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### tomie ohtake : importance

The recurrent readings produced internationally on Brazilian art, focusing on the period from the 1950s to the present, underscore the importance of the constructive strain – a range spanning from Concretism to the Neo-concrete movement, from the contributions of Helio Oiticica, Lygia Clark and Lygia Pape to those of artists like Cildo Meireles and Ernesto Neto. If on the one hand the importance of this strain in the Brazilian art scene is undeniable, on the other hand it far from represents the various nuances that have fed the current art production. For instance, there is a lack of poetics related to appropriation, in line with the Neo-dadaist debate and, in particular, with so-called informal abstraction in its gestural, color and material variations.

A comprehensive overview of the Brazilian art scene over the past 60 years inevitably includes Tomie Ohtake. Born in Kyoto and living in Brazil since the 1940s, Ohtake has become Brazil's leading painter, thanks to her aptitude to relate geometric abstraction and the strongly orthodox Concrete art that flourished in Brazil. This accomplishment was quickly noted and emphasized by the great advocate of Neo-concrete art, critic Mario Pedrosa, who mentioned Ohtake's informal production marked by a gentle and yet in-depth research on the relations between gesture, color and geometry.

Produced between the late 1970s and the following decade, the paintings selected for the special room at Frieze clearly demonstrate Tomie Ohtake's masterful command of her art. While suggesting organic motifs, her clear and simple geometric motifs coexist with a tinted cast of gestures and chromatic relations that are at once discerning and subtle, and endowed with high temperatures. The age-old lessons of artistic concision and paring down that Tomie Ohtake brought from her native land met with the lush variety of lights and colors of her adopted country. In Brazil, they were given a constructive impulse – a will of modernization that, as the artist understood it, had necessarily to be attained through affection.

Born in Kyoto, Japan, in 1913, Tomie Ohtake lives and works in São Paulo. She has featured in several biennials, such as the São Paulo Biennial, Brazil (1961, 1963, 1965, 1967, 1989, 1996, 1998, and 2003); XI Venice Biennale, Italy (1972); 1st and 2nd editions of the Latin American Biennial in Havana, Cuba (1984, 1986), among others.

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untitled 1976  
oil on canvas -- 100 x 100 x 4 cm

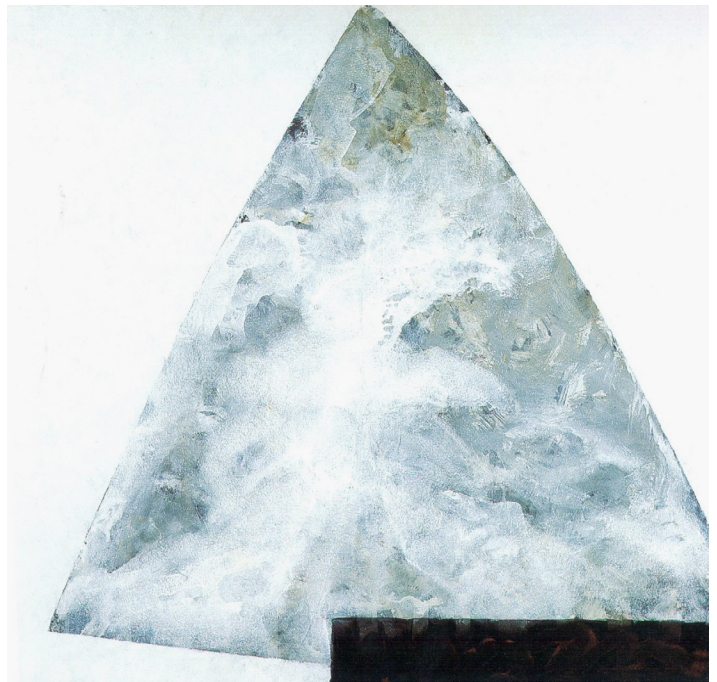


untitled 1979  
oil on canvas -- 100,8 x 100,8 x 4 cm

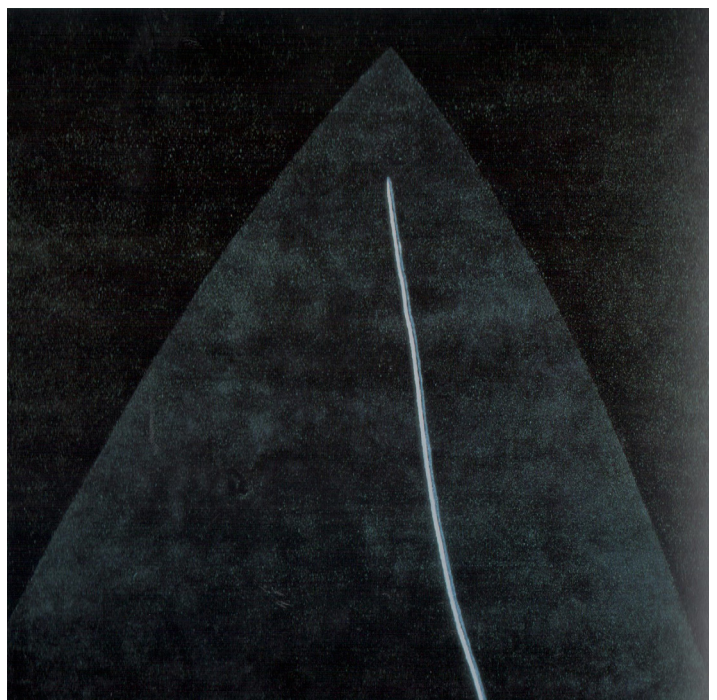


untitled 1980  
oil on canvas -- 100,6 x 100,6 x 4 cm

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untitled 1987  
oil on canvas -- 150 x 150 cm



