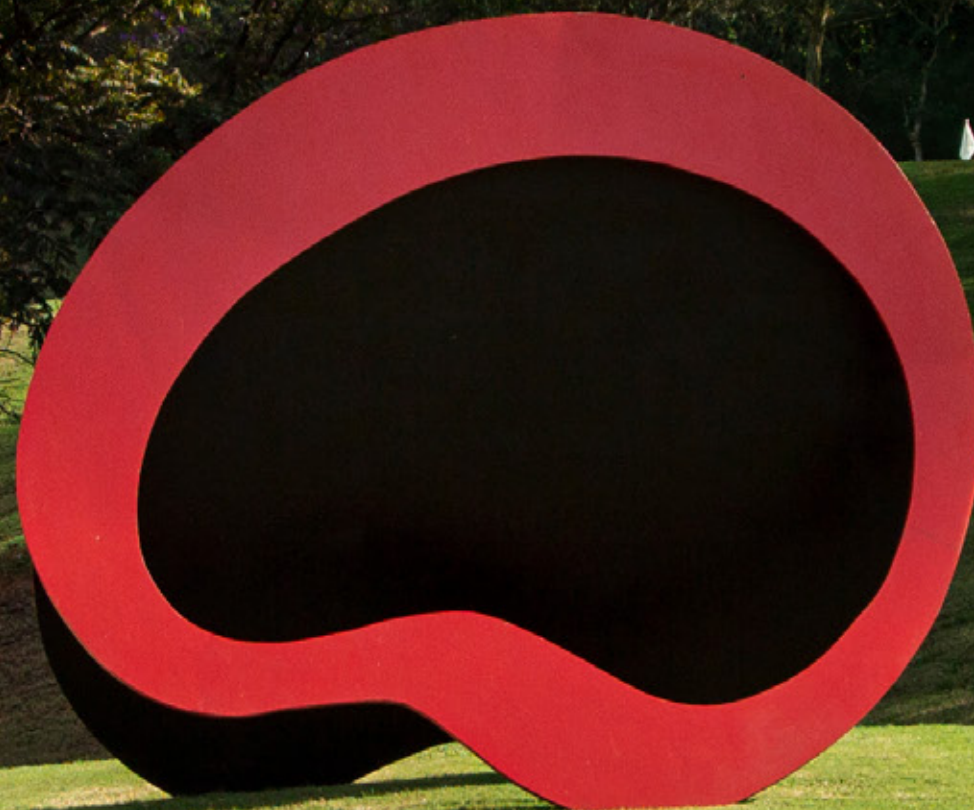


JHSF

galeria

nara

roesler



open air
large scale works at
fazenda boa vista
july 25 – september 18, 2020

amelia toledo
artur lescher
daniel buren
eduardo navarro
laura vinci
not vital
raul mourão
tomie ohtake

Galeria Nara Roesler is pleased to inaugurate *Open Air*, a large-scale sculpture exhibition installed in the gardens of the Fazenda Boa Vista. During a period of two months, beginning on Saturday, July 25, 2020, the space will welcome a selection of works by both, Brazilian and international artists. Placed under the open sky, the presentation offers an invitation to explore the landscape through pieces that propose new ways of understanding our relationship with space.

Open space sculpture installations have accompanied humanity's own history in numerous different configurations. Pre-historic ritual monuments, obelisks, pyramids and portrait sculptures are a few examples of sculptural practices that have come to punctuate social constructions and human symbolic narratives since their inception. The eight artists selected for *Open Air* have sought to achieve contemporary responses to the tradition, which still inhabits our collective imaginary. The exhibition invites the audience to take on the role of an observer, who not only sees the work from a distance but is also free to circle and get in close proximity with the pieces. Thus, the viewers interact and establish an extended temporal relationship with the objects, enabling an active contemplation of the sculptures, which transform the very space they inhabit.

