

nara roesler

TEFAF NEW YORK 2023

booth 208

tomie ohtake
lygia pape
abraham palatnik
heinz mack
sergio camargo

preview

may 11 (invitation only)

open to the public

may 12–16

park avenue armory

643 park avenue
new york, usa

Nara Roesler is pleased to present at TEFAF 2023 a selection of works by a group of mid-twentieth century landmark abstract masters: Tomie Ohtake, Lygia Pape, Abraham Palatnik, Heinz Mack and Sergio Camargo. Eclectic in their take on abstraction, all these artists stood out within their contexts for their innovation, ingenuity and unorthodox practice. Rather than following a programmatic path, their abstraction was open to enriching permeable connections, avoiding strictures and mutually exclusive polarities such as optical/haptical, geometric/organic, kinetic/parallactic. Their selection of different practices in the abstract field points to many possible paths where all the aforementioned categories fruitfully collide.

Informed by the trends of the abstract-geometric avant-gardes of the beginning of the 20th century, especially those of Russian Constructivism and the Bauhaus movement, and also guided by early optical experiments around Dada (Duchamp, Survage, Man Ray), these artists apply both intuitive approach and scientific rationality to the construction of expressive visual effects. As a result, their works convey the observer to perceiving static fields as mobile, and vice versa, while purposefully revealing the instability of the image.

Nara Roesler's TEFAF 2023 roster of artists is mostly Brazilian, featuring works by Ohtake, Pape, Palatnik and Camargo, with one axial European addition: Heinz Mack. Indeed, the history of Abstraction in the Americas is twofold: on one hand there is a mainstream core of subjective, gestural abstract expressionism rising around the New York

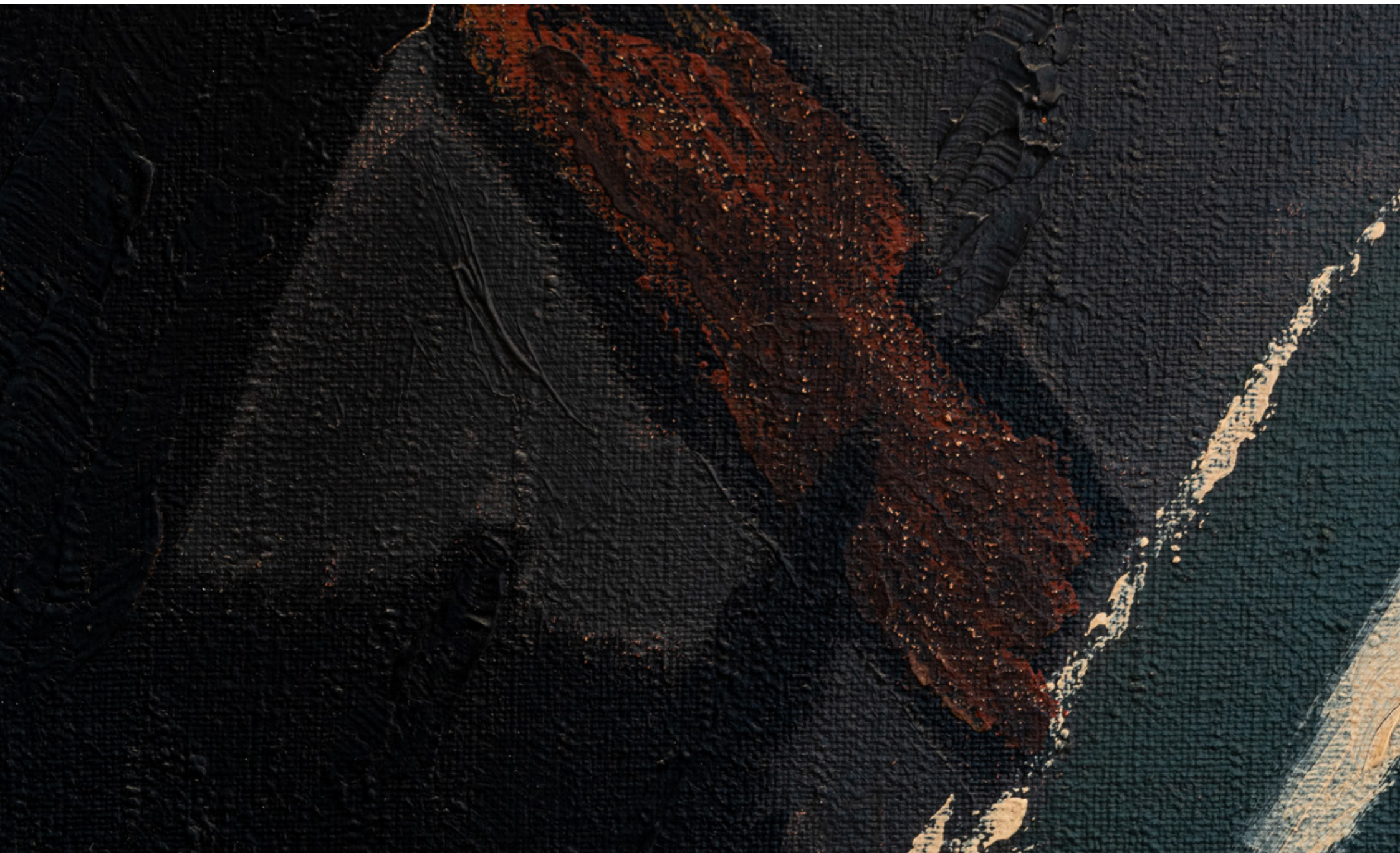
School early in the 1940s, for which the impulsion of Surrealism was key. On the other hand, mostly in Latin America, there was the connection between early Constructivism and Neoplasticism blossoming among Latin artists expatriated in France, UK, Germany and Italy, for which the seminal inception by Torres-García's legacy was central. This more formal, analytical path of modern Abstraction led to the unparalleled artistic landscape of late-modern art in countries such as Brazil, Argentina, Venezuela, Uruguay and Colombia, among others.

In this sense, Palatnik, in Brazil, and Mack, in Germany, were pioneers in developing works that relied on elementary and geometric shapes to create visual propositions in which the real or virtual movement, given by the rhythm and dynamics of the composition, actively challenged the public eye, producing surprising effects, optical illusions and perplexing sensations. Both were pioneers of early motorized mobile abstract works and, without knowing each other both artists stood out for their tectonic approach to relief and surfaces.

The works by Lygia Pape, Sergio Camargo and Tomie Ohtake—among them Pape's *Tecelares* series, an unprecedented and unique example of neoconcrete xylography—, featuring the primacy of organic shapes are presented in consonance with the abstract-geometric practices of Mack and Palatnik, pointing to the various experimental paths they inaugurated in the realm of Abstraction.

—Luis Pérez-Oramas

tomie ohtake



Untitled, from 1957, belongs to the first moment of Tomie Ohtake's artistic trajectory, when the artist abandons figuration and moves towards abstraction, with figures giving way to simplified forms and fields of color. In this group of works, one can observe a structured and original style, in which the geometric forms that overlap in the composition do not sublimate the marks of the gestures that made them.



Tomie Ohtake
Untitled, 1957
oil paint on canvas
65 x 50 cm
25.6 x 19.7 in



Untitled, 1957
oil paint on canvas
75 x 60 cm
29.5 x 23.6 in



In Tomie Ohtake's works developed between the end of the 1970s and throughout the 1980s, the artist articulates different fields of color, textures, tones, forms and transparencies through overlapping compositions. This procedure confuses and distorts the distinction between figure and background. According to the critic Miguel Chaia: 'in the paintings made between the late 1970s and the 1980s, one can notice that the frame works as a compositional device in relation to the approaching forms, pulling them to the foreground. What was once ethereal and broad is now embodied and materialized in images that refer to stars, galaxies, or other events in the cosmos.'

Tomie Ohtake in her studio
São Paulo, Brazil



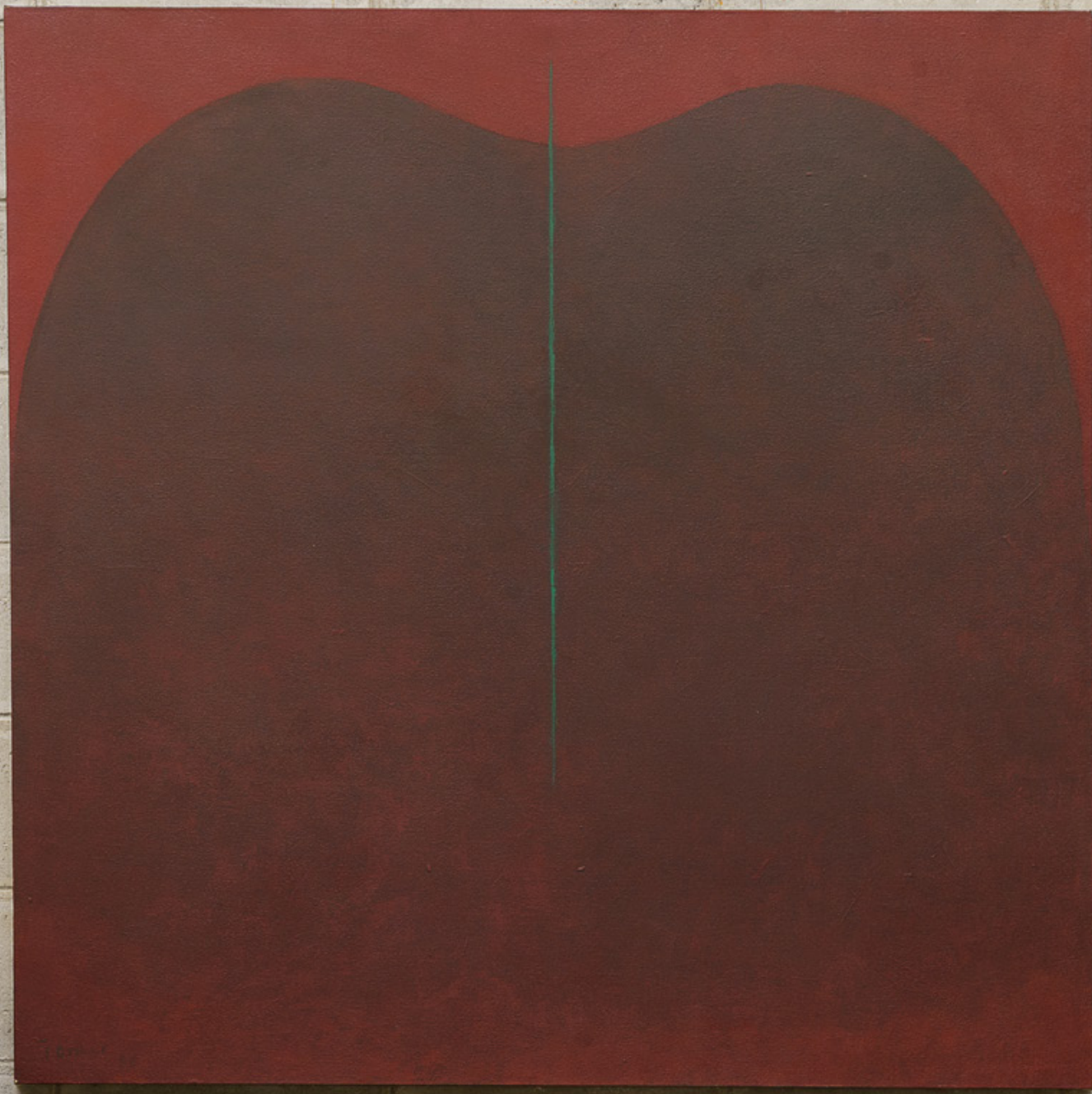


Untitled, 1979
oil paint on canvas
100 x 100 cm
39.4 x 39.4 in





Tomie Ohtake in her studio, 1980
São Paulo, Brazil



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 Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara/ Roesler, New York, USA (2021)
- *Tomie Ohtake: cor e corpo*, Caixa Cultural, Brasília, Brazil (2018)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