untitled 1987  
oil on canvas -- 150 x 150 cm

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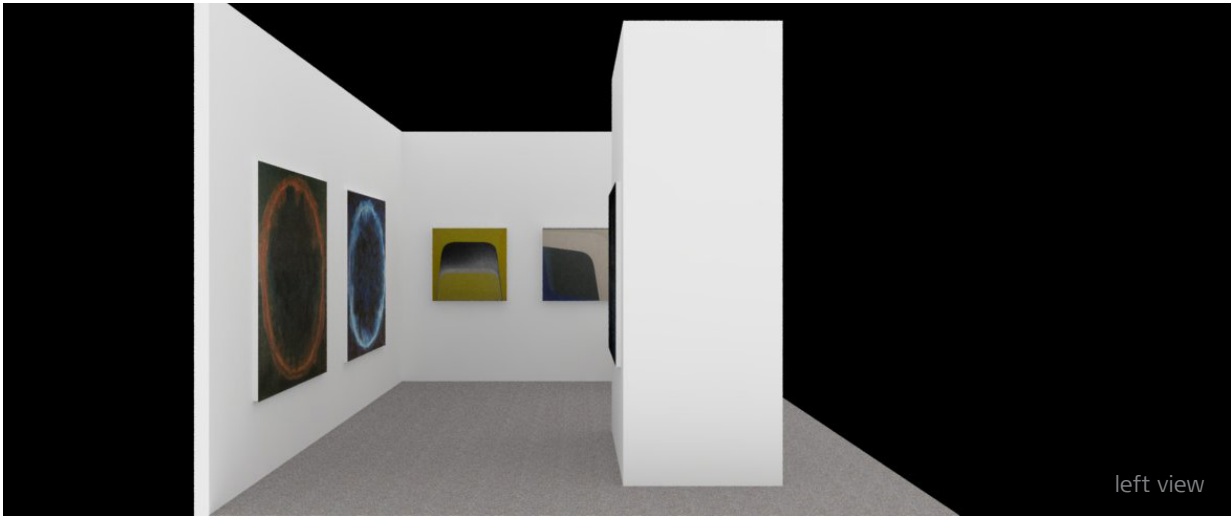
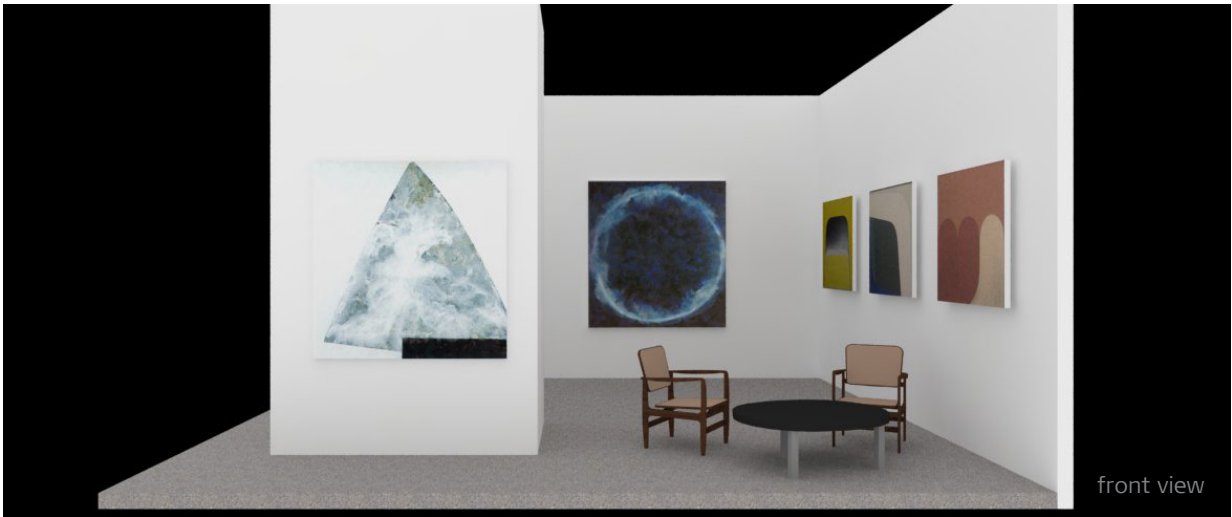
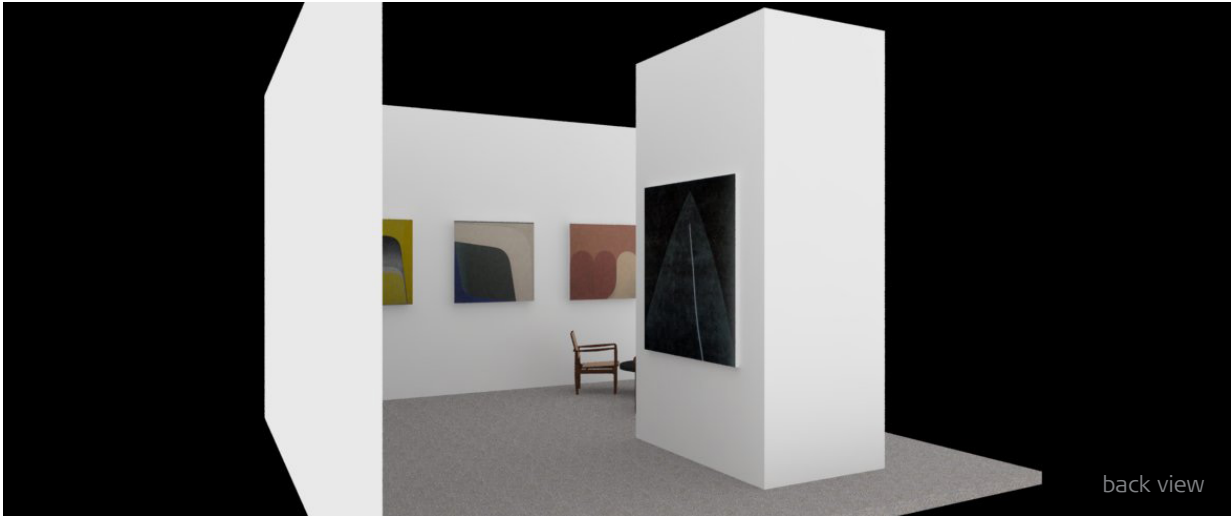


