

nara roesler

frieze
los angeles
2022
amelia toledo

booth d17

february 17–20
9900 wilshire boulevard
beverly hills

Nara Roesler is pleased to announce Amelia Toledo's solo presentation at this year's edition of Frieze Los Angeles, on view from February 17 to 20, 2022.

Amelia Toledo (1926–2017) is a leading figure in Brazilian art in the twentieth century, with a career spanning over five decades, marked by distinctive engagements with constructive sculptural experimentations, that subsequently unfolded into iconic entwinements between art and nature. Toledo was first introduced to the field of visual arts at the end of the 1930s as she began frequenting the studio of Brazilian modernist landmark artist Anita Malfatti (1889–1964), after which she studied under the guidance of Yoshiya Takaoka (1909–1978) and Waldemar da Costa (1904–1982).

Throughout her career, Toledo made use of several media and techniques, including painting, drawing,

sculpture, printmaking, installations, and metalsmith/jewelry design, always focusing on the use of materials and *faktura*. Her work was initially aligned with constructivist research, echoing notions of Neoconcretism and the characteristic preoccupations of the 1960s, with an interest for public participation, as well as for the entwinement of art and life. She developed her multifaceted oeuvre in permanent and mutually enriching interlocution with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica, and Lygia Pape.

Her production resonates today more than ever through her continuous articulation of aesthetics and nature, ecology and form, stressing both the sophistication of design and the roughness of matter/materials.



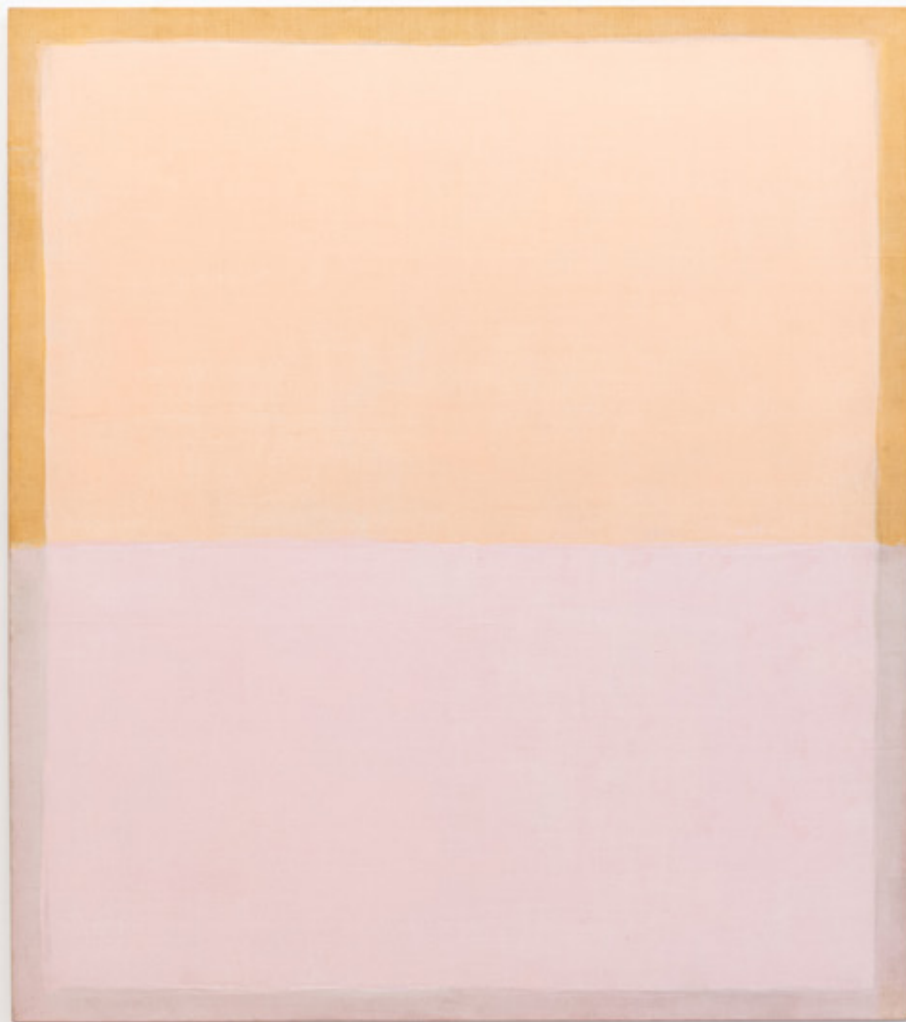
Toledo's signature achievements are driven by her focus on nature, implying her investigations on the concept of landscape, engaging with stones and shells, among other natural elements, which she collected compulsively and included in her work. Challenged by these materials, Amelia Toledo pursued her career as both an artist and an engineer, envisaging the possibility of ecological concretism.