This project is a collaboration between Galeria Nara Roesler and JHSF.

amelia toledo

b. 1926, São Paulo, Brazil | d. 2017, Cotia, Brazil

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.

selected solo exhibitions

- *Amelia Toledo: Horizontes*, Galeria Marcelo Guarnieri, Rio de Janeiro, Brazil (2017)
- *Amelia Toledo: Olhar atual*, Dan Galeria, São Paulo, Brazil (2013)
- *Amelia Toledo*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)
- *Entre, a obra está aberta*, Museu de Arte de Santa Catarina (MASC), Florianópolis, Brazil (2006)

selected group exhibitions

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

selected institutional collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil

Caminho das cores do escuro, which was produced during the year before Amelia Toledo's passing, is marked by a compositional simplicity that synthesizes the artist's decades of investigations and work. The artist, whose practice included sculpture, painting and print-making, also worked at Vilanova Artigas as a jewelry and architecture project designer. Perhaps as a consequence, her practice was based on the interaction between form and matter, based on a vocabulary on Concrete Art. ***Caminho das cores do escuro*** is made up of large fragments of pink quartz which interact with a mirror steel plate. The physical presence of the material is thus multiplied through the reflexive surface, making its volume seem much larger and creating a spatial illusion that appears to converge the language of the pictorial and the sculptural.

Amelia Toledo
Caminho das cores do escuro, 2017
mirrored stainless steel and rose quartz
140 x 600 cm/55,1 x 236,2 in
(variable dimensions according to the set-up)





artur lescher

b. 1962, São Paulo, Brazil, where he lives and works

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or "the restlessness," as the critic and curator Agnaldo Farias remarked in relation to "his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished." This contradiction opens space for myth and imagination, essential elements for the construction process.

selected solo exhibitions

- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions

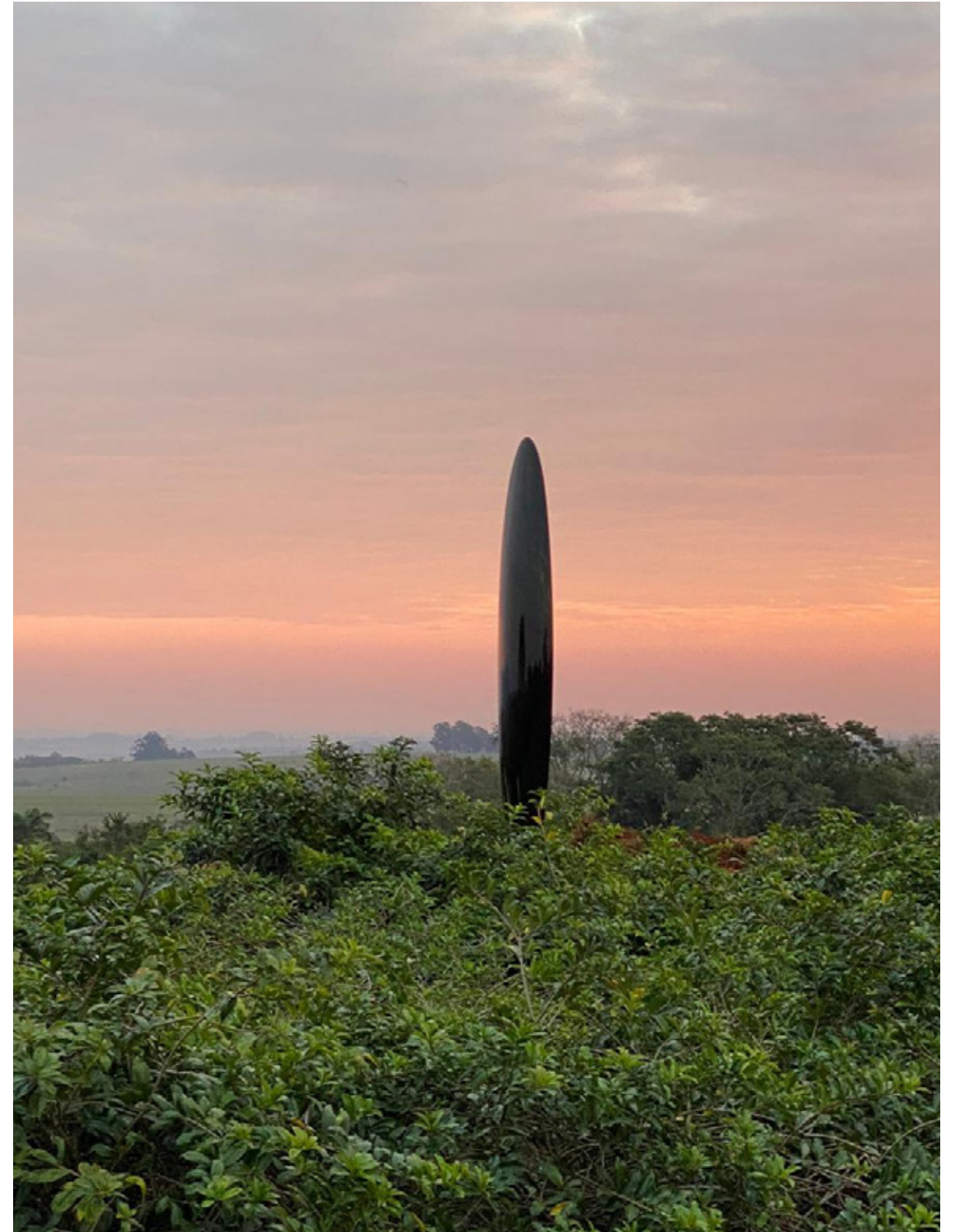
- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected institutional collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Filadélfia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Artur Lescher's ***Elipse #09*** is part of a series which the artist began developing in 2000. According to curator and critic Aracy Amaral, the shapes origin 'is the oblique cross section of a cone. Hence, they may have different dimensions, depending on which section of the cone they represent. So, from the cross section there came the elliptic form: piercing sharpness, incisive, sharp edged, are all terms that occur to one on contemplating this space he has created.' Due to its color, the object creates somewhat of a negative, whereby the black surface, placed in the middle of a landscape, captures our gaze and appears to offer a portal to another dimension.

