

An abstract geometric artwork featuring overlapping planes and lines. The composition is dominated by a grid of black lines that create a sense of depth and perspective. The planes are filled with various colors: a light green, a brownish-orange, and a dark teal. The overall effect is that of a complex, multi-dimensional structure, possibly a cube or a series of stacked blocks, rendered in a stylized, almost architectural manner. The background is a light, textured white, which makes the dark lines and colors stand out prominently.

ART PARIS ART FAIR

CARLOS CARVALHO
ARTE CONTEMPORÂNEA

ART PARIS ART FAIR

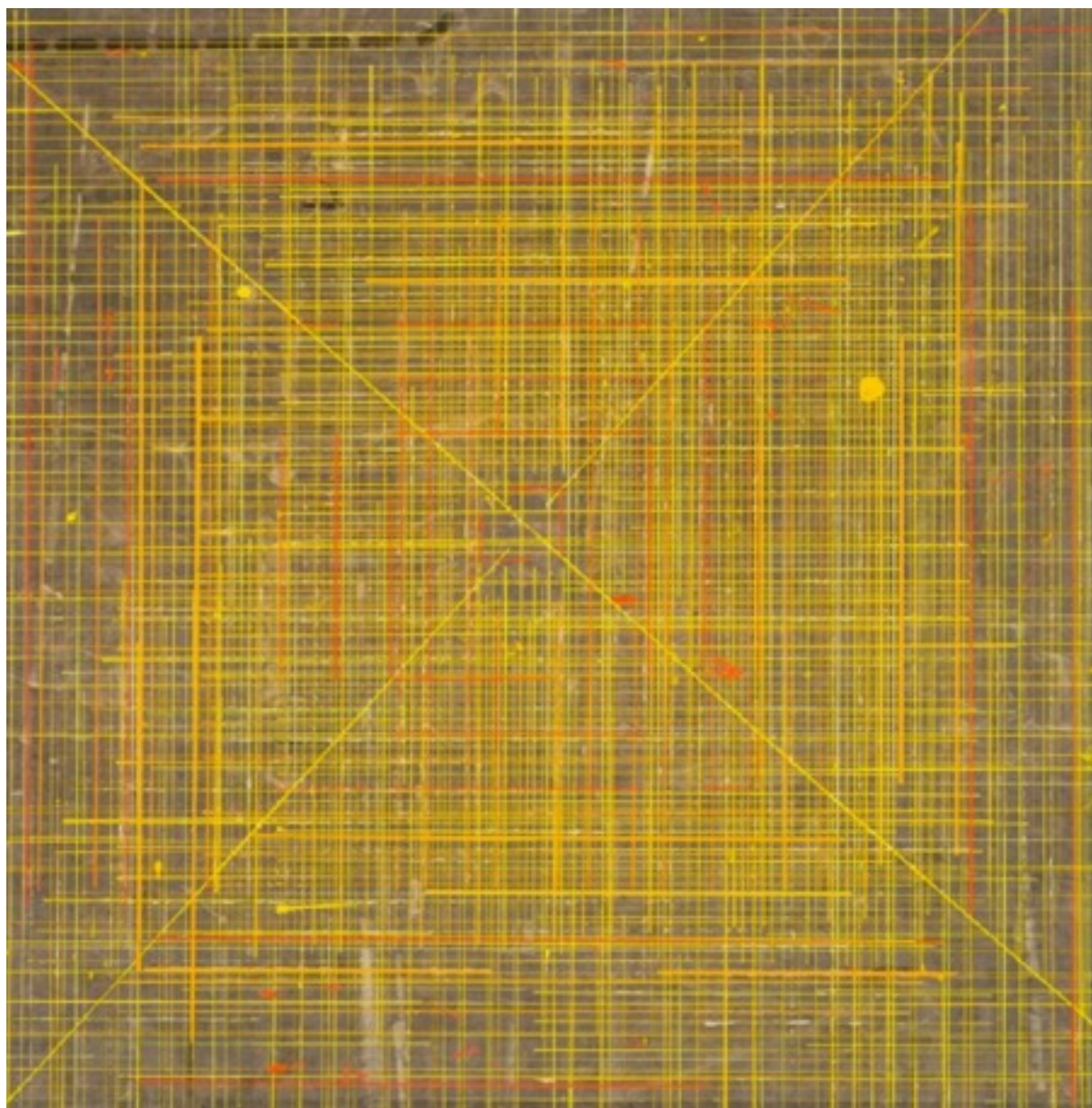
APRIL 05 - 08 2018
Grand Palais, Paris, France