untitled 1989  
oil on canvas -- 180 x 180 cm



untitled 1989  
oil on canvas -- 180 x 170 cm

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# TOMIE OHTAKE

## 1913

• Tomie Ohtake was born in Kyoto, Japan. During her school years she was always drawing, like other children and adolescents of her homeland, where the arts play a very important role in education.

## 1928



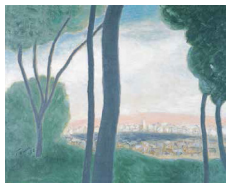
Tomie Ohtake 1935

## 1936



• Traveled to Brazil to visit a brother. Upon landing at the port of Santos, she was struck by the intensity of the yellow light, warm temperature and air humidity. In view of the impending break of World War II, she stayed in São Paulo, where she married and had two children, Ruy and Ricardo. The Ohtakes then set up permanent residence in the Mooca district.

1952 Oil on canvas 40x50 cm



1952 Oil on canvas 38x55 cm



## 1951

• Returned to Japan for the first time since traveling to Brazil.

## 1952

• Started painting at the age of 39. She first took an interest in painting after attending a few classes taught by the Japanese artist Keisuke Sugano as a token of appreciation to his local hosts, during a visit to Brazil. Tomie Ohtake's canvases portray streets and views of the city of São Paulo as well as still-lives and portraits. *When I started painting, I was almost 40 and had been living in Brazil for 15 years. Although I loved drawing and had drawn a lot in Japan, by the time I took up painting here in Brazil, my Brazilian or Western spirit was already quite evident. Despite having moved away from my Asian origin, however, I have always been influenced by the land where I was born and raised.*

Tomie Ohtake in the interview she gave to ArtNexus magazine, 12 December 2005.

• Showed at the 2nd São Paulo Salon of Modern Art every year from 1952 to 1960 (9th Salon), and again in 1962 and 1964 (11th and 12th Salons, respectively). She was awarded all the major awards at this Salon.

Tomie at the atelier on Rua da Paz 1953/54



## 1953

• Her art work began to thread its path into abstraction: figures gave way to shapes and color fields that she organized almost on a geometric grid.

*... Abstraction allows greater freedom to organize screen space. The synthesis of the work becomes clearer.* Tomie Ohtake in an interview with Miguel de Almeida, 29 March 2006.



1954 Oil on canvas 46x76 cm

## 1957

• Showed at the original facilities of the Museu de Arte Moderna (MAM) on rua Sete de Abril, in downtown São Paulo. At the exhibition she presented a structured set of works informed by a more authorial and consolidated poetics, for the first time. In these works, the artist overlapped and juxtaposed lines, geometric shapes emanating from freehand drawing, and color fields to create balanced compositions: her images appear to take roots on this field given by the canvas.

• Showed in the 6th National Salon of Modern Art, in Rio de Janeiro.



1957 Oil on canvas 75x60 cm

## 1959-1961

• Intense period of reflection and exchange with artists from the Neo-concrete group, such as Willys de Castro (who was to become her long-standing friend), Hercules Barsotti and theorists that included Mario Pedrosa. At the latter's suggestion, she read Merleau-Ponty, from whom she drew the theoretical grounds for her work that curator Paulo Herkenhoff named Pinturas Cegas (blind paintings). In Ohtake's opinion, in those days Neo-concrete artists sought other paths for art than that of the rigid geometry with which they had been working. The artist challenged the visibility of the plastic arts by executing her paintings blindfold, thus fostering symbiosis between the human senses and various sensations. Her works relate to the insights, not in the sense of creating images of the inner self, but in the sense of coexisting with and being the expression of actual action, thought and materiality in the world.

*Essence and existence, imaginary and real, visible and invisible - a painting mixes up all our categories in laying out its oneiric universe of carnal essences, of effective likeness, of mute meanings". Merleau-Ponty in "Eye and Mind" (trans. James M. Edie, in The Primacy of Perception and Other Essays. Evanston, Ill: Northern University Press, 1964)*



1959 Oil on canvas 100x70 cm

- Showed again in São Paulo, in an exhibition curated by Mario Pedrosa at the Museu de Arte Moderna, now at its current headquarters in the Fundação Biennial building.
- Received the Jury Exemption Prize at the National Salon of Modern Art, in Rio de Janeiro, which released Ohtake's work from short listings for future salons. She also showed at the 1962 Salon.

**1960**

- Showed at the 6th São Paulo International Biennial.