Artur Lescher
Elipse # 09, 2008
polyester resin with automotive paint
edition of 2
300 x 70 x 35 cm/118.1 x 27.6 x 13.8 in





daniel buren

b. 1938, Boulogne-Billancourt, France | lives and works *in situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the BMPT group, and remains thus to this day. He is best known for using symmetrical, contrasting maxi stripes that integrate visual surfaces and architectural spaces, notably in historical landmarks. Buren began producing unsolicited public artworks using striped awning canvases which are common in France –by setting up hundreds of striped posters around Paris and, later, in over 100 underground stations, quickly drawing significant public attention to these unauthorized urban interventions. Buren introduced the notion of ‘in situ’ in visual arts in order to characterize the practice that intrinsically binds topological and cultural specificities of the places where the work is presented.

The artist soon began to focus on the rising influence of architecture (particularly museum architecture) in art. He started producing more three-dimensional works and to conceive artworks as modulations of space, rather than as objects. His work became its own site and a place for movement in and around it. Beginning in the 1990s, Buren no longer merely applied the color to walls, but literally ‘installed it in space’ in the form of filters and colored sheets of glass or plexiglas. With this, it seems as if the work exploded unto our space –a sensation which Buren intensifies with the use of mirrors–, inviting the viewer to engage with the work with their entire body. Buren challenges conventional notions of where art can be seen and how it can be understood. Lately, his investigations have evolved into using light to produce macroscale color effects, and mirrors to alter space through image refraction.

selected solo exhibitions

- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- Like Child’s Play, Carriageworks, Sydney, Australia (2018)
- Daniel Buren – Del medio círculo al círculo completo: Un recorrido de color, Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia (2017)
- *Proyecciones / Retroproyecciones. Trabajos in situ*, Centre Georges Pompidou Málaga, Málaga, Spain (2017)
- *Observatory of Lights*, Fondation Louis Vuitton, Paris, France (2016)

selected group exhibitions

- *En plein air*, High Line Art, New York, USA (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, Palais d'Iéna, Paris, France (2018)
- *Pedra no céu – Arte e arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- *Forty*, MoMA PS1, New York, USA (2016)
- *Le Musée qui n’existait pas*, Le Centre Pompidou, Paris, France (2002)

selected institutional collections

- Centre Georges Pompidou, Paris, França
- Guggenheim Bilbao, Bilbao, Spain
- Musée d’Art Moderne de la Ville de Paris, Paris, França
- Museum of Contemporary Art, Los Angeles, USA
- Museum of Modern Art (MoMA), New York, USA
- San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
- Tate Modern, London, UK

Daniel Buren's *The Exploded Hut: homage to Oscar Niemeyer, situated work* establish a unique dialogue with the architectural tradition of modernism, typically characterised by the use of modular constructions and industrial materials. As suggested by the title of the work, the piece is not only a homage to the style, but also to one of its leading figures in Brazil and worldwide. Both Buren and Niemeyer's projects, work to modify landscapes through visual forms with strong aesthetic potency. In fact, *The Exploded Hut* not only interferes in space but also in the viewers' perception of it, as landscapes are seen through the numerous color filters that make up the work's structure, instilling new, not naturally occurring hues. The interaction between the artificial colours proposed by the artist and the organic tones of nature, allow for further chromatic possibilities to emerge—purely ephemerally—depending on the position of the viewer and of the light.