selected group exhibitions

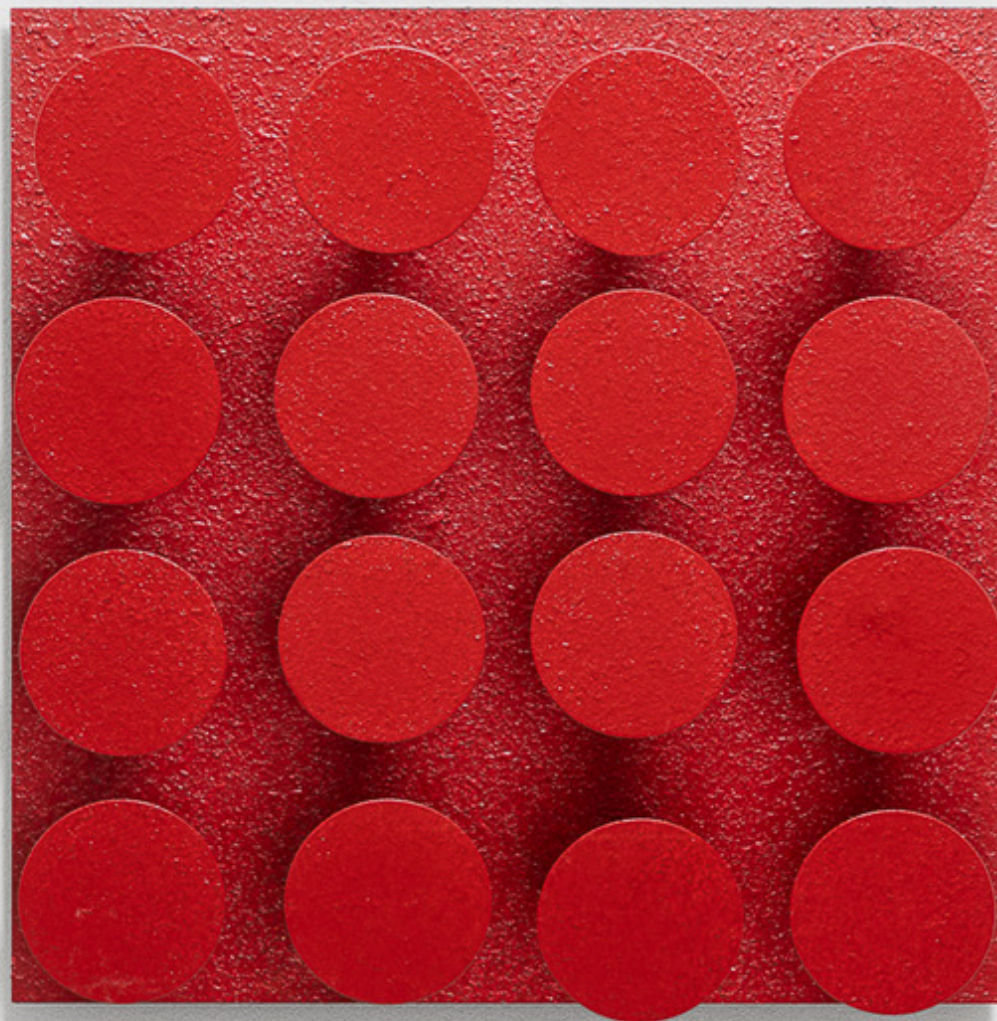
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70*, Whitechapel Gallery, London, United Kingdom (2023)
- *Raio-que-o-parta: Ficções do moderno no Brasil*, Sesc 24 de Maio, São Paulo, Brazil (2022)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Contemporâneo, sempre – Coleção Santander Brasil*, Farol Santander, São Paulo, Brazil (2019)
- *Surface Work*, Victoria Miro, London, United Kingdom (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 (2015)
- *Fusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington DC, USA (2013)

selected collections

- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- M+, Hong Kong
- San Francisco Museum of Modern Art (SFMOMA), Estados Unidos
- Metropolitan Museum of Art (MET), New York, USA
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, United Kingdom

