

**Galeria Nara Roesler | Rio de Janeiro** presents *Tomie Ohtake: at the tips of the fingers*, another key front in understanding the visual thoughts of the consecrated Brazilian artist by introducing a new study conducted by curator Paulo Miyada. Focusing on material stored by Tomie in her studio-home, Miyada found notebooks of studies that were virtually unknown, even in the art circuit, containing small collages that reveal how the artist's pictorial experimentations began. By displaying these notebooks, the exhibition – which now features a new configuration of works in Rio after a run at the gallery's space in São Paulo in 2017 – builds a bridge between the studies, 13 paintings and a handful of engravings spanning from the 1960s to the '80s.

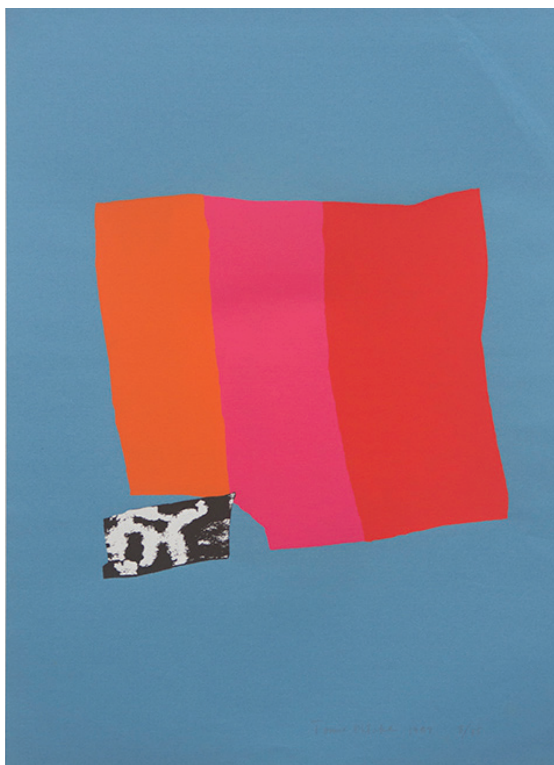
The delicate studies were created through a singular procedure: the ripping, cutting and pasting clipping of ordinary papers of everyday use, like magazines, invitations, newspapers, brochures, etc. "By paying attention to the nature of Tomie Ohtake's procedure here we are granted access to the connections her painting has with chance, gesture and chromatic boldness," notes the curator.

For her compositions in the 1960s, Tomie ripped pieces of paper to create the genesis of her paintings. Then in the 1970s, when her paintings began to employ shapes with more defined contours, the studies also transformed, being that the artist went on to utilize scissors – never ruler and razor – to cut the paper.

Miyada points out that miniature studies are a consistent and recurring resource employed in the artist's work up until the 1980s. "The found compositions served as the guidelines for paintings and engravings that experimented with different sizes and chromatic combinations. It is as if the drawing board with clippings of paper were a mining zone for shapes and color combinations," he adds.



