



nara roesler

amelia toledo
o rio (e o voo)
de amelia no rio
nara roesler curatorial nucleus

nara roesler rio de janeiro
opening september 12
exhibition sep 12 – nov 4, 2023

**o rio (e o voo)
de amelia no rio**
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Nara Roesler Rio de Janeiro is pleased to present *O rio (e o voo) de Amelia no Rio [Amelia's journey in the flow of Rio]* the first solo exhibition of Amelia Toledo (b. 1926, São Paulo, Brazil – d. 2017, Cotia, Brazil) in Rio de Janeiro.

The exhibition showcases a series of works created by the artist during her time in Rio de Janeiro in the 1970s and 1980s, alongside a selection of more recent works that continue Amelia's explorations from that era. Serving as a bridge between the concrete nature of modern abstraction and the natural world itself, Toledo's creations from her time in Rio, mark the development of a pioneering body of work that could be defined as ecological abstraction. Amelia Toledo revitalized the organic sources of modernity, maintaining the organic world as the source and destination of her artistic expression.

Amelia Toledo commenced her studies in art during the 1930s and, during her formative years, engaged with key figures of Brazilian Modernism such as Anita Malfatti, her mentor, and Vilanova Artigas, with whom she collaborated on architectural drawings in his studio.

Throughout her career, the artist explored a range of media and techniques, traversing painting, drawing, sculpture, printmaking, installation, and jewelry design, all while focusing intently on the nuances of material and its application. Her work initially aligned with constructive inquiry, echoing notions of neo-concretism and concerns prevalent in the 1960s, such as the exploration of audience engagement and the interweaving of art and life.



Mas hoje, quando vamos ao ginásio, não há nada que nos entusiasme para assistir, como costumamos nos entusiasmar. Não há nada a não ser o programa de abertura internacional. Tudo o que resta de um espírito de fé e de esperança.

Cartão Verde
com Dede, um
trabalho para
ver um programa
de televisão.

From the 1970s onward, her work took on a deeply experimental character, delving into organic forms and unconventional languages. Among the historical and emblematic pieces from this period is *Divino Maravilhoso – Para Caetano Veloso* (1971), a book dedicated to the singer and composer.

Amelia Toledo
*Divino maravilhoso
to Caetano Veloso*, 1971
artist book made of paper,
acetate and photomontage
edition of 10
35 x 35 cm
13.8 x 13.8 in





The exhibition also features works from the series presented at the MAM Rio de Janeiro in 1976, and in the solo show *Emergências*, including pieces such as *Reunião* (1976), along with a collection of works created on newspaper pages from the era, where the artist covered parts of the surface with hand and foot impressions, as well as animal paw prints. These marks, while indicating traces of presence, obscure the legibility of the news. Overall, the exhibition and this particular series engage with the dark times of the Military Dictatorship, which was ongoing in Brazil at the time.

Amélia Toledo
Reunião, 1976
plaster molding
5 panels of
15 x 100 cm / 5.9 x 39.4 in







Amelia Toledo
Pegada de Onça, 1972/2004
polyester resin
2,7 x 17 x 17,7 cm
1.1 x 6.7 x 7 in

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Amelia Toledo
Pegada de Onça, 1975
jaguar footprint
stamp printing on newspaper
58 x 37,6 cm
22.8 x 14.8 in

The selection also includes other milestones from Amelia's body of work created during her time in Rio de Janeiro. Here, her investigations into the relationships between art and nature deepened, and she began incorporating natural elements into her pieces. This can be seen in *Gambiarra* (1976), *O Cheio do Oco* (1973), and works from the *Frutos do Mar* series (1982). In these pieces, the artist made molds of shells from polyester and then exposed them to the ocean until they were covered by barnacles and bryozoans- imparting a living quality to these sculptures and exploring the convergence of the natural and the artificial.