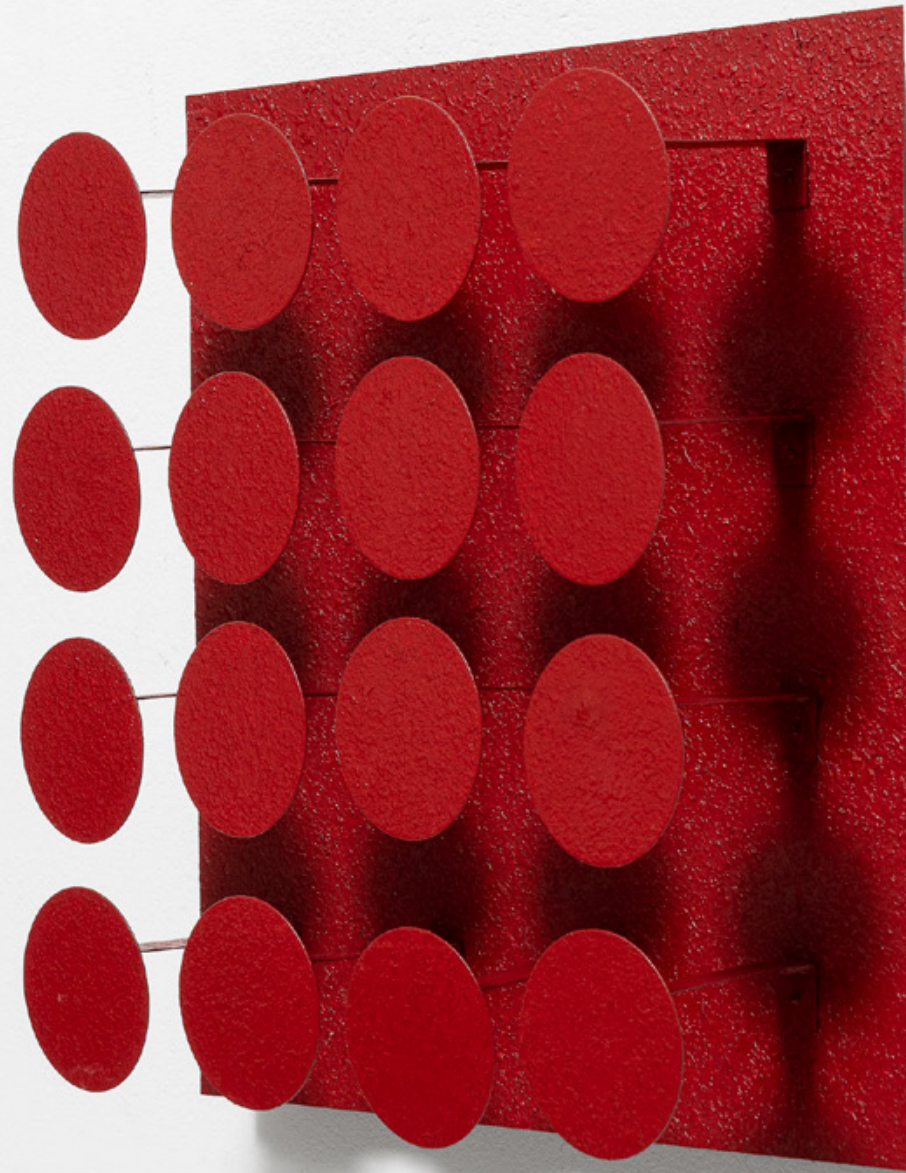
lygia pape





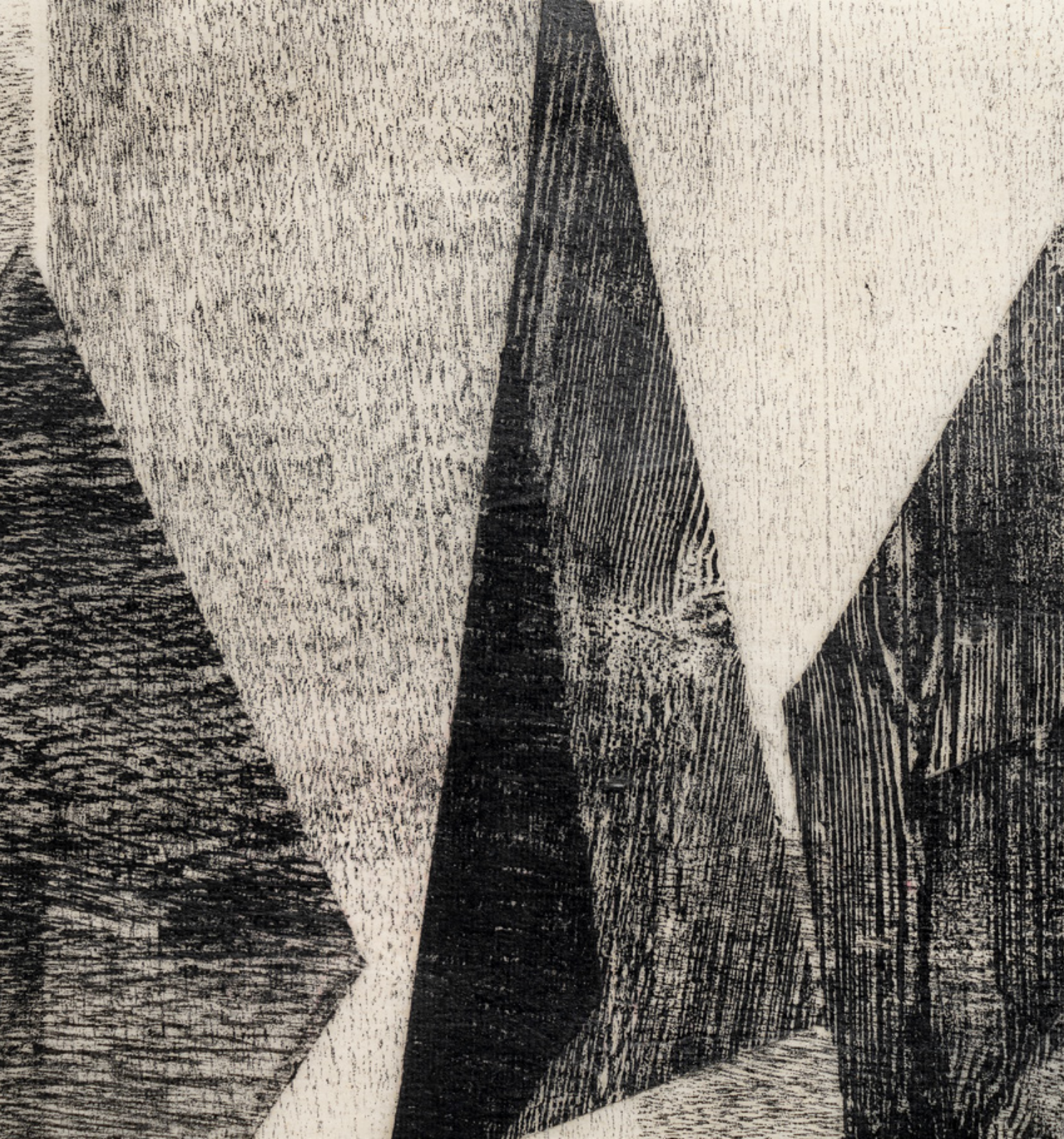
Lygia Pape
Red amazonino, 1989
Ironm and automotive paint
50,2 x 50,2 x 17 cm
19.8 x 19.8 x 6.7 in

Amazoninos are a series of works by Pape developed between the late 1980s and the early 1990s. Although the raw material of these sculptures is pieces of iron colored with automotive paint in saturated colors such as red, green, and yellow, their appearance is that of organic forms and living beings, inspired by views and organisms present in the Amazon Rainforest. Arranged on a wall, the *Amazoninos* leap before the spectator's eyes soft-looking protuberances that sometimes crawl to the ground. Thus, while the artist explores formal relations, she also draws closer to biological elements.





Lygia Pape
Tecelar, 1953
ink on japonese paper
23,7 x 30 cm
9.3 x 11.8 in



Tecelares consists of a series of works made by Lygia Pape throughout the 1950s. They were made at a time when the artist was a member of Grupo Frente, alongside names such as Hélio Oiticica, Ferreira Gullar, and Lygia Clark, all supporters of the so-called Geometric Abstraction, which predominated in the artistic debate at that time in Brazil and Latin America. Pape's abstractions here, however, are not schematic or opaque. Made in woodcuts and on supports such as Japanese paper, they stand out for their handmade, discontinuous, and slightly atmospheric character, in which different forms overlap, creating patterns of light, shadow, and transparency. The very fine lines that structure this type of composition served as a basis for future works by the artist, such as the *Telas*.



Lygia Pape in her studio, 1959
photo: Günter Pape
© Projeto Lygia Pape

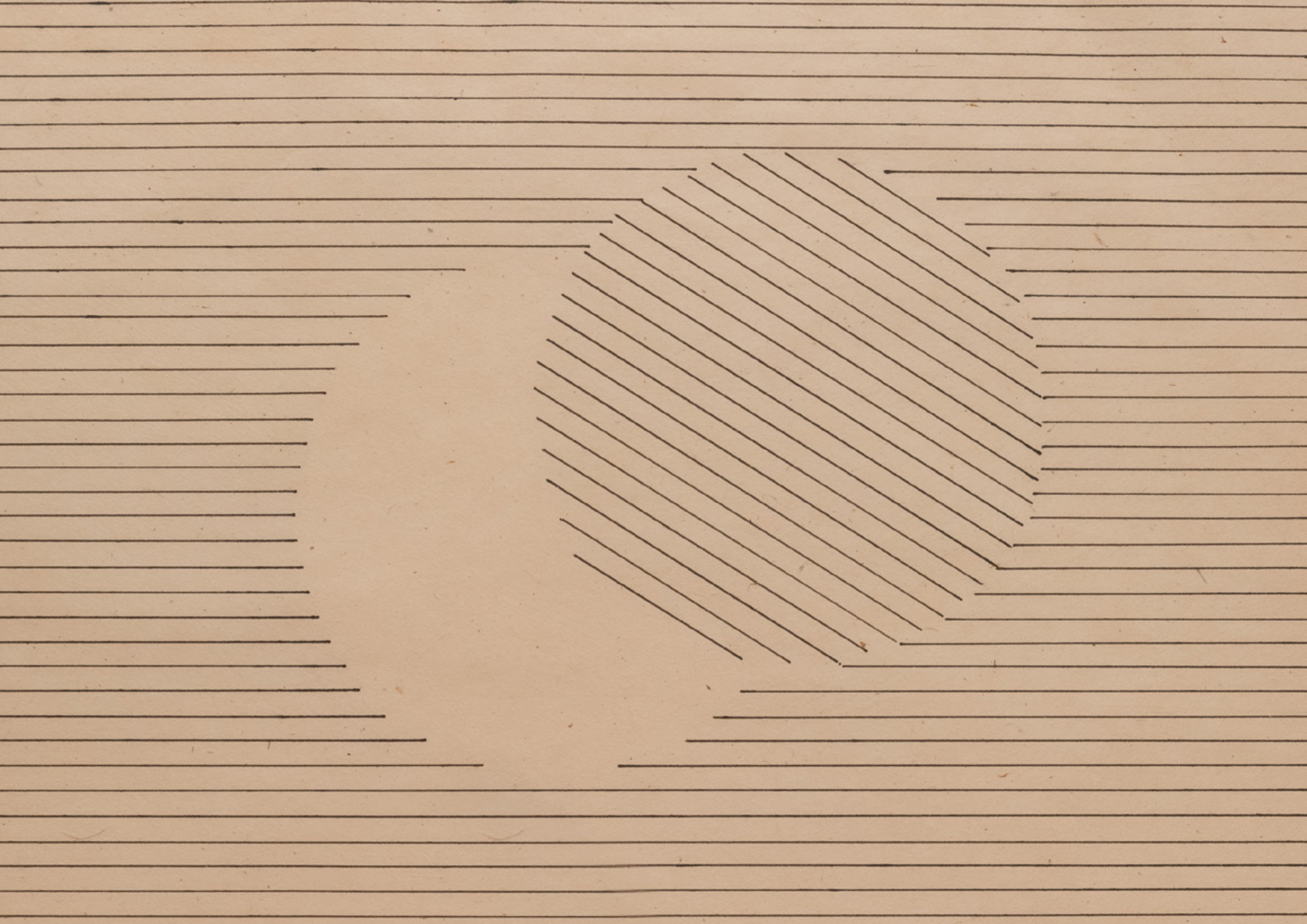


Lygia Pape
Drawings, 1959
india ink on japanese paper
53 x 44 cm
20.9 x 17.3 in



Lygia Pape
Drawings, 1959
india ink on japanese paper
53 x 44 cm
20.9 x 17.3 in





lygia pape

b. 1927, nova friburgo, rj, brazil

d. 2004, rio de janeiro, rj, brazil

Lygia Pape is one of the most important figures in Brazilian art of the second half of the twentieth century. A truly transdisciplinary creator, she worked with a wide range of languages, moving from painting to video, and from engraving to installation, revealing herself to be an inexhaustible source of creativity by producing some of the most original and emblematic works of her time. Pape's impact on contemporary art extends beyond her own production, since she has worked on multiple fronts, with emphasis on her work as a teacher, where she participated in the formation of future generations of artists, and as a graphic designer, developing visual identities for the film and food industries, through projects such as the Piraquê brand of cookies.

She began producing in the 1950s, a context in which the artistic debate in Brazil was marked by ideas linked to geometric abstraction. A member of Grupo Frente, a branch of this debate based in Rio de Janeiro, Pape was the group's only printmaker. Although she dealt with abstract forms and pure visual games, her work never took on a sterile configuration, always taking into account factors such as organicity and ambivalence.

Due to the growing interest at the time in exploring the limits between two- and three-dimensionality, the artist increasingly carried out experimental projects, ranging from a performative scope, such as *Balé Neoconcreto* (1958) and artist's books, such as *Livro do Tempo* (1961). From the 1960s on, Lygia Pape progressively sought to create sensory and participatory experiences for the public, with highlights including *Ovo* (1967) and *Divisor* (1968). She also played a decisive role in the field of Brazilian design, producing posters for emblematic films such as *Deus e o Diabo na Terra do Sol* (1964), by Glauber Rocha, and *Vidas Secas* (1963), by Nelson Pereira dos Santos. He also dialogued with elements of Brazilian culture in more recent works, such as *Amazoninos* (1989/1992) and *Manto Tupinambá* (1996).