ART PARIS ART FAIR
EXHIBITED ARTISTS

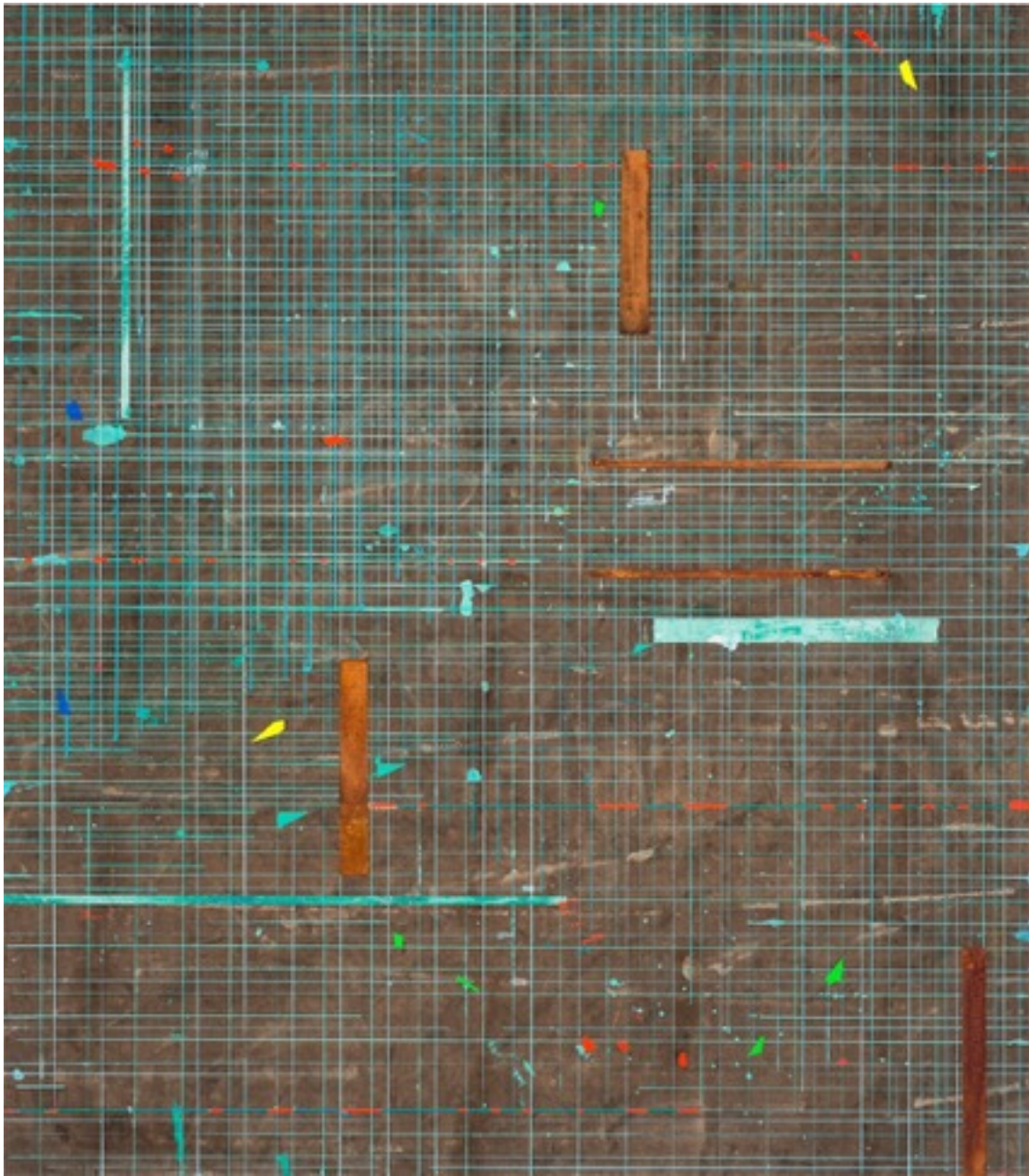
JOSE BECHARA

To ART PARIS ART FAIR the artist presents exclusive new paintings using his normal process of work, Firstly he buys used materials, coverings of trucks from truck drivers because this material already has the imprints and marks the time has left on them. Later on in the studio, he leaves this material to set so that the elements of heat and humidity or carbon and steel oxides can act freely and leave a deeper mark. Then he creates his diptychs, triptychs or polyptychs with different intensities exploring color, lines and patterns.

José Bechara was born in 1957, Rio de Janeiro, Brazil. The artist took part in major art shows, among them the 25th Bienal Internacional de São Paulo; the 29th Panorama da Arte Brasileira; the 5th Bienal Internacional do MERCOSUL; the 2011 Trienal de Arquitetura de Lisboa and 1st Bienal sur – Buenos Aires; 7th Beijing International Art Biennale Bechara has shown his works in individual and group exhibitions at renowned institutions, among them Fundação Eva Klabin, Brazil, Culturgest, Portugal, Instituto Figueiredo Ferraz–Brazil, Fundação Iberê Camargo, Brazil, MEIAC–ES; Instituto Valenciano de Arte Moderna–ES; MAM Rio de Janeiro–BR; MAC Paraná–BR; MAM Bahia–BR; MAC Niterói–BR; Instituto Tomie Ohtake–BR; Museu Vale–BR; Ludwig Museum (Koblenz)–DE; Haus der Kulturen der Welt–DE; Ludwig Forum Fur Intl Kunst–DE; Kunst Museum–D, Fundação Calouste Gulbenkian–PT, to name a few. Bechara's works are present in private and public collections as MAM Rio de Janeiro, the Gilberto Chateaubriand Collection–BR; Centre Pompidou–FR; the Pinacoteca do Estado de São Paulo–BR; Ludwig Museum (Koblenz)–DE among others



