Exercise of Freedom: Lygia Clark, Gego, Mathias Goertiz, Hélio Oiticica, Mira Schendel.' In 2001, the Galerie Nationale du Jeu de Paume (Paris) organized a retrospective. In 2009, Mira's works were part of the exhibition "Tangled Alphabets: León Ferrari and Mira Schendel" at the Museum of Modern Art (MoMA), and in 2013, Tate Modern (London) presented a solo exhibition of the artist.

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6541

mira schendel
série "datiloscrito" _
1975
letraset e caneta
hidrocor
50,5 x 36,5 cm

mira schendel
"typescript" series _
1975
letterset and marker
pen
19,9 x 14,4 in

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6542

mira schendel
série "datiloscrito" _
1975
letraset e caneta
hidrocor
47 x 32.7 cm

mira schendel
"typescript" series _
1975
letterset and marker
pen
18,5 x 12,8 in

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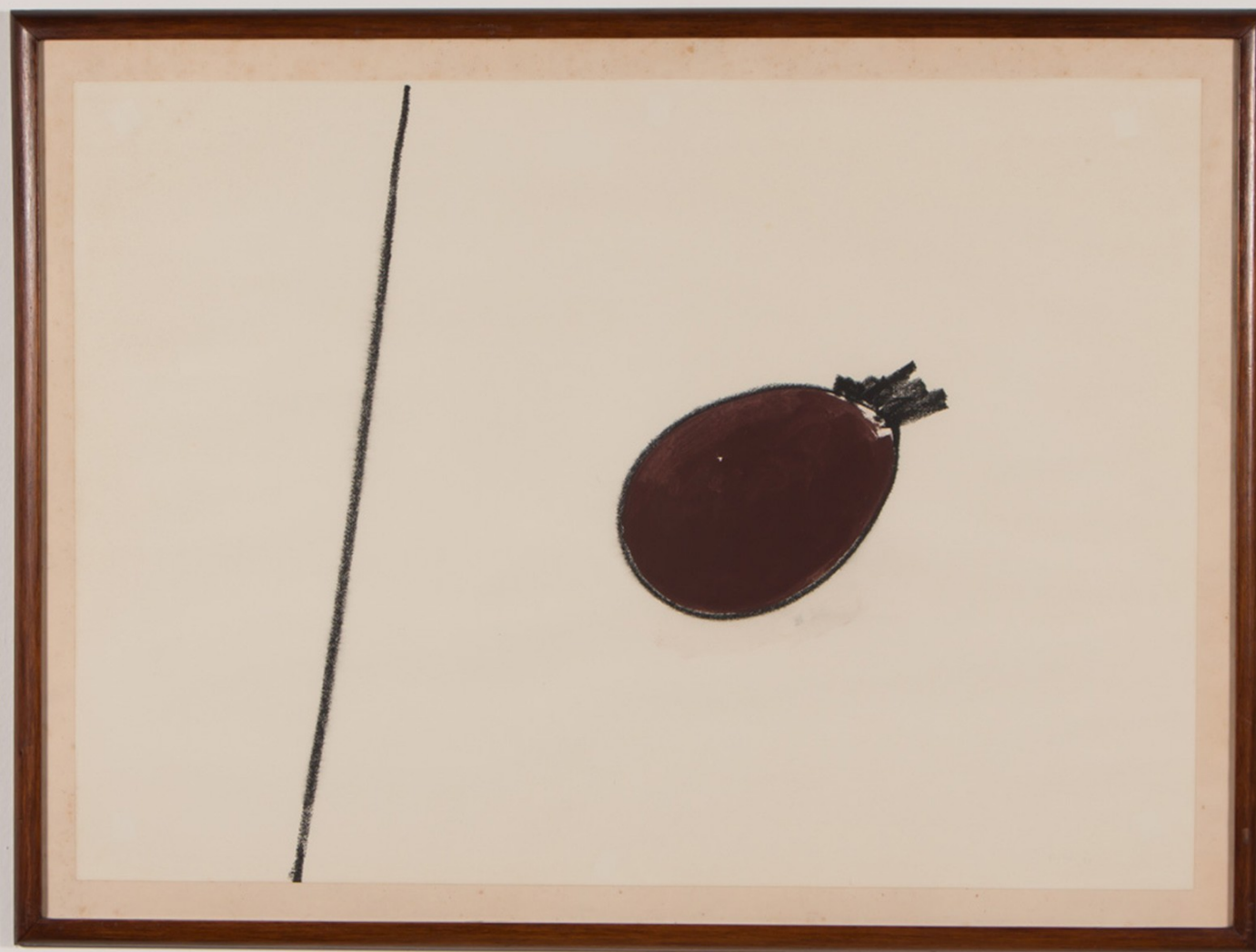


9393

mira schendel
sem título _ 1971
papel perfurado
fechado 10,5 x 20,5 cm
/ aberto 10,5 x 41 cm

mira schendel
untitled _ 1971
drilled paper
closed 4,1 x 8 in /
open 4,1 x 16,1 in

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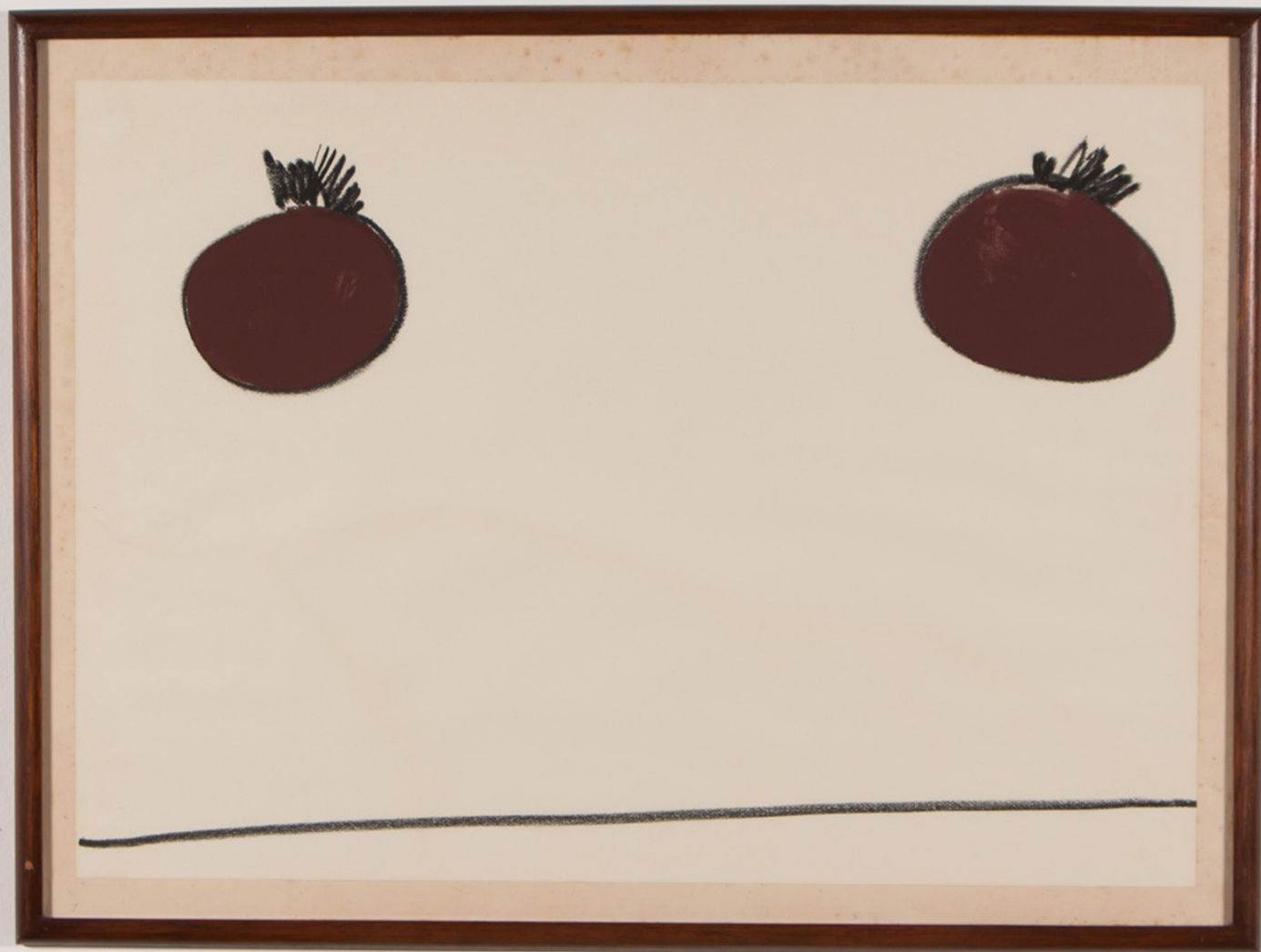


14167

mira schendel
sem título _ déc. 80
técnica mista sobre
papel
63 x 83 cm

mira schendel
untitled _ déc. 80
mixed media on paper
24,8 x 32,7 in

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14168

mira schendel
sem título _ déc. 80
técnica mista sobre
papel
63 x 83 cm

mira schendel
untitled _ déc. 80
mixed media on paper
24,8 x 32,7 in

sergio camargo

rio de janeiro, brasil, 1930 - rio de janeiro, brasil, 1990

Sergio Camargo is considered one of the most original Brazilian sculptors linked to the constructive movement, even if he hasn't joined their official groups or factions. Far from being essentially rationalist, his sculptural work emanates a certain organicity resulting from the combination of a restricted number of geometric volumes, such as cylinders, cubes, and rectangles, that responds on a principle of "empirical geometry", as the artist defined it. In his tridimensional compositions, the schismatic tendency of gathering geometric forms does not prevent the continuation of a constant movement of disruption and re-articulation, animated by the incidence of light on the volumes. From the 1970s onwards, Camargo started to use almost exclusively marble, whose materiality reacts to the incidence of light more forcefully, revealing, in a more emphatic way, the dynamic aspect of the compositions.

