

**amelia toledo: 1958–2007**

curated by luis pérez-oramas

nara roesler

nara roesler | new york

february 25 – april 17, 2021

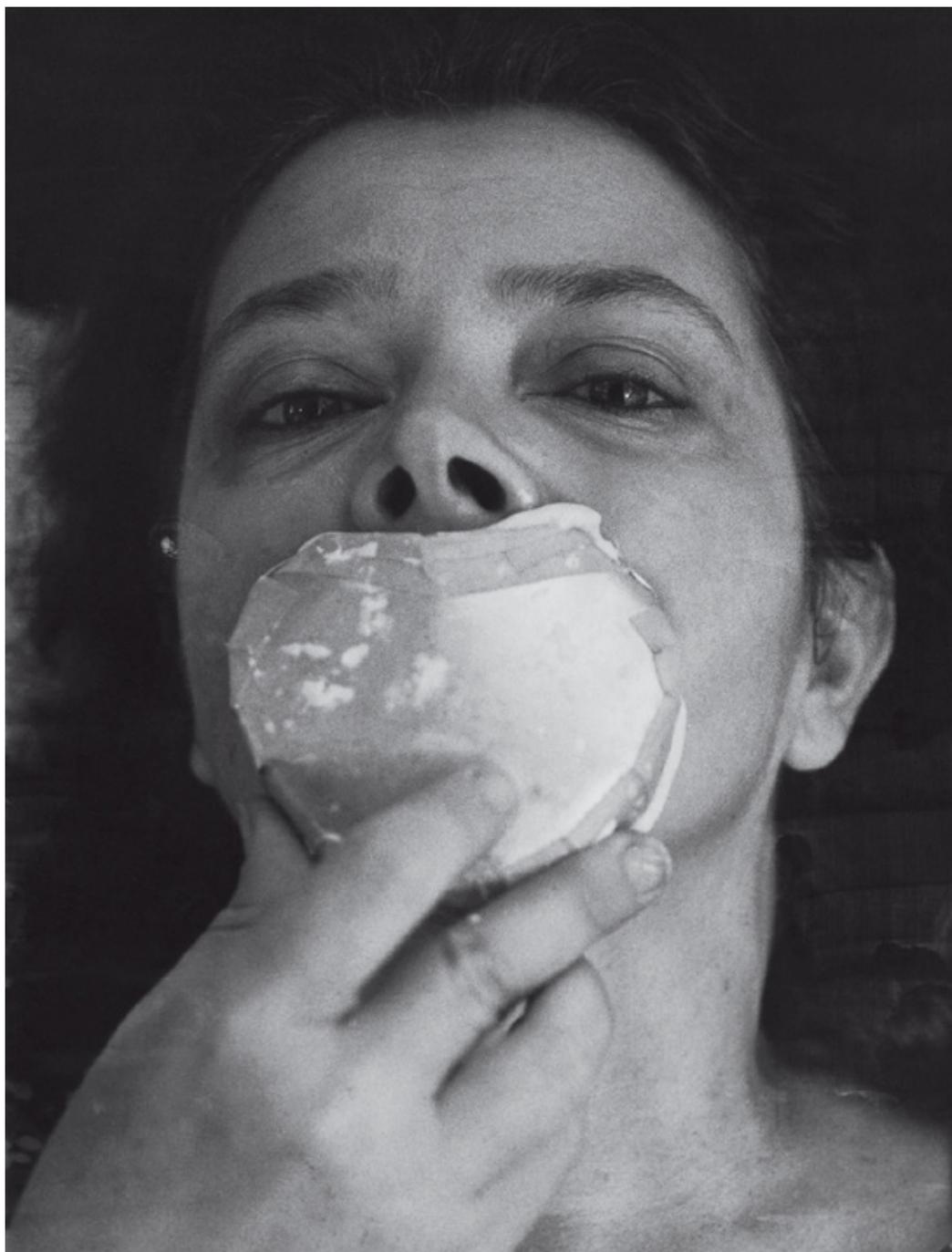


Nara Roesler is pleased to announce Amelia Toledo's inaugural solo exhibition in the United States, at the gallery's new location in New York's Chelsea neighborhood, from February 25 to April 17, 2021.

Amelia Toledo (1926–2017) is a leading figure of 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 interlocation with other artists of her generation including Mira Schendel, Tomie Ohtake, Hélio Oiticica and Lygia Pape.

Amelia Toledo allowed herself the freedom to never be part of a group, and to experiment according to her own moment. In the artist's words: 'It's not even just a question of different processes; each material constructs itself, proposes itself in the form of certain consequences'. 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.



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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

In the late 1950s, Amelia Toledo undertook an investigation based on the transition from plan to volume, drawing inspiration from the works of Max Bill and Jorge Oteiza. *Plano Volume* (1959), the first foray into this investigation, starts from a simple procedure: circular cuts on a copper plate forming a helicoid, and then curved.

Years later, she repeated the method in *Om* (1982). In this piece, a steel sheet was cut in a spiral with a sandpiper and hung from the ceiling, allowing it to move, while projecting a shadow against the wall in the shape of the symbol Om, which is a sacred sound and spiritual symbol in Indian spirituality.



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*Plane-Volume I*, 1959/1999  
cut and bent copper sheet  
30 × 22 × 12 cm | 11.8 × 8.7 × 4.7 in



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*Om*, 1982  
flame-cut stainless steel plate  
ø 100 cm | ø 39 in



Ultimately, 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 an ecological concretism.

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*Periscópio*, 1976  
mold of shell in polyester resin,  
exposed to the action of the sea  
with the formation of barnacles  
and bryozoa; on concrete column,  
covered with acrylic dome  
11,5 × 13,3 × 1,8 cm | 4.5 × 5.2 × 0.7 in



In works like *Path of Colors from the Dark* (2001), for example, 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.

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*Path of Colors from the Dark*, 2001  
mirrored stainless steel  
and green fuchsite  
variable dimensions





In the participatory piece titled *Singing Dragons* (2007) rock fragments that have been molded by the movement of the tides are highlighted by the sound that each of them make when the spectator interacts with their surface using a small piece of wood.