Untitled, 2017
Steel oxidation on canvas tarp, 100 x 100 cm



Untitled, 2017
Steel oxidation on canvas tarp, 104 x 90 cm



Untitled, 2017
Steel oxidation on canvas tarp, 70 x 60 cm



Untitled, 2017
Steel oxidation on canvas tarp, 70 x 60 cm



Untitled, 2017
Steel oxidation on canvas tarp, 70 x 60 cm

MANUEL CAEIRO

Manuel Caeiro's work has a close proximity to the architecture realm having as essential premise the understanding that drawing is a vehicle of experience, action and conceptualization. This mean to connect to concept, to the gesture and to the hand more closely is, in Manuel Caeiro's work, a way to think architecture.

Manuel Caeiro was born in Évora in 1975. He has had solo exhibitions at the Palácio Vila Flor, Guimarães and Carlos Carvalho Gallery (Backstage of Light, 2013; Welcome to my Loft, 2007). His most prominent group shows include: A Casa Ocupada (Casa da Cerca, 2014); La Colección (Fundación Barrié, A Coruña, 2010; 2011); Terceira Metade curated by Marta Mestre and Luiz Camillo Osório (MAM, Rio de Janeiro, 2011); Fiat Lux – Iluminación y Creación curated by Paulo Reis (MACUF, Coruña, 2010); Parangolé: Frag. desde los 90 en Brasil, Portugal y España (Patio Herreriano, Valladolid, 2008); Surrounding Matta-Clark, 2006; and Building Rooms (Carlos Carvalho, 2008).