He began his studies in art at the age of sixteen years old, at the Academia Altamira, in Buenos Aires, with Emílio Pettoruti and Lucio Fontana. In 1948, he traveled to Europe, where he took a course in philosophy at Sorbonne, in Paris, and was influenced by the works of Constantin Brancusi, Georges Vantongerloo, Hans Arp, and Henri Laurens. Between 1961 e 1973, he attended classes in Sociology of Art with Pierre Francastel, at École Pratique des Hautes Études. During this period, he worked in his atelier in Malakoff, and in Paris, alongside the Soldani studio, in Massa, Italy. At the end of 1973, he returned definitively to Rio de Janeiro, where he began the construction of his studio in the neighborhood of Jacarepaguá.

Apart from Brazil, Sergio Camargo conquered great respect in the international circuit, in individual and collective exhibitions, in addition to executing important works for public spaces, such as the Palácio do Ministério das Relações Exteriores (Brasília), Banco do Brasil's headquarters in New York (USA), the College of Health Sciences of the University of Bordeaux (France), and in Praça da Sé (São Paulo). His artworks are part of the collections of national and foreign museums and renowned private collections. In 2000, ten years after his death, Sergio Camargo was given a permanent venue for visitation at the Paço Imperial, in Rio de Janeiro, with the reconstitution of his Jacarepaguá's studio. Raquel Arnaud has represented the artist since 1975 and has been responsible for the Sergio Camargo estate since 1990.

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10087

sergio camargo
sem título (#303 b) _
1979
madeira pintada
51 x 85,5 x 38 cm

sergio camargo
untitled (# 303 b) _
1979
painted wood relief
21 x 34 x 15 inches



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1828

sergio camargo
sem título _ dec. 1960
madeira pintada
24 x 12,5 cm

sergio camargo
untitled _ dec. 1960
painted wood
9,4 x 4,9 in

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7657

sergio camargo
sem título (# 441-b) _
1973
madeira pintada
33,5 x 20 x 16 cm

sergio camargo
untitled (# 441-B) _
1973
painted wood relief
13,2 x 7,9 x 6,3 in

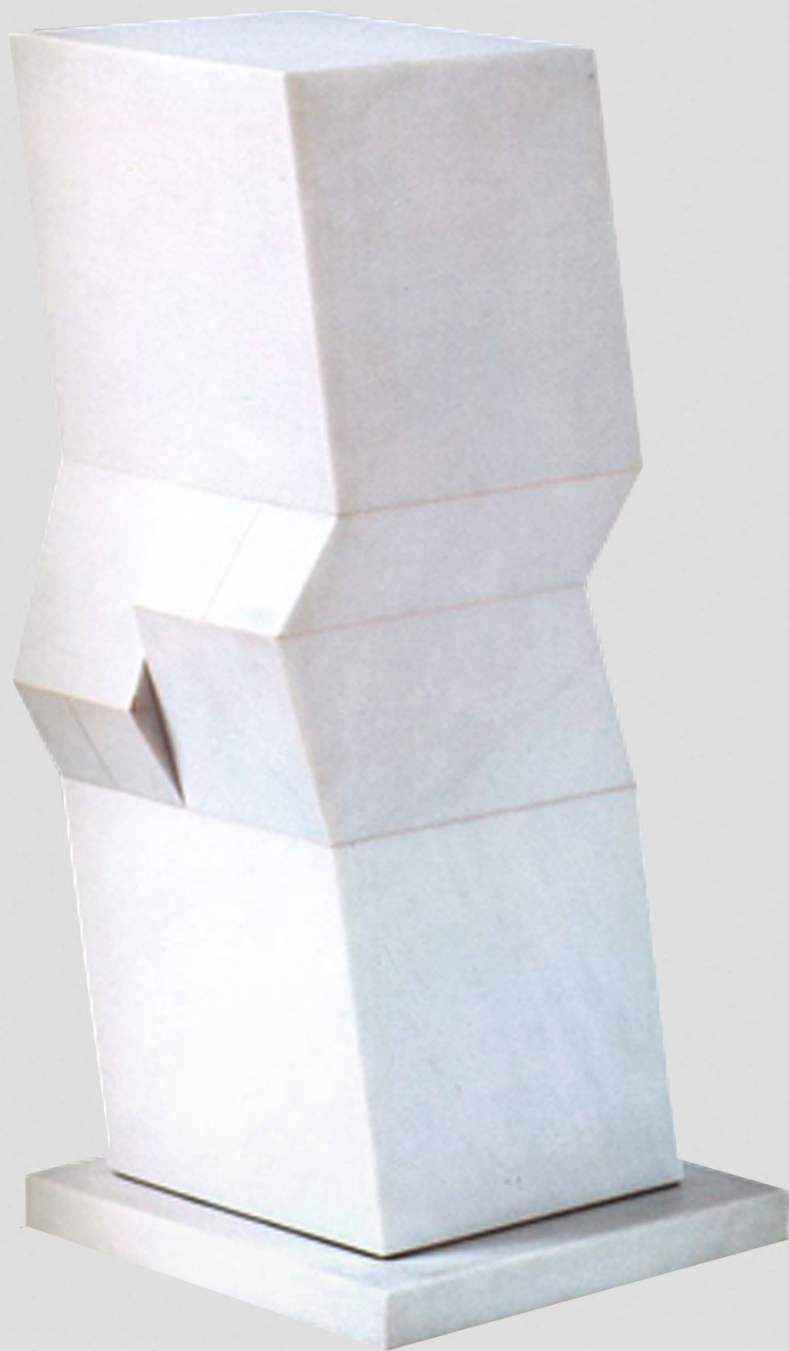
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10266

sergio camargo
sem título _ dec. 1970
mármore carrara
10,5 x 10 x 8,5 cm

sergio camargo
untitled _ dec. 1970
carrara marble
4,1 x 3,9 x 3,3 in



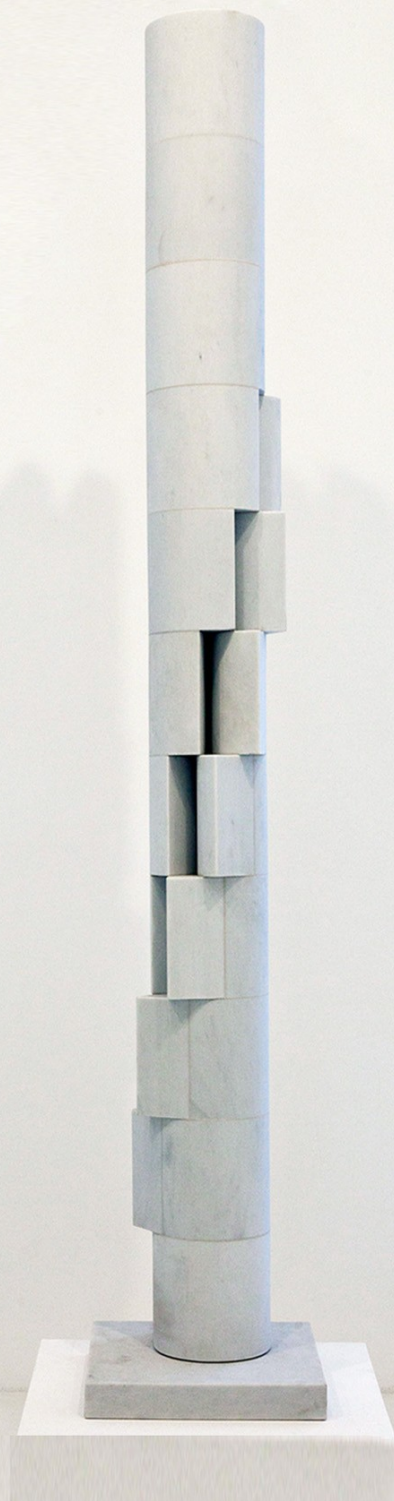
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10349