Amelia Toledo
Gambiarra, 1976
325 oyster shells and nylon thread
15 x 1040 cm
5.9 x 409.4 in





Amelia Toledo
The fullness of the hollow, 1973
snail shell and silicone shell on
buckwheat husks, glass and angico box
32,5 x 19,5 x 9 cm
12.8 x 7.7 x 3.5 in









Amelia Toledo

Frutos do Mar series, 1982

molding in polyester resin exposed to the action of the sea for the formation of barnacles and bryozoans

4,5 x 8,6 cm ø ; 3,2 x 6,2 x 5,6 cm ; 3,3 x 5,5 x 5,5 cm

1,8 x 3,4 in ø ; 1,3 x 2,4 x 2,2 in ; 1,3 x 2,2 x 2,2 in





Amelia Toledo

Frutos do mar series, 1982

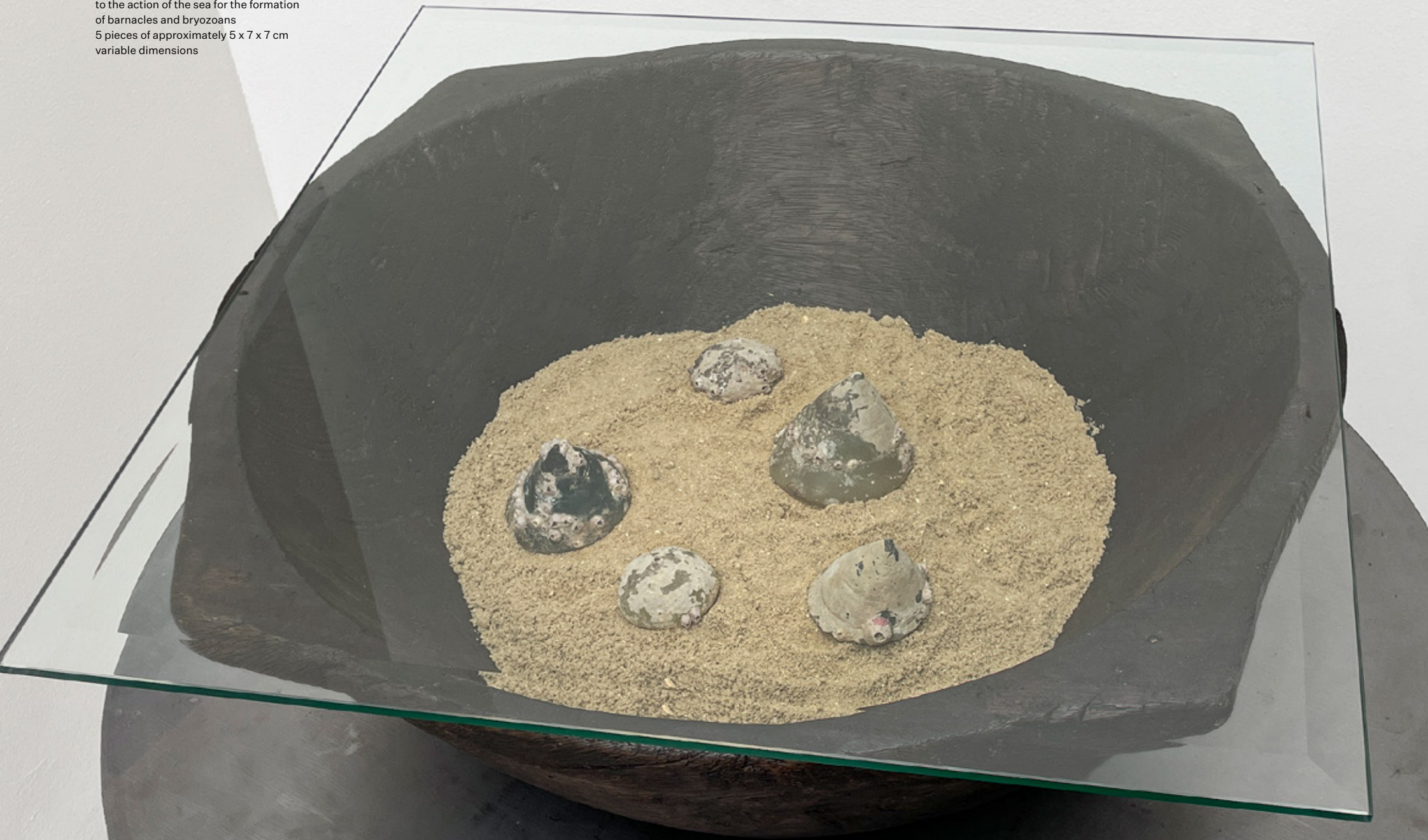
molding in polyester resin exposed to the action of the sea for the formation of barnacles and bryozoans