His works are included in many public collections such as Culturgest, PLMJ Foundation, Manuel de Brito.



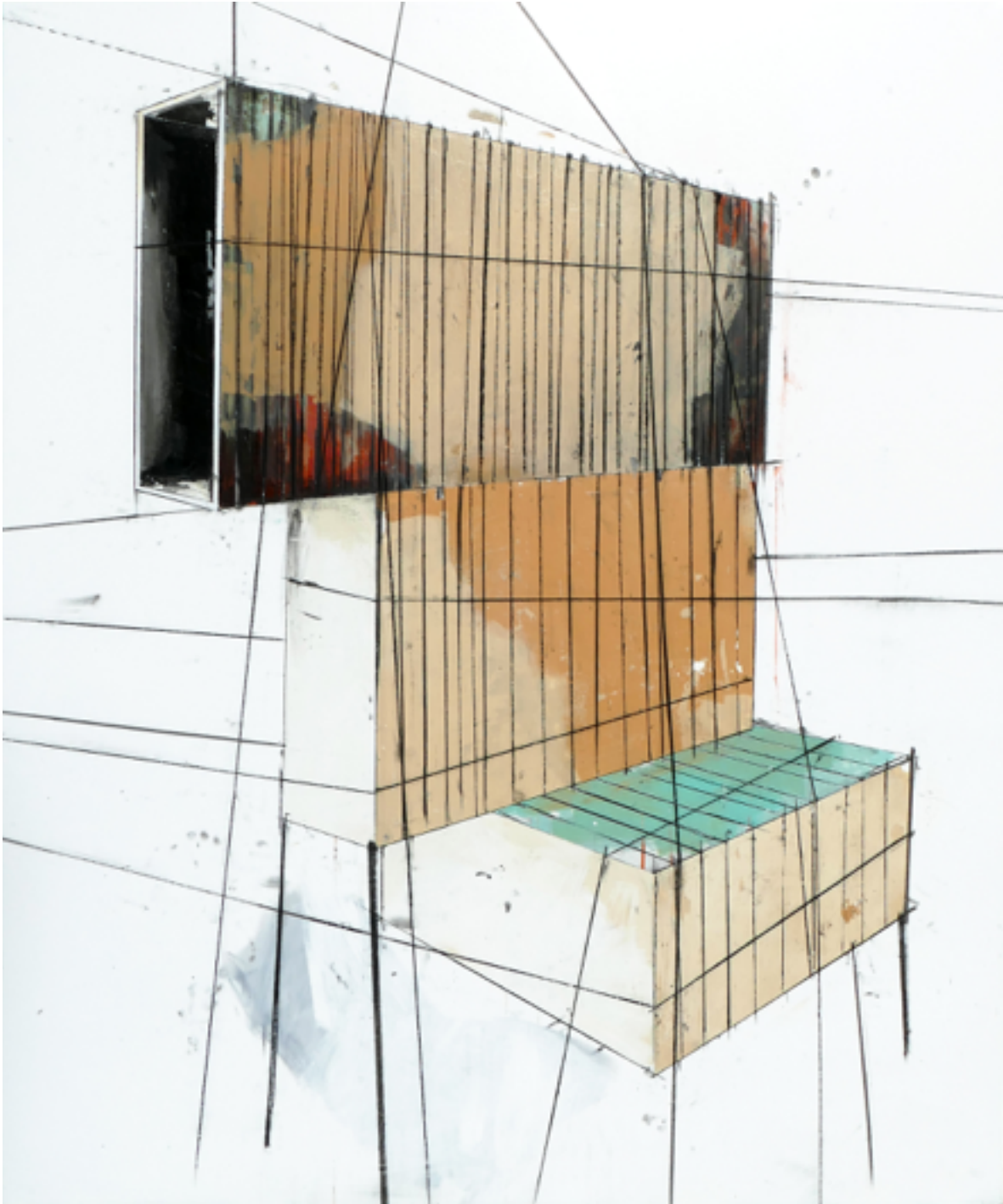
Para uma Credência Aparatosa, 2017
Acrylic on canvas, 120 x 80 cm