In her iconic series of *Minas*, the artist uses stones to investigate color, brightness, transparency, and the various shapes of the Earth's 'flesh'. She was able to create compositions in which pieces collected from the dark depths of natural settings are placed in various arrangements, including dialogues with 'modern' materials, such as stainless steel. The rocks were not subject to any treatment that would change their original form, but were merely polished to reveal their internal designs, the delicate veins, revealing their temporality.

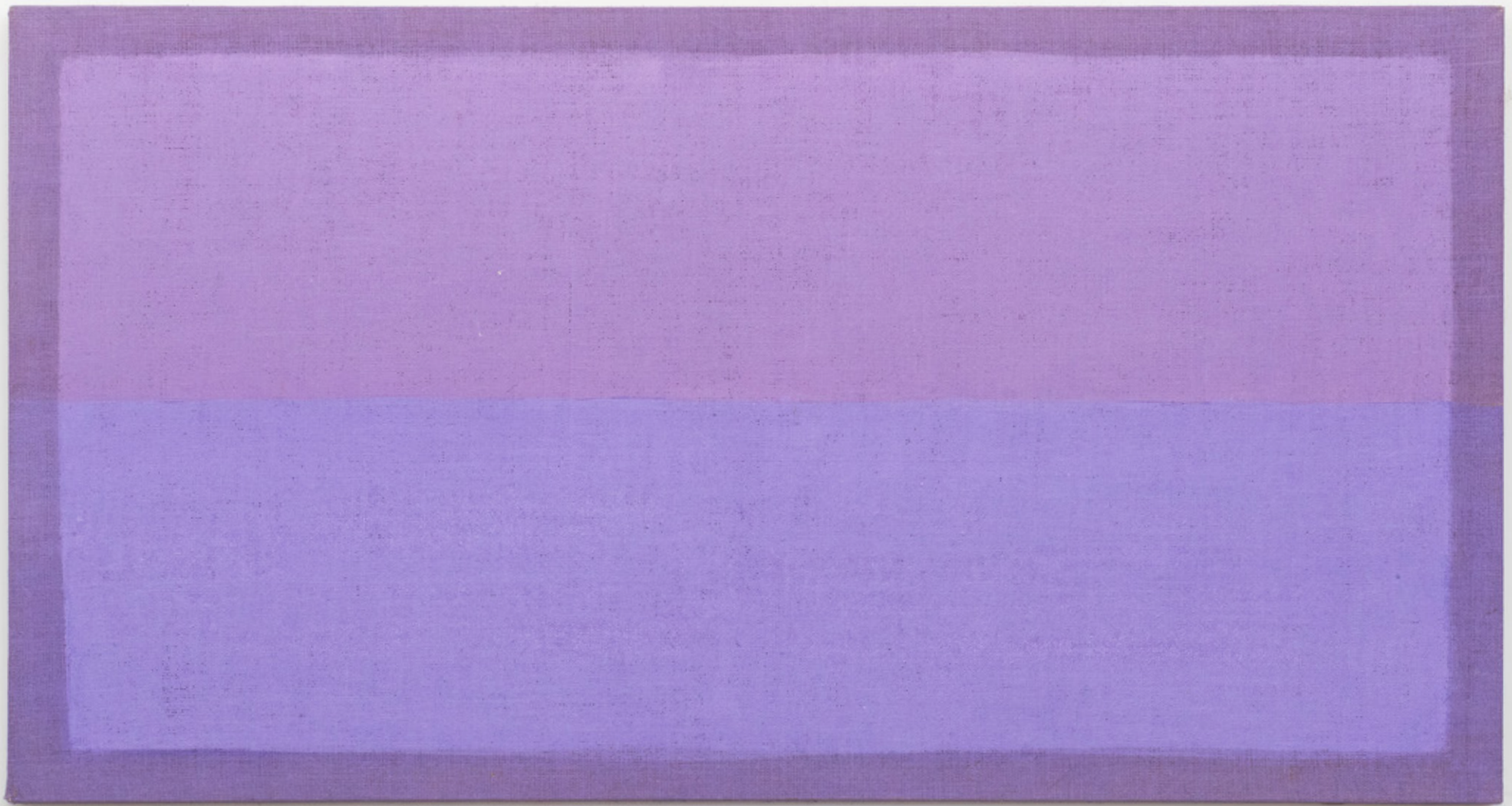


Mina de luz II # 01,
from *Minas de cor* series, 2006
crystal quartz, corten steel
and stainless steel
one of a kind
70 × ø 70 cm
27,6 × ø 27,6 in





Horizon Painting, 1998
acrylic paint on canvas
158,8 × 141,5 × 3,2 cm
62.5 × 55.7 × 1.3 in