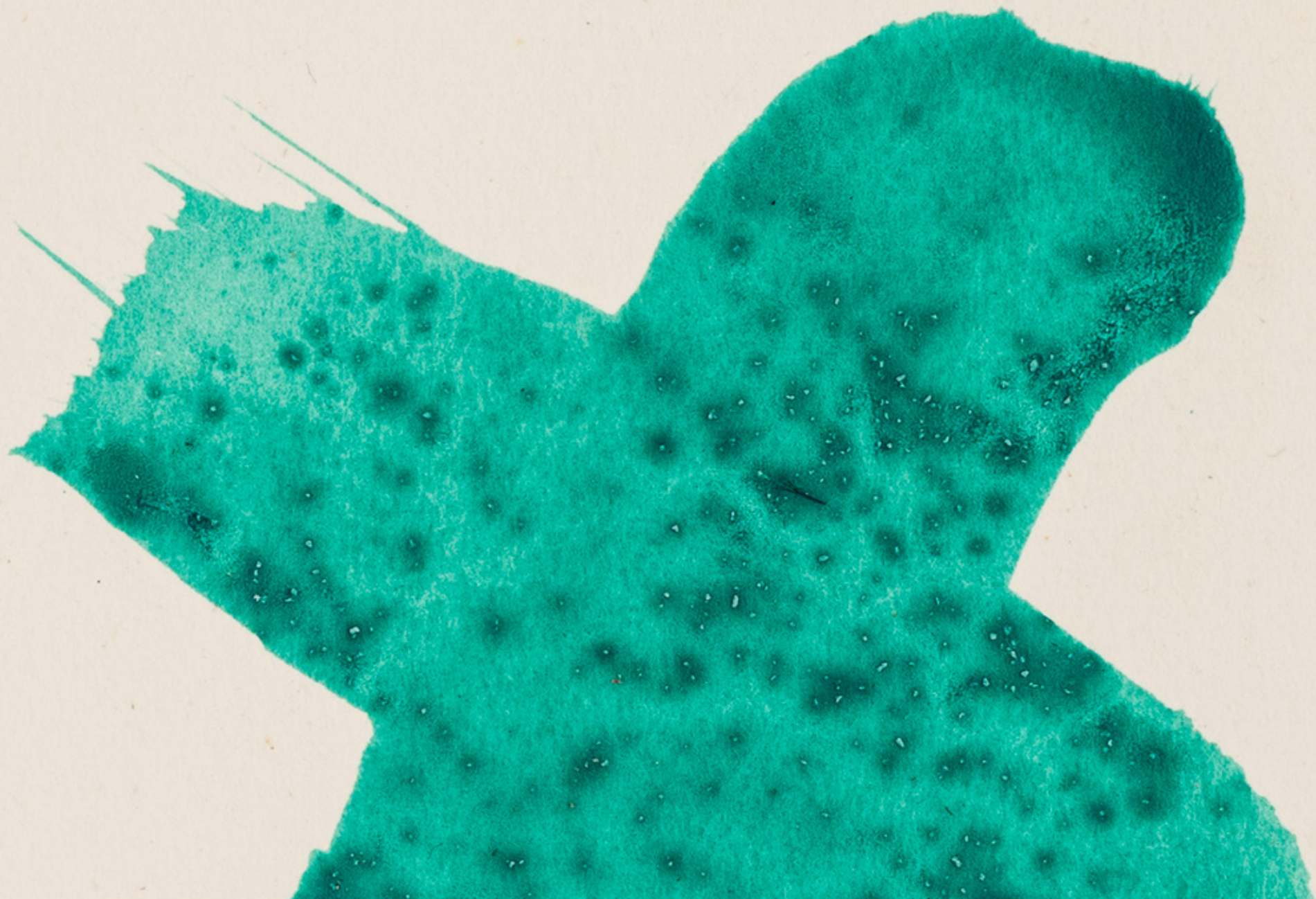
4,5 x 6,6 x 7 cm ; 5 x 8,5 x 8 cm ; 5,2 x 8,3 x 7,5 cm

1,8 x 2,6 x 2,8 in ; 2 x 3,3 x 3,1 in ; 2 x 3,3 x 3 in



Amelia Toledo
Frutos do mar series, 1982
molding in polyester resin exposed
to the action of the sea for the formation
of barnacles and bryozoans
5 pieces of approximately 5 x 7 x 7 cm
variable dimensions







Amelia Toledo
Ideogramas do Acaso series, 1988
watercolor on paper
11 paintings of 23 x 23,5 cm / 9,1 x 9,3 in



In addition to these more iconic works, the exhibition gathers unpublished paintings and watercolors created in the 1980s by Toledo, such as the *Anotações da Casa* series, in which the artist seeks to depict her experience of light, her creative space, and her home in Rio de Janeiro.