**1961**



1963 Oil on canvas 135x100 cm

**1962**

• Her pictorial investigation underwent major change. From gestural brushstrokes that scraped paint off the canvas and surfaces consisting of expansive color planes in her Blind Paintings, she moved on to more delimited areas. Her composition oscillated between balance and imbalance. It conveyed a sense of the weight of rectangular and square shapes on backgrounds - solid color blotches built up by several layers of paint. Ohtake produced sketches for these paintings by tearing colored paper and composing them with small shapes. Ultimately, these collages spawned paintings.

*Rothko is one of the artists that I greatly admire. Some of my works of the 1960s intersected with his. In his case, the encounter of colors takes place as one color lies over another. In my case, colors create discontinuity, and thence a line emerges. That is the fundamental difference: Rothko's color spreads over the other color, while mine sections off an existing color surface and places another color in this void.* Tomie Ohtake, interview with Miguel de Almeida, 29 March

- Showed at the 7th São Paulo International Biennial, and again at the 1965 and 1967 events. In the latter, she received the Itamaraty Award.

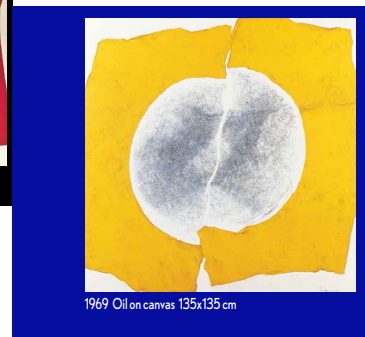
**1963**



1970 Oil on canvas 136x136 cm



1969 Oil on canvas 172x200 cm



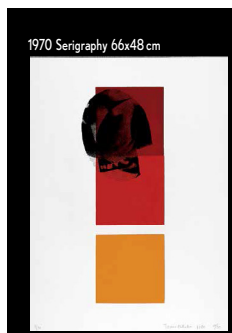
1969 Oil on canvas 135x135 cm

**1964-65**

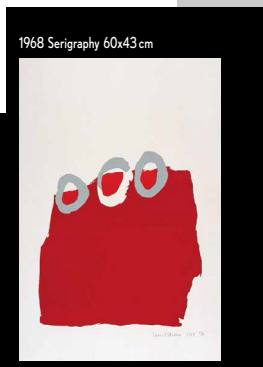
- From this moment on, the artist clearly adopted repetition as an integral part of her work. As in Josef Albers' oeuvre, repetition involves the study of chromatic relations, though not as a means of trivializing images. Each painting, including those featuring similar forms and organization, proposes different perceptions: colors result in sensations of weight, balance and harmony of heaviness, own balance and harmony of each relationship built.



1965 Oil on canvas 58x87 cm



1970 Serigraphy 66x48 cm



1968 Serigraphy 60x43 cm

**1968**

• The artist became a Brazilian citizen. Up until then, she had lived on Rua da Paz, in the Mooca district, where the Ohtakes' living room doubled as her art studio. To get a better view of her larger paintings, she often had to step outside the house and look in through the window.

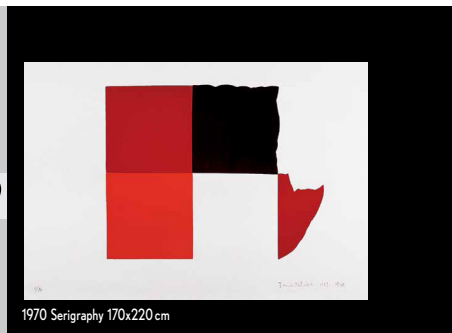
• Experimented with engraving for the first time. Produced a set of silkscreen prints that resembled her paintings from that same period. Worked with juxtaposed solid colors with which she gradually created textures and overlays.



1969 Serigraphy 48x66 cm

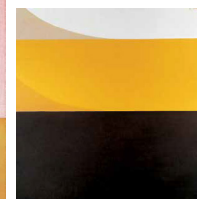
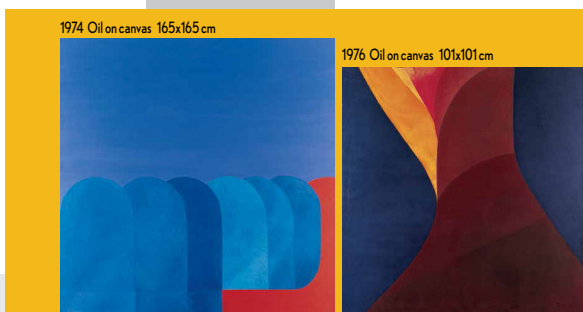
## 1969

- Like other artists, Ohtake refused to show at the 10th São Paulo International Biennial as a protest against the military regime.
- Showed a set of silkscreen prints she had started the previous year, at the Friends of the Museu de Arte Moderna de São Paulo Association.



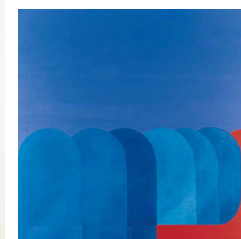
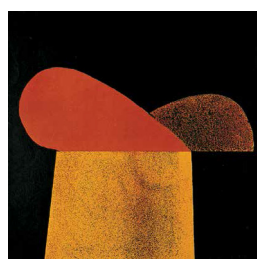
## 1970

- Moved to the Campo Belo district. The new house designed by her son, architect Ruy Ohtake, included a large studio.
- Her work once again underwent significant changes: in the course of the 1960s her forms gained more subtly defined outlines; however, by the 1970s the line emerged in her work as a clear and uniform border separating forms and colors, configuring spaces and textures.
- During this period, the artist did sketches for paintings with color papers and printed images fragments that she cut up with scissors. These collages, which gave rise to very similar paintings, showed the artist's attempt to attain, through painting, color effects and textures derived from the printed page and its reticulated interweave. It also becomes clear that the scissor-cut lines give way, in her paintings, to continuous straight lines and more regular geometric shapes.