selected solo exhibitions

- *Lygia Pape: Tecelares*, Art Institute of Chicago, Chicago (2023)
- *Lygia Pape: A Multitude of Forms*, Met Breuer, Nova York (2017)
- *Magnetized Space*, Museo Reina Sofia, Madrid (2011)
- *Lygia Pape*. Centro de Arte Hélio Oiticica, Rio de Janeiro (2000)
- *Lygia Pape*. Museo de Arte Carrillo Gil, Cidade do México (1998)

selected group exhibitions

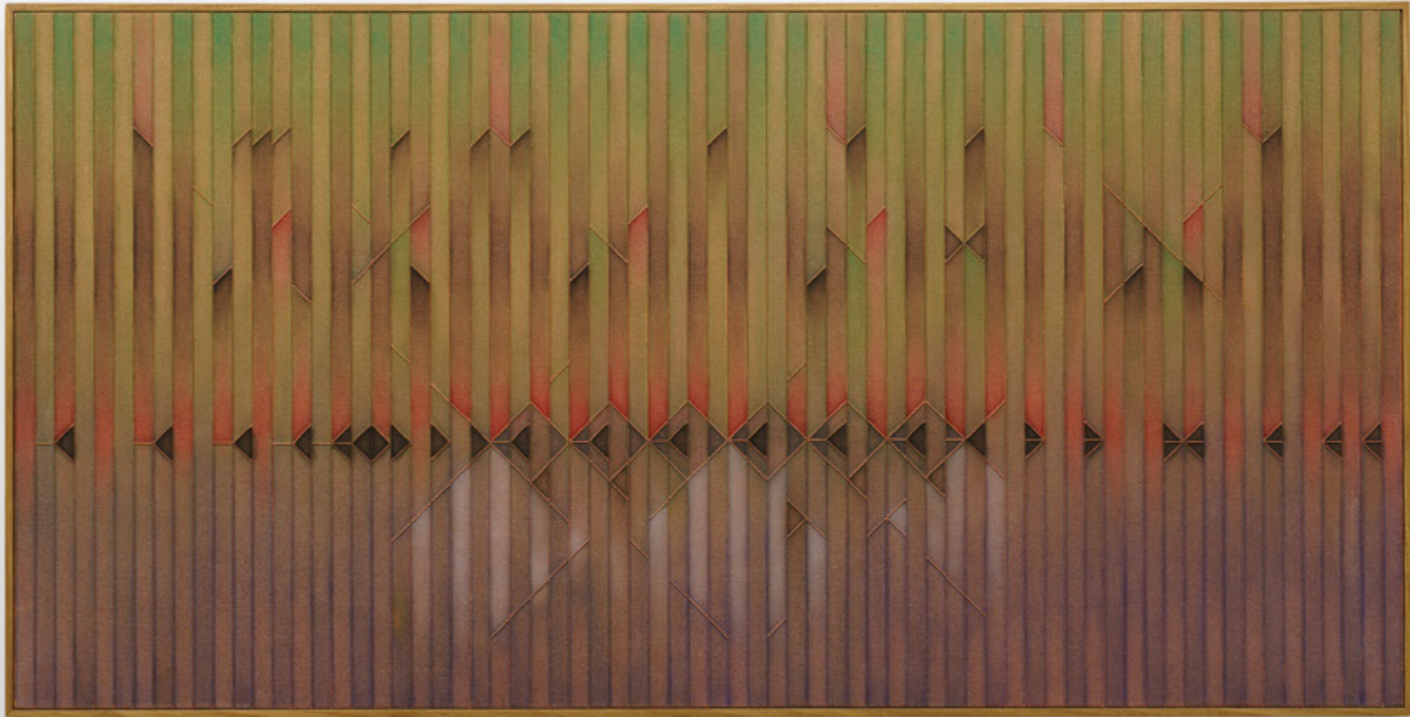
- 34ª Bienal de São Paulo, São Paulo (2021)
- *Tra – Edge Of Becoming*. Palazzo Fortuny, Venezia (2011)
- *El Gabinete Blanco*, La Coleccion Jumex. México (2010)
- 29ª Bienal de São Paulo, São Paulo (2010)
- *Neoconcretismo - 50 Anos*. Museu de Arte Moderna, Rio de Janeiro (2009)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil
- Museo Nacional Centro de Arte Reina Sofia, Madrid, Espanha
- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de Sao Paulo, Sao Paulo, Brazil

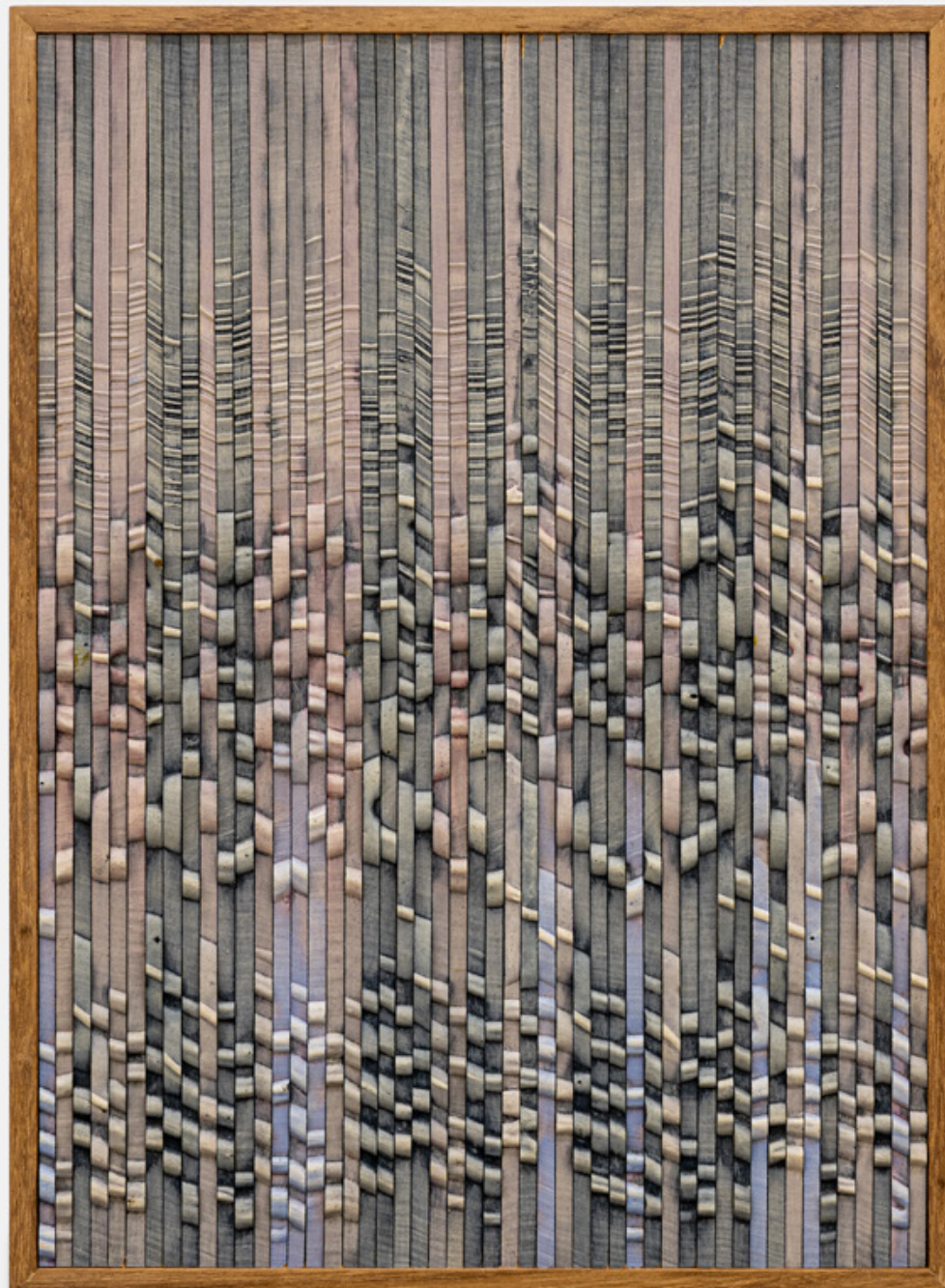
abraham palatnik





Abraham Palatnik
Untitled, 2002
acrylic and ropes
on canvas
70,5 x 140 cm
27.8 x 55.1 in

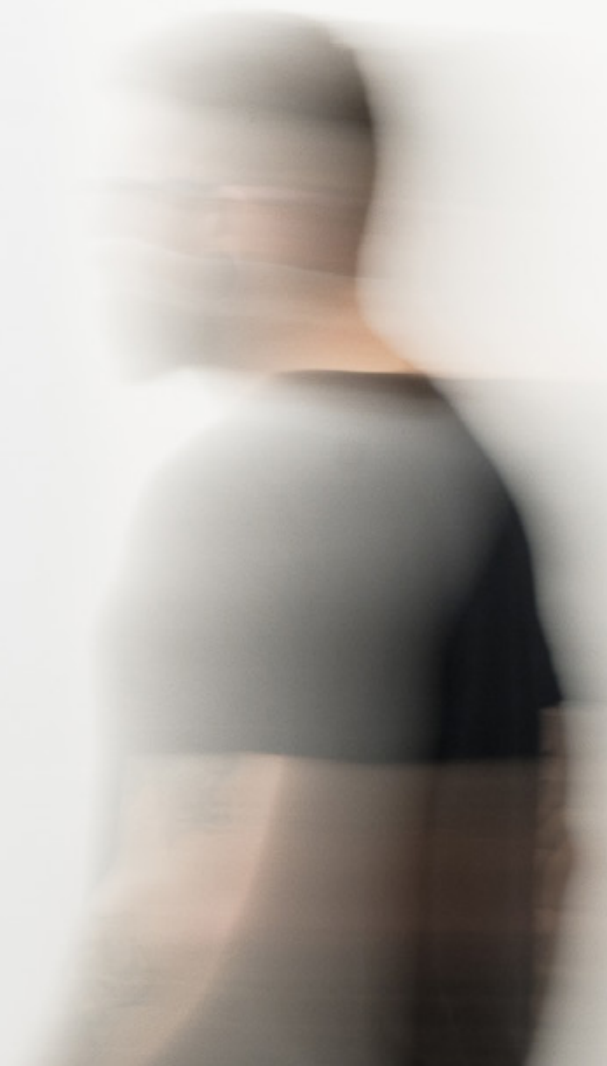
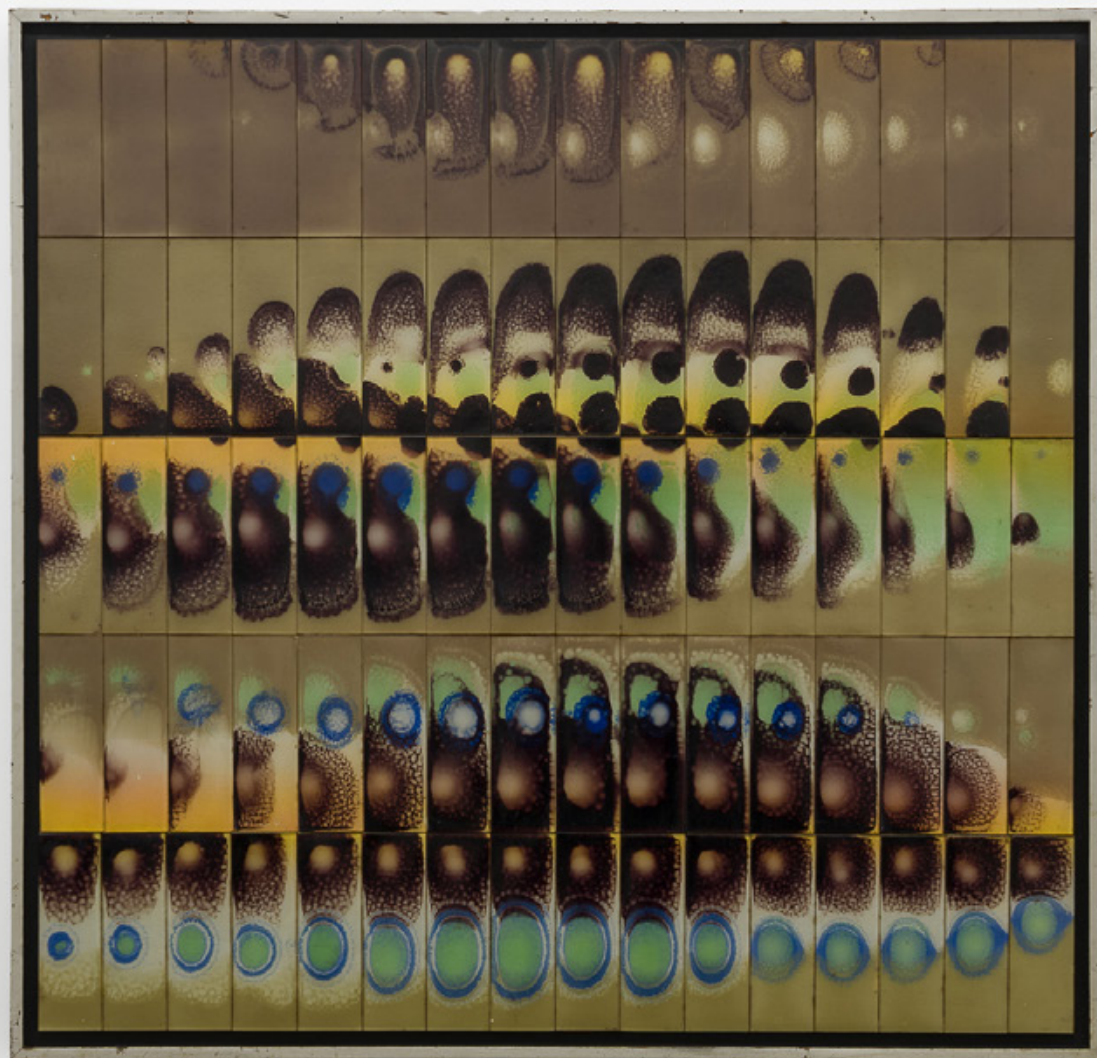
Untitled, from 1997, belongs to *Relevos Progressivos* series, developed by Palatnik from the 1960s. The origin of these works came after the artist observed, in a carpentry shop, the shapes of the veins present on the surface of wood, patterns in nature that indicate a progression. Using wood initially and then using other materials, Palatnik obtains in these reliefs a sensation of movement, both from chromatic contrasts and from monochromatic compositions.