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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
121,5 × 67 × 34 cm  
47.8 × 26.4 × 13.4 in





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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
121 × 67 × 27 cm  
47.6 × 26.4 × 10.6 in



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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
134 × 46 × 37 cm  
52.8 × 18.1 × 14.6 in



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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
117 × 47 × 54 cm  
46.1 × 18.5 × 21.3 in



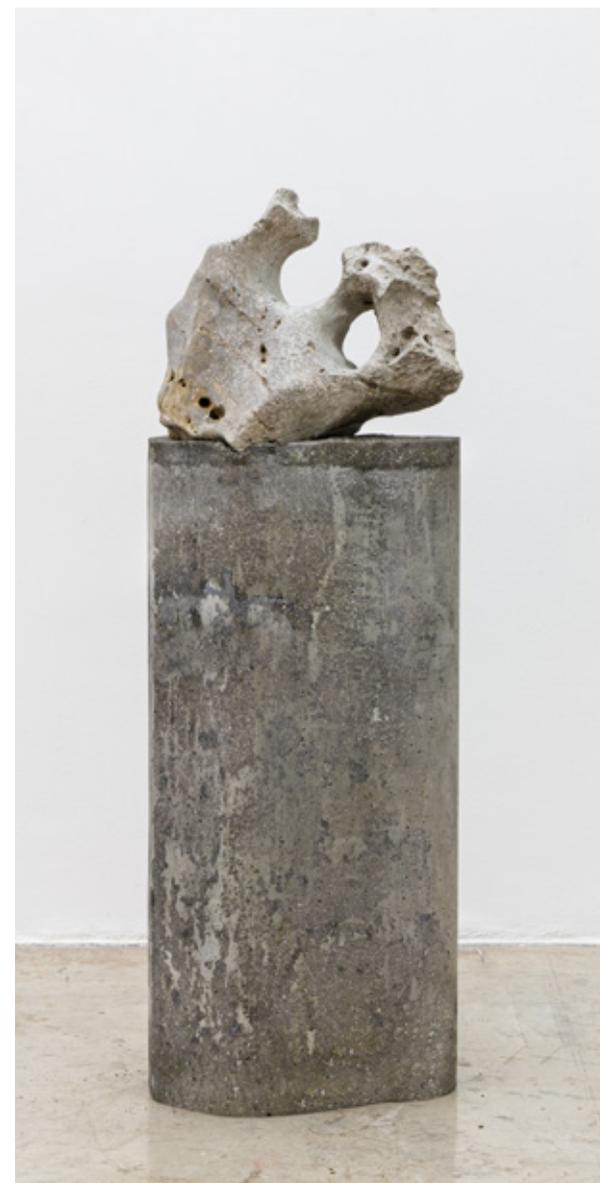
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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
139 × 35 × 28 cm  
54.7 × 13.8 × 11 in



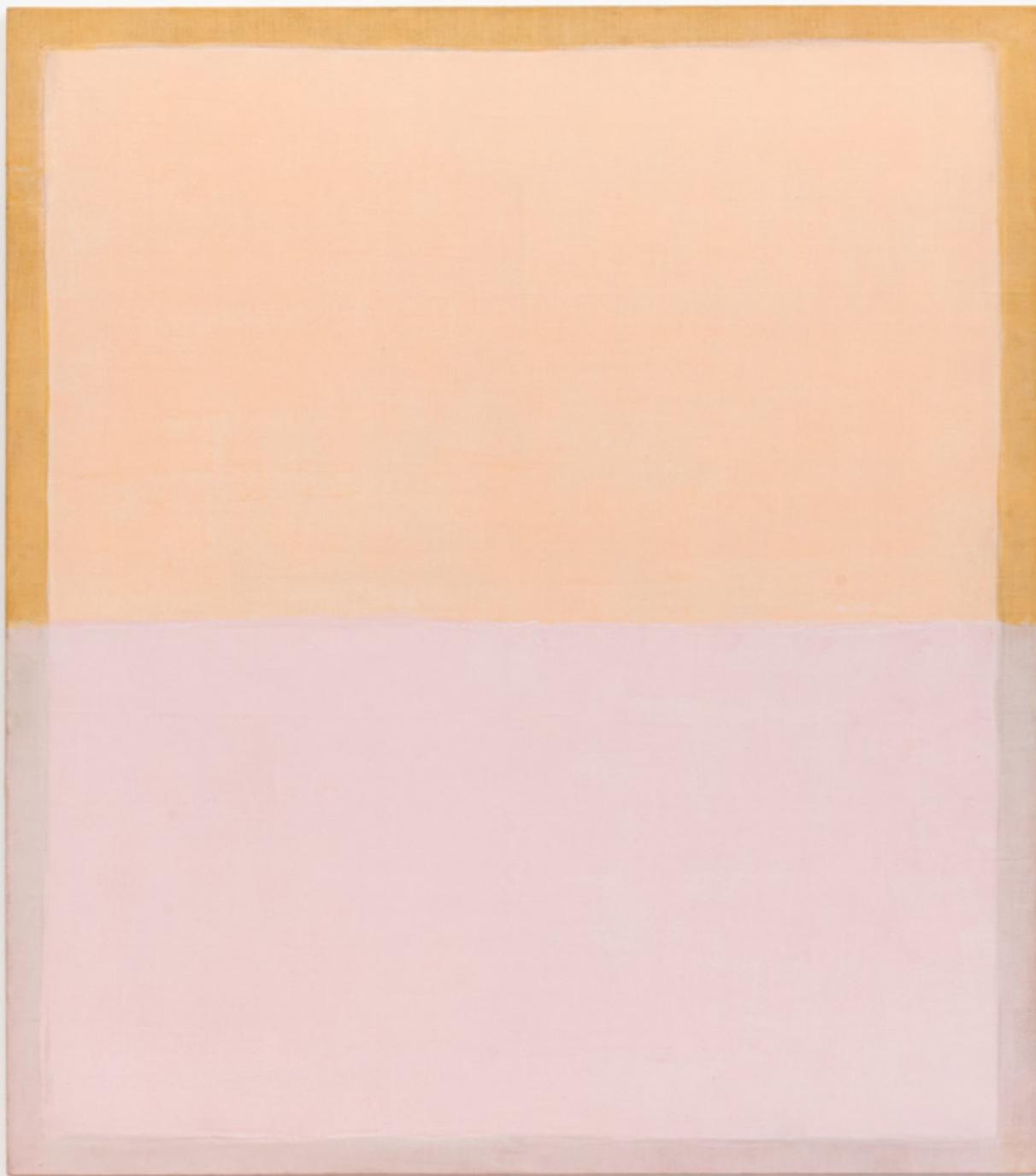
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*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
148,8 × 56 × 31 cm  
58.6 × 22 × 12.2 in