## 1972

- Ohtake produced a series of lithographs in which she explored design, textures and color gradients. Printmaking as a field of experimentation was to be always present in her artistic career. While feeding on painting, it was also a space of discovery for her. She took three images from this series to the Venice Biennale, to be featured at *Grafica D'oggi*. The lithographs were also on display in Galeria Cosme Velho, in São Paulo, in that same year.



## 1973

- Showed her work in the Panorama of Current Brazilian Art exhibition at Museu de Arte Moderna, in São Paulo, an again at its 1979, 1983 and 1989 iterations.

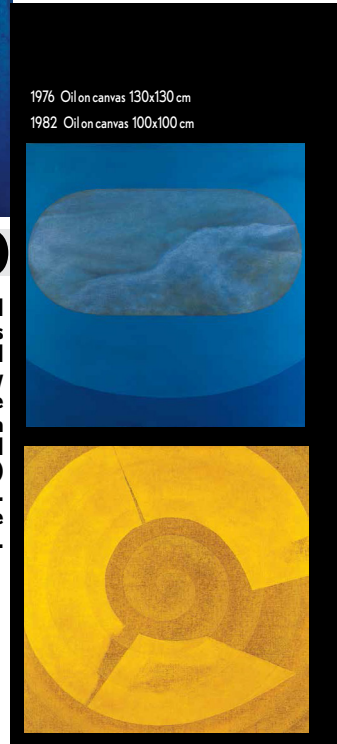
## 1974

- Named Painter of the Year by the São Paulo Association of Art Critics (APCA). Ohtake was to receive the same award once again, in 1979.

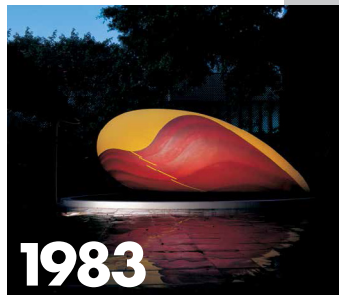


## 1980

• In the early 1980s, Ohtake painted square canvases. Circular forms inscribed on these squares created planes, as if playing with space. They invited the viewer to venture into these meanders, keeping to a depth determined by the play of colors and tonal relationships (from light to dark) and some doors in contrasting colors. The well-defined curves convey a sense of movement to Ohtake's canvases.



Paulo Figueiredo Gallery sculpture in painted concrete 7m

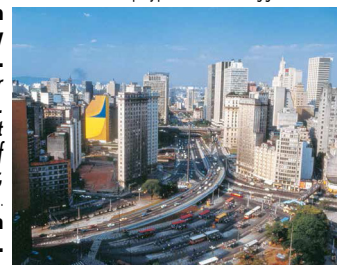


- The Museu de Arte de São Paulo (MASP) held a major retrospective of the artist's works. Casimiro Xavier de Mendonça released Tomie Ohtake, with foreword by Pietro Maria Bardi. If earlier Ohtake's work was known to and respected by critics, now it attained public recognition thanks to the MASP exhibition.
- Named Artistic Personality of the Year by the Brazilian Association of Art Critics (ABCA), in Rio de Janeiro.
- Executed her first public work in reinforced concrete for the garden of Paulo Figueiredo's art gallery in São Paulo, as a collaborative with Sergio Bernardes (eventually the work was demolished).
- Designed sets and costumes for the opera Madame Butterfly, featured at Rio de Janeiro's Municipal Theater.
- A new book for children based on the artist's paintings - 7 cartas e 2 sonhos [7 letters and 2 dreams], by Lygia Bojunga, was released as part of Editora Berlendis & Vertecchia's Art for Children Collection).

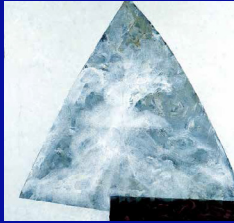
## 1984

- Painted a 55-meter tall panel on a high-rise on Ladeira da Memória, in downtown São Paulo. The artwork was sponsored by the municipal company of urbanization and public works - Emurb. The work installed in a public space must dialogue with both site and viewers. This is crucial for a mural, sculpture or anything other than traditional paintings or works on different scales. You ask me how I conceive the space. Looking at it and wondering how people will interact with the work: what are the perspectives, what's in front, in back, at the sides, from how far off will people see it, or how near, what is their standpoint, etc.. This determines shape, color, material... Tomie Ohtake, interview to ArtNexus magazine, 12 December 2005.
- Showed her work in a special room at the 1st Latin American Havana Biennial, in Cuba, and again in 1986.