*Sem Título*, 1967  
óleo sobre tela  
52 x 72 cm



**Untitled**, 1969  
silk-screen on paper ed PA  
66 cm x 48 cm

**Untitled**, 1969  
silk-screen on paper ed 8/35  
66 cm x 48 cm

**Untitled**, 1971  
silk-screen on paper 1/50  
65,5 x 47,5 cm



*Untitled*, 1969  
oil on canvas  
92 x 67 cm



*Sem Título*, 1976  
óleo sobre tela  
100 x 100 cm



***Sem Título***, 1979  
óleo sobre tela  
100 x 100 cm

*untitled*, 1980  
oil on canvas  
100 x 100 cm

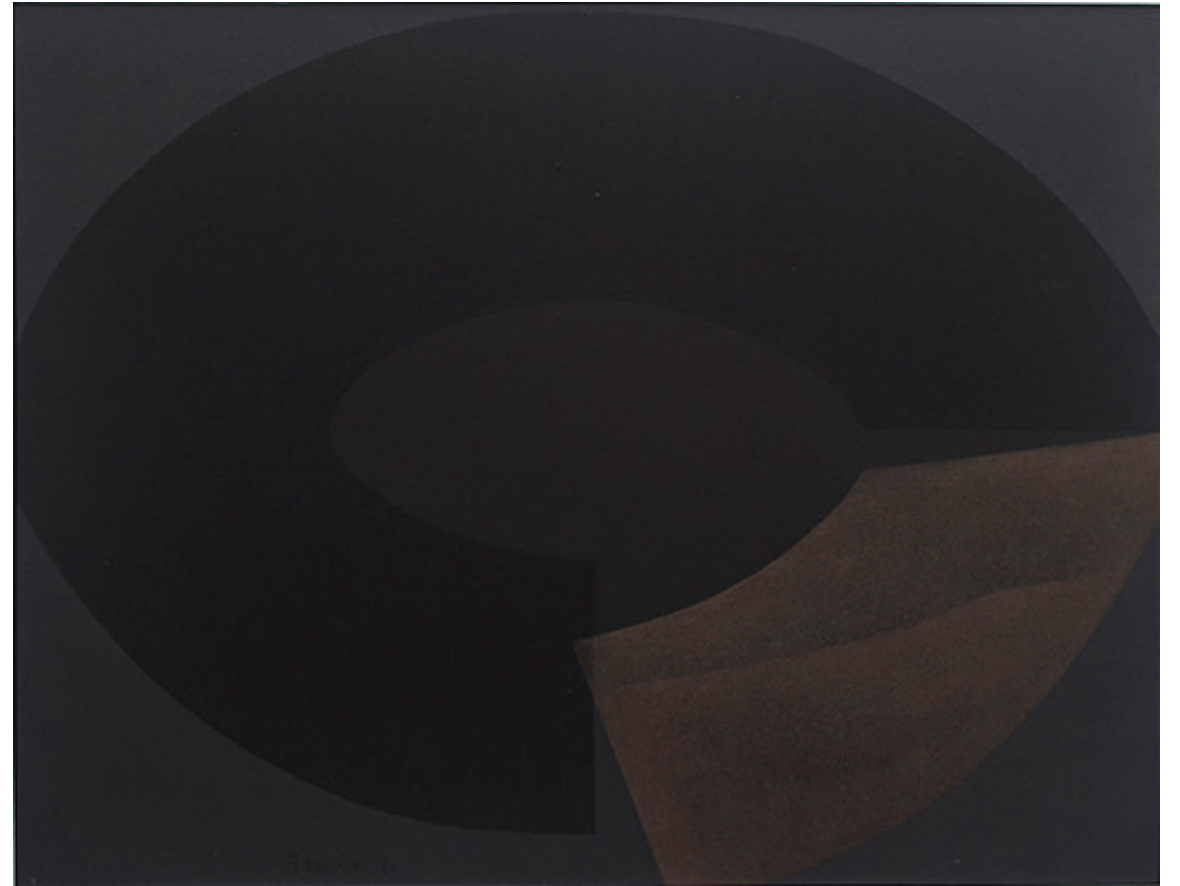






*Untitled*, 1984  
oil on canvas  
150 x 150 cm

*Untitled*, 1984  
oil on canvas  
100 x 130 cm





*Untitled*, 1984  
oil on canvas  
100 x 100 cm

*Untitled*, 1986  
oil on canvas  
150 x 150 cm



## Tomie Ohtake: Color on her fingertips

Paulo Miyada

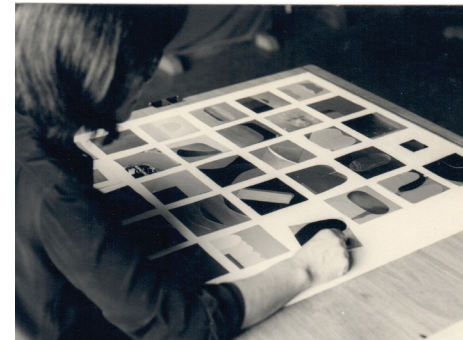
Between the 1950s and 1960s, Tomie Ohtake's first venture into abstract painting became known for its "blind" character, infused with an intense, spontaneous, and informal quality, which often relied on brushstrokes made, literally, with her eyes shut.

Soon after, in the first half of 1960s, Ohtake's paintings condensed into clearer shapes, as the artist began to favor compositions where figure and background are clearly distinct. These figures resemble simple geometric shapes, but their outlines flicker as if torn with the tips of the fingers. Few people are aware that this is not a mere illusion: at that point in time, the artist began to produce studies using color paper from magazines which were hand-torn. The process was Ohtake's way of dealing with the instantaneity of gesture and infusing the entire painting process with chance and control.

Tomie Ohtake relied on these small-scale studies consistently and recurrently through the mid-1980s. These compositions worked as "scripts" for paintings and engravings that experimented with different scales and color combinations. The clipboard that held her paper cutouts was like a mining site for shapes and color combinations.