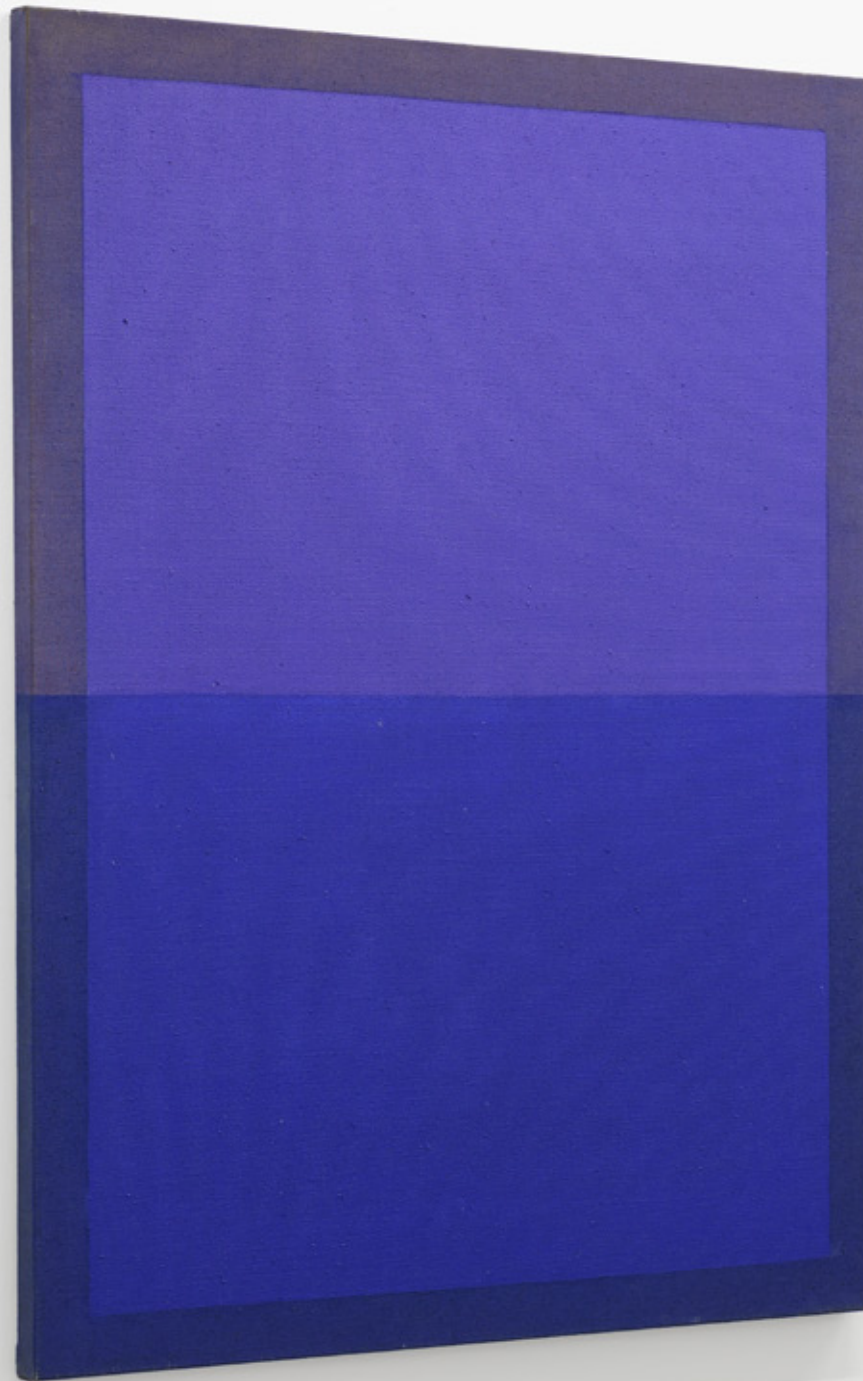


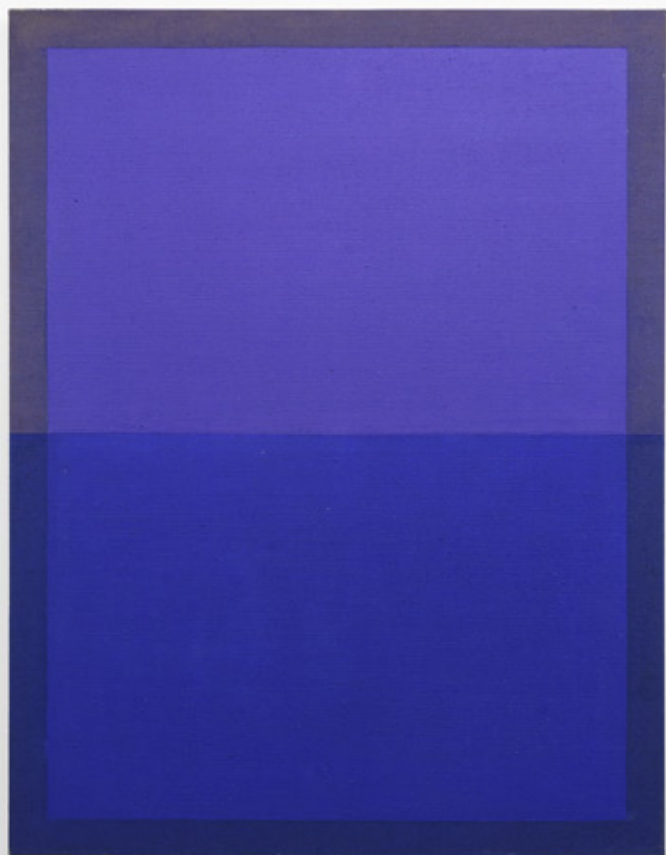
*Untitled (Lilac), from
Horizontes series, 2001*
acrylic paint on jute
80 × 152 cm
31.5 × 59.8 in

In the 1980s, after having dedicated almost twenty years to other techniques, Amelia Toledo decisively returned to painting, creating works that revealed an investigation into issues concerning support, gesture, and color. The *Horizontes* series synthesizes Toledo's career-long research on landscape, transposed into the pictorial field.

The paintings are characterized by the use of two areas of colors, which divide the canvas space and delineated a margin. The economy of colors aims at accuracy and reaches painting at its core, at the threshold between representation and abstraction, turning to the very materiality of the medium. In these compositions, the colors are paired by proximity, not only spatial but also tonal.

Untitled, from
Horizontes series, 2012
acrylic paint on linen
unique
130 × 100,8 × 3,8 cm
51.2 × 39.7 × 1.5 in