sergio camargo
sem título (#456) _
1978
mármore carrara
58 x 27 x 31 cm

sergio camargo
untitled (#456) _ 1978
carrara marble
22,8 x 10,6 x 12,2 in

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5526

sergio camargo
sem título (#504) _
dec. 1970
carrara marble
165 x 18ø cm

sergio camargo
untitled (#504) _ dec.
1970
carrara marble
64,9 x 7ø in

arthur luiz piza

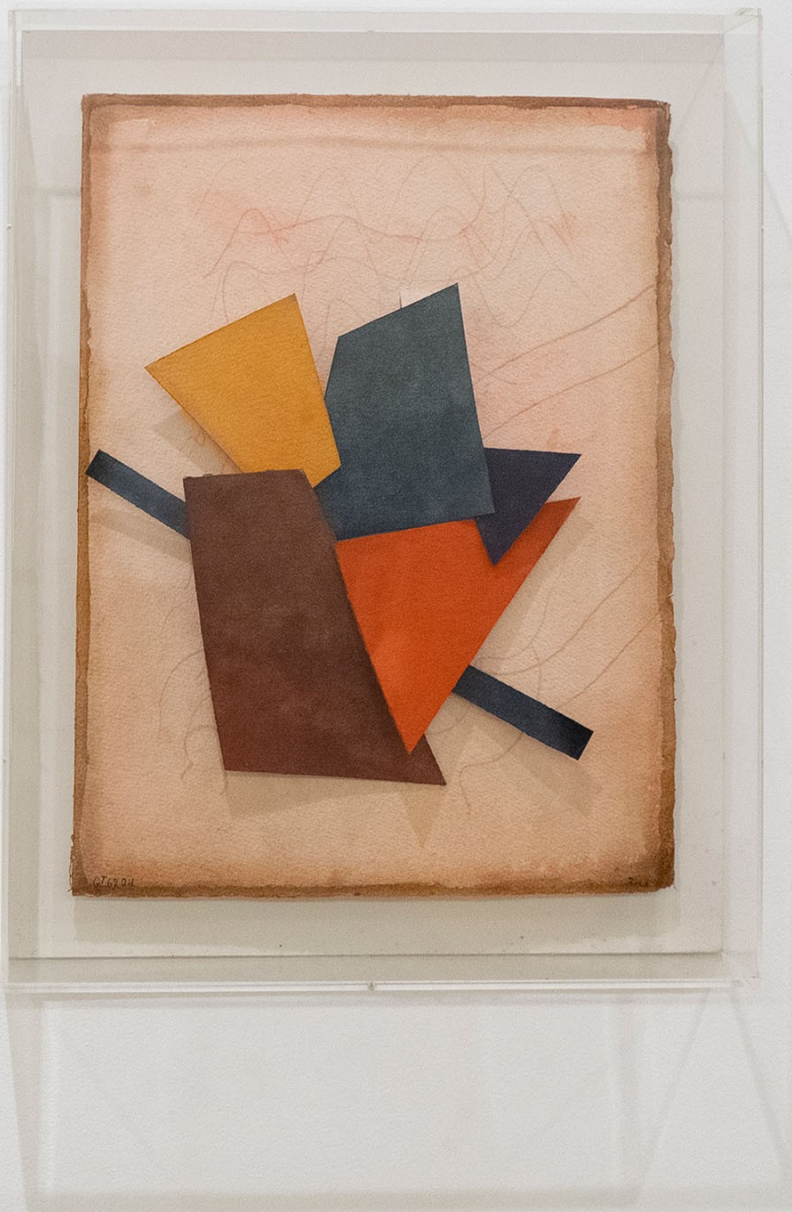
são paulo, brazil, 1928 – paris, france, 2017

In engraving, Arthur Luiz Piza has found space for the creation of a new form of work, that dialogues with constructive concern. In the metal plates, the artist sculpts various geometric forms, experimenting with chisels, gouges, nails, and hammers as tools to create not only furrows in the material but, in different depths, delicate and at the same time incisive. In addition to volume and geometric shapes, rhythm is the central element in Piza's research. It is not a question of establishing a logic of rhythm in its surfaces and materials, but of seeking, with patience and forcefulness, the own rhythm of each composition, organizing and reorganizing incessantly the elements in more or less saturated plots, subtly irregular and chaotic.

Piza started his artistic research in the 1940s, when he studied painting and fresco with the artist Antonio Gomide. At the beginning of the 1950s, after having participated in the first edition of the Bienal of São Paulo (1951), he moved to Paris, where he began to visit Johnny Friedlaender's studio to deepen his studies on engraving techniques. Afterward, he dedicated himself to watercolor and collage, a process that would soon lead him back to investigations into the surface of engraving.

He held dozens of individual exhibitions in Brazil and France, among several other countries, the first one being in the Museu de Arte Moderna de São Paulo, in 1958. Throughout his five-decade career, he participated in important collective exhibitions around the world, with emphasis on the Venice Biennale (1966), Documenta in Kassel (1959), and the Bienal de São Paulo, where his works were present from the first to the seventh edition (1951 to 1963), in addition to others carried out later. Raquel Arnaud has represented Arthur Luiz Piza since 1973.

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6188

arthur luiz piza
g t 6204 _ 2004
colagem e aquarela
sobre papel
38,5 x 29 cm

arthur luiz piza
g t 6204 _ 2004
collage and watercolor
on paper
15,2 x 11,4 in

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10514

arthur luiz piza
sem titulo _ 2003
aquarela e colagem
sobre papel
43,5 x 34 x 6 cm

arthur luiz piza
untitled _ 2003
watercolor and collage
on paper
17,1 x 13,4 x 2,4 in

carlos cruz-diez

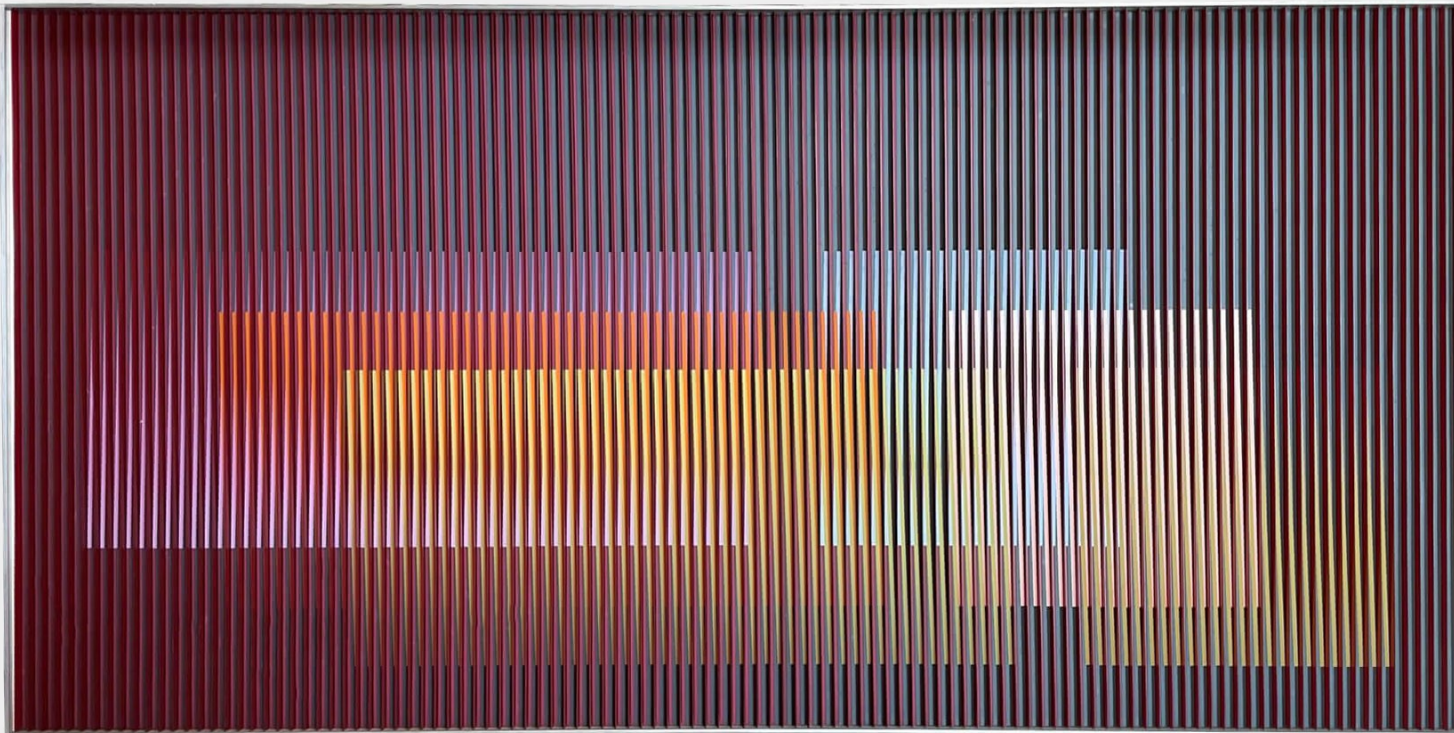
caracas, venezuela, 1923 – paris, france, 2019

In his first years of training, in Venezuela, Carlos Cruz-Diez already questioned the predominance of pictorial art made with colors applied with a brush on a canvas. This concern drove him to carry on a series of researches on color, seen by the artist as a phenomenon detached from a fixed form, subject to visual perception and the incidence of light, therefore, marked by a changing condition. In the following years, he began to materialize his investigations and classify them according to types of phenomena, giving rise to the series: Couleur Additive, Physichromie, Induction Chromatique, Chromointerférence, Transchromie, Chromosaturation, Chromoscope, and Couleur à l'Espace. In addition, he developed public works that were integrated into architectural projects, exploring the transitory character of color and its various possibilities of use, while at the same time reinforcing the public's fundamental role in the perception of the works and inviting them to a phenomenological awakening out of museum spaces.

Considered one of the main exponents of contemporary art, notably of the kinetic movement, Carlos Cruz-Diez began his studies at the Escuela de Bellas Artes, in Caracas in the 1940s, where he graduated as a teacher. In the following years, he also worked as an editorial illustrator and, in advertising, as an art director, in addition to continuing his research as an artist. In 1960, he moved definitively to Paris, where he lived most of his life.