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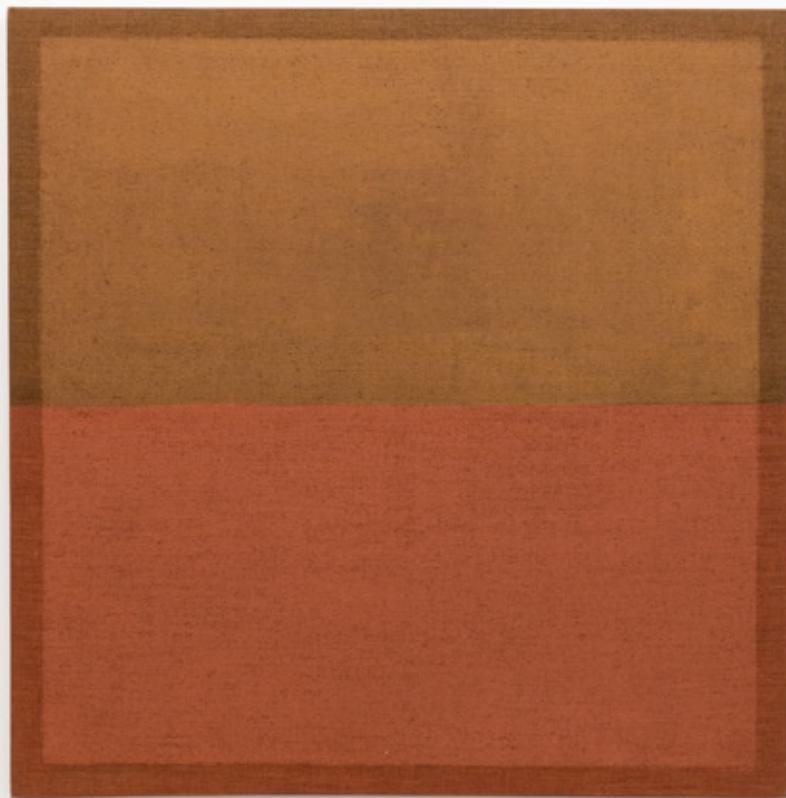
*Singing Dragon*, 2007  
perforated sound stone  
on concrete column  
138 × 44 × 40 cm  
54.3 × 17.3 × 15.7 in



Another central pillar of Toledo's work is color, an interest that is notably manifest in her paintings, among other works. Paintings from the series *Horizons* (1990s–2010s) will be on view at Nara Roesler New York along with *Campos de Cor [Color Fields]*, a series which the artist began in the 1980s and continued until right before her death in 2017.

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



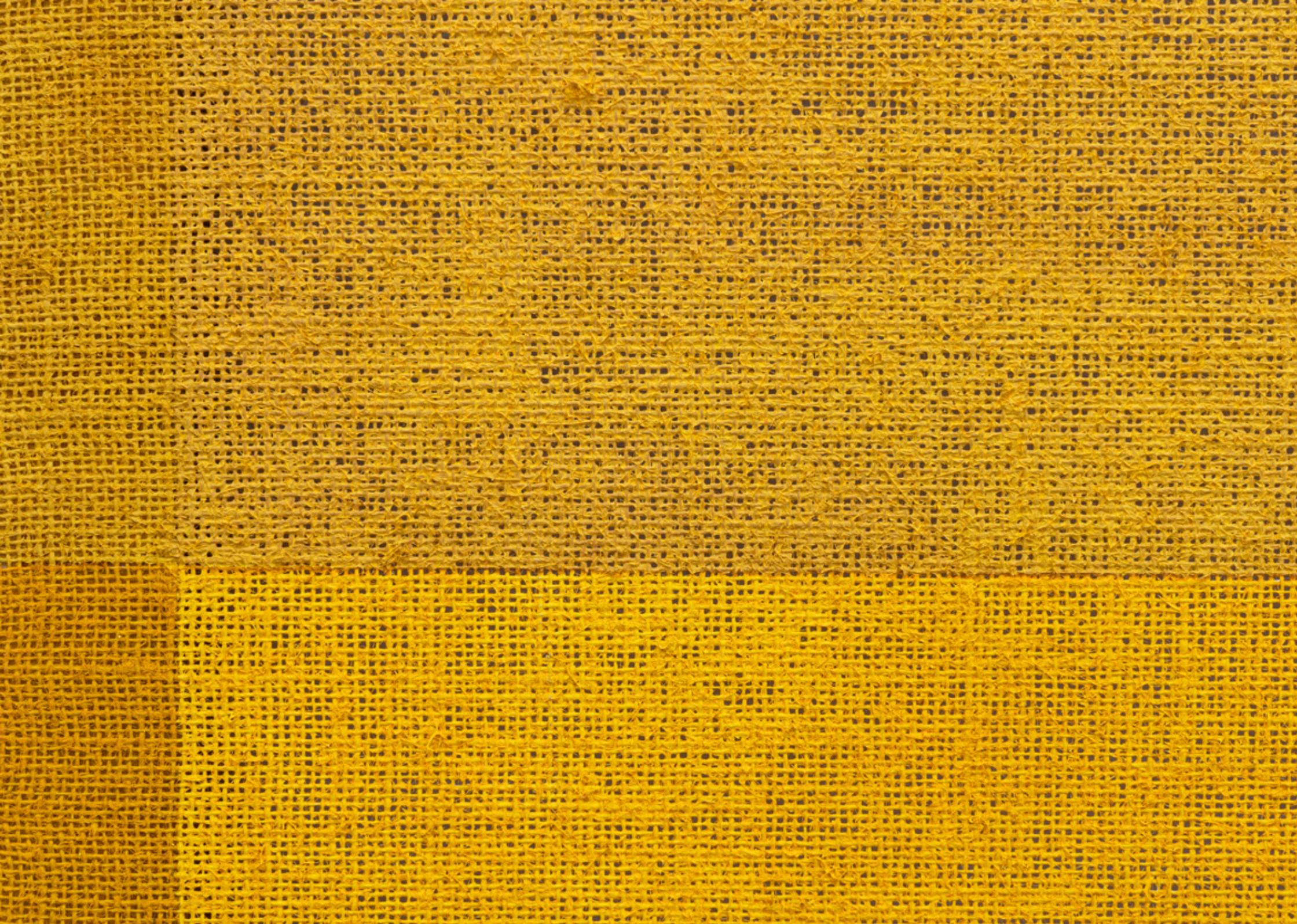
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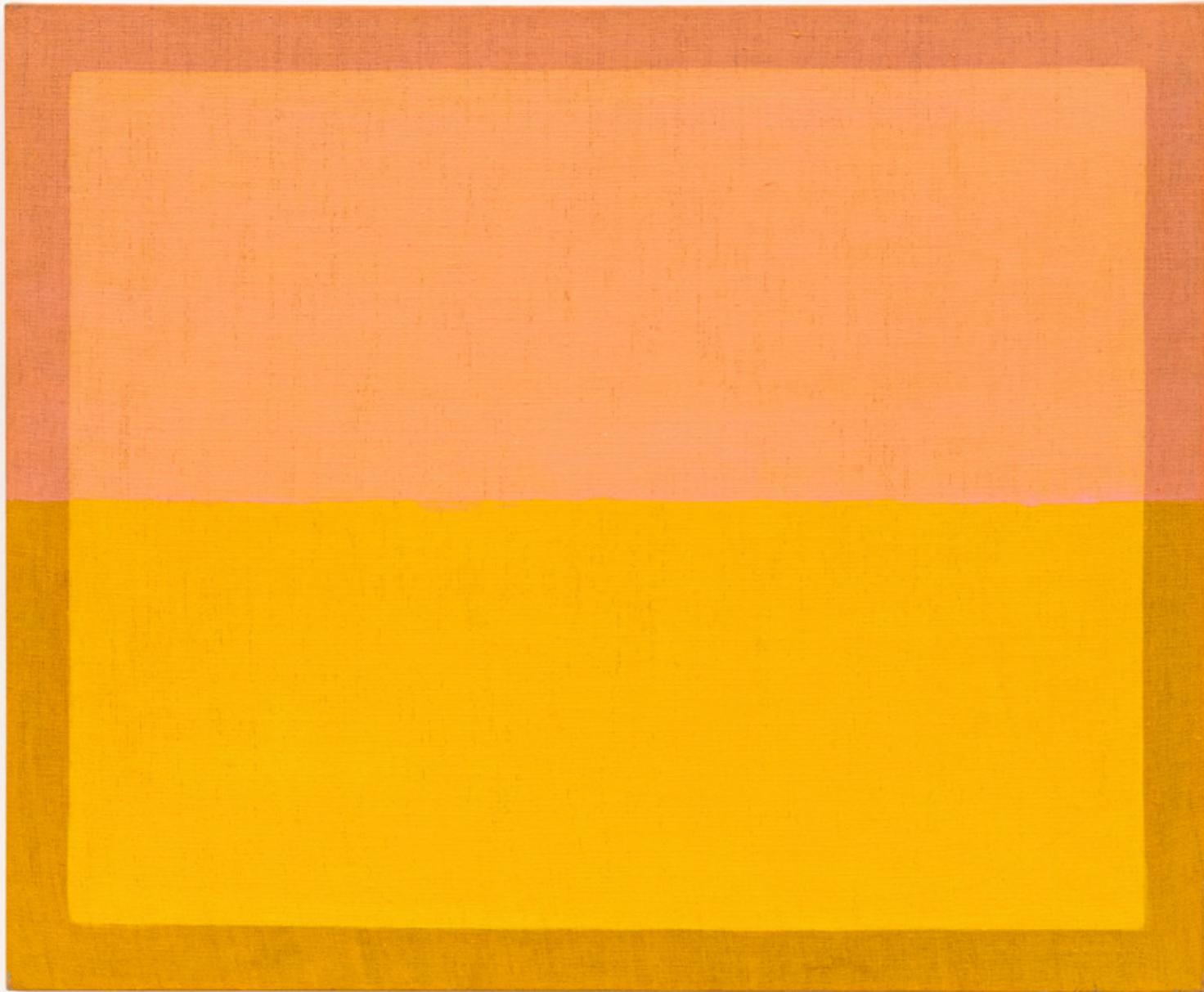
*Horizon Painting, 2000*  
acrylic paint on jute  
135,5 × 135,5 × 3,8 cm  
53.3 × 53.3 × 1.5 in