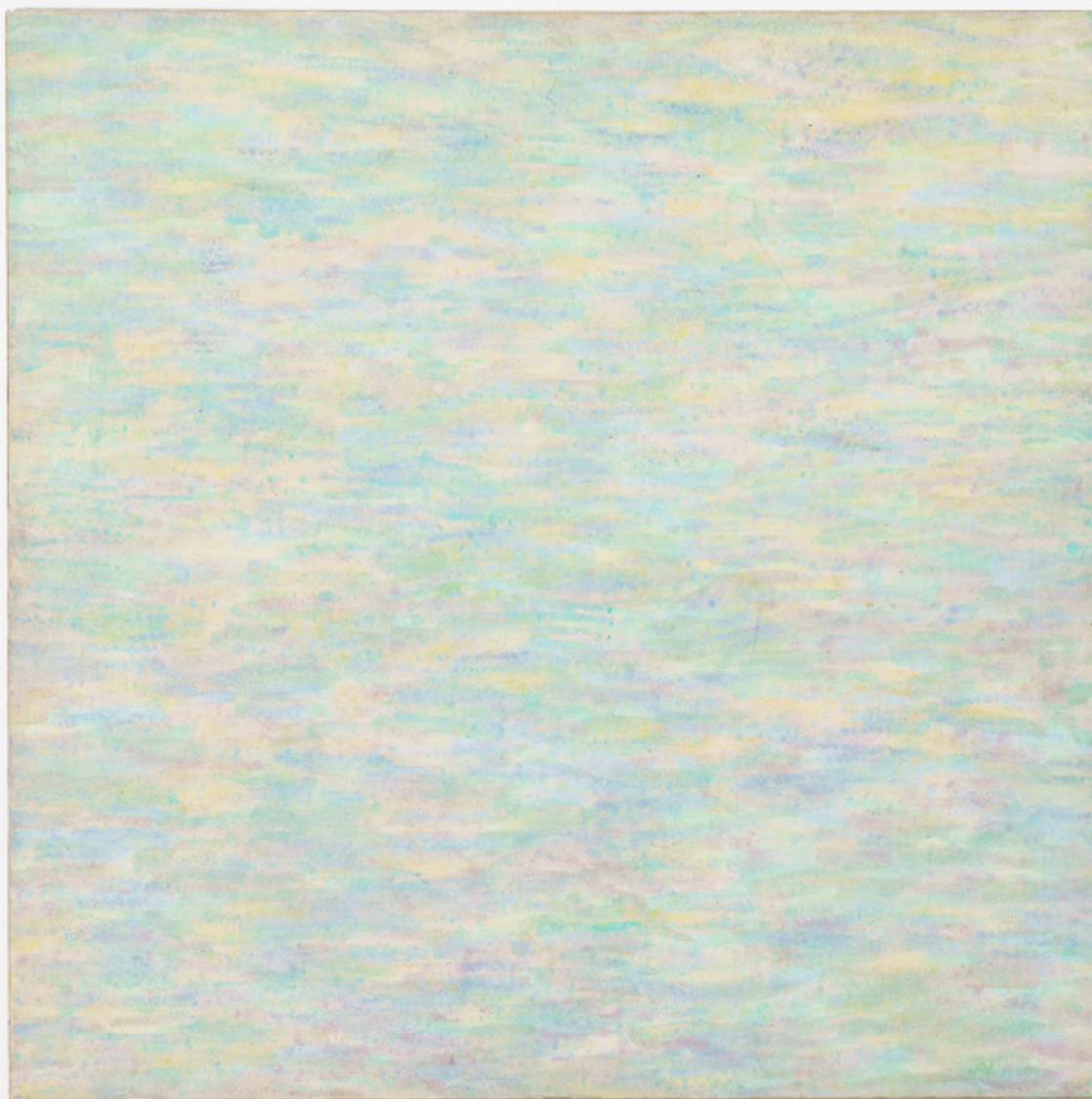
Amelia Toledo
Anotações da Casa series, 1980's
acrylic paint on canvas
58,5 x 42,5 x 1,5 cm
23 x 16.7 x 0.6 in



Amelia Toledo
Anotações da Casa series, 1980's
acrylic paint on canvas
58,5 x 42,5 x 1,5 cm
23 x 16.7 x 0.6 in



Amelia Toledo
Anotações da Casa series, 1980's
acrylic paint on canvas
60 x 59,5 x 2,5 cm
23.6 x 23.4 x 1 in