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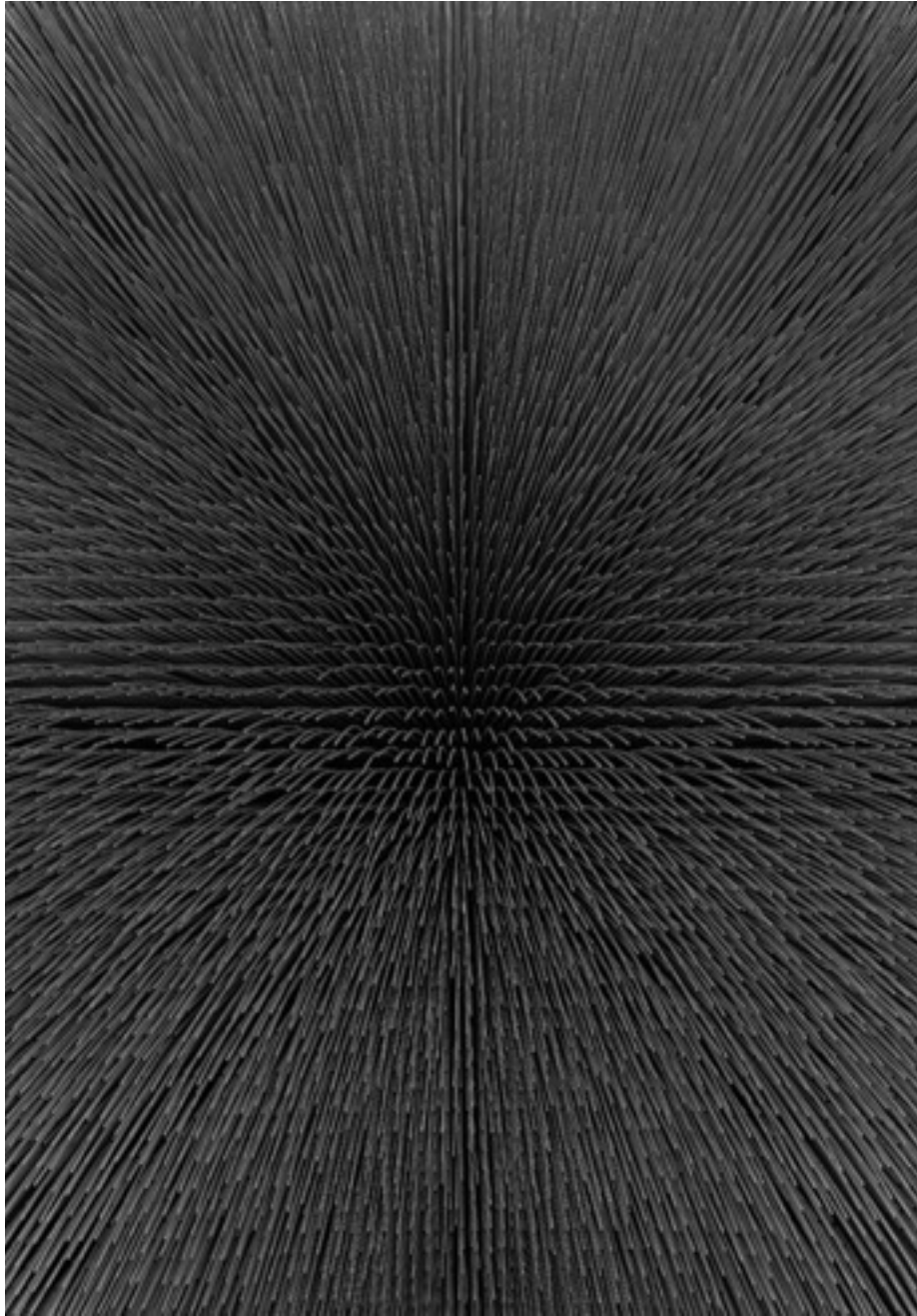