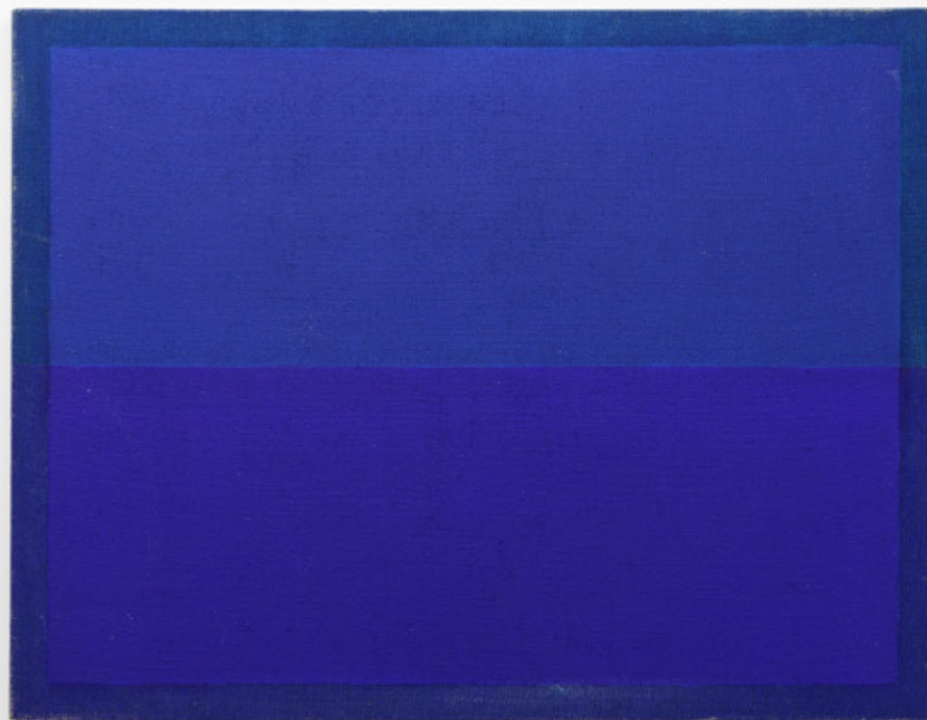


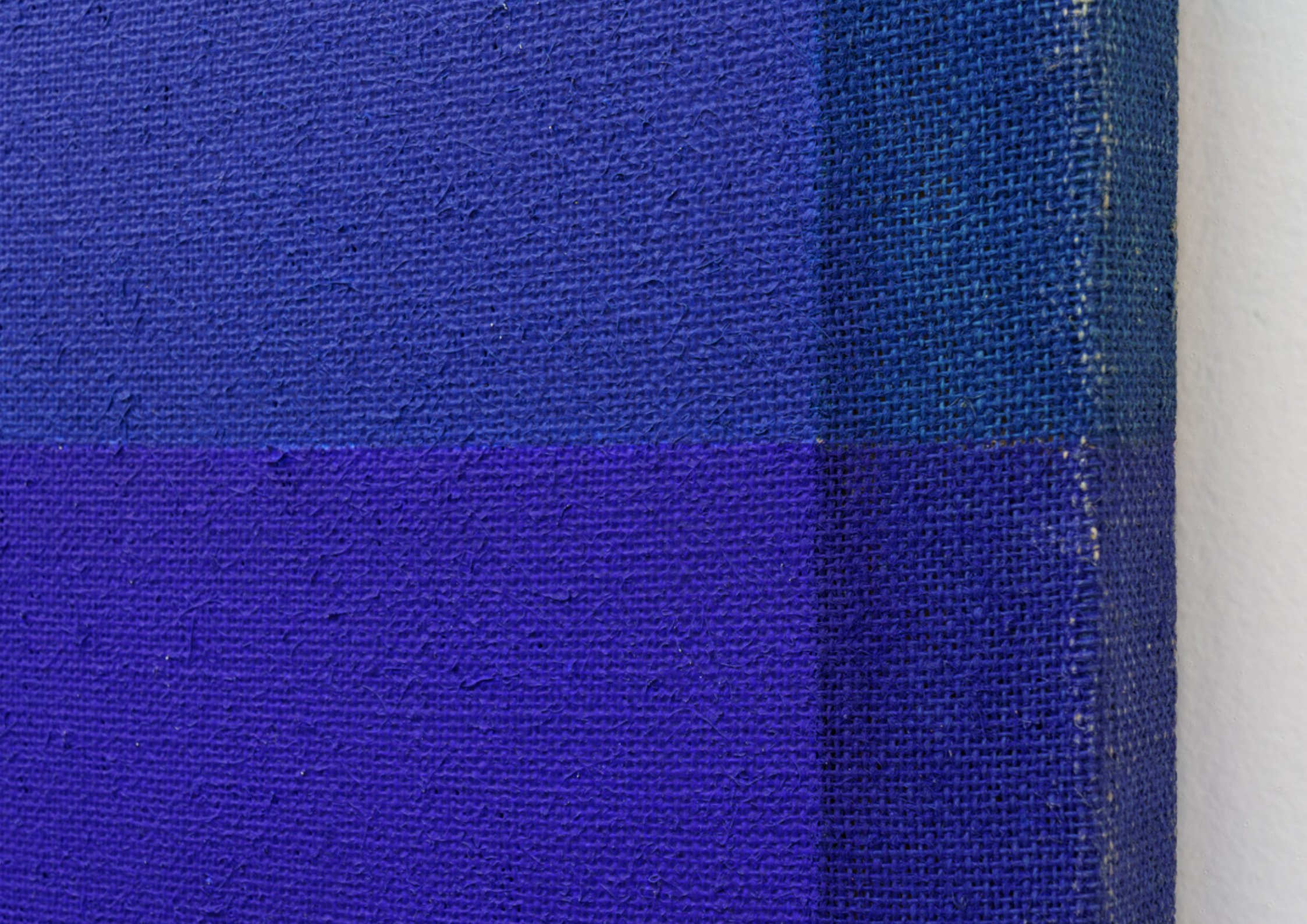




*Mina de azul # 02, from
Minas de cor series, 2006/2021*
blue quartzite
and stainless steel
one of a kind
41 × ø 90 cm
16.1 × ø 35.4 cm

*Untitled, from
Horizontes series, 2014*
acrylic paint on jute
unique
100,5 × 130,3 × 3,7 cm
39.6 × 51.3 × 1.5 in







‘The *Horizontes* series, in acrylic paint on thick woven fabric, transposes the question of borders to the painting. Two fields of colors limit each other on the canvas, and their outlines show the support fabric. The horizon suggests all sorts of associations and dialogues with support and framing.’

—**Amelia Toledo**

Série Horizontes, 2014
acrylic paint on linen
unique
100,3 × 130,1 × 3,6 cm
39.5 × 51.2 × 1.4 in



*Untitled, from Horizontes
series, 2012*
acrylic paint on linen
unique
130 × 100,7 × 3,7 cm
51.2 × 39.6 × 1.5 in