Daniel Buren
Photo-souvenir: *The Exploded Hut: homage to Oscar Niemeyer, situated work*, 2015
colored transparent filters and vinyl on transparent and colorless plexiglass, metal structure
310 x 850 x 850 cm/122 x 334.6 x 334.6 in





eduardo navarro

b. 1979, Buenos Aires, Argentina, where he lives and works

Since the beginning of the 2000s, Eduardo Navarro has been producing installations, performances, sculptures, drawings and objects that work to trigger new possibilities in our perception of the world through sensory experiences. Each of his projects is a case study whereby the artist investigates ways of thinking or feeling, derived from other species, that remain unknown to the human experience. As such, Navarro makes use of a variety of specialist from different fields. He seeks to enable alterations at different levels of our consciousness as a means of transforming sensorial states, and allowing for new understandings of our experience of reality and time.

Eduardo Navarro's work also engages with the multi-disciplinary—drawing from sciences, spirituality, medicine, archeology and ecology— and with languages. In addition to being structurally intriguing, his installations and sculptures also invite public interaction, or call for hired professional to carry out performances and activations. The work's challenge becomes to make all –the artist, the spectator and the work itself—a subject of the investigation. Frequently, Navarro seeks to produce a mental state that permits non-rational communication by transgressing the limits of verbal language. It is also important to note the intricate relationship between the artist's project and process, perhaps most evident in his drawings, which outline his propositions, all while maintaining expressive autonomy.

selected solo exhibitions

- *Em colaboração com o sol*, Museu de Arte Contemporânea de Niterói (MAC Niterói), Niterói, Brazil, (2019)
- *Into Ourselves*, The Drawing Center, New York, USA (2018)
- *OCTOPIA*, Museo Rufino Tamayo, Mexico City, Mexico (2016)
- *We Who Spin Around You*, High Line Art, New York, USA (2016)

selected group exhibitions

- *Chronos Cosmos: Deep Time, Open Space*, Socrates Sculpture Park, New York, USA (2019)
- *Metamorphoses – Let Everything Happen to You*, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (2018)
- *Océans - Une vision du monde au rythme des vagues*, Le Fresnoy – Studio national des arts contemporains, Tourcoing, France (2018)
- *Fishing for Islands*, Hamburger Bahnhof, Berlin, Germany (2017)
- SeMa Biennale Mediacity Seoul 2016, Seoul Museum of Art (SeMa), Seoul, South Korea (2016)

selected institutional collections

- Colección Banco Société Générale de Buenos Aires, Buenos Aires, Argentina
- Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina
- Sharjah Art Foundation, Sharjah, UAE
- Thyssen-Bornemisza Art Contemporary, Vienna, Austria

Cloud consulate, by Argentinean artist Eduardo Navarro, offers a place of refuge and of observation. The work was first exhibited in 2019, on the occasion of the SP-Arte project *Open Space*, showcasing the sculpture's role as an optic instrument, or a hybrid between a periscope and a kaleidoscope. The mirrors, which line the internal walls of this 'sky observation station' allow for the viewer to not only admire the sky, but also feel surrounded by it. As such—as is often the case in the artist's practice—the installation undertakes the role of a sensorial vehicle, elevating the public to other mental states by creating a state of communion between different entities and natural phenomena.

Eduardo Navarro
Cloud consulate, 2019
mirror, glass, mirrored vinyl and wood
edition of 3 + 2 AP
290 x 350 x 100 cm/114.2 x 137.8 x 39.4 in





laura vinci

b. 1962, São Paulo, Brazil, where she lives and works

Laura Vinci is best known for her sculptures, large installation works and interventions. Her research is based on exploring the relationship between body, ephemerality and space. Vinci views the latter as a complex organism that mediates the interactions between the elements that inhabit it, all while remaining susceptible to the constant passing of time. As such, her work seeks to investigate how matter moves or is altered, showcasing its transitory nature and stimulating new understandings of our surroundings.