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*Horizon Painting*, 1990s  
acrylic paint on jute  
80,2 × 100,2 × 3,3 cm  
31.6 × 39.4 × 1.3 in





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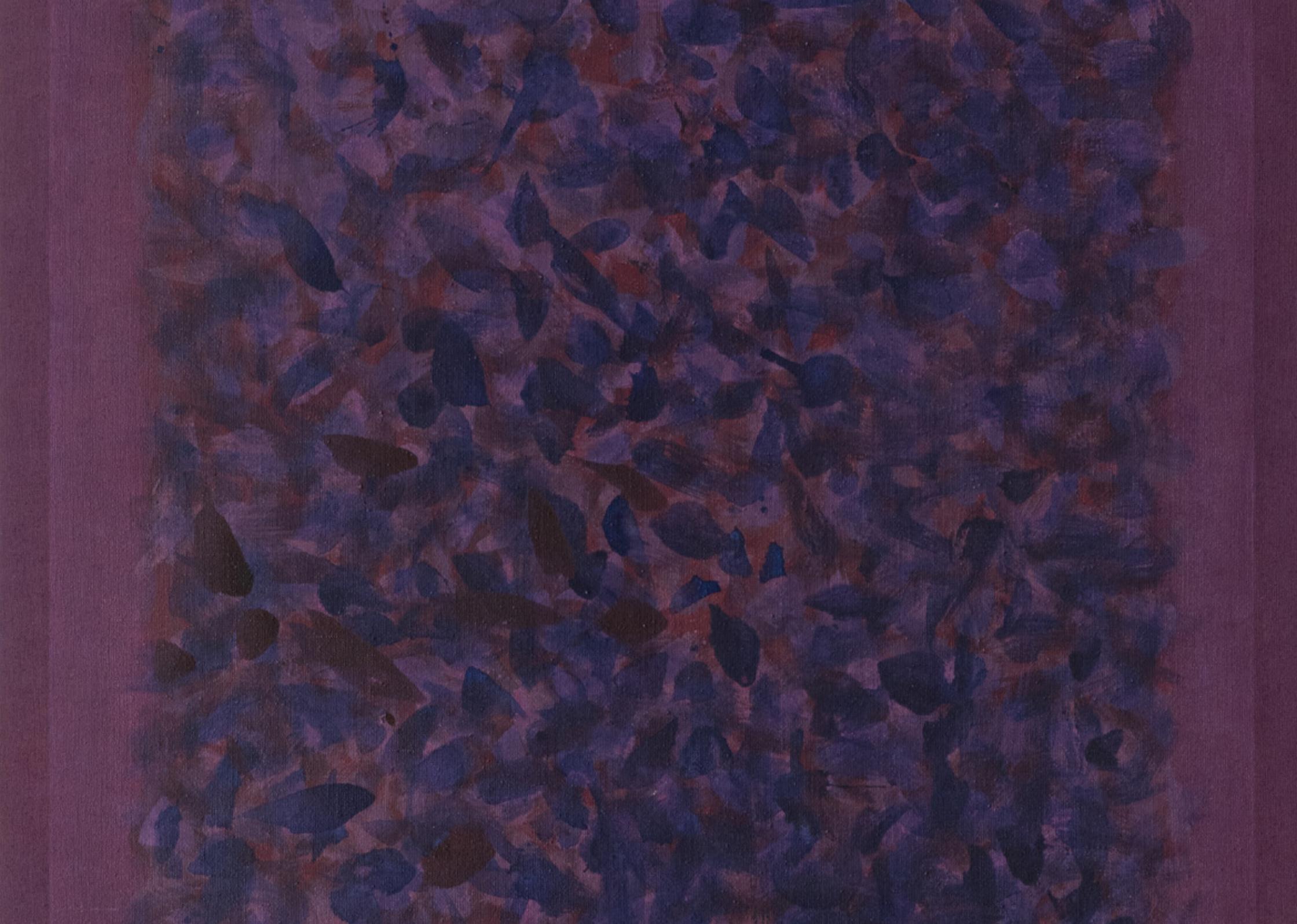
*Horizon Painting*, 1998  
acrylic paint on jute  
90,2 × 110,5 × 4 cm  
35.5 × 43.5 × 1.6 in