Cruz-Diez had his first solo exhibition at the Instituto Venezolano-Americano, in 1947. He participated in eminent exhibitions in the history of art, such as "The Responsive Eye", at the Museum of Modern Art (USA, 1965) and "Lumière et Mouvement", at Musée d'Art Moderne de la Ville de Paris (France, 1967). He made public works for the Museum of Fine Arts (USA), Museo Jesus Soto (Venezuela), the Saint-Quentin-en-Yvelines train station (France), Museo de Arte Moderno (Colombia), among others. His artworks located in Brazil are part of the collection of Museu de Arte Moderna do Rio de Janeiro. Galeria Raquel Arnaud has represented Cruz-Diez since 1983, and presented exclusive pieces by the artist in the exhibitions "Cruz-Diez: A Cor no Espaço", in 2007, and "Cruz-Diez: circunstância e ambiguidade da cor", in 2012.

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16463

carlos cruz-diez
physichromie n° 2205 _
1987
cromografía sobre
aluminio
60 x 120 cm

carlos cruz-diez
physichromie n° 2205 _
1987
chromography on
aluminum
23,6 x 47,2 in

jesús rafael soto

ciudad bolívar, venezuela, 1923 - paris, france, 2005

He studied at the Escuela de artes plásticas in Caracas from 1942 to 1947 and then served as director of the Escuela de bellas artes in Maracaibo, Venezuela, until 1950, at which time he moved to Paris. There he associated with Yaacov Agam, Jean Tinguely, and Victor Vasarely, as well as artists connected to Galerie Denise René and the Nouveau Réalistes (New Realists). Having started out as an illusionistic painter, in 1955 Soto participated in Le mouvement (The Movement) at Galerie Denise René, the exhibition that effectively launched Kinetic art. Around this time, and for many years subsequently, Soto's art oscillated between geometric and organic forms. His work is often associated with Venezuelan Op art because the serial geometric forms of his paintings of the 1950s bear an affinity to works from that later movement. By 1957 Soto had moved toward a more gestural abstraction, but by 1965 he had returned definitively to a geometric idiom. During the same decade, he began making linear, kinetic constructions using industrial and synthetic materials such as nylon, Perspex, steel, and industrial paint.

Major exhibitions of Soto's work took place at Signals Gallery, London (1965); Museum of Contemporary Art, Chicago (1971); Solomon R. Guggenheim Museum, New York (1974); and Musée national d'art moderne, Centre Georges Pompidou, Paris (1979). For each of these exhibitions, Soto used swaying nylon thread or plastic string to turn the gallery space into an all-encompassing, kinetic installation, in which the experience of the spectator within the constructed environment was central to the work's meaning. Soto's sculptures and environments often play with the juxtaposition of solid and void, deliberately unsettling the act of viewing by blurring the distinction between reality and illusion.

In 1969 UNESCO commissioned Soto to create two murals for their buildings in Paris. Over the next few decades, several more commissions followed, including two in his native Venezuela: one in the Chacaíto metro station in Caracas, and the other on the ceiling of the Teatro Teresa Carreño, also in Caracas. In 1973 the Museo de arte moderno Jesús Soto, which houses works by Soto along with works by international avant-garde artists he admired, including Jean Arp, Kazimir Malevich, and Man Ray, opened in his birth city of Ciudad Bolívar.

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16825

jesús rafael soto
duplo virtual _ 1996
painel de madeira
pintada, nylon e
alumínio pintado
102 x 134 x 20 cm

jesús rafael soto
duplo virtual_ 1996
painted wood panel,
nylon and painted
aluminium
40,2 x 52,8 x 7,9 in

célia euvaldo

são paulo, brasil, 1955 – vive e trabalha em são paulo

A fatura de Célia Euvaldo, reconhecida inicialmente pela restrição cromática, revela sua autenticidade na confluência entre gesto e matéria, elementos que estão em constante negociação não somente com os procedimentos definidos pela artista, mas também com certa medida de acaso. A amálgama entre o gesto solto e a geometria, explorada pela artista desde a pesquisa sobre o tempo da tinta no pincel que se desloca pela tela, revela a intenção de chegar à máxima densidade com uma quantidade restrita de elementos – gesto e matéria

–, como se criasse um poema, tão contundente quanto conciso. As pinturas mais recentes de Euvaldo destacam-se pelo contraste dos habituais pretos e brancos, presentes desde a década de 1980, com as cores abertas e vibrantes. Agora, a pintura se resolve na convergência entre intenção e ação, onde a cor não define o assunto, mas o temperamento e a vibração de cada tela.

Célia Euvaldo formou-se em Comunicação Visual e fez licenciatura em Artes Plásticas pela Pontifícia Universidade Católica do Rio de Janeiro. Mudou-se para Paris no início da década de 1980, onde estudou pintura e gravura, e participou de sua primeira exposição coletiva, no Salon de La Jeune Peinture, em 1985. Regressou ao Brasil no fim da década de 1980, onde passou a dedicar-se intensamente à sua pesquisa plástica e a participar de diversas mostras.

Em 1989, foi premiada no 11º Salão Nacional de Artes Plásticas da Funarte. Participou, entre outras exposições, da Bienal Internacional de Pintura de Cuenca (Equador, 2001) e da Bienal do Mercosul (2005). Realizou exposições individuais no Paço Imperial do Rio de Janeiro (1995, 1999 e 2015/16), na Pinacoteca do Estado de São Paulo (2006), no Museu de Gravura da Cidade de Curitiba (2011) e no Instituto Tomie Ohtake (2013), entre outras galerias e instituições. Suas obras fazem parte da coleção do Museu de Arte Moderna de São Paulo, do Museu do Estado do Pará, da Pinacoteca de São Paulo e do Centro Cultural São Paulo.



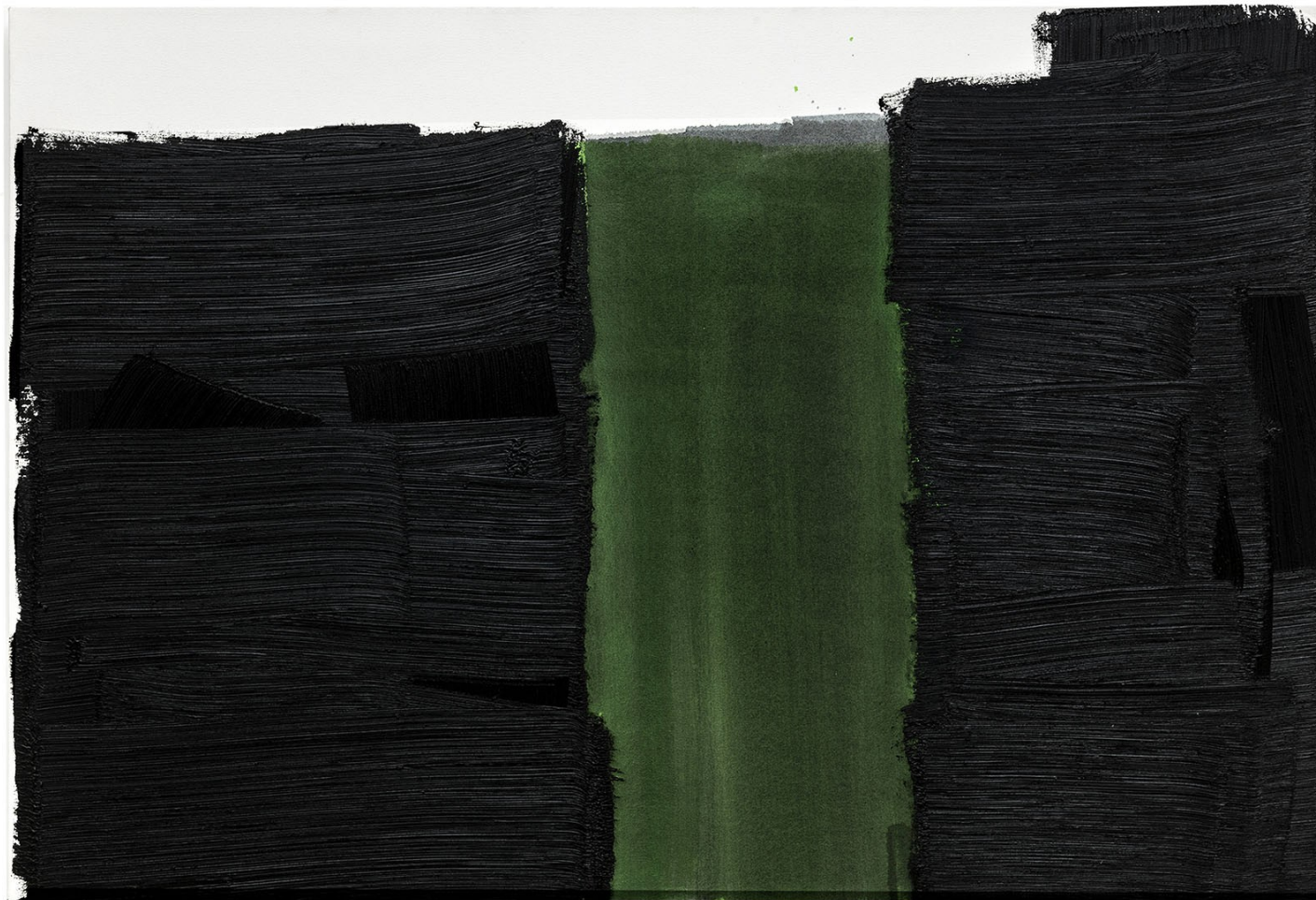
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ARNAUD**