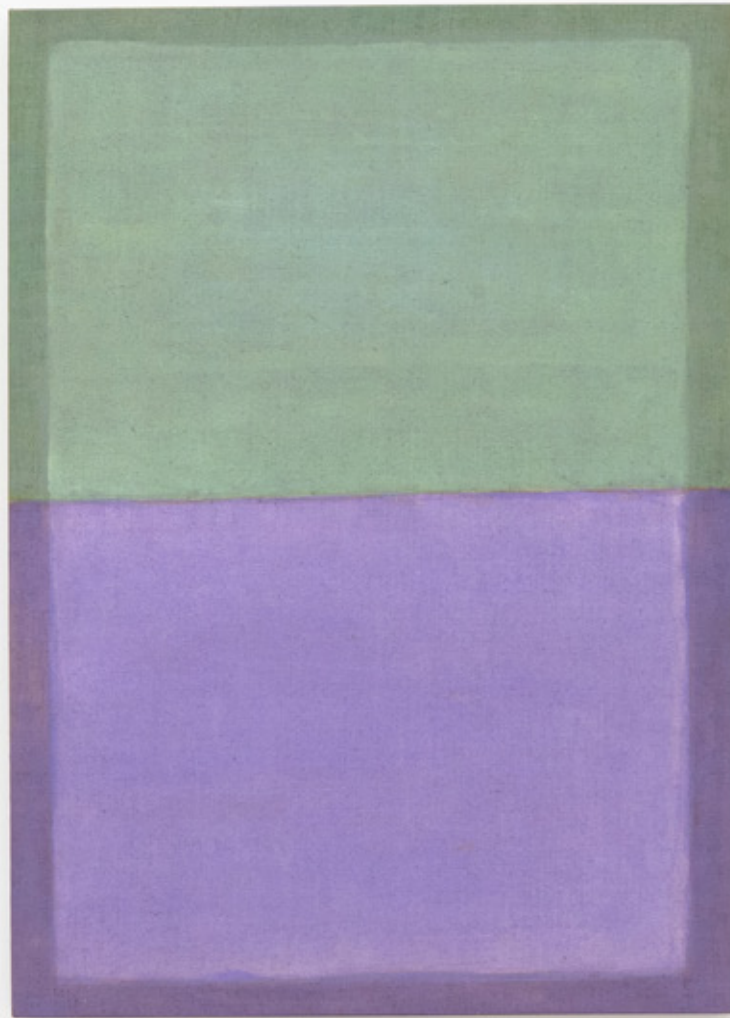


During this same period, Amelia Toledo reintroduced abstract painting to her practice, incorporating many of her earlier observations into the pictorial realm, a pursuit she continued until the end of her life in series like *Campos de Cor* and *Pinturas de Horizonte*. In these, the artist predominantly explores color and landscape, also present in other aspects of her poetic expression through delicate gestural brushstrokes.