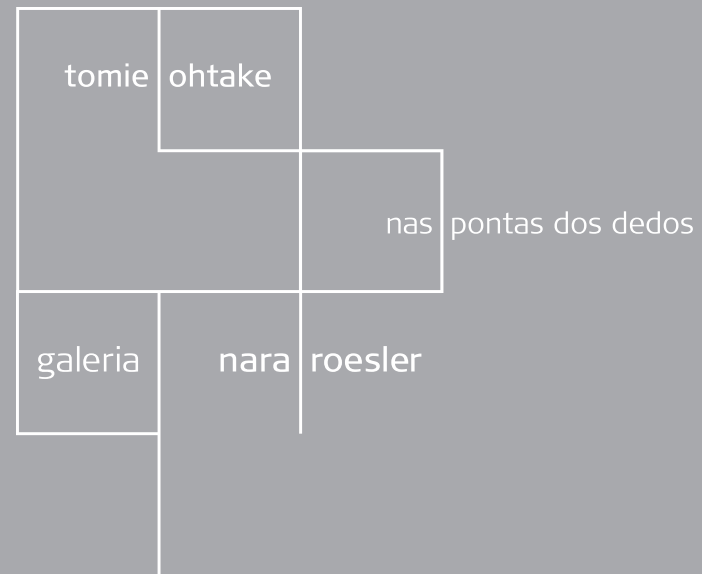
In the 1970s, as her paintings began to depict clear-cut forms, her studies also changed and the artist began to use scissors to cut paper. The compositions grew denser, the whiteness (the blank sheet) encroached by areas of color, occasionally suggesting landscapes. Surprisingly, the texture in the paintings often emerge from the collage itself, appropriated from assorted photographic materials. The color palette also expands, as it faces chromaticism during a period that flirted with psychedelia.

Attention to the processes employed by Tomie Ohtake allows the viewer to become aware of the ties that her paintings have with chance, gesture, and chromatic boldness. This awareness is also an avenue to understand her work from a perspective other than the opposition to concrete art. And, finally, understanding Ohtake's process allows the viewer to remember how vivid her work can be when viewed through new lenses.



**Paulo Miyada** (São Paulo, 1985) is a contemporary art curator and researcher. He has a master's in History of Architecture and Urbanism from FAU - USP. Miyada is a curator at Tomie Ohtake Institute, where he is a coordinator of the Research and Curation department. Shows curated by Miyada at the Tomie Ohtake Insitute include, "Aprendendo com Dorival Caymmi: Civilização Praieira" and "Leda Catunda - I love you baby" (2016). Also at the Tomie Ohtake Institute, he has collaborated on many other exhibitions, among them "Os Muitos e o Um" (2016), "Tomie Ohtake 100-101" (2015), "Nelson Felix: Verso" (2013), and the "Arte Atual" program (since 2013). In addition, he co-coordenates the course program at Escola Entrópica, where he teaches. Miyada worked as assistant curator for the 29th São Paulo Art Biennial (2010) and was part of the curating team for Itaú Cultural's Rumos Artes Visuais program (2011-2013), and the program's 2014 retrospective exhibition. He curated group shows including "Toda janela é um projétil, é um projeto, é uma paisagem" (SIM Galeria, 2016), "A parte que não te pertence, Wiesbaden" (Kunsthau Wiesbaden, 2014), "A parte que não te pertence, Madri" (Galeria Maisterravalbuena, 2014), "Boletim" (Galeria Millan, 2013), "É preciso confrontar as imagens vagas com os gestos claros," and "Em direto" (Oficina Cultural Oswald de Andrade, 2011 and 2012). Paulo Miyada was also a joint curator for the 34th Panorama da Arte Brasileira "Da pedra, da terra, daqui" (São Paulo Museum of Modern Art, 2015) and the general curator for the project "Estou cá" (Sesc Belenzinho, 2016).

**Tomie Ohtake** (Kyoto, Japão, 1913 - São Paulo, Brazil, 2015) is one of the leading abstract artists in Brazil. In 2011 she was honored with the creation of the Tomie Ohtake Institute, one of the most important cultural spaces in the city of São Paulo. Ohtake is best known for her combination of geometric and organic shapes in primary colors, although later in life she became a reputed sculptor and printmaker. She began her career focusing on painting, investigating rich and varied juxtapositions of lines, shapes, and passages of color and their effects on the viewer. In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed four years later by her participation in the São Paulo Biennial in 1961. In the 1970's, she added sculpture to her body of work. Ranging from delicate, linear forms to large-scale public pieces, her sculptures are derived from her paintings, their shapes three-dimensional echoes of those found in her canvases. Ohtake's output is characterized both by methodical repetition and unending experimentation with the fundamental elements — color, composition, and form — that comprise abstraction.



**tomie ohtake: nas pontas dos dedos**  
galeria nara roesler | rio de janeiro

**opening**  
wednesday  
february 28, 2018 > 19h

**exposição**  
march 1st - april 13, 2018  
mon - fri > 10am - 7pm  
sat > 11am - 3pm

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[www.nararoesler.art](http://www.nararoesler.art)

tomie ohtake is represented by galeria nara roesler