Vinci began her artistic career in the mid-1980s, first dedicating herself fully to painting. Rather than turning to figuration, the artist sought to achieve almost tri-dimensional pieces, which quickly lead her to focus on sculpture. Her interest for changing matters is notably visible in the idea of erosion—captured in her intervention known as 'hourglass', which she created for the project Arte/Cidade 3 (1997) in São Paulo—and in the idea of condensation, present in her use of cooling coils that form frozen words. These interests also characterize Vinci's work with Teatro Oficina, where she has undertaken the role of artistic director, participating in the theater's set and costume design work. She is currently working with Mundana Companhia.

selected solo exhibitions

- *mundana +: Medeamaterial*, mundana cia, Sesc Pinheiros, São Paulo, Brazil (2019)
- *Todas as Graças*, Instituto Ling, Porto Alegre, Brazil (2018)
- *Papéis Avulsos*, Art Center/South Florida, Miami, USA (2014)
- *Carpe Diem Arte e Pesquisa*, Lisbon, Portugal (2010)
- *Warm White*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2007)

selected group exhibitions

- *O rio dos navegantes*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2019)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Exposición 13*, La Conservera, Murcia, Spain (2014)
- *Beuys e bem além, ensinar como arte*, Instituto Tomie Ohtake, São Paulo, Brazil (2011)
- 26ª Bienal de São Paulo, São Paulo, Brazil (2004)

selected institutional collections

- Inhotim, Instituto de Arte Contemporânea, Brumadinho, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

In Art History, the subject of the Three Graces has been traditionally related to the representation of the female body. Having been widely represented, in styles as diverse as those of Raphael, Rubens, Canova, Maillol, the Graces has above anything, become the image of an image that has crossed generations. Laura Vinci's various interpretations and investigations on the matter, have focused particularly on a play with formal references, where material has also undertaken an important role. Vinci's ***Duas Graças*** [Two Graces] are characterized by fluid and voluptuous shapes, with curvilinear silhouettes that establish a dialogue between the pre-historic Venus and the tradition's formal grammar, also entwining the classical era through the artist's use of marble.

Laura Vinci
Duas graças [Two Graces], 2016
marble
edition of 2
82 x 85 x 100 cm/32.3 x 33.5 x 39.4 (each)





not vital

b. 1948, Sent, Switzerland

lives and works between Sent, Switzerland ; Beijing, China and Rio de Janeiro, Brazil

Not Vital is best known for having developed a practice that is based on intense contact with nature and a nomadic lifestyle. His work seeks to provoke unusual experiences or viewpoints, either by displacing purely natural forms, or by extracting elements from remote regions, and re-contextualizing them into an artistic framework, often altering their scale or materials. Since the beginning of the 1980s, Not Vital has repeatedly collaborated with artisans in an endeavour to intertwine sculpture and the construction of space, frequently diluting the limits between art and architecture, and establishing an intimate relationship with the local cultural context. Indeed, his pieces work to alter our perception of the environment that they inhabit, either through their reflexive physicality or their unusual architectural structure.

Vital has also produced paintings and works on paper, which converse with the matters he addresses in his sculptures and architectural propositions. For these pieces, the artist employs a varied palette of materials that go from the simple and perishable—coffee, salt, eggs– to the most valuable and resistant—marble, silver and gold. Since the end of the 1990s, Not Vital has erected permanent installations in numerous locations, including Agadez (Niger), Chilean Patagonia (Chile) and Paraná do Mamori (Brazil). In addition, he has also built so-called habitats, such as the *House to Watch the Sunset*, amongst other schools, bridges or tunnels.

selected solo exhibitions

- *Not Vital: Scarch*, Hauser & Wirth, Somerset, UK (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Switzerland (2019)
- *Let One Hundred Flowers Bloom*, Ateneum, Helsinki, Finland (2018)
- *Not Vital. Saudade*, Galeria Nara Roesler, São Paulo, Brazil (2018)
- *Not Vital*, Yorkshire Sculpture Park, Wakefield, UK (2016)

selected group exhibitions

- *Passion: Bilder von der Jagd*, Bündner Kunstmuseum Chur, Chur, Switzerland (2019)
- *Surrealism Switzerland*, Aargauer Kunsthau, Aarau, Switzerland (2018)
- *Illumination*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2016)
- *Simple Forms: Contemplating Beauty*, Mori Art Museum, Tokyo, Japan (2015)

selected institutional collections

- Bibliotheque Nationale, Paris, France
- Kunstmuseum Bern, Berna, Switzerland
- The Museum of Modern Art, New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Toyota Municipal Museum of Art, Aichi, Japan