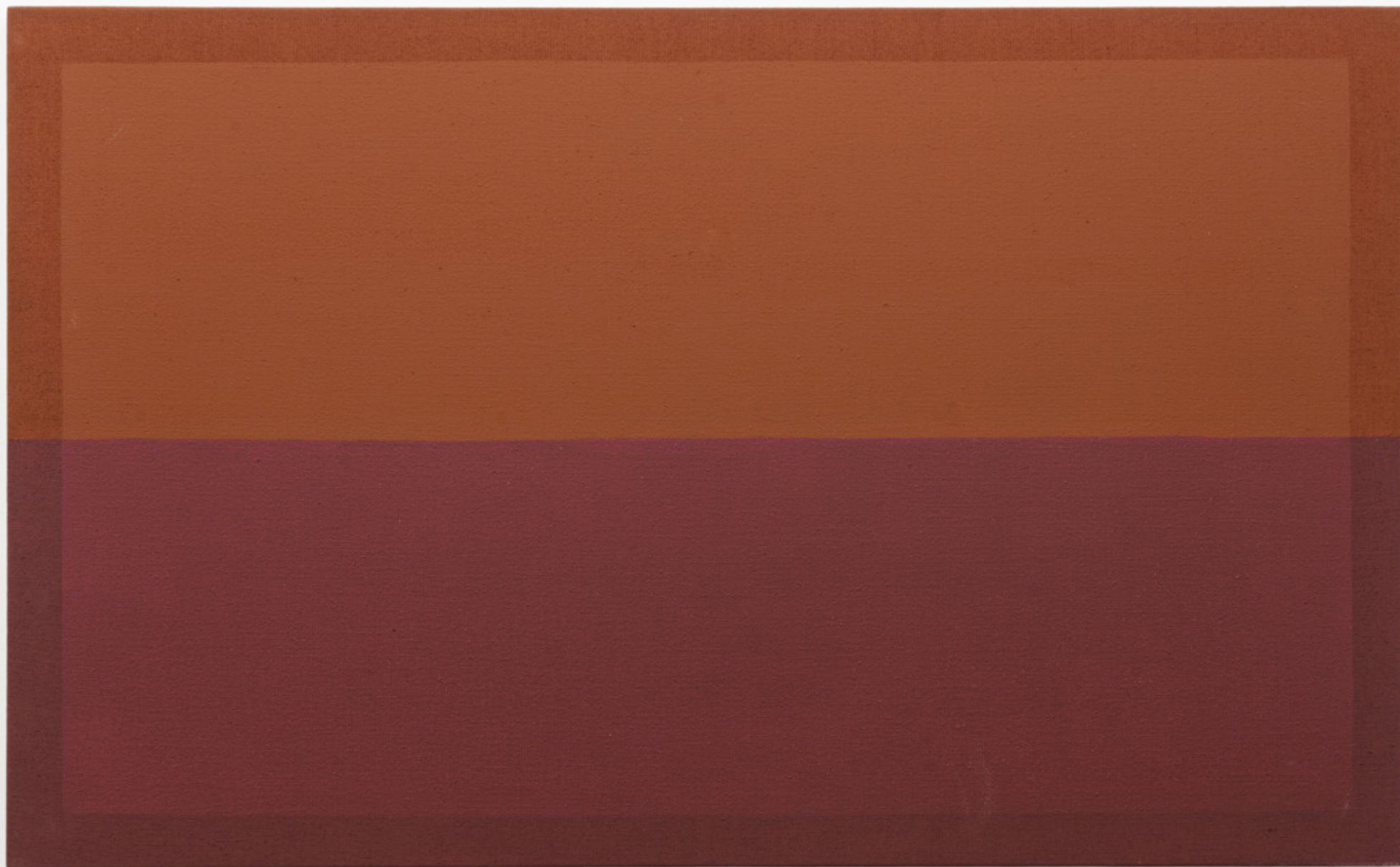




*Mina de cores # 02, from
Minas de cor series, 2007*
yellow and red jasper
and stainless steel
one of a kind
41 × ø 82 cm
16.1 × ø 32.3 cm









*Untitled, from Horizontes
series, 2012/2015*
acrylic paint on linen
unique
80,4 × 130,4 × 3,6 cm
31.7 × 51.3 × 1.4 in

Untitled, from
Horizontes series, 2014
acrylic paint on linen
unique
130,4 × 100,6 × 3,6 cm
51.3 × 39.6 × 1.4 in





Horizon Painting, 2013
acrylic paint on canvas
135 × 250,3 × 4,5 cm
53.1 × 98.5 × 1.8 in





Green well, from the
Color wells series, 2006/2021
green fuchsite and
stainless steel
one of a kind
41 × ø 82 cm
16.1 × ø 32.3 cm



amelia toledo

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

Amelia Toledo started studying visual arts at the end of the 1930s, as she began to frequent Anita Malfatti's studio. During the following decade, she continued her studies with Yoshiya Takaoka and Waldemar da Costa. In 1948, she started working as a project designer for the architecture studio Vilanova Artigas. Her encounters with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, entwining diverse artistic languages such as sculpture, painting and printmaking, which further flourished through her contact with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo's diverse practice in terms of media, reveals the artist's investigative ambition to seek an expanded understanding of artistic possibilities. Starting in the 1970s, the artist's production transcended its constructive grammar—characterized by geometric elements and curves—, turning instead to organic shapes. Toledo began to collect various materials, such as shells and stones, making her surrounding landscape a fundamental element in her practice. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest in investigating color and its behavior.

see artist page

selected solo exhibitions

- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake, São Paulo, Brazil (2004)

selected group exhibitions

- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, United States (2017); Brooklyn Museum, New York, United States (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Bienal del Mercosur, Porto Alegre, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamão, Brazil (2011)
- 29th Bienal de São Paulo, São Paulo, Brazil (2010)
- *Brasileana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected institutional collections

- Fundação Calouste Gulbenkian, Lisbon, Portugal
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Amelia Toledo molding
her own mouth in process for
the exhibition 'Emergências',
MAM, Rio de Janeiro, 1975
photo © Henry Stahl
courtesy of the artist's estate

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