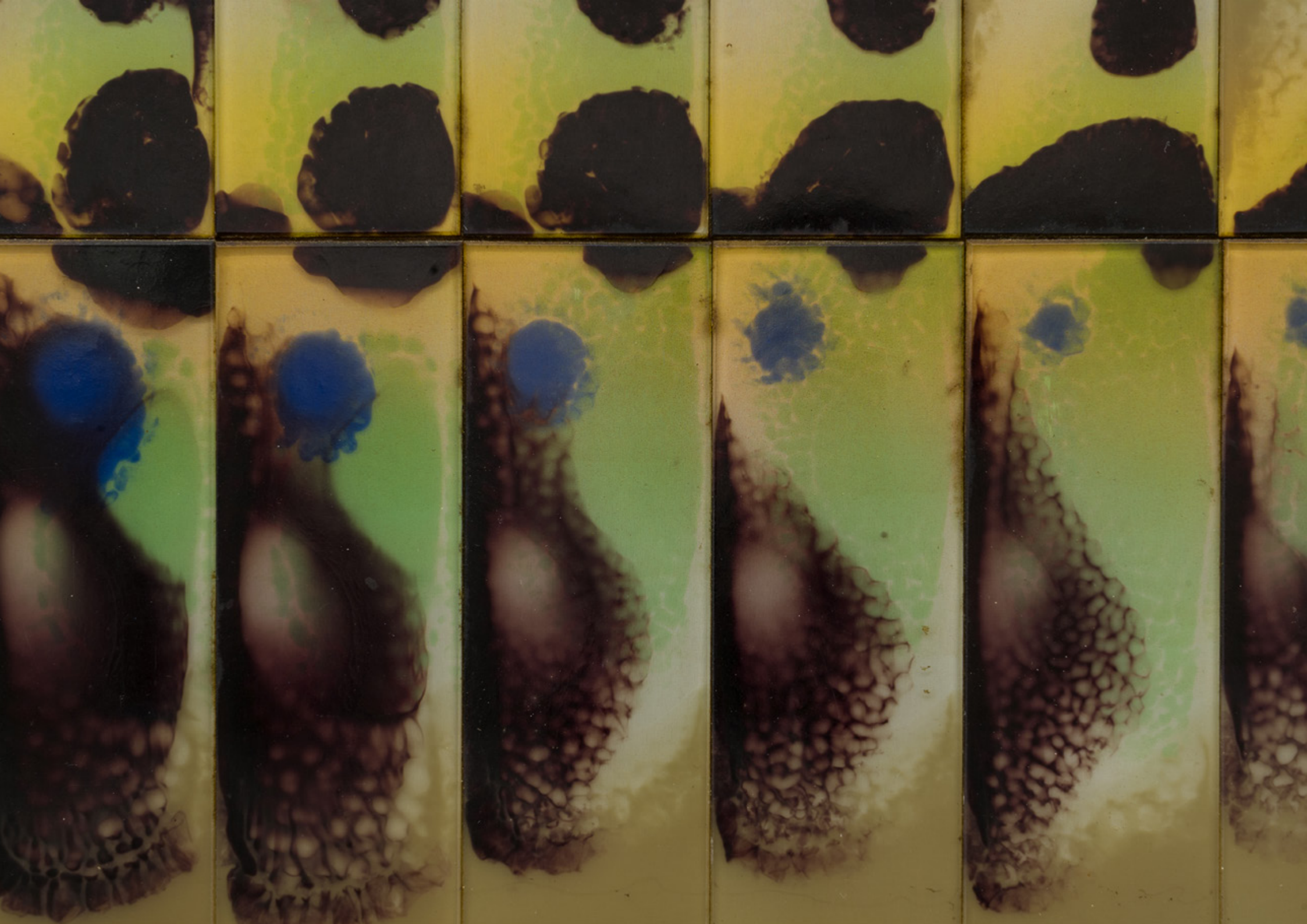


Abraham Palatnik
Untitled, 1997
wood relief
36,4 x 26,8 x 3 cm
14.3 x 10.6 x 1.2 in



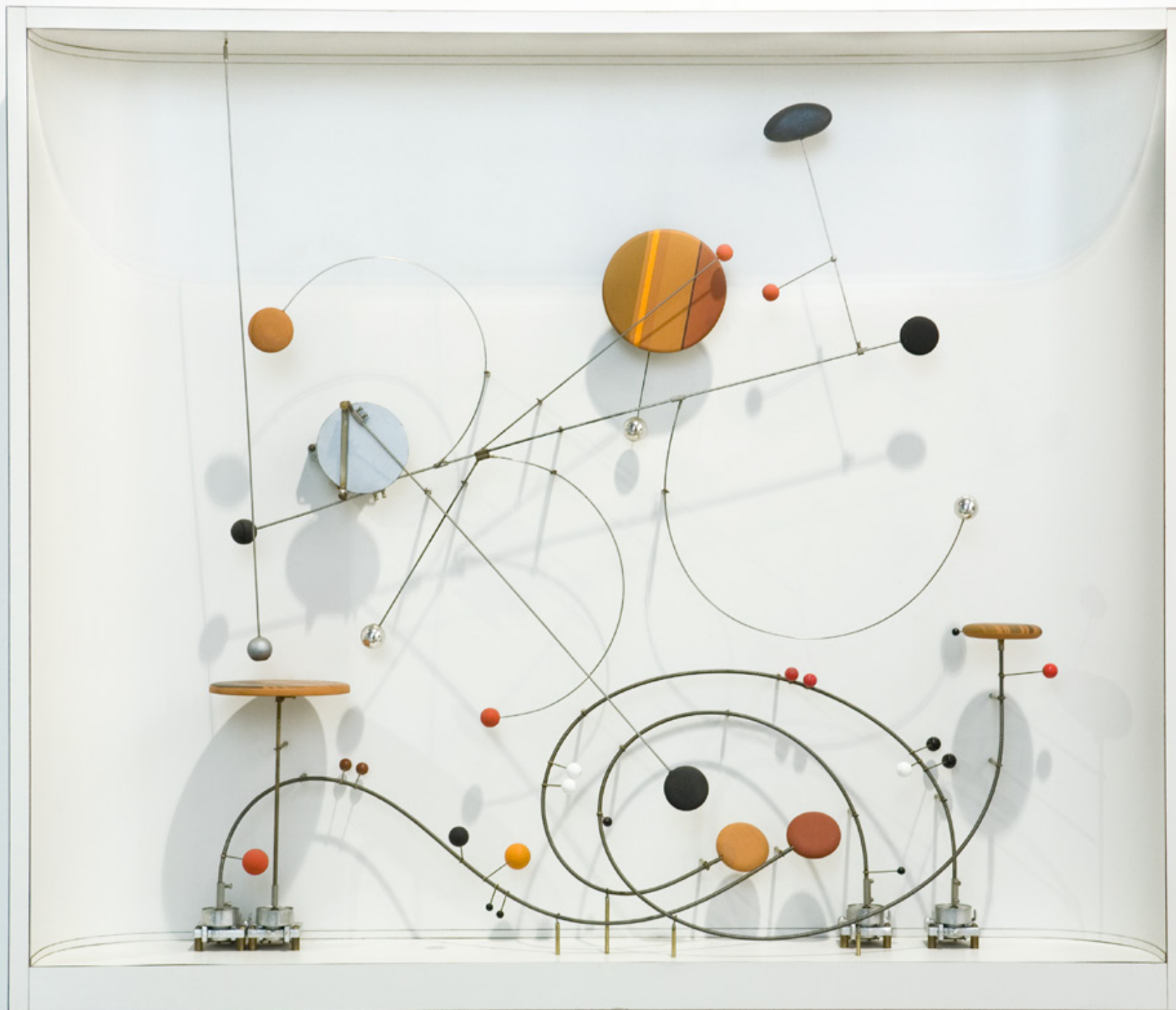
Abraham Palatnik
RS-14, 1976
polyester sheets
74,5 x 77,8 cm
29.3 x 30.6 in