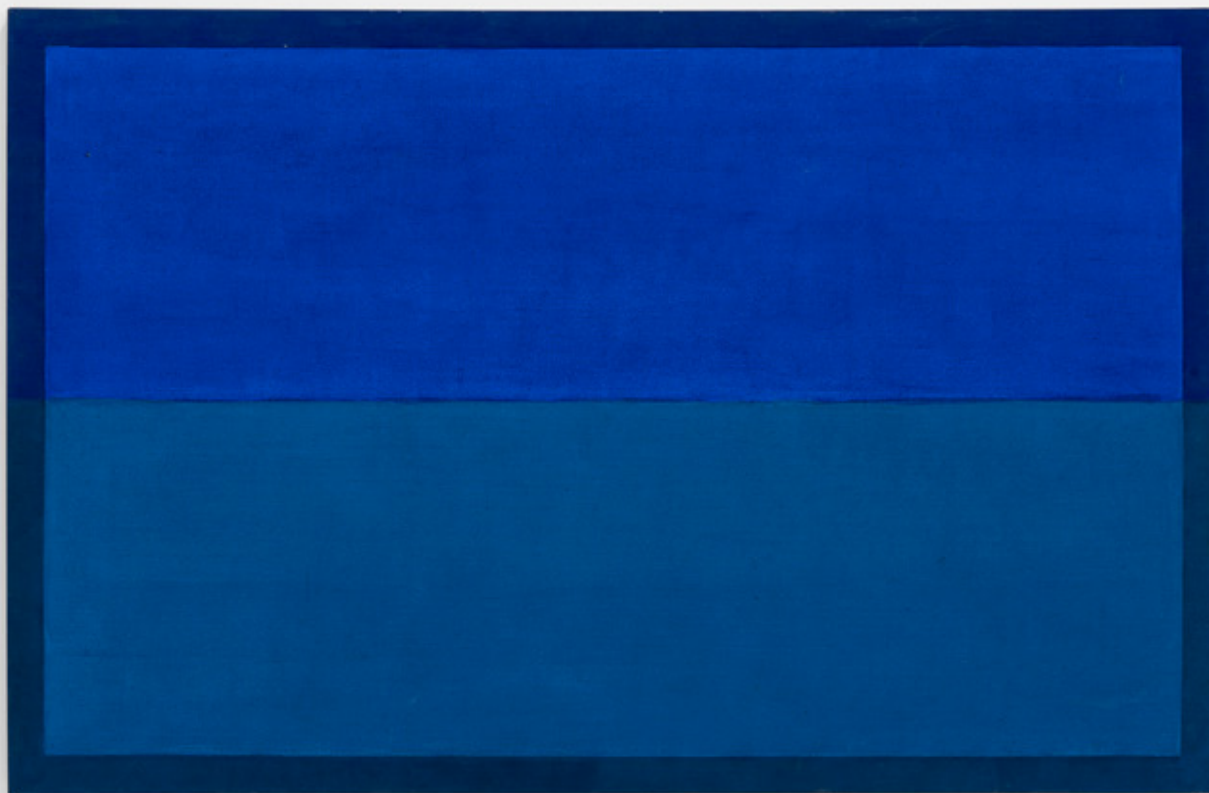
Amelia Toledo
About random orders, 1982
acrylic paint on canvas
120 x 120 cm
47.2 x 47.2 in



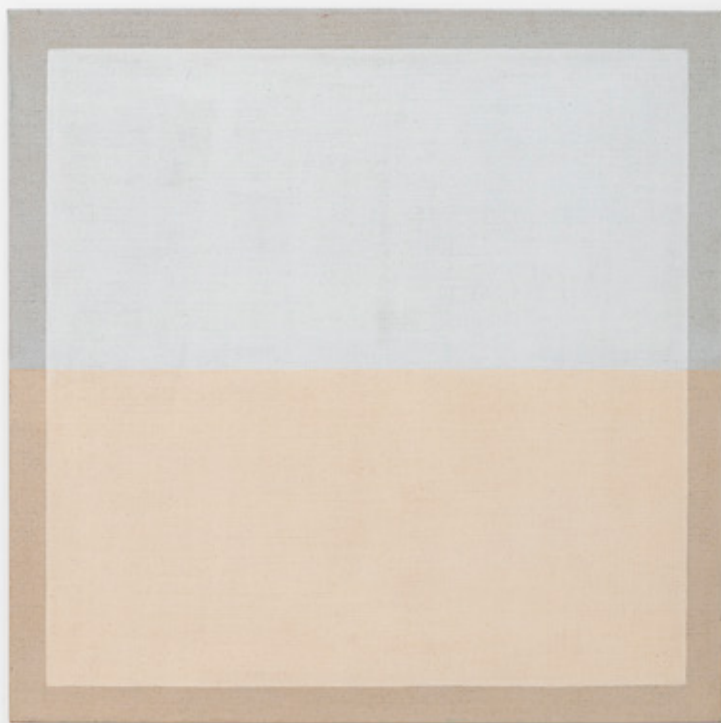
Amelia Toledo
Movimentos verdes, 1983
acrylic paint on canvas
119 x 118,5 x 3 cm
46.9 x 46.7 x 1.2 in



Amelia Toledo
Untitled, from Horizontes series, 1997
acrylic paint and pigments on linen
139,7 x 100,3 x 3,4 cm
55 x 39.5 x 1.3 in



Amelia Toledo
*Untitled, from Pinturas
de horizonte series, 1993*
acrylic resin and pigments on linen
130 x 201 x 4 cm
51.2 x 79.1 x 1.6 in



Amelia Toledo
Série Horizontes, 2014
acrylic paint on linen
100 x 100 x 3,5 cm
39.4 x 39.4 x 1.4 in



Amelia Toledo
Untitled, 2003
suitcase, cristals
and paper pulp
20 x 78,3 x 44,5 cm
7.9 x 30.8 x 17.5 in





Another area of her interest, which the exhibition also addresses, is stones and minerals, which became central to Toledo's work starting from the 2000s.