Not Vital's ***Tongue*** measures over five meters in height and is made up of reflexive stainless steel, which when placed outside, incorporates the landscapes onto its surface through the process of reflection. The work also establishes a dialogue with the shape of an obelisk—a commemorative monument which originated in Ancient Egypt. Together, when one encounters the work, one seems to face a mirage, as the landscape is distorted and projected through the surface of the piece. Vital built his practice based on exploring the human relationship with nature. His objects alter our perception of both, the natural and architectural landscape they occupy.

Not Vital
Tongue, 2018
stainless steel
507 x 104 x 124 cm
199.6 x 40.9 x 48.8 in





raul mourão

b. 1967, Rio de Janeiro, Brazil, where he lives and works

Working across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that marked Rio's artistic scene in the 90s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão's work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society in order to allow for reflections on place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he starts to investigate the visual symbology of architectonic safety elements in the urban landscape of Rio de Janeiro such as window railings and security fences. This results on a series titled *Grades* which includes works on photography, video, sculptures and installations. From 2010 the artist expands his research on security systems while deconstructing visual structures present on these forbidding apparatuses, which led him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

selected solo exhibitions

- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, The Bronx Museum, New York, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

selected group exhibitions

- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- *Brasil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden Aan Zee, The Hague, The Netherlands (2016)
- Bienal de Vancouver 2014-2016 - Open Borders Crossroads Vancouver, Vancouver, Canadá (2014)

selected institutional collections

- ASU Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Raul Mourão's ***Hourglass*** and ***The Flag*** will offer movement through the gardens of Boa Vista. This body of work developed from the artist's observations of, and concerns about the use of security grids and other urban structures, as a means of dividing public and private spaces. Mourão's poetic constructions culminate in robust metal structures, which are made to seem fragile through the use of balance. With this, the artist places dichotomies between heaviness and lightness, violence and sensitivity, at the forefront of his oeuvre, making his audience oscillate, just like his sculptures do.

Raul Mourão
Hourglass, 2020
corten steel
465 x 350 x 250 cm
183.1 x 137.8 x 98.4 in





Raul Mourão
The Flag, 2020
corten steel
300 x 350 x 250 cm
118.1 x 137.8 x 98.4 in

tomie ohtake

b. 1913, Kyoto, Japan | d. 2015, São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913 and moved to Brazil in 1936. Her career as an artist began at the age of 37 when she became a member of the Seibi group, which brought together artists of Japanese descent. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself in abstract explorations. In this phase, she performed a series of paintings which became known as *blind paintings*, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

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 by her participation in the São Paulo Biennial in 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, undertook large-scale sculptural projects and public works in São Paulo and neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

selected solo exhibitions

- *Tomie Ohtake: cor e corpo*, Caixa Cultural Brasília, Brazil (2018)
- *Tomie Ohtake: nas pontas dos dedos*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100-101*, Instituto Tomie Ohtake, São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

- *Contemporâneo, sempre – Coleção Santander Brasil*, Farol Santander, São Paulo, Brazil (2019)
- *Surface Work*, Victoria Miro, London, UK (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington, USA (2013)