Para uma Credência Aparatosa, 2017
Acrylic on canvas, 120 x 80 cm

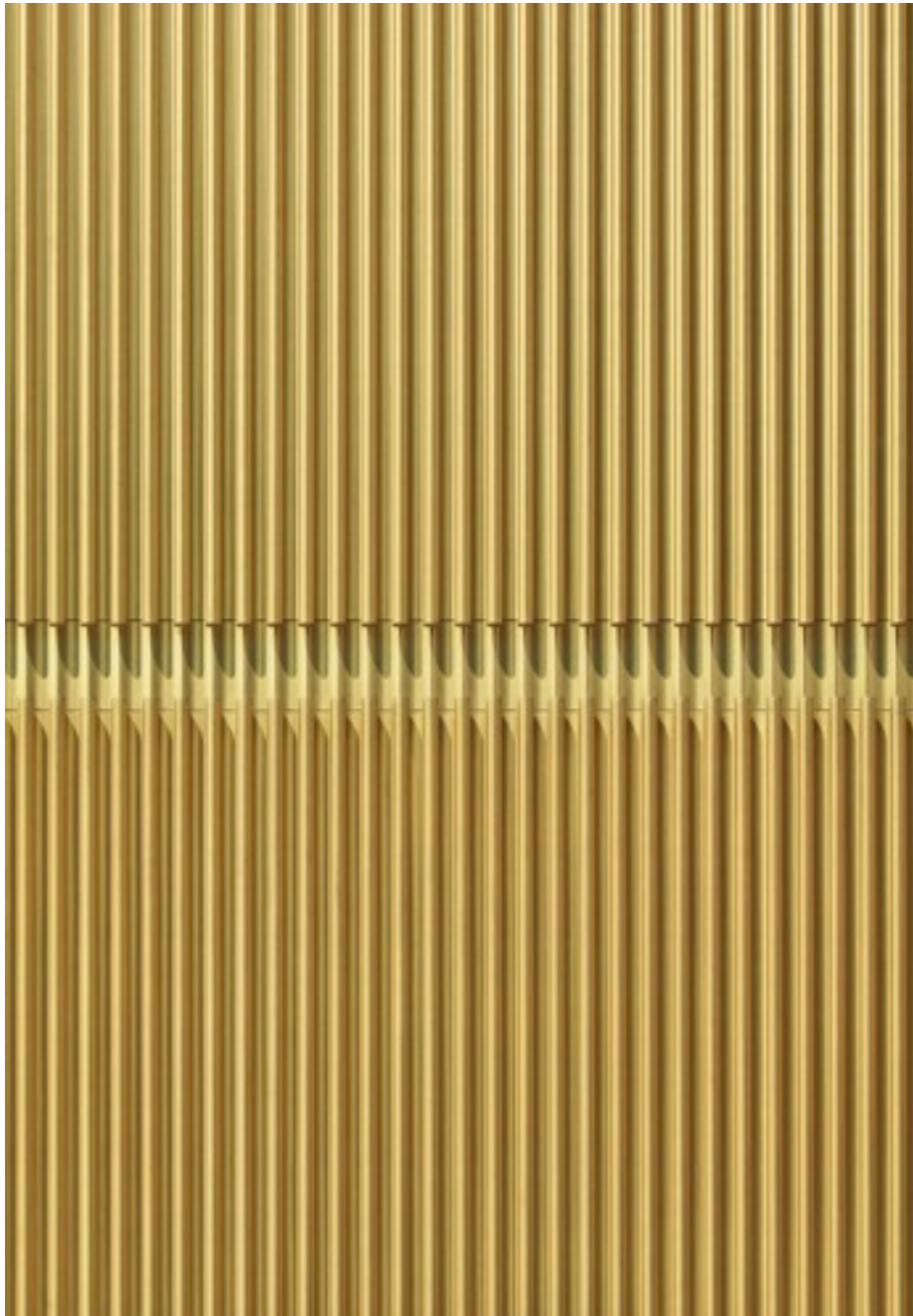
ROLAND FISCHER

Roland Fischer's work occupies an important position in the art of the end of the twentieth and the beginning of the twenty-first centuries. He was the first to project the art of portrait photography into a monumental format from 1980 onward— and thus invest it with a new pictoriality. His subjects are humanity and the places where it exists. Today, Roland Fischer has established his presence all over our globalized world. It is not only his studios in Munich and Beijing, but also his galleries in the US and