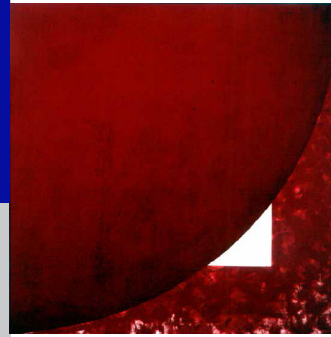
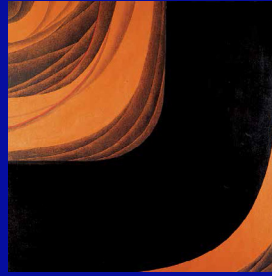
Ladeira da Memória, Anhangabaú, São Paulo - SP 1984 epoxy paint on blind building gable 55x22 m



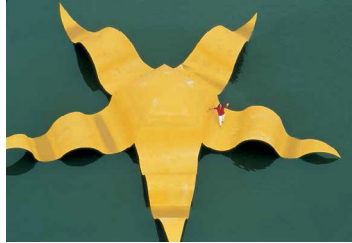
1987 Acrylic on canvas 150x150 cm



1983 Oil on canvas 135x135 cm



1984 Acrylic on canvas 150x150 cm



Lagoa Rodrigo de Freitas, Rio de Janeiro - RJ 1985  
Iron sculpture 20 meters in diameter

## 1985

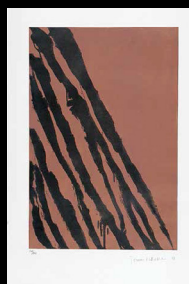
• Rio de Janeiro's deputy Governor Darcy Ribeiro dedicated Ohtake's public work Estrela do Mar [starfish], made from metal and designed for installation at Rodrigo de Freitas Lagoon, in Rio de Janeiro. The work was dismantled in the 1990s and eventually lost.

## 1987

• Executed a series of etchings together with printer Claudio Vasquez, who was to become her partner in future forays into printing. She used the very multiplicity of this medium (i.e., getting a whole print run from a single template) to hold simultaneous exhibitions in ten state capitals in Brazil: São Paulo, Porto Alegre, Curitiba, Florianópolis, Rio de Janeiro, Belo Horizonte, Fortaleza, Recife, Salvador and Brasília.



1987 Metal engraving 100x70 cm



1987 Metal engraving 100x70 cm



1987  
Metal engraving  
100x70 cm

## 1988

• Created a public work in reinforced concrete, now for the median on Avenida 23 de Maio, in São Paulo, to commemorate the 80th anniversary of Japanese immigration in Brazil. Ohtake's concrete "waves" have become integrated in the São Paulo landscape, where they afford a calm interval for the busy freeway traffic. Their static solid shapes are like a single frame from a movie capturing continuous motion.

• Dedicated a 70-meter-wide wall tapestry installed in the auditorium of the Memorial da América Latina complex, in São Paulo wide.

• Showed in a retrospective of her work at the Hara Museum of Contemporary Art in Tokyo, Japan.



Av 23 de Maio, São Paulo - SP 1988  
sculpture in concrete  
30 meters long



Memorial da América Latina, São Paulo - SP  
1990  
Auditorium panel tapestry  
70 meters long

- Showed at the 20th São Paulo Biennial the XX International Biennial, with a special room in the Theater Section and a Special Room in the historical exhibition Abstract Painting Biennial Effect 1954-1963.

**1989**



1988  
Acrylic on canvas  
150x150 cm



1994  
Acrylic on canvas  
150x150 cm

**1990**

- In the late 1980s, brushstrokes were reintroduced in Ohtake's art production. At first, they constructed solid color planes to generate a sense of transparency and depth. In the 1990s, they expanded and occupied the entire pictorial space, evincing the artist's gesture and the marks left by the liquefied paint. The result was, therefore, a controlled brushstroke and an assisted lack of control of the medium.

*... transparency and depth have become key elements in my work. Creating a space with depth and transparency, using color brushstrokes in the intervals between them to render visible second and third levels. When I say paint layers, I mean precisely those layers that are not flat, I mean overlapping brushstrokes that create a certain dimension for the painting's background.*

Tomie Ohtake, interview with Miguel de Almeida, 29 March 2006.

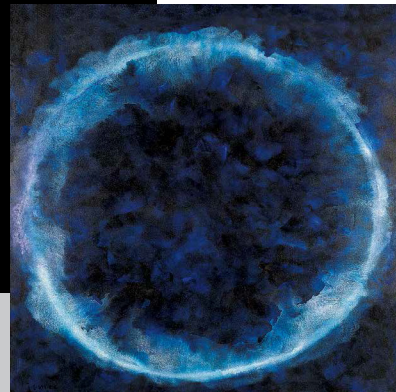


1989 Acrylic on canvas 80x150 cm



1992 Acrylic on canvas 81x132 cm

1989 Acrylic on canvas 180,5x170,5 cm



- Created another high-impact public work featuring four glass-tile mosaics, *As Quatro Estações [The Four Seasons]* for Consolação subway station, in São Paulo. This is one of Ohtake's few works to be given a title; her paintings and sculptures usually eschew words that involve a priori meanings and interpretations.

**1991**

**1993**

- Showed at the 20th Century Brazil Biennial exhibition, at Fundação Bial.

**1994**

- Open the exhibition *New Paintings* at the Barbican Centre Concourse Gallery in London, England, before heading for the United States, in 1995, to tour the cities of Miami (Bass Museum of Art), Washington, DC (Art Museum of the Americas) and New York (Americas Society).