In works like *Impulsos*, *Minas*, and *Canto das Ametistas* (2001), the artist employs stones to investigate colors, brightness, transparency, and the various forms of what she referred to as the 'flesh of the earth'.



Amelia Toledo
Impulsos series, 2000
bloc of rose quartz semi polished on concret
base: 85 x 30 x 33 cm | 33,5 x 11,8 x 13 in;
stone: 33 x 30 x 33 cm | 13 x 11,8 x 13 in



Toledo composes arrangements in which pieces collected from the depths of natural scenes are arranged in varied formations engaging in dialogue with 'modern' materials such as stainless steel. The rocks remain unaltered in terms of their original characteristics, only polished to unveil the internal designs created by the delicate veins which reveal their temporality.

Amelia Toledo
Canto das ametistas, 2001
stainless steel and amethyst
110,4 x 110 x 110 cm
43.5 x 43.3 x 43.3 in









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Amelia Toledo
Mina de luz II # 02, from
Minas de cor series, 2006/2022
crystal quartz pebbles and
corten steel and stainless steel sheets
70 x Ø 70 cm
27,6 x Ø 27,6 in



Amelia Toledo
Campo de Cor series, sem data
acrylic paint on jute
100 x 140 x 3,5 cm
39.4 x 55.1 x 1.4 in



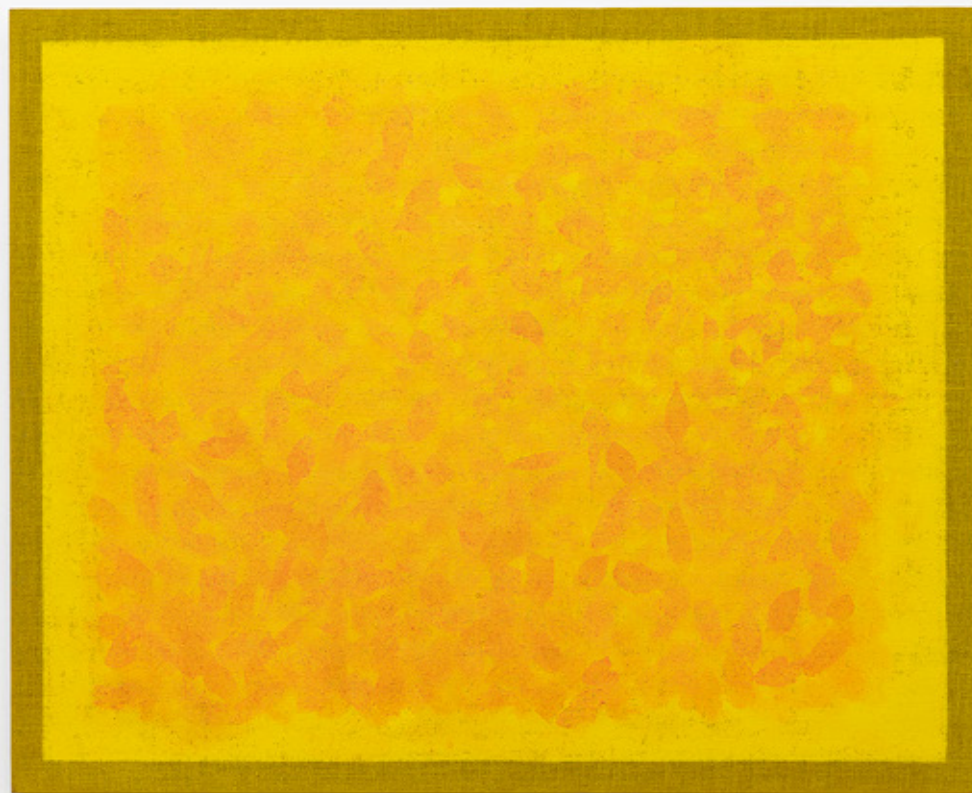
Amelia Toledo
Série Campos de cor, 1990
acrylic paint on jute
210,3 x 135,4 cm
82.8 x 53.3 in



Amelia Toledo
Série Campos de cor, 2008
acrylic paint and crushed
glass beads on jute
130 x 70,3 x 3,5 cm
51.2 x 27.7 x 1.4 in