Europe, that make this clear: The exhibition in the Saarland.Museum assembles an extensive and important body of work, which also deals with the subject of the globalized nature of our civilization. (Prof. Meinrad Maria Grewenig)

Roland Fischer's work has been shown in over 40 solo exhibitions in museums and art institutions worldwide, among them the Musée d'art Moderne in Paris, Pinakothek der Moderne in Munich, Saarland Museum in Saarbruecken, CGAC in Santiago de Compostela, The Photographers Gallery in London ...



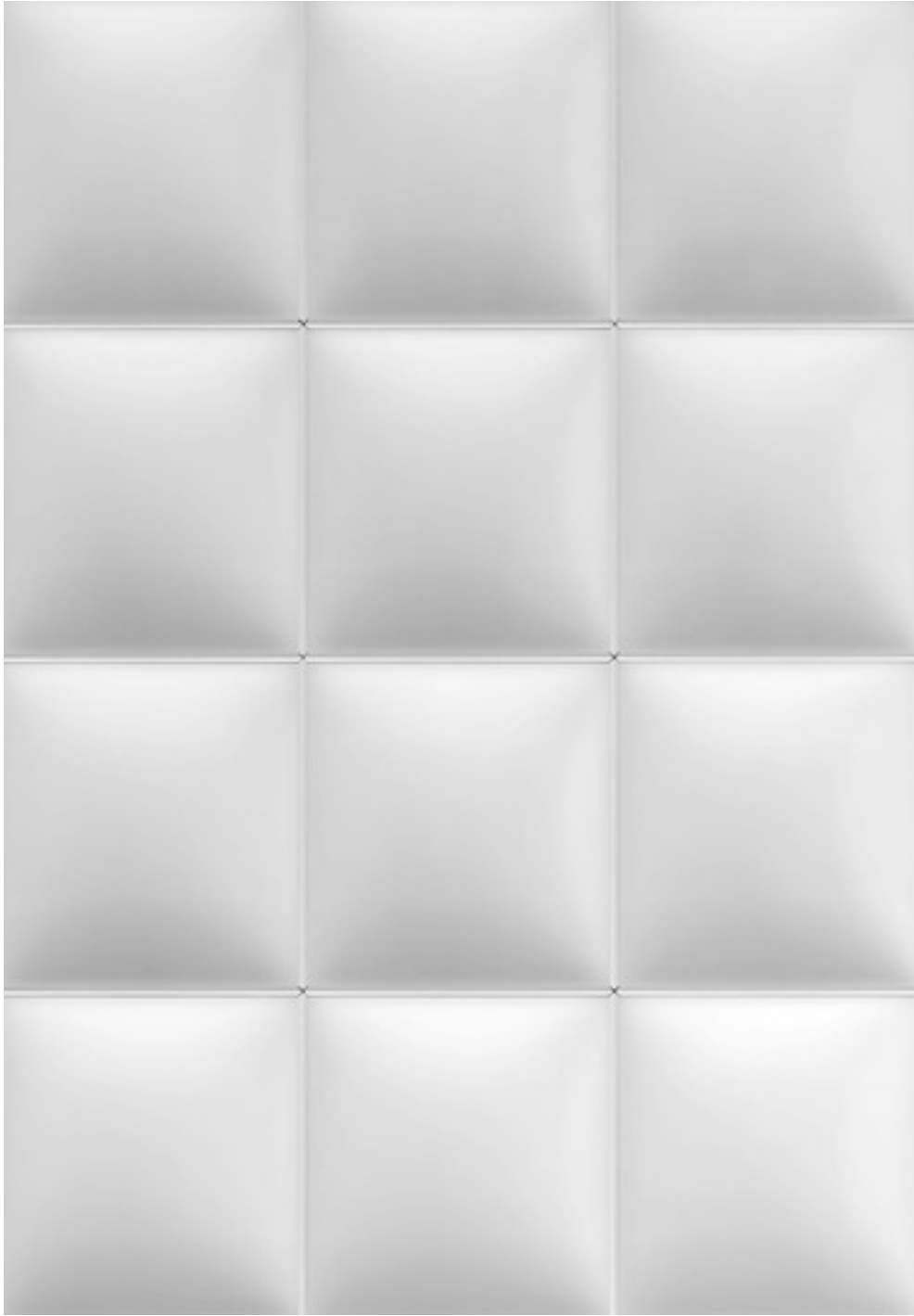
BPSanghai from the series Façades, 2012
C-Print- Diasec, 180 x 125 cm