**1995**

- Illustrated a children's book, *Gota d'água [Drop of water]* by Alberto Goldin (Editora Berlandis & Vertecchia). Another book, titled *Tomie Ohtake*, by Ligia Rego and Ligia Santos (Editora Moderna) was released in 2002, followed by *Ana Miranda's Tomie - Cerejeiras da Noite [Tomie - Night cherry trees]*, published by Companhia das Letrinhas, in 2006.

tubular iron sculpture. Bienal of São Paulo, 1996  
10,19x3,35x1,52 m



## 1996

• Showed works made with metal pipes in a Special Room for Sculpture at the 33rd São Paulo Biennial. Ohtake used wire to draw in space, experiment and explore possibilities before actually arriving at the final format and executing the works. After seeing her small models, Biennial curator Nelson Aguilar asked her to present six sculptures at the art show. One of these pieces was a 10-meter tall work designed especially for the ramp well in the Fundação Bienal building. In these sculptures, the metal pipes are like lines in space that may reveal tensions or appear to be in soaring. The material seems to be weightless, and the undulating lines seem to be floating, balanced in the space around them.

*I chose this steel piping because it allows flexibility and even a necessary 'flight'. This is what evokes the notion of lightness. Arriving to a weightless sculpture is not my initial premise, but the outcome its execution is.* Tomie Ohtake, interview to Correio Braziliense, 7 July 2006.

• Ohtake's exhibit at the 23rd Biennial included the display - at Morumbi Shopping, in São Paulo - a series of large-format (280 x 70 cm) etchings, each featuring a same image printed in three different ways. The template thus became a modular unit for the composition.

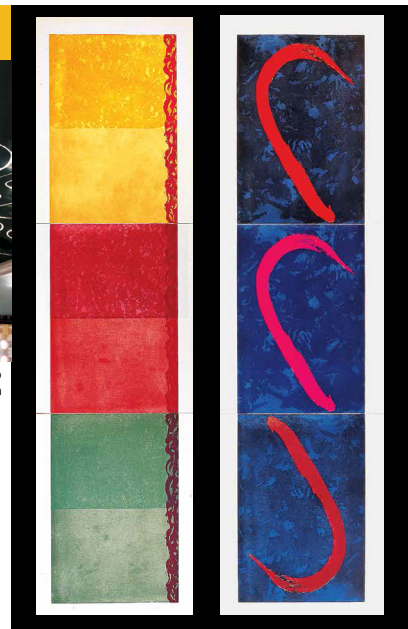
• Created a work for the dome of Pedro II Theater, in Ribeirão Preto (SP), as part of Helena Saia's restoration project.

• Showed paintings in a special room at the 5th Cuenca Biennial, in Ecuador.

1997  
sculpture at the Aché office.  
iron plate painted with automotive paint  
8,0x9,60x1,00 m



Theatro Pedro II, Ribeirão Preto - SP 1996  
chandelier and dome 2,7x2,2 m

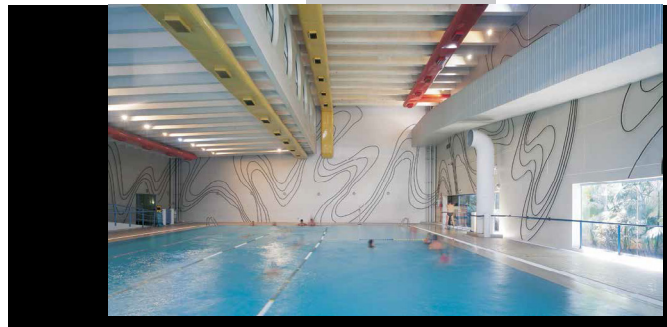


1996 6 prints images with the same matrix 280x70 cm

## 1997

• Performed a permanent intervention on the walls by the pool at SESC Vila Mariana in São Paulo. A three-meter tall structure of iron 'lines' takes up an area of 25 by 30 meters on the walls, rendering curves, curls, or perhaps hints of a topography.

• The artist installed a 13-meter tall sculpture at Laboratório Aché in Guarulhos (SP), in a building designed by Ruy Ohtake.



## 1998

• Showed in the White Room at the 24th São Paulo Biennial, curated by Paulo Herkenhoff.



## 1999

- Ohtake designed a 23-meter long steel sculpture weighing 20 metric tons for the steelworks Companhia Brasileira de Metalurgia e Mineração (CBMM), in Araxá (MG).
- Conducted further experiments with engraving and produced a series of prints with cropped edges leaving only the printed area. These prints placed between acrylic sheets were hung slightly off the wall, with their shadows creating volume. The prints thus acquired a sculptural dimension.



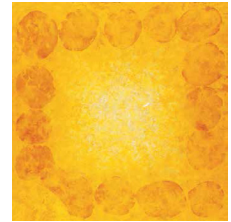
1999 metal engraving  
80x35 cm

## 2000

- Showed in an exhibition on the re-discovery of Brazil, *Mostra do Redescobrimento*, held at the Fundação Bienal building, in São Paulo.
- Set up an installation in Paço das Artes, São Paulo, with 12 pieces of painted carbon steel piping. These slightly arched and crooked pipes were thrown off balance at the slightest touch.



2000 Steel tube painted with epoxy, 4 meters diameter each



1989 Acrylic on canvas 75x150,5cm

## 2001



Brasilia Hotel, sculpture painted with polyurethane paint 2011

- The Instituto Tomie Ohtake was inaugurated as result of a partnership between the Aché Group and architect Ruy Ohtake. The mission of this cultural center headed by Ricardo Ohtake is to hold exhibitions and instigate reflection on contemporary art, architecture and design. The inaugural show was a retrospective show Tomie Ohtake's oeuvre accompanied by the release of a new book on her career.
- Installed a carbon-steel sculpture in front of the Hotel Brasilia Alvorada, in Brasilia.