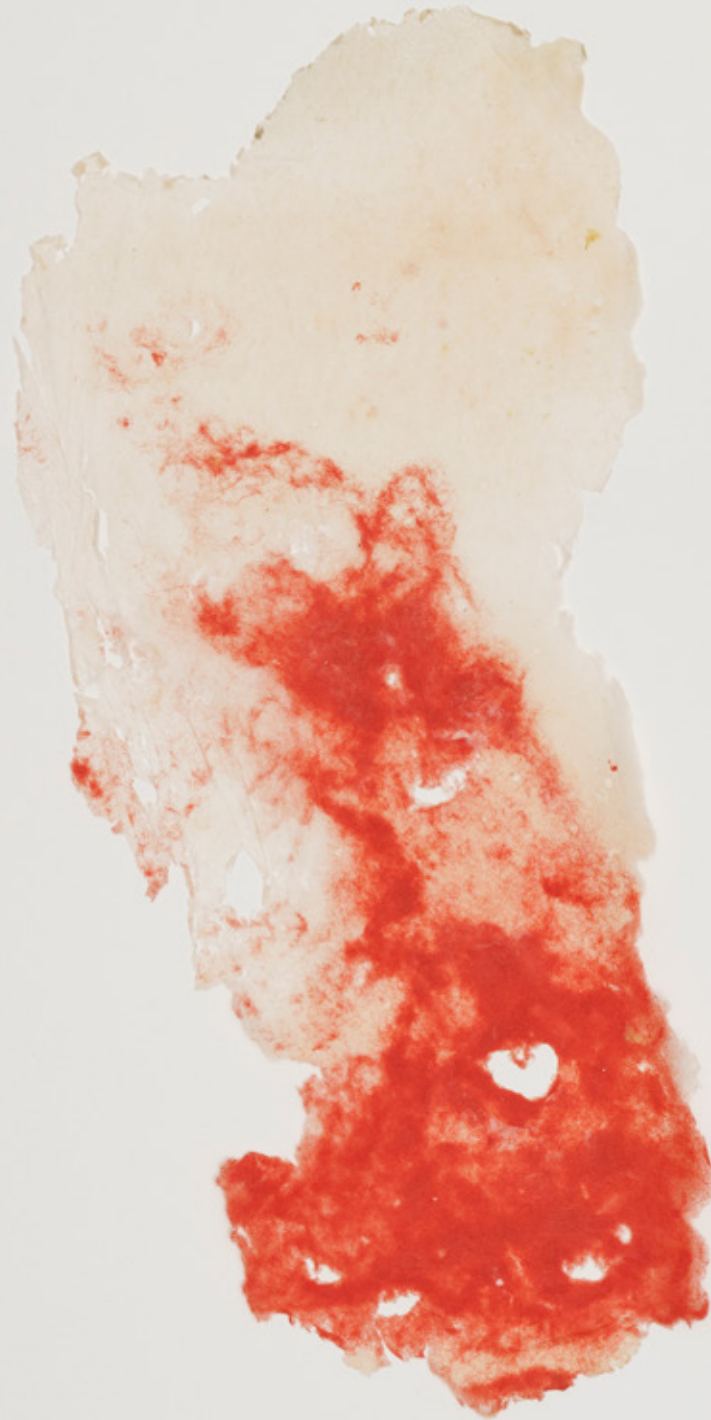


Amelia Toledo
Campo de Cor, no date
acrylic paint on jute
130 x 160,5 x 3,5 cm
51.2 x 63.2 x 1.4 in



Amelia Toledo
Série Campos de cor, 2007
acrylic paint on linen
130 x 130 cm
51.2 x 51.2 in

Amelia Toledo
Lint series, no date
line and cotton pulp dyed
60,5 x 29 cm
23.8 x 11.4 in



amelia toledo

b. 1926, São Paulo, Brazil

d. 2017, Cotia, Brazil

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

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

selected solo exhibitions

- *Amelia Toledo: 1958-2007*, Nara Roesler, New York, USA (2021)
- *Amelia Toledo – Lembrei que esqueci*, Centro Cultural Banco do Brasil (CCBB-SP), São Paulo, Brazil (2017)
- *Amelia Toledo*, Estação Pinacoteca, São Paulo, Brazil (2009)
- *Novo olhar*, Museu Oscar Niemeyer, Curitiba, Brazil (2007)
- *Viagem ao coração da matéria*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2004)

selected group exhibitions

- *Constelação Clarice*, Instituto Moreira Salles (IMS), São Paulo, Brazil (2021)
- *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA (2017); Brooklyn Museum, New York, USA (2018); Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2018)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- *30x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- *Um ponto de ironia*, Fundação Vera Chaves Barcellos, Viamao, Brazil (2011)
- 29th São Paulo Biennial, Brazil (2010)
- *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

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

info@nararoesler.art