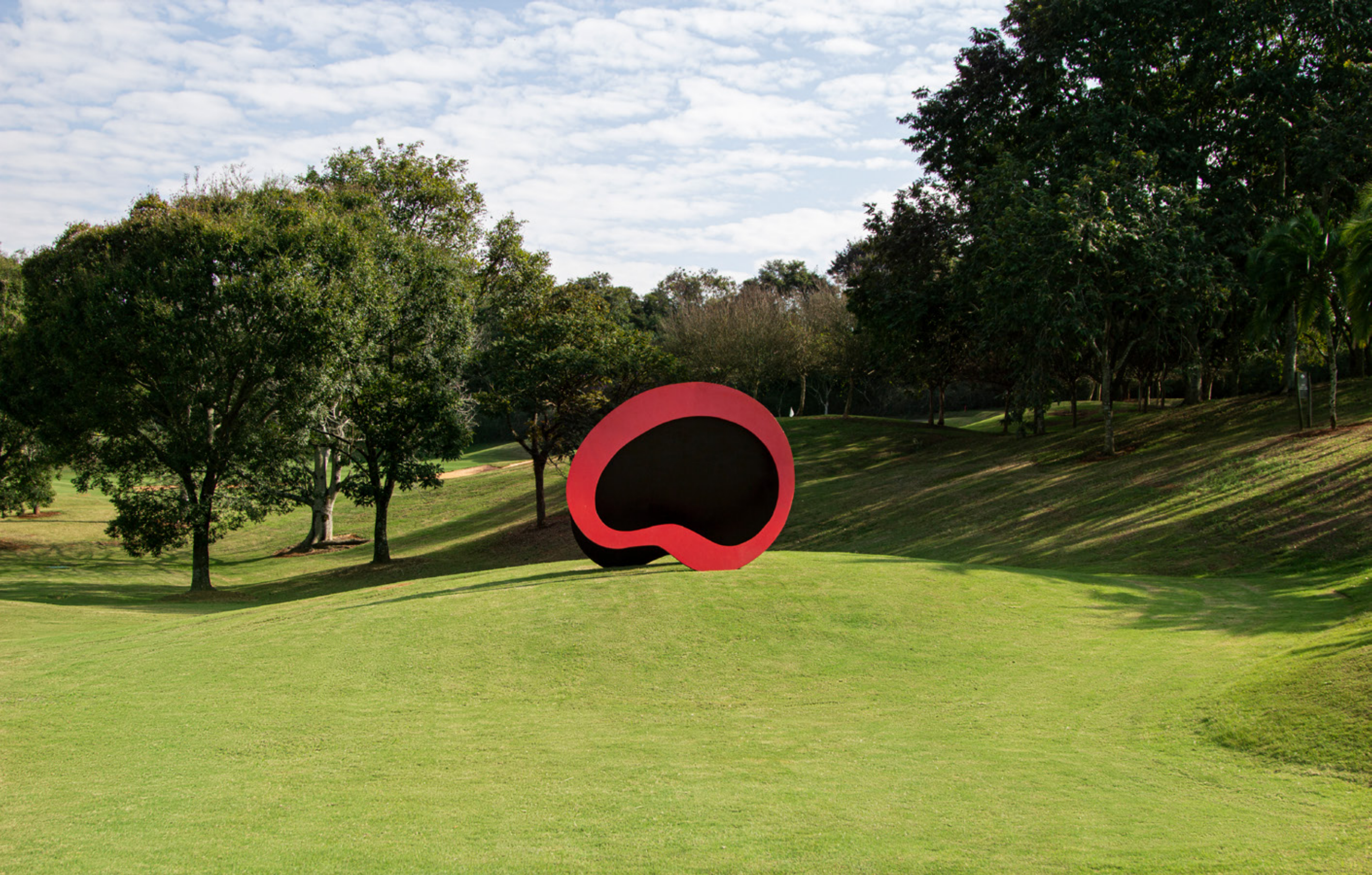
selected institutional collections

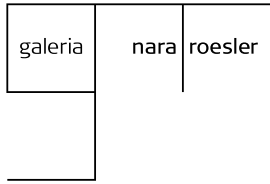
- Dallas Museum of Art, Dallas, Estados Unidos
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- M+, Hong Kong, China
- Tate Modern, London, UK
- Pinacoteca do Estado de São Paulo, Brazil

Tomie Ohtake produced several public installation works during her career, which have been placed throughout Brazil and particularly in São Paulo, where she lived for many years. ***Sem título*** is an imposing sculpture by the artist, converging her iconic graphic and sculptural language. The artist began working on special projects for public spaces in 1983, creating steel sculptures that were subsequently covered in solid colored paint. Her characteristic use of curved planes and lines give the material a sense of lightness, as is the case in ***Sem título***, which from far away seems to constitute a single plane incorporating the landscape. As one comes closer, one is able to denote that the piece is made of superimposed planes, the first one covered in black paint and is framed by a second, red plane.

Tomie Ohtake
Untitled, 1995 / 2002
automotive paint on metal
unique
296 x 354 x 132 cm
116.5 x 139.4 x 52 in







ar livre large scale works at fazenda boa vista

a partnership between
galeria nara roesler and **JHSF**

fazenda boa vista

july 25 to september 18, 2020

Open Air is an exhibition located
in a private condominium. Access
is restricted to residents and guests.

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