Lenbachhaus, Munich from the series Façades, 2012
C-Print- Diasec, 180 x 125 cm



Prada, Nagoya from the series Façades, 2014
C-Print- Diasec, 180 x 125 cm



Uniqlo, Osaka from the series Façades, 2012
C-Print- Diasec, 180 x 125 cm

MANUEL VILARINO

All Manuel Vilariño's work is developed in relation between poetry and photography. His landscapes are emotional spaces; the artist connects the outside world using photography as a meditation process. He fuses poetry with photography, showing how can these two different paths are inseparable in his work. In the series of works presented on ART PARIS ART FAIR he assumes relation to externality after working on the still life as a main subject in older work-. However we understand this transition as a conceptualization of the inner self that is observed through outside landscapes and still life configurations. Landscapes from the outside of the externality of auroral light look to the amplitude. The auroral time, or the blue hour, a time of confusion and mystery, since it is impossible to determine whether it is really night or day. Is this auroral instant, which takes place the light appearance of light, the rise of dawn as a metaphore to waking of creation. Manuel Vilariño is the winner of the Spanish National Photography Award 2007. Since 1981 his work has been displayed in major art galleries and museums around the world and can be seen in collections such as Centro Galego de Arte Contemporáneo, Museo Nacional Centro de Arte Reina Sofia or Fundación Coca-cola España.



La Deshabitada, 2012
Hahnemühle on aluminium, 150 x 200 cm



Lejano Interior, 2011
Hahnemühle on aluminium, 150 x 200 cm



Lejano Interior, 2011
Hahnemühle on aluminium, 150 x 150 cm



Lejano Interior, 2008
Hahnemühle on aluminium, 119 x 119 cm

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Artistas / Artists: Ricardo Angélico | Jessica Backhaus | José Bechara | Isidro Blasco | Daniel Blaufuks | Isabel Brison |
Carla Cabanas | Manuel Caeiro | Mónica Capucho | Tiago Casanova | Roland Fischer | Susana Gaudêncio | Anthony
Goicolea | Catarina Leitão | José Lourenço | Tatiana Macedo | José Batista Marques | Mónica de Miranda | Luís
Nobre | Noé Sendas | Eurico Lino do Vale | Manuel Vilariño

Horário Seg-Sex 10h00-19h30 Sáb 12h00- 19h30
Open Mon- Fri 10am-7:30pm Sat 12am-7:30pm

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