16594

célia euvaldo
sem título _ 2022
óleo sobre tela
180 x 120 cm

célia euvaldo
untitled _ 2022
oil on canvas
70,9 x 47,2 in

GALERIA
**RAQUEL
ARNAUD**

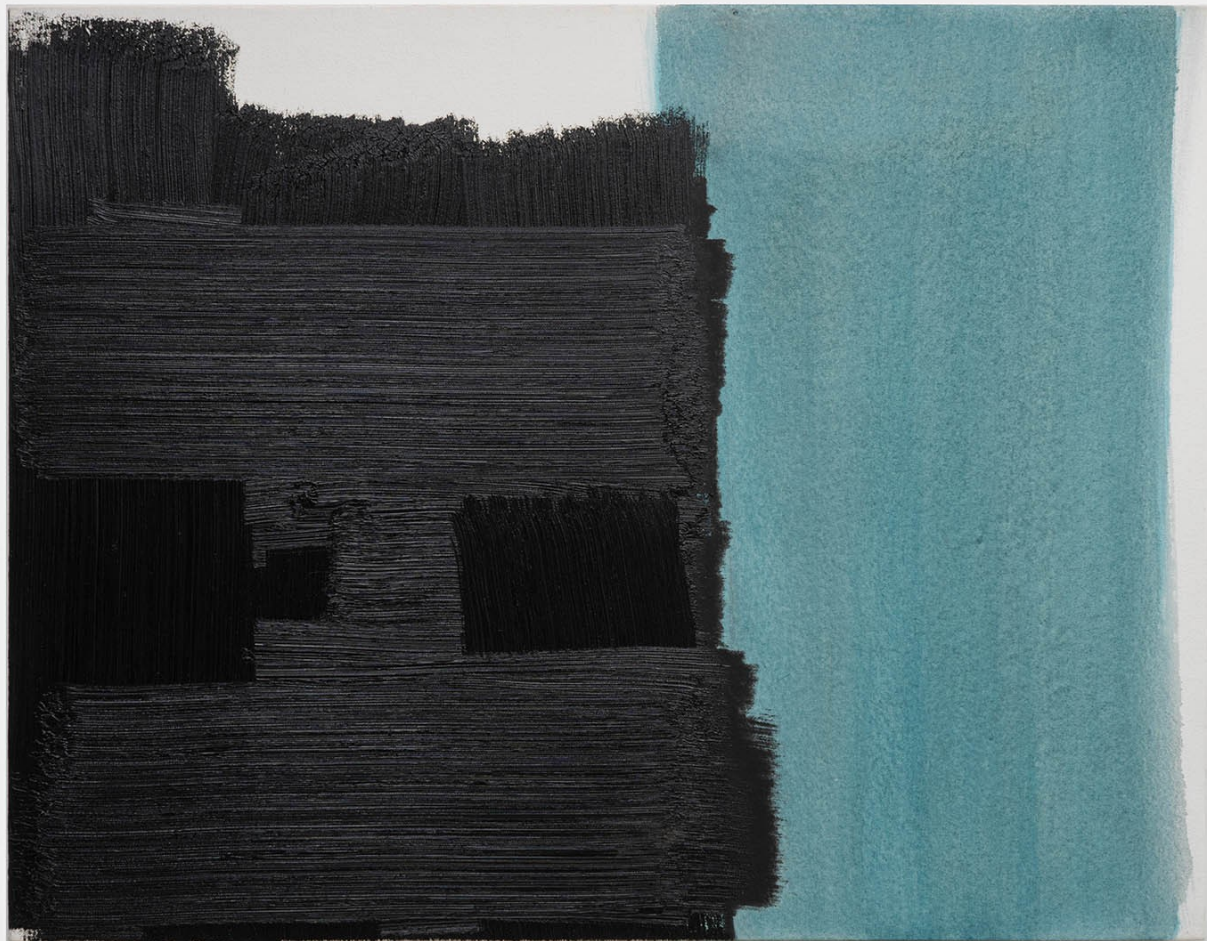


16591

célia euvaldo
sem título _ 2018
óleo sobre tela
120 x 180 cm

célia euvaldo
untitled _ 2018
oil on canvas
47,2 x 70,9 in

GALERIA
**RAQUEL
ARNAUD**



16561

célia euvaldo
sem título _ 2022
óleo sobre tela
70 x 90 cm

célia euvaldo
untitled _ 2022
oil on canvas
27,6 x 35,4 in

elizabeth jobim

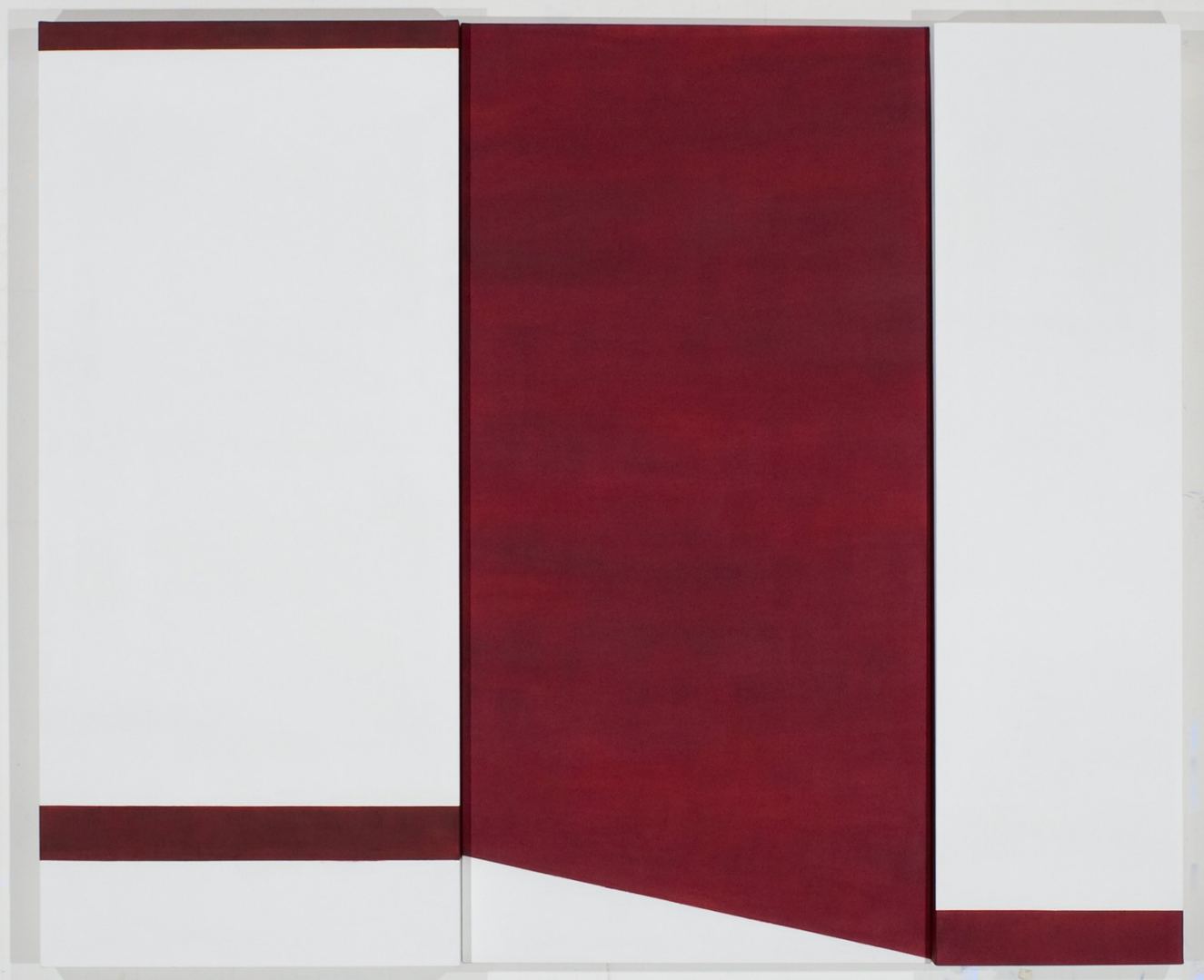
rio de janeiro, brazil, 1957 - lives and works in rio de janeiro

Designer, painter, and engraver Elizabeth Jobim held her first exhibitions in the 1980s, seeking an up-to-date understanding of painting and a sensorial and subjective interpretation of the world and objects. In the 1990s, the artist resumed her practice of still life, starting by the observation of small stones.

In the 2000s, Elizabeth Jobim expands and intensifies the dialogues between painting and the space that surrounds it through the creation of large pictorial installations with modulated parts, whose sophisticated simplicity appropriates the empty spaces between the parts in order to accentuate not only the colors but the relation between the work, the architecture and the spectator. Her work, in continuous process of detaching from the wall, occupying the space, and creating voids, acquires a hybrid character between painting, sculpture, and installation. Elizabeth Jobim has a degree in Visual Communications from PUC-RJ, where she specialized in Art History and Architecture in Brazil. She also holds a master's degree from the School of Visual Arts (New York). She studied drawing and painting with Anna Bella Geiger, Aluísio Carvão and Eduardo Sued at MAM in Rio de Janeiro. In 1994, she lectured at the Escola de Artes Visuais do Parque Lage.