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from the series *Color Fields*, 2000s  
acrylic paint on linen  
130,3 × 690,7 × 3,7 cm  
51.3 × 271.9 × 1.5 in



Also on view will be an example of her striking and colorful *Penetrables*, highlighting Toledo's 'natural' approach to painting, using raw canvases and rough organic pigments on jute, creating a physically penetrable mass of color, revealing the malleable nature of the support, as well as a repertoire of transparency.



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*Paths of Color*, 1999–2020  
38 pieces of painted jute  
261 × 450 × 450 cm  
102.8 × 177.2 × 177.2 in





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*Paths of Color*, 2007

exhibition view  
29<sup>th</sup> Bienal de São Paulo,  
Brazil, 2010



Also from her early works, the exhibition presents some of the collages that Amelia Toledo started in 1958, while she was living in London. An experiment with the transparency of silk and rice paper, some of these collages are impregnated with beeswax granting the pieces a special thickness, making them almost sculptural.

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*Collage*, 1958-59  
silk paper and dyed rice paper  
38 x 28 cm | 15 x 11 in



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*Collage*, 1958-59  
silk paper and dyed rice paper  
28,4 × 37,2 cm  
11.2 × 14.6 in



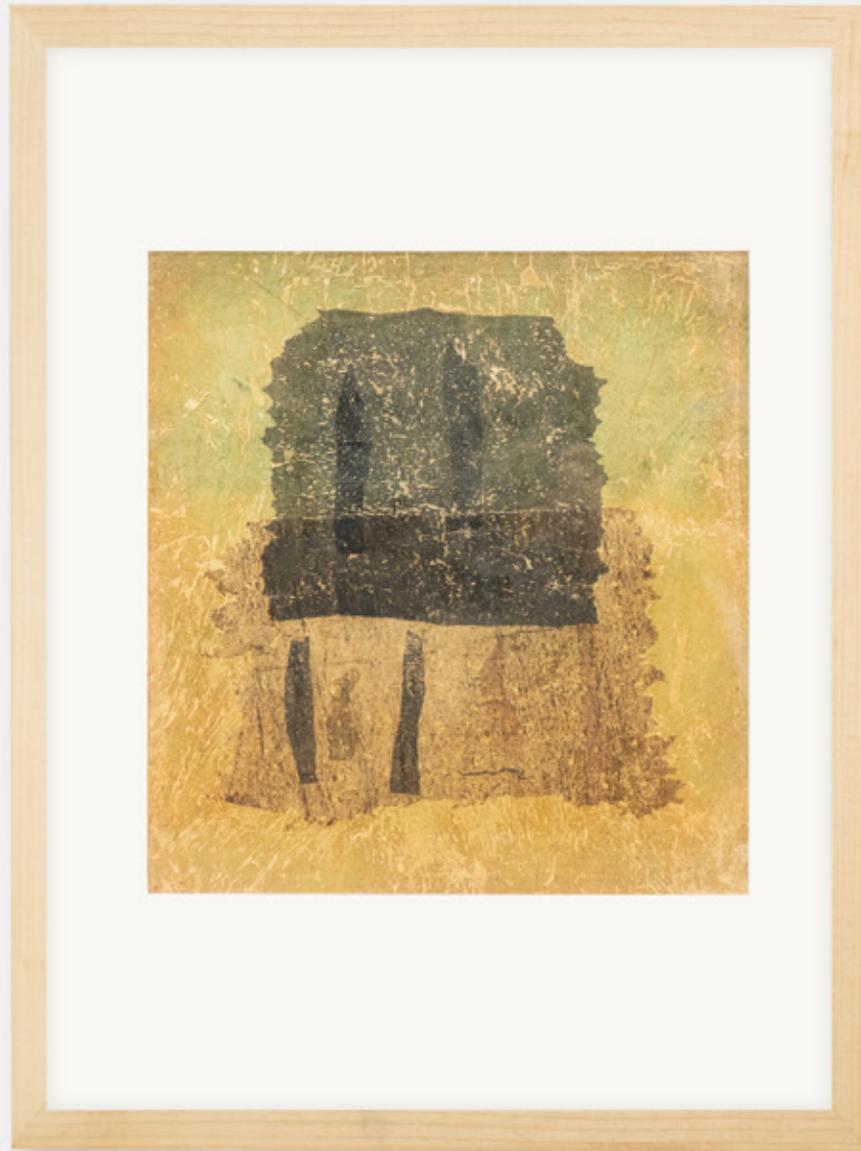
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*Collage*, 1958-59  
silk paper and dyed rice paper  
35,5 × 33,2 cm  
13.58 × 20.35 in



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*Collage*, 1958-59  
silk paper and dyed rice paper  
33,5 × 50,5 cm  
13.2 × 19.9 in



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*Collage*, 1958  
dyed rice paper and silk paper  
impregnated with beeswax  
45,5 × 42,5 cm | 23.8 × 18.3 in



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*Collage, 1958*  
dyed rice paper and silk paper  
impregnated with beeswax  
60,5 × 46,5 cm | 17.9 × 16.7 in