## 2003

- To commemorate the artist's 90th birthday, the Instituto Tomie Ohtake held the exhibition *Tomie Ohtake na Trama Espiritual da Arte Brasileira* [Tomie Ohtake in the Spiritual Plot of Brazilian Art], curated by Paulo Herkenhoff. Ohtake's production was featured along with that of other Brazilian artists, including her contemporaries and others.

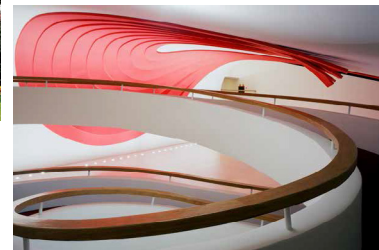
## 2004

- Ohtake dedicated a mural/sculpture in the foyer of Auditório Ibirapuera, in São Paulo, that engaged in intimate dialogue with Oscar Niemeyer's architectural design of the building.
- Installed a 40 x 20-meter steel sculpture weighing about 17 metric tons, at the headquarters of Usiminas, in Belo Horizonte (MG). On the same joyful event, celebrating the 40th anniversary of Usiminas, she dedicated a sculpture commissioned for the public square in Ipatinga (MG).
- The exhibition *Tomie Ohtake na Visão de Miguel Chaia* [Tomie Ohtake in the vision of Miguel Chaia] at the Instituto Tomie Ohtake, in São Paulo, presented 38 works by Ohtake conserved in the collection of Prof. Miguel Chaia.

2004 Ipatinga, MG  
SAC-350 steel, two-component paint polyurethane, finishing with yellow semi gloss  
7x14x6 m h 7m



Sem título 2004  
Belo Horizonte, MG  
Carbon steel plate painted with automotive paint 3,5x2x40 m



## 2006

• The exhibition *Tomie Gráfica* commemorated the 5th anniversary of Instituto Tomie Ohtake with a retrospective of the artist's print works. Ohtake has produced over 400 prints in the course of her artistic career.

2008  
Painted carbon steel plate  
9x8 m



2008  
Painted carbon steel plate  
15x2 m



## 2008

• Created two new sculptures to commemorate the centennial of Japanese immigration in Brazil: one for installation at Guarulhos International Airport (SP), and another on the seafont in Santos (SP), having Crown Prince Naruhito of Japan in attendance.

## 2009

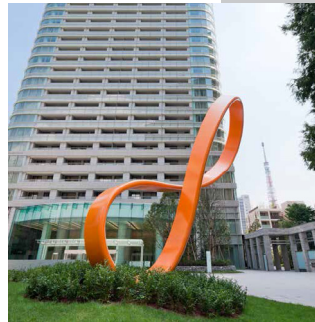
• Showed her prints at the exhibition *Tomie Ohtake's Printmaking 2008/2009*, curated by Agnaldo Farias at the Instituto Tomie Ohtake. According to Farias, "While exploiting the 'landscape' orientation of her prints, Tomie Ohtake occupies them with organic lines and gentle, misaligned undulations." The series of 12 prints was produced in black and white as well as in color. Besides showing a characteristic inherent in graphic media - the fact that a template may be used for different compositions -, the series allowed different perceptions and interpretations of similar images.

## 2010

• Showed in the exhibition *Tomie Ohtake New Paintings* curated by Gabriel Pérez-Barreiro. In these recent paintings, the circle, a figure seen in previous decades, perhaps one of the major honorees. The works prompt viewers to enter this universe and perambulate about the color planes, accompanying this infinite line.

## 2011

• Showed in the exhibition *Blind Paintings*, curated by Paulo Herkenhoff at the Instituto Tomie Ohtake, featuring paintings she did from 1959 to 1961 and that the curator designated as "blind" for the first time. The exhibition was also held at Fundação Iberê Camargo, in Porto Alegre (RS), in 2012.

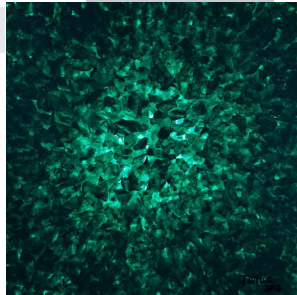


## 2012

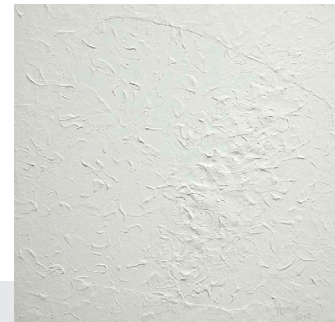
• Created a new work for a plaza in a residential and commercial building complex in the Roppongi district of Tokyo, near the Mori Art Museum. The sculpture seems to be about to get in motion. Here, once again, Ohtake shows that balance and unbalance go together in a strained, almost sublime relationship.

## 2013

• Several exhibitions were held to celebrate Ohtake's 100th birthday at the Instituto Tomie Ohtake in São Paulo and in other cities throughout Brazil. Tomie Ohtake: *Correspondences* opened at Instituto Tomie Ohtake in February, curated by Agnaldo Farias and Paulo Miyada. In the same month, her recent paintings were shown at Galeria Nara Roesler, in São Paulo, in the exhibition *Painting and Purity* also curated by Agnaldo Farias.



2013  
Acrylic on canvas  
100x100 cm



2014  
Acrylic on canvas  
100x100 cm

## 2014

• After her 100th birthday, Tomie Ohtake began a new series of monochrome paintings defined mainly by the overlaying of paint that creates reliefs and subtle shadows. While avoiding color variations, the artist has been investigating the development of forms in the ambivalent relations between figure and background.



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