Highlights of individual shows: Endless Lines (New York, 2008); Em azul (São Paulo, 2010); Blocos (Rio de Janeiro, 2013); Variações (Rio de Janeiro, 2019). Among her collective exhibitions, the standouts are: Como vai você, Geração 80? (Rio de Janeiro, 1984); Panorama da arte atual brasileira (São Paulo, 1990); MFA Fine Arts: Selections from the Special Projects (New York, 1992); 5ª Bienal do Mercosul (2005); Mulheres na Coleção MAR (2018). Her work is part of important collections, like that of MAM do Rio de Janeiro, MAM de São Paulo, Museu de Arte do Rio, Pinacoteca de São Paulo and the Bronx Museum of the Arts.

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**RAQUEL
ARNAUD**

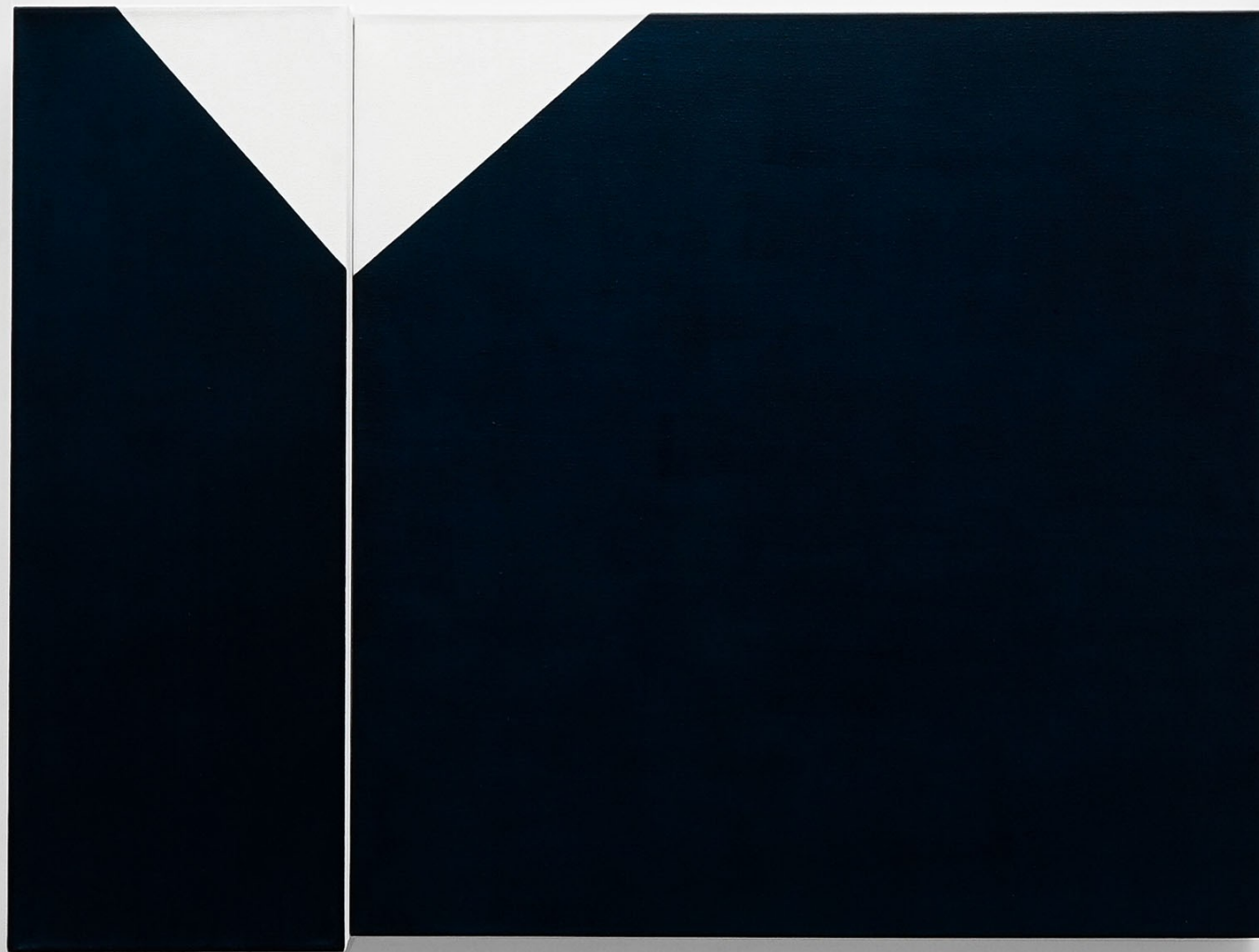


12866

elizabeth jobim
voluminous iii triptych
_ 2009
óleo sobre tela
160 x 170 cm

elizabeth jobim
voluminous iii
triptych _ 2009
oil on canvas
63 x 66,9 in

GALERIA
**RAQUEL
ARNAUD**



16616

elizabeth jobim
sem titulo _ 2012
óleo sobre tela
70 x 95 x 10 cm

elizabeth jobim
untitled _ 2012
oil on canvas
27,6 x 37,4 x 3,9 in

frida baranek

rio de janeiro, brazil, 1961 - lives and works in cascais, portugal

Frida Baranek works predominantly with sculpture, but also with drawing and engraving, techniques where the escultorial productions establish a formal relation. Frequently utilizes industrialized materials, like filaments of iron and steel, plaques, and rebars, most of the time oxidized, in contrast with natural elements, like stone and wood, turning visible the contradiction between the impersonal of the matter and the delicacy of her sculptures. In her formal vocabulary, the structures that resemble windmills, tangles, and even shambles, such as the thin wires of tangled and fragile metal, which, in the accumulative process, creates rigid volumes where the lighter material seems to support the heaviest, revealing the artist's interest in themes related to balance and imbalance. The sculptures of Baranek can assume different configurations in each space where they are (re)building, investing themselves with a morphological indeterminacy that invites participation.

Frida Baranek studied sculpture with João Carlos Goldberg and Tunga in Escola de Artes Visuais do Parque Lage and at Museu de Arte Moderna do Rio de Janeiro. She graduated in architecture by the Universidade Santa Úrsula, in Rio de Janeiro, in 1984. She completed a postgraduate degree in sculpture at Parsons School of Design, in New York, and a master's degree in Industrial Design at Central Saint Martins, in London. She moved to Paris in the 1990s, then to Berlin, and, in 2002, to New York.

In 2013, The Museu de Arte Moderna do Rio de Janeiro presented the exhibition “Confrontos”, a retrospective of Baranek's work. She participated in exhibitions in Bienal de São Paulo (1989); Bienal de Veneza (1990); Museu de Arte Moderna de São Paulo (1995, 1988); Museu Ludwig (Germany, 2005), and many others. Her work is part of public and private collections, such as the coleção de Patrícia Phelps de Cisneros (USA); National Museum of Women in the Arts (USA); LEF Foundation (USA); Busan Metropolitan Art Museum (South Korea); Museu de Arte Moderna do Rio de Janeiro e de São Paulo; Museu de Arte do Rio, among others. Galeria Raquel Arnaud represents Frida Baranek since 1990.



GALERIA
**RAQUEL
ARNAUD**

16544

frida baranek
uncertainty relations xi
_ 2021
bronze e folheado de
madeira
170 x 75 x 20 cm

frida baranek
uncertainty relations xi
_ 2021
bronze and cherry
wood veneer
66,9 x 29,5 x 7,9 in



GALERIA
**RAQUEL
ARNAUD**

14886

frida baranek
the numbers tell the
story _ 2018
colografia em papel
feito a mão e lã de
bronze
ed 08/16
50 x 70 cm

frida baranek
the numbers tell the
story _ 2018
collagraph on hand
made paper and
bronze wool
ed 08/16
19,7 x 27,6 in