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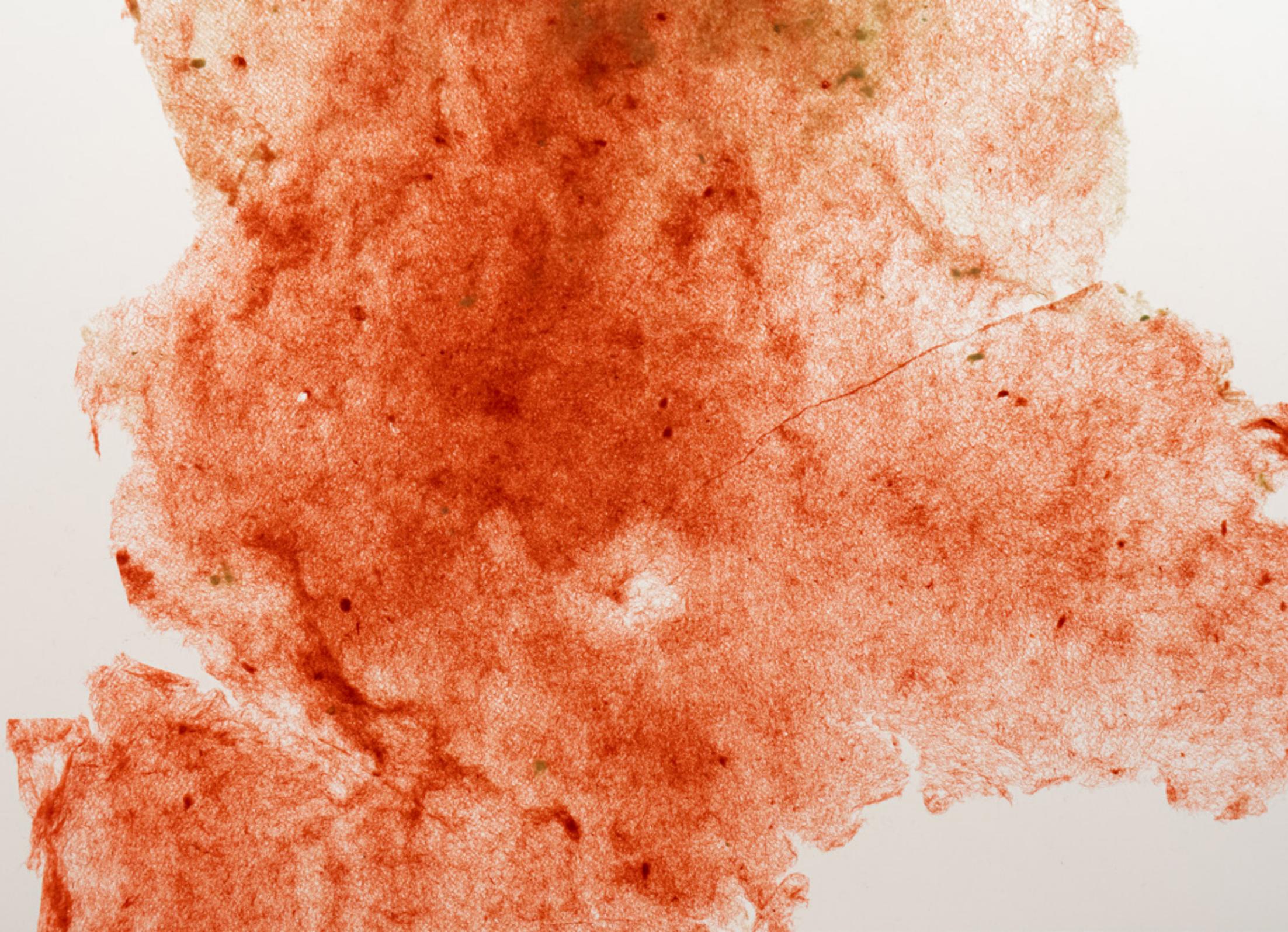
*Collage, 1959*  
dyed rice paper and silk paper  
impregnated with beeswax  
51 × 47 cm | 20.1 × 18.5 in

This experimentation with the medium's materiality would lead the artist to create the *Fiapos [Wisps]* series in the 1980s, in which the paper seems to have returned to the condition of pulp, a formless and tenuous material that seems invaded by light and shaped by lightness.



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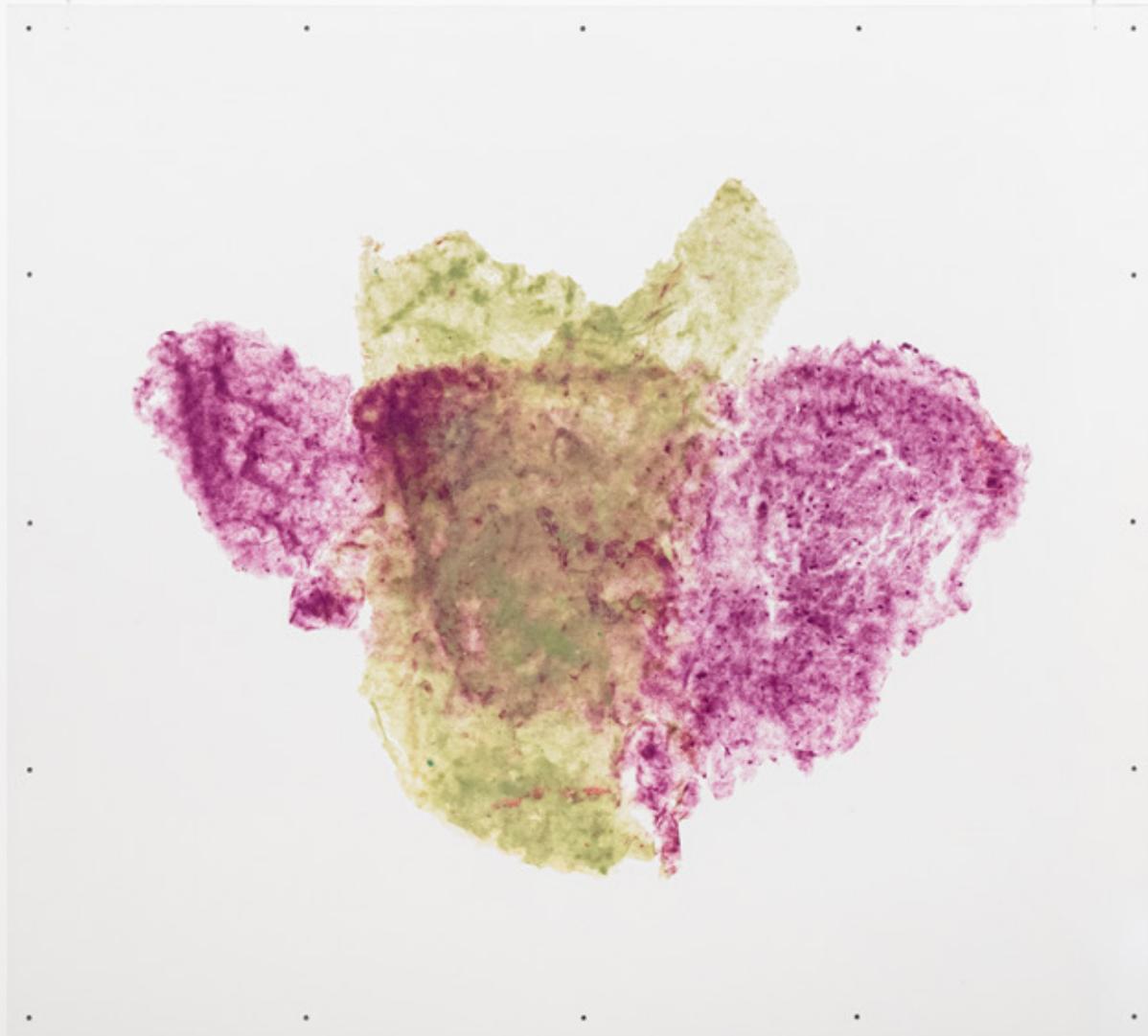
*Wisp*, undated  
linen and cotton pulp paper  
60 × 23 cm | 23.6 × 9.1 in