Abraham Palatnik in his studio
Rio de Janeiro, Brazil, 2019
photo: Vicente de Mello



Abraham Palatnik
Kinetic Object C-15,
1969/2001
engine, paint, formica,
wood, metal and magnets
77 x 90,5 x 15 cm
30.3 x 35.6 x 5.9 in

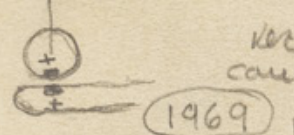
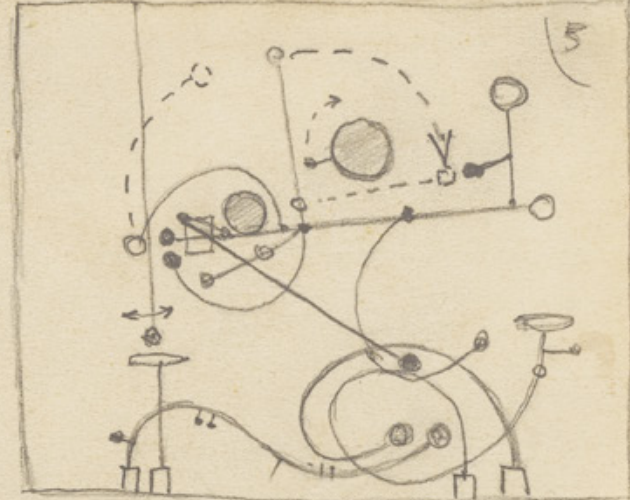
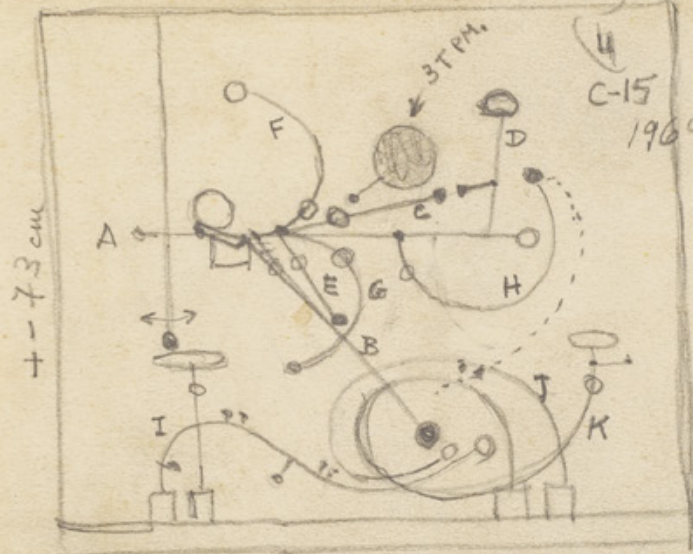


Objeto Cinético C-15, from 1969, belongs to the series of Kinetic Objects, developed by the artist from the mid-1960s. In these structures, mechanisms are driven by motors, generating slow and choreographed movements. These works are much closer to sculpture by their evident three-dimensionality. Over a base painted white, metal rods and wires support forms made of wood and painted in various colors. Palatnik starts from a logical and constructive rigor in the elaboration of these objects and elevates the very structure that promotes the displacement to the aesthetic dimension. Even the machinic character of these works does not exclude the poetry present in the movements orchestrated by the artist in a handmade way.

exhibition view
Abraham Palatnik,
Nara Roesler São Paulo,
Brazil, 2012

+ - 90 cm tabuaz mais largo

1967



ver desenho N06.
cancelar N02

1969

- Varas A) 55 cm
- B) 37 cm
- C) 28 cm
- D) 17 cm
- E) 14 cm

- Curvas
- F) 33 cm
- G) 33 cm
- H) 45 cm

- Arco
- I) 65 cm
- J) 80 cm
- K) 80 cm

4 MOTOR, 17 PM.
2 motor. mais rapido
Caixa em cerajira clara
fundo Branco

aco de aviao

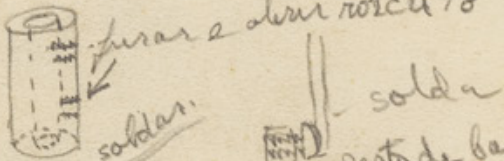
- 0,8 mm
- 1 mm
- 1,5 mm
- 2 mm

não mandar Para Kiko.
falat com sv. smith



fazer 2 ou 3

esferas em madeira



soldar
Partes de base
ou no fundo
Para cravar na madeira
latão

abraham palatnik

b. 1928, natal, brazil

d. 2020, rio de janeiro, brazil

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático* [Kinechromatic Device] effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality. He also joined, in the mid 1950s, the *Grupo Frente*, a branch of Brazilian Constructivism, alongside artists such as Lygia Pape and Ivan Serpa, and critics such as Ferreira Gullar and Mário Pedrosa.

Abraham Palatnik subsequently initiated his work with reliefs, coined Progressive reliefs, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation. Apart from the series *W*, which has come to incorporate the use of laser-cutting, Palatnik continued to construct and paint every piece by hand, making each work a token of his craftsmanship, until the end of his life.

selected solo exhibitions

- *Abraham Palatnik: Seismograph of Color*, Nara Roesler, New York, USA (2022)
- *Abraham Palatnik – A reinvenção da pintura*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2021); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro (2017); Fundação Iberê Camargo (FIC), Porto Alegre (2015); Museu Oscar Niemeyer (MON), Curitiba (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)
- *Abraham Palatnik: Em movimento*, Nara Roesler, Rio de Janeiro, Brazil (2018)
- *Abraham Palatnik: Progression*, Sicardi Gallery, Houston, USA (2017)
- *Palatnik, une discipline du chaos*, Galerie Denise René, Paris, France (2012)

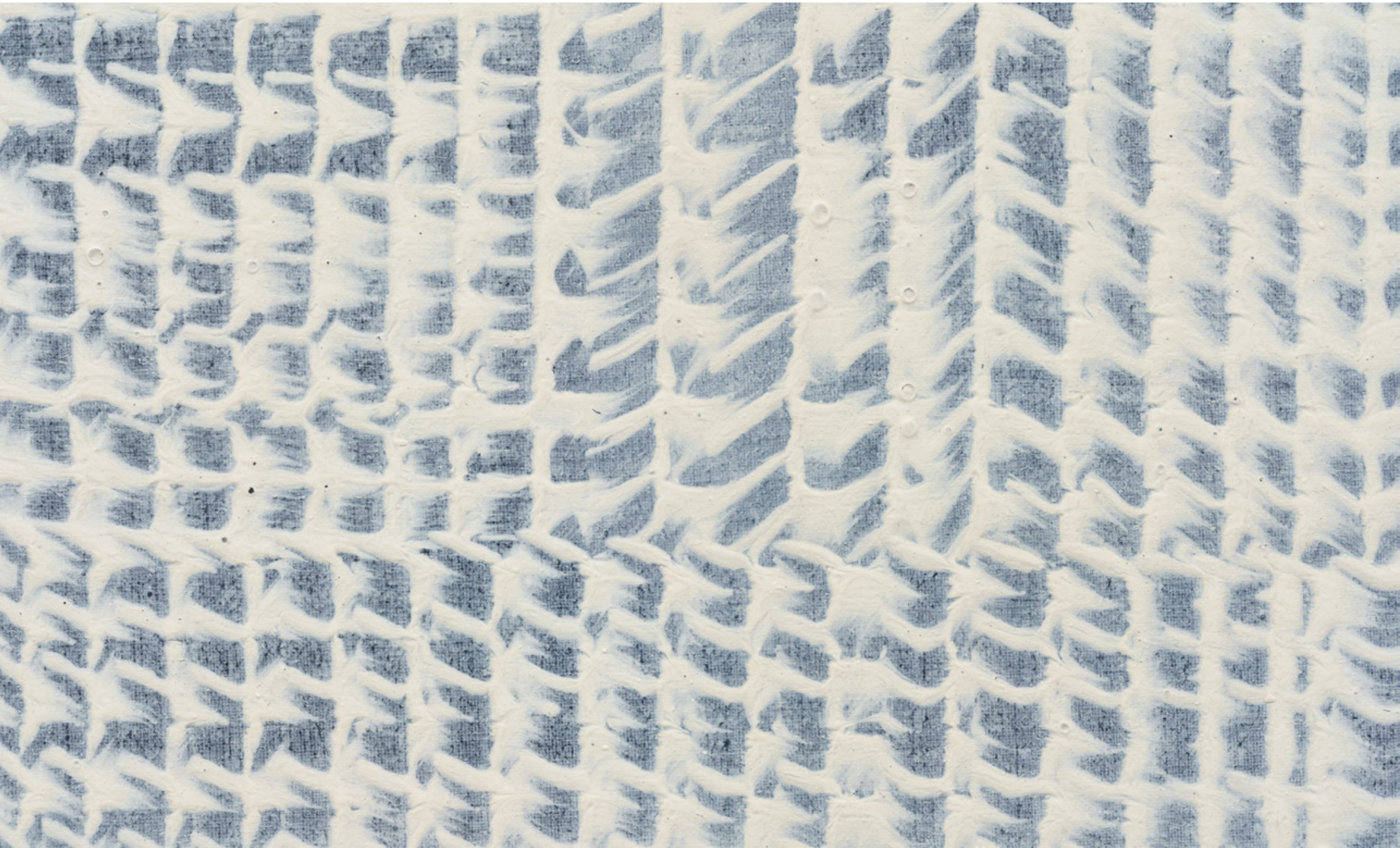
selected group exhibitions

- *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, Sao Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950–1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)