wolfram ullrich

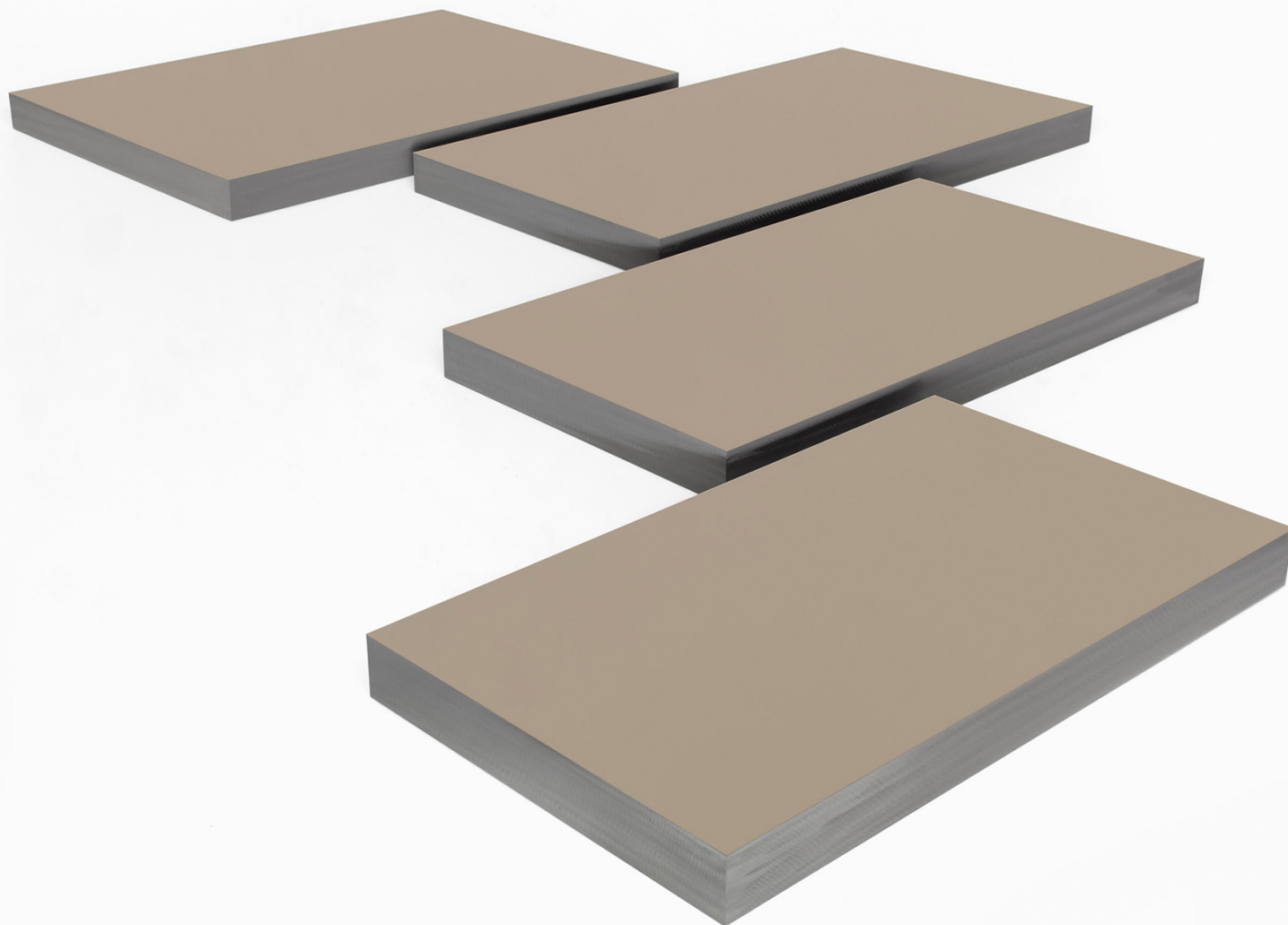
würzburg, germany, 1961 - lives and works in stuttgart, germany

Wolfram Ullrich's works are built on a process of conceptual planning and arduous, precise manual work, in addition to establishing dialogues with the fundamentals of concrete art, such as the sense of color defined only by itself, the form that obeys the laws of geometry and the direct relationship between the body and its materiality and plasticity. However, Ullrich goes further by creating volumes and structures that seem to escape walls, challenging notions of perspective and illusion. Made of a rigid material such as steel or acrylic, Ullrich's monochromatic surfaces testify not only to the unshakable materiality itself but also to the optical phenomena that subject the works to the moving perspective of each observer and make them seem to float in space.

Wolfram Ullrich graduated in Visual Arts and Painting from Staatliche Akademie der Bildenden Künste Stuttgart (1986) and in Art History from Universität Stuttgart (1985), both institutions in Germany, his home country. The artist started to challenge the bidimensional logic of painting and the politics of perspective in the 1980s, when he participated in his first exhibitions in Europe.

Among his recent exhibitions, the individual ones in the galleries Une (Switzerland, 2012) and Denise René (France, 2011), and the collective ones "Mouvement et Lumière", at Fondation Villa Datriis (France, 2012), "Interferences", in Vasarely Foundation (France, 2011), and "Beyond Painting", at Bohuslan Museum (Sweden, 2009). Over the last few years, Ullrich was awarded by the Messmer Foundation (Germany, 2010) and by the Helmut Kraft Foundation (Stuttgart, 2009). His work is exhibited regularly in the main art fairs, like Art Basel (Basilea and Miami), FIAC (Paris), Art Cologne and Zona Maco (Mexico City). Since 2013 the artist has been represented by Galeria Raquel Arnaud, which held the exhibition "Planar" (2013), Ullrich's first solo show in Brazil.

GALERIA
**RAQUEL
ARNAUD**



16828

wolfram ullrich
mica_ 2023
acrílico sobre aço - 4
partes
159 x 220 x 10,5 cm

wolfram ullrich
mica _ 2023
acrylic on steel 4-parts
62,6 x 86,6 x 4,1 in

US\$ 35.000,00

GALERIA
RAQUEL
ARNAUD



16829

wolfram ullrich
bicu _ 2023
acrílico sobre aço- 4
partes
45,5 x 95 x 7,5 cm

wolfram ullrich
bicu _ 2023
acrylic on steel 4-parts
17,9 x 37,4 x 3 in

US\$ 15.000,00

carla chaim

são paulo, brazil, 1983 – lives and works in são paulo

Carla Chaim defines her atelier as a laboratory for various investigations. There, the experiences transcend the limits of what traditionally circumscribes the language of drawing. Seen as a trace of the presence of the artist and her actions, drawings can manifest themselves not only in paper but also in photographs, videos, installations, and in Chaim's own body — so evident in her production that it turns into her work tool, the primordial matter for creating. The body, invested with its indexical character, leaves traces that denounce friction between the rigid rules, like a reduced color palette and the organic movements that respond to it, where repetition displaces the gesture from its uniquely expressive feature and reveals its reflexive power.

Graduated in Fine Arts and post-graduated in Art History from Fundação Armando Álvares Penteado (FAAP), Carla Chaim participated in several artistic residences, among them, AnnexB (USA, 2018) and The Banff Centre for the Arts (Canada, 2010).

She has already had her work presented in important cultural institutions in Brazil and around the world, such as Museu de Arte de São Paulo (2020), Museu de Arte do Rio (2016) and Art Basel (USA, 2015). She received the Funarte de Arte Contemporânea Prize (2011) and the CCBB Contemporâneo (2015), among others. Her artworks are part of collections such as Ella Fontanals-Cisneros's (USA); Museu de Arte do Rio's; Pinacoteca de São Paulo's; Museu de Arte de São Paulo Assis Chateaubriand's; Museu de Arte Moderna do Rio de Janeiro's, Museu de Arte de Ribeirão Preto and Ministério das Relações Exteriores's (Itamaraty).

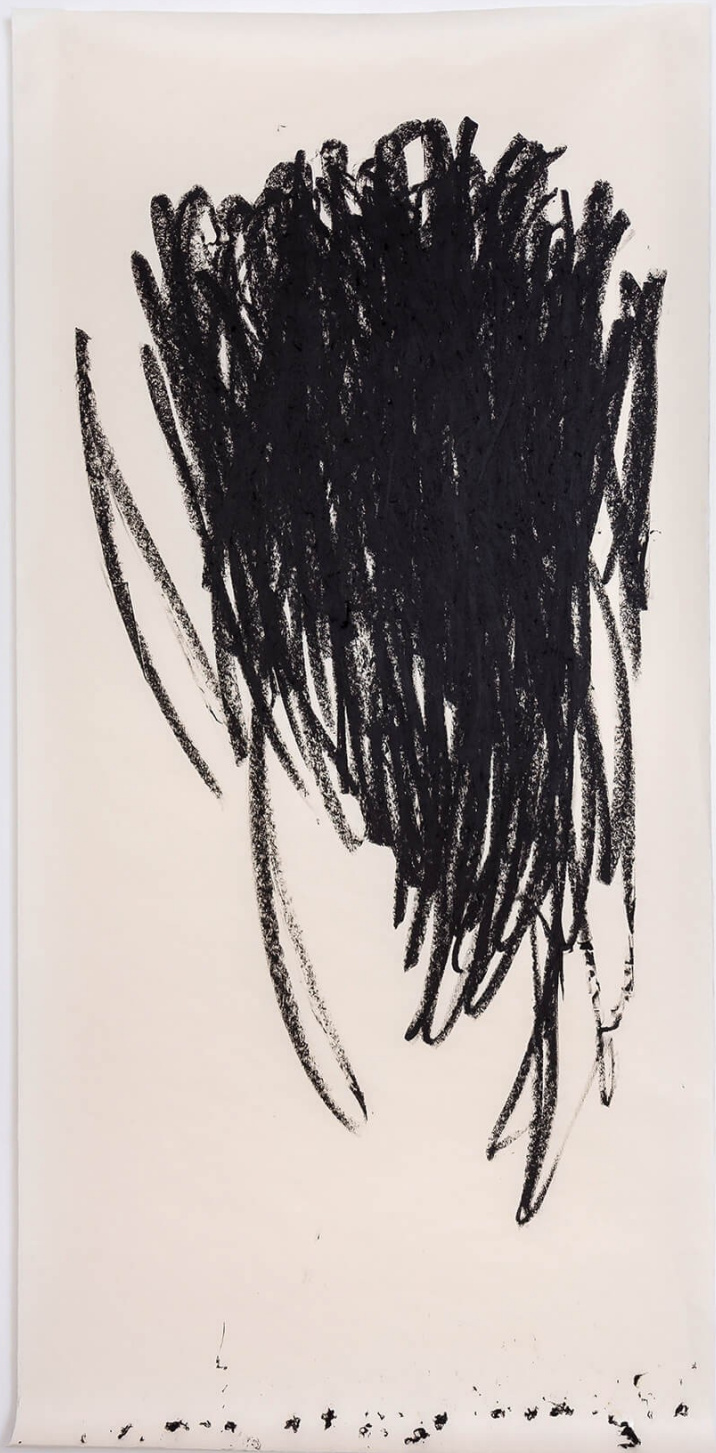
GALERIA
**RAQUEL
ARNAUD**



16579

carla chaim
mole_2023
bastão oleoso sobre
papel japonês
156 x 97,5 e 124,5 x
97,5 cm (díptico)

carla chaim
mole_2023
oil stick on japanese
paper
61,4 x 38,3 and 49 x
38,3 in (diptych)