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*Wisp*, 1984  
linen and cotton pulp paper  
54 x 47 cm | 21.3 x 18.5 in



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*Wisp*, undated  
linen and cotton pulp paper  
49 × 57 cm | 19.3 × 22.4 in

Yo-yo is another example of the artist's abilities to articulate different materialities, whereby Toledo intertwined resin and metal in the construction of a playful object that evokes a child's toy.



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Yo-yo, 1968/2017  
polyester resin and partially  
embedded steel spring  
ø 13 × 80 cm | ø 5.1 × 31.5 in



In 1975, the Museu de Arte Moderna do Rio de Janeiro (MAM Rio) held *Emergências* (1975), a solo exhibition showcasing Toledo's recent works. The artist presented a series of sculptures molded from the human body, displaying hands, mouths, ears, and feet, both in groups, and individually. Since 1973, Toledo had been conducting research pointed in that direction. *The Walls Have Ears* (1973), is an emblematic work that embodies her first experimentations with this language. Instead of plaster, the artist chose polyester resin. This choice reveals the artist's interest in new materials, a fundamental aspect of her entire production.

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*The Walls Have Ears*, 1973  
polyester resin molding with pigment  
ø 6,9 x 2,8 cm | ø 2.7 x 1.1 in

In addition to the sculptures exhibited in *Emergências*, Toledo also presented a group of works in newspapers, in which she covered parts of the surface with prints of human hands and feet, as well as animal paws. While indicating the trace of a past presence, the prints also obliterate and forbid the reading of the news. The exhibition as a whole, and through this series in particular, established a dialogue with the dark times of the Military Dictatorship in Brazil. According to curator and critic Agnaldo Farias 'In that decade, there were few works that took on a critical component as eloquent as this'.



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*Emergências*, 1973  
stamp and acrylic paint  
on newspaper  
58,5 × 38 cm | 23 × 15 in



*Emergencies*, 1976  
stamp paint on newspaper  
58 × 38,2 cm | 22.8 × 15 in



*Panther's Paw Print*, 1975  
print of a panther's paw stamp  
on newspaper  
58 × 37,7 cm | 22.8 × 14.8 in



*Panther's Paw Print*, 1975  
print of a panther's paw stamp  
on newspaper  
57,5 × 38 cm | 22.6 × 15 in

# Ford nega acordo secreto



Radiofoto AP

Ford e Kissinger receberam congressistas para debater a nova diplomacia

## Jackson agrava crise

JAMES RESTON  
Do N. Y. Times

WASHINGTON — "Fui informado por fonte fidedigna — declarou o senador Henry Jackson — de que há acordos secretos entre os Estados Unidos e o Vietnã do Sul, que compreendem importantes decisões norte-americanas e cuja existência jamais foi admitida".

Partindo do homem que atingiu a melhor cotação nas pesquisas de opinião pública realizadas pela Gallup — é o candidato preferido para concorrer à eleição presidencial pelo Partido Democrata, em 1976 — essa informação equivale a uma acusação de traição.

de exigir a renúncia de Kissinger.

É fácil compreender o ressentimento de Jackson e de outros congressistas ante as acusações feitas recentemente pelo presidente e por Kissinger, segundo as quais o Congresso, ao se recusar a conceder mais centenas de milhões de dólares em ajuda militar a Saigon, está renegando, de certa forma, o que Jackson chama de "obrigações" e "compromissos" assumidos em relação ao governo sul-vietnamita.

Como disse Jackson, de forma adequada, "o Congresso está sendo acusado de violar compromissos e obrigações dos quais nunca ouviu falar".

ENTENDIMENTO TACITO

Jam secretos. A frase "a que se chegou abertamente" não deve encerrar qualquer dificuldade. De fato, o presidente Ford já explicou ao Senado, que não era sua intenção excluir as negociações diplomáticas confidenciais a respeito de questões delicadas, mas insistir para que nada do que aconteça no decurso de tais negociações confidenciais represente um compromisso formal, a menos que conste do acordo final, cujo conteúdo deve tornar-se público.

Contudo, Jackson decidiu envolver o debate sem ao menos propor — segundo Kissinger — a discussão do assunto. Dorothy Foedick desmente esse último ponto.

Como resultado de tudo isso, enquanto a administração, o senador Mike Mansfield e outros

WASHINGTON — A Casa Branca assegurou ontem que não há acordos secretos entre Estados Unidos e Vietnã do Sul e garantiu que as promessas feitas pelo ex-presidente Richard Nixon em mensagens confidenciais ao presidente Van Thieu — "ajuda econômica e militar adequada e reação vigorosa contra violações graves do acordo de Paris" — não diferem "substancialmente" da política publicamente declarada.

Trata-se de desmentido formal ao discurso do senador Henry Jackson, que na terça-feira denunciou a existência de acordos secretos entre Washington e Saigon, envolvendo "importantes decisões norte-americanas". Ontem, o senador considerou "evidentemente insatisfatória" a explicação fornecida pela Casa Branca, por meio do secretário de Imprensa, Ron Nessen.

Além do desmentido de Nessen, o representante republicano John Anderson afirmou, depois de entrevista com o presidente Gerald Ford: "O presidente nos assegurou que não há garantias privadas e ocultas ao governo do Vietnã do Sul. Especificamente, não houve compromisso para uma nova intervenção militar norte-americana, sob nenhuma circunstância".

Esse é o ponto mais controverso. O presidente Van Thieu em 1972 e 73, mostrava-se relutante em assinar os acordos negociados por Henry Kissinger. Com a denúncia do senador Jackson, ressurgiram temores de que Nixon, para convencer Thieu a assinar o acordo de Paris de 1973, teria fornecido garantias formais e secretas de que os Estados Unidos voltariam a intervir de alguma forma, em caso de grave agressão norte-vietnamita.