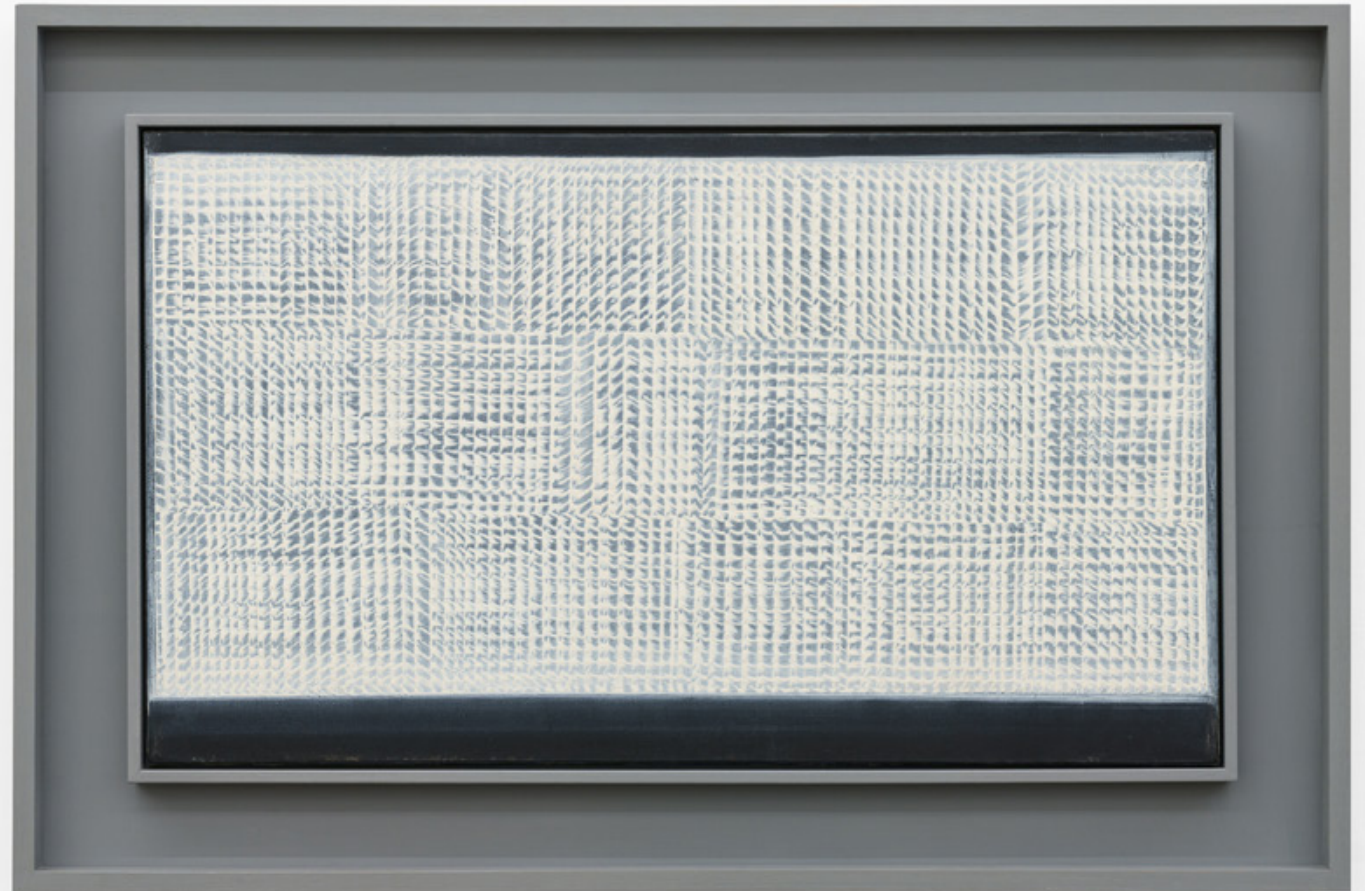
selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- William Keiser Museum, Krefeld, Germany

heinz mack



In 1953, Heinz Mack and Otto Piene—later joined by Gunther Uecker—established the Group ZERO, which aimed to reset the pictorial field, bringing it to a tabula rasa that would allow for a free, unrestrained reconstruction. The artists called for the use of light, air, fire, sand and water as new aesthetic materials so as to expand the possibilities of the field beyond that of traditional panel painting. During his time with Group ZERO, Mack developed a body of work characterized by an endeavor to play with natural light, creating sculptures, paintings and works on paper that triggered a sense of movement, of vibration, without the use of motors, but rather based purely on natural changes in light.



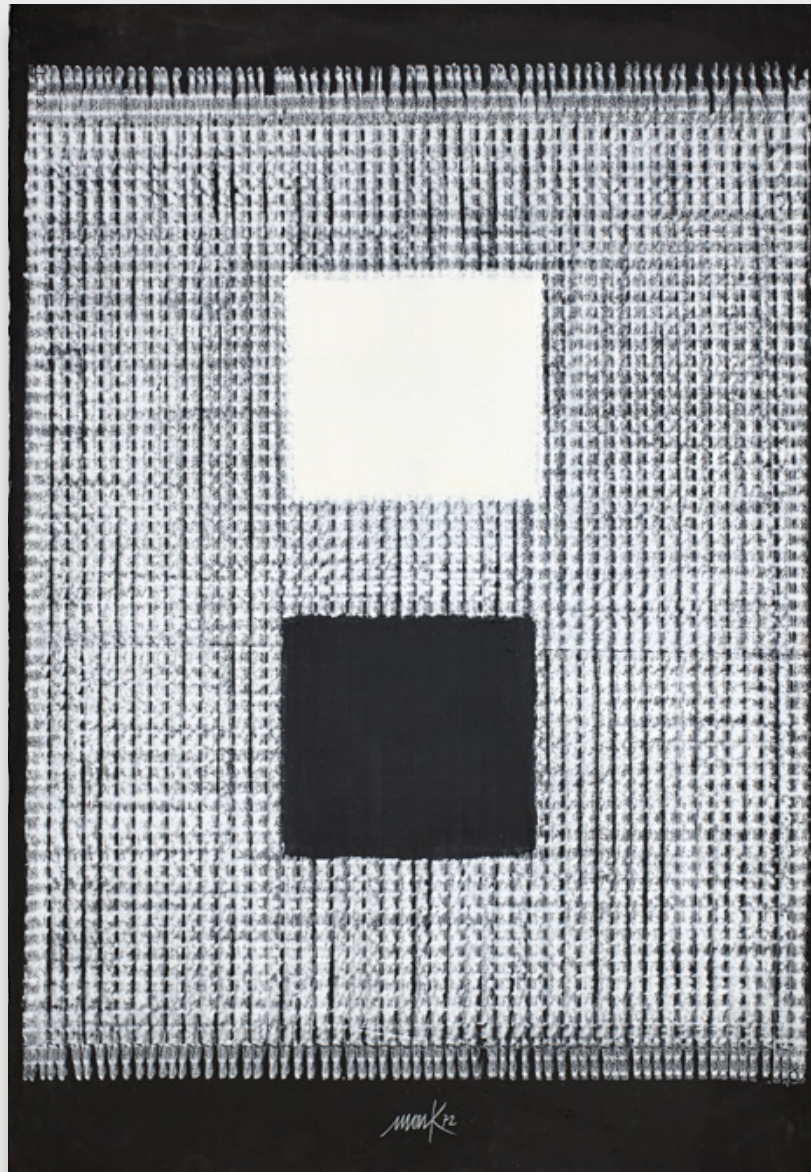
Heinz Mack
Untitled, 1959/1960
synthetic resin on canvas
70 x 105,5 x 6,5 cm
27.6 x 41.5 x 2.6 in



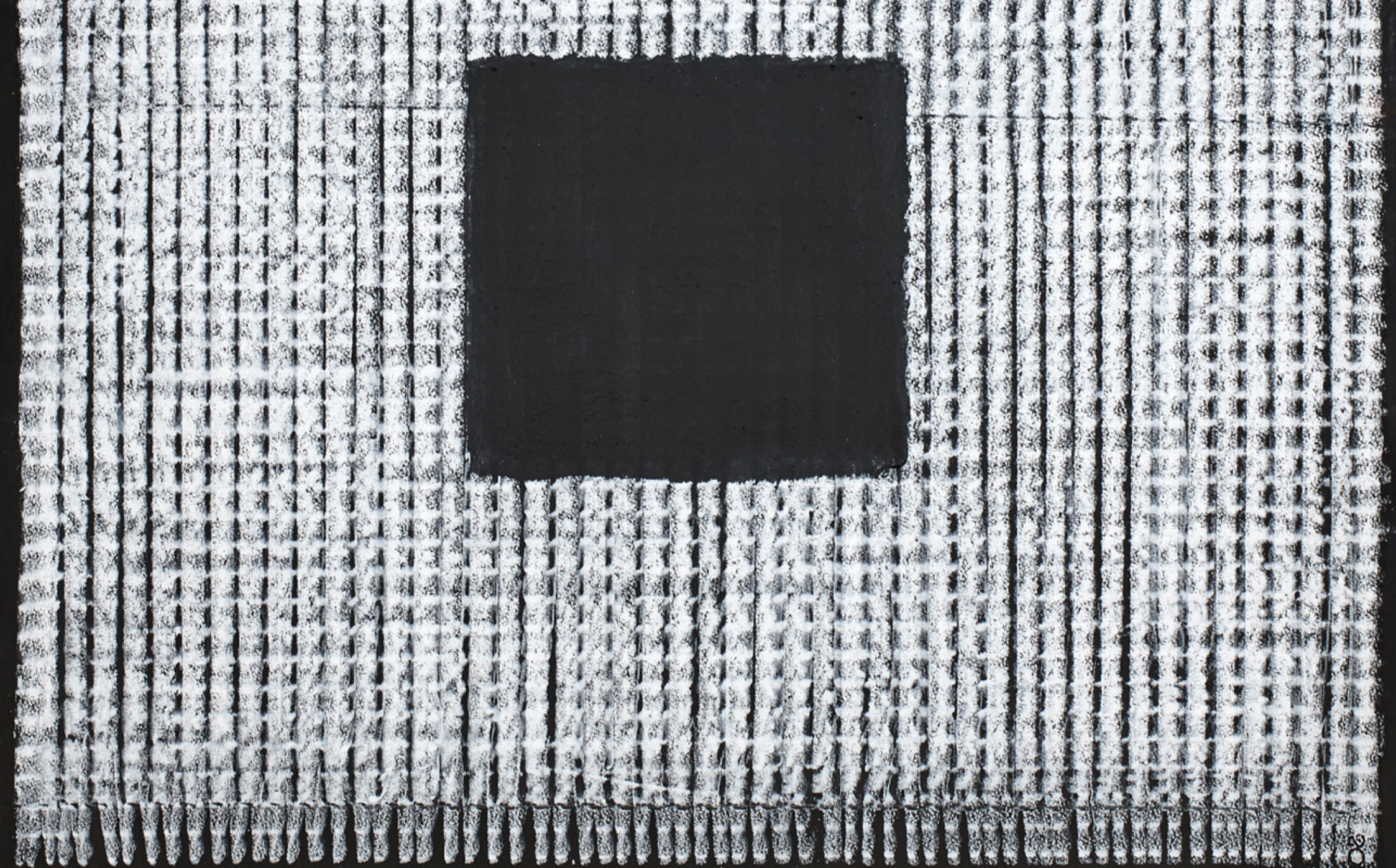
Heinz Mack
in his studio, 2010

Heinz Mack's main goal in his poetics is to study visual phenomena in a pure way, giving up traditional supports and materials. According to his own words: 'The goal is to achieve pure, grand, objective clarity, free from arbitrarily individual romantic expression. In my work I explore and search for structural phenomena, whose strict logic I interrupt or extend through random interventions, i.e. fortuitous events.'