GALERIA
**RAQUEL
ARNAUD**

16006

carla chaim
rabisco iii _ 2021
bastão oleoso sobre
papel japonês
210 x 100 cm

carla chaim
scribble iii _ 2021
oil stick on japanese
paper
82,7 x 39,4 in

joão trevisan

brasília, brazil, 1986 - lives and works in são paulo

Guided by an essentially sculptural thought, João Trevisan's production moves between sculpture, painting, drawing, performance, and video to investigate and materialize thoughts about tension, weight, lightness, articulation, balance, and body. Screws, plates, and wooden beams, collected in the vicinity of the railway lines of Brasília, are the founding materials of Trevisan's sculptures, which unfold in bodies that occupy the space, emulating tensions and articulations also present in the artist's own body. In his paintings, the example of the Intervals series, successive layers of paint are added to the surface until the desired texture is achieved, inaugurating new senses of depth and chromatic haze where colors are sometimes revealed, sometimes hidden.

João Trevisan graduated in Law and has a degree in Geography. He started exhibiting his works in 2014 and was nominated for the PIPA prize in 2019 and 2020. In 2019, he participated in the Casero Residence, in Parque Nacional Itatiaia (RJ).

He has recently exhibited at the Museu de Arte Sacra de São Paulo (2021), the Slag Gallery (USA, 2021), the Museu Nacional (Brasília, 2020/2021), the Central Galeria (São Paulo, 2020), the FORO.SPACE (Colombia, 2019). His artworks are a part of collections of public and private institutions in Brazil and abroad, such as Casa da Cultura da América Latina's, Museu de Arte do Rio's, Museu Nacional da República's, and Museu de Arte de Ribeirão Preto's. João Trevisan was one of the ten artists chosen to participate in the project "Forever is Now", the first contemporary art exhibition in the Giza Plateau, in Egypt, in October of 2021.

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**RAQUEL
ARNAUD**

16190

joão trevisan
intervalos 1 azul
solitário _ 2022
óleo e encáustica
sobre tela e madeira
37 x 40 cm

joão trevisan
intervals 1 solitary blue
_ 2022
oil and encaustic on
canvas and wood
14,6 x 15,7 in



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**RAQUEL
ARNAUD**



16196

joão trevisan
maquetinhas nº 14 _
2022
óleo sobre madeira
preparada
14 x 18 cm

joão trevisan
maquetinhas nº 14 _
2022
oil on prepared wood
5,5 x 7,1 in

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16219

joão trevisan
momentinhos nº 20 _
2019
óleo sobre madeira
preparada
50 x 6 x 4 cm

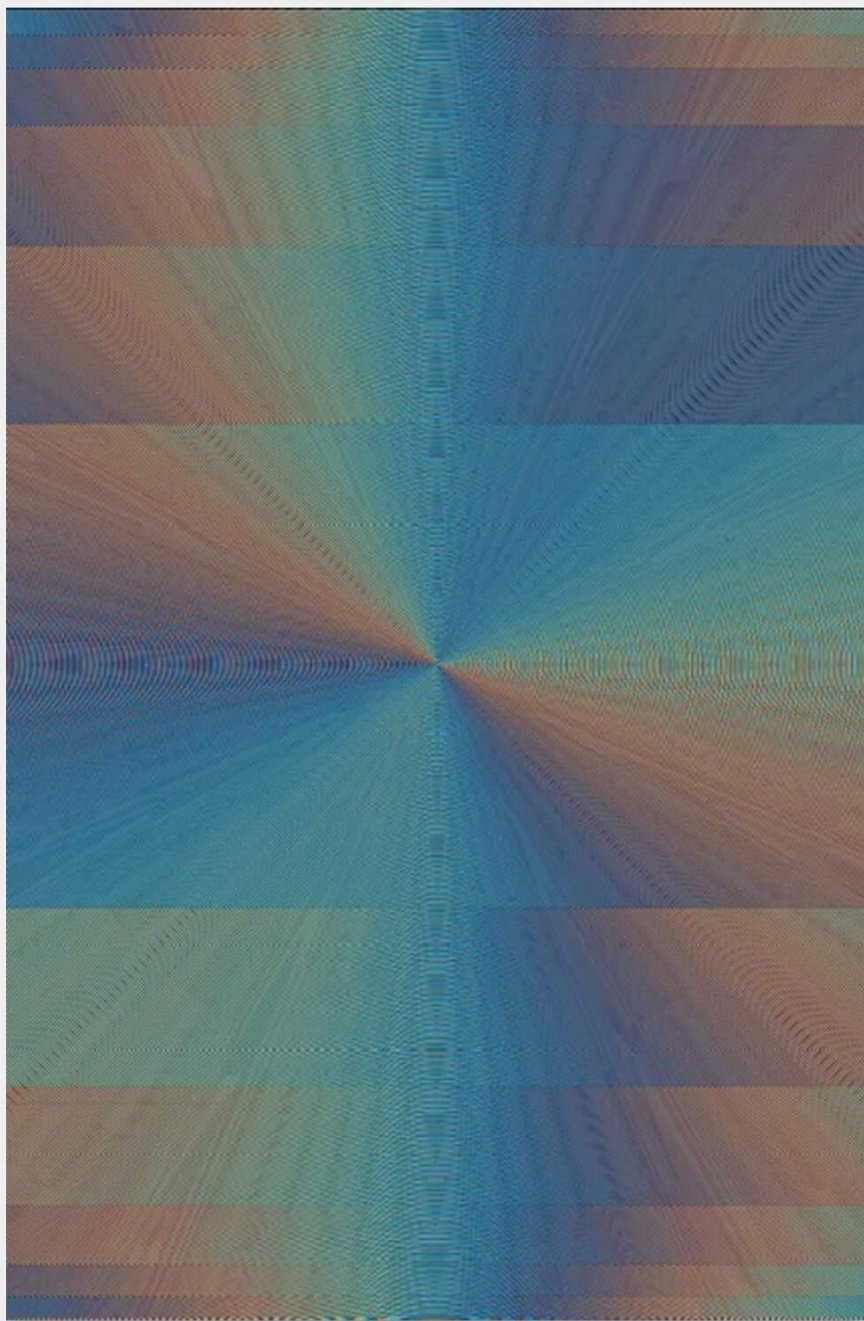
joão trevisan
little moments nº 20 _
2019
oil on prepared wood
19,7 x 2,4 x 1,6 in

felipe pantone

buenos aires_argentina,1986. lives and works in valencia_spain

From the works of Felipe Pantone, neon gradients, geometric shapes, optical patterns, and irregular grids emerge, as can be seen in Variabilidade sSubtractiva P2 [Subtractive Variability P2], Variabilidade sSubtractiva P3, and Variabilidade sSubtractiva P4, a series executed in 2020. In While looking at Pantone's production, viewers get a sense of vibration from it as they move around. To achieve this effect, the artist uses 3D modeling software, which can then be reflected in frescoes, murals, paintings, and even sculptures. Born in Buenos Aires, Felipe Pantone moved with his family to Spain, where he developed the majority of his work. In the city of Valencia, he participated in the creation of the collective: Equipo D.O.C.S., known for their experiences with letters and symbols, while continuing to evolve develop his own style of vanguard graffiti, which later led to him being part of the European group Ultra Boyz.

Pantone's work has been shown in Europe, America, Australia, and Asia, with exhibitions in galleries all around the world, including the transformation of a 1994 Chevrolet Corvette into a futuristic object, and several public workspieces, such as the painting of the largest mural in Portugal. Among his most notable remarkable public installations are the murals commissioned by the Palais de Tokyo in Paris (France), the mosaic at the Polytechnic University of Valencia (Spain), the murals on the two buildings of the Instituto Tecnológico de Monterrey (Mexico) and the Optichromie mural commissioned by the Albright-Knox Art Gallery's Public Art Initiative, in Buffalo (USA).



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ARNAUD**

16909

felipe pantone

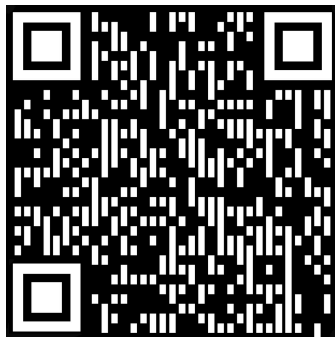
planned iridescence 62
_ 2023

tinta uv, verniz ush,
pmma, alumínio, painel
composto de alumínio
e alumínio anodizado
60 x 40 cm

felipe pantone

planned iridescence 62
_ 2023

uv paint, ush lacquer,
pmma, aluminum,
aluminum composite
panel, and anodized
aluminum
23,6 x 15,7 in



art basel miami beach

stand_ A 05

dec 08 – 10 _ 2023

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monday to friday from 11am to 7pm
and saturday from 11am to 3pm