### QUESTÃO DE DATAS

As explicações de Ron Nessen quanto a esse ponto foram apenas parcialmente satisfatórias. Sua declaração afirma: "Foram dadas garantias clara e publicamente pelo presidente Nixon à República do Vietnã sobre a ajuda norte-

ris, reafirmado de comunicações confidenciais entre o presidente Nixon e o presidente Thieu, na ocasião. Em substância, essas explicações privadas são o mesmo do que foram publicamente. Evidentemente, em 1973 existia a expectativa de uma reação norte-americana em caso de violação do acordo de Paris".

Nessen não negou o fato de que Nixon formulou o compromisso de "reagir vigorosamente", mas, assinalou que foi antes do Congresso proibir qualquer intervenção militar norte-americana na Indochina, por meio da lei aprovada no verão de 1973, depois de assinados os acordos de Paris.

Mas se não foi preciso quanto aos compromissos assumidos por Nixon, Nessen assegurou claramente que Ford "não tem o propósito, nem a autoridade" para mandar tropas ou aviões de bombardeio ao Vietnã.

O porta-voz da Casa Branca afastou a possibilidade de publicação da correspondência privada Nixon-Thieu — "não se divulga correspondência diplomática" — mas o senador Jackson exigiu a divulgação da "linguagem específica das comunicações entre os dois presidentes".

### CONSELHO

Gerald Ford reuniu ontem o Conselho Nacional de Segurança, para estudar a situação da Indochina e a redefinição da política externa. Na pauta, a sugestão do chefe do Estado-Maior do Exército, general Frederick Weyand, que esteve recentemente em Saigon: ajuda militar de pelo menos 500 milhões de dólares ao Vietnã do Sul. Provavelmente, Ford rejeitou a sugestão, convencido de sua inviabilidade — o Congresso se recusou a conceder 300 milhões — e decidiu pedir verbas para ajuda humanitária.



## AÇOS IPANEMA COMÉRCIO E INDÚSTRIA

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## MARCO aumenta seu capital para um bilhão de cruzeiros

Em Assembléia Geral Extraordinária da SAMARCO MINERAÇÃO S.A., os acionistas aprovaram o aumento de seu capital social de Cr\$ 1.000.000.000,00.

Este capital será realizado gradativamente, em consonância com as necessidades do Projeto SAMARCO que, como já foi amplamente noticiado, objetiva o minério de ferro de baixo teor, de forma a permitir a sua exportação como produto altamente valorizado no mercado mundial, cuja exportação, em grande escala, representa um significativo aumento de divisas para a nossa balança comercial.

### O PROJETO SAMARCO

A SAMARCO MINERAÇÃO S.A. é uma empresa brasileira de mineração de ferro composta, basicamente, por 51% de ações com direito a voto pertencentes à Trindade — SAMITRI, e 49% pertencentes à MARCONA INTERNACIONAL.

O projeto SAMARCO é um dos maiores empreendimentos no campo do minério de ferro que estão sendo construídos em todo o mundo. Ele exigirá de "know-how", dados e avançada concepção de suas instalações industriais, todos sistemas modernos de beneficiamento básico do minério de ferro de Minas de Alegria, Município de Mariana, Estado de Minas Gerais, assim como por tubulação, na sua transformação em "pelotas" numa das maiores usinas projetadas e terminal portuário a serem construídos em Ponta de Ubu, Município do Espírito Santo. Para se conseguir o melhor desempenho possível, tanto no campo da operação industrial, procurou a SAMARCO contratar as mais modernas firmas de consultoria e engenharia internacionais. Estas firmas, em associação com as melhores firmas brasileiras de empreiteiros, tomarão a si a tarefa de executar as obras do Projeto SAMARCO, quando todo aquele complexo industrial deverá entrar em funcionamento.

### FINANCIAMENTO

O Projeto SAMARCO está orçado, no momento, em US\$ 414.000.000,00. Integrado, isto é, envolvendo desde a elaboração prévia do minério de ferro até o embarque marítimo de pelotas e concentrados, aquela cifra compreende todo o custo necessário para uma produção anual de 10.000.000 de toneladas de pelotas e concentrados de ferro, à base dos preços atuais de seus produtos, será da ordem de US\$ 414.000.000,00.

Além dos recursos próprios provenientes do capital mencionado, a SAMARCO contratou empréstimos externos garantidos, da ordem de US\$ 204.000.000,00, tomados sob condições favoráveis e já aprovados e autorizados, em princípio, pelo Banco Mundial. O número de novos empregos criados pelos vários setores do projeto SAMARCO, reflexos econômicos em uma extensa área dos territórios dos Estados de Minas Gerais e Espírito Santo, e a melhoria das condições de vida e da saúde da população, com a construção de um grande número de casas residenciais, hospitais, escolas, etc., são reflexos sociais do Projeto SAMARCO.

### REFLEXOS SOCIAIS

A SAMARCO tem em seu projeto, de se associar à agricultura e à pecuária, a possibilidade de se associar à agroindústria, através de seus produtos minerais abundantes e de alta qualidade. Além disso, o Projeto SAMARCO tem em seu patrimônio tecnológico bastante desenvolvido, que poderá ser aplicado nos processos industriais de mineração e de beneficiamento de minério de ferro.

PÁ CARREGA PARA ARTISTAS

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## amelia toledo

b. são paulo, brazil, 1926

d. cotia, brazil, 2017

Amelia Toledo began 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 contact with iconic figures of Brazilian Modern Art encouraged her to develop a multifaceted oeuvre, which entwines diverse artistic languages such as sculpture, painting and print making. According to curator Marcus Lontra, 'the wealth of Amelia's work comes close to that of silence: to understand her production, it is first necessary to understand that the half empty part of a glass is as important as its full counterpart. We are only able to communicate because of the existence of emptiness, silence, the breath between two words, between two sentences. Amélia Toledo invests in and investigates that space, that moment, that passage.'

Starting in the 1970s, the artist's production abandoned 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, which served as sources of inspiration, and on which she also performed punctual interventions. Quickly, the landscape took on a fundamental role in her practice as she began to incorporate it in her works; notably, her steel sculptures play with the environment creating optical illusions through reflection. In parallel, Toledo's paintings took on monochromatic characteristics, revealing her interest for investigating color and its behavior.

see artist page

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## selected solo exhibitions

- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Entre, a obra está aberta*, Museu de Arte de Santa Catarina (MASC), Florianópolis, Brazil (2006)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake, São Paulo, Brazil (2004)

## selected group exhibitions

- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10<sup>th</sup> Bienal do Mercosul, Porto Alegre, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1<sup>a</sup> à 30<sup>a</sup> edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamão, Brazil (2011)
- *Brasiliana MASP: Moderna contemporânea*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

## selected 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

nara roesler

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