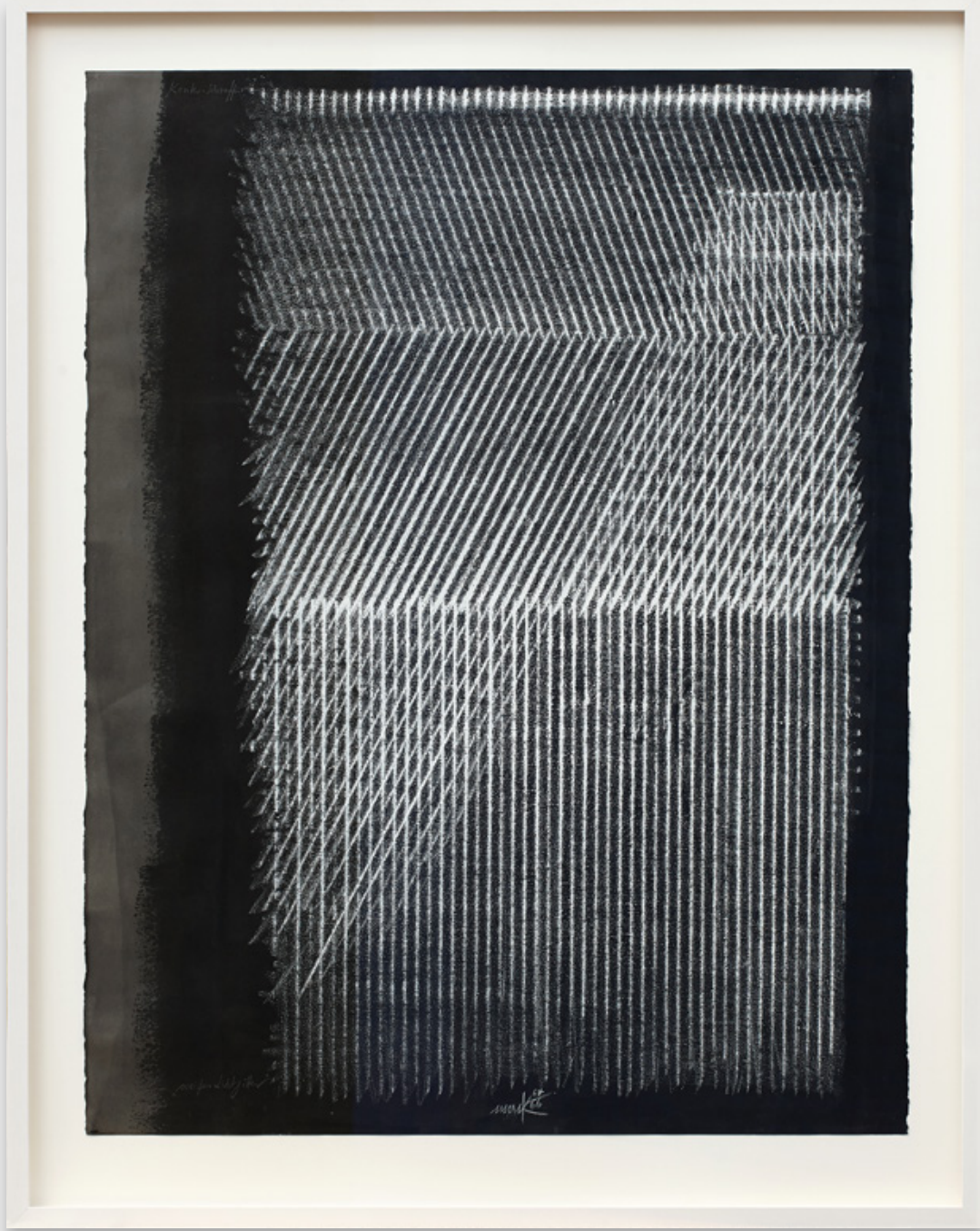
In these drawings, executed in the 1960s and 1970s, the artist, by means of a white grid against a dark background, resulting in a game of light and shadow, which creates on the surface a luminous impression of vibration.



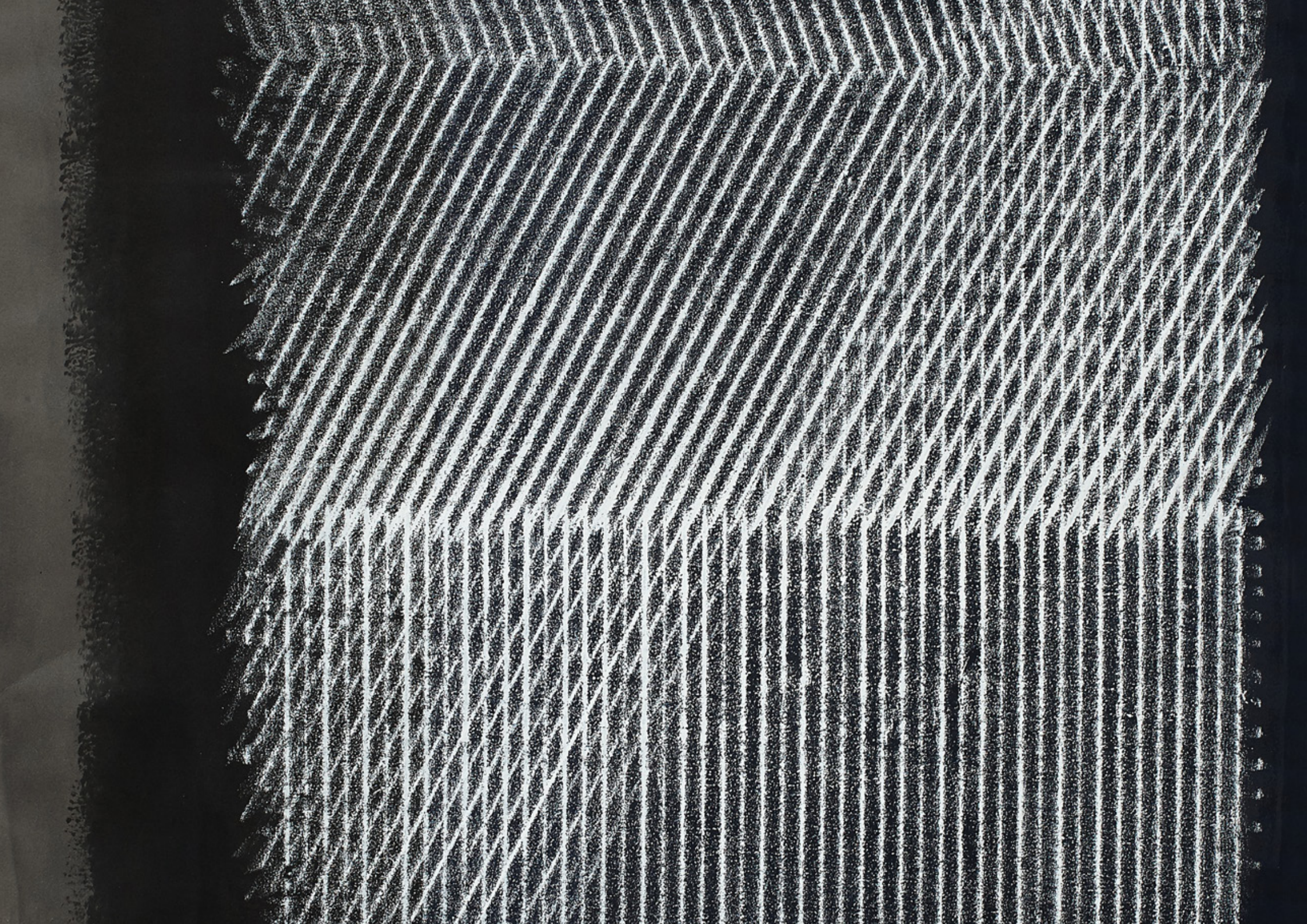
Heinz Mack
Untitled, 1972
pastel drawing
112 x 78 cm
44.1 x 30.7 in



MONK 72



Heinz Mack
WeiBes Lichtgitter,
1964/66
drawing
135 x 106 cm
53.1 x 41.7 in





Heinz Mack
Small energy-wing, 1978
Aluminium and stone
pedestal, silver patinated
75 x 45 x 43 cm
29.5 x 17.7 x 16.9 in

heinz mack

b. 1931, lollar, germany

lives and works between mönchengladbach, germany and ibiza, spain

Throughout his career, Heinz Mack (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957–1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack notably wrote, ‘The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.’

Heinz Mack’s oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

selected solo exhibitions

- *Vibration of Light*, Biblioteca Nazionale Marciana, Venice, Italy (2022)
- *Paragold*, Nara Roesler, São Paulo, Brazil (2021)
- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time*. Painting and Sculpture, 1994–2016, Palais SchönbornBatthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015)
- *The Sky Over Nine Columns*, Venice Biennale, Italy (2014)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)

selected group exhibitions

- *The Sky as Studio – Yves Klein and his contemporaries*, Pompidou Metz, Metz, France (2021)
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, Georgem Economou Collection, Athens, Greece (2016)
- *Facing the Future. Art in Europe, 1945–68*, Palais des Beaux Arts, Brussels, Belgic (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow, 1950’s–60’s*, Solomon R. Guggenheim Museum, New York, USA (2015)
- 35th Venice Biennale, Italy (1970)
- *Documenta II* (1959) and *Documenta III* (1966), Kassel, Germany

selected collections

- Albright-Knox Art Gallery, Buffalo, USA
- Centre Georges Pompidou, Paris, France
- Hirshhorn Museum and Sculpture Garden, Washington DC, USA
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate, London, United Kingdom

sergio camargo



Sergio Camargo
Untitled, 1968
natural and painted wood
25 x 22 x 21 cm
9.8 x 8.7 x 8.3 in



This group of reliefs is one of the most important bodies of work by the artist Sergio Camargo. Painted white, they began to be produced from the 1960s on, a period in which the limits between painting and sculpture began to be tensioned. In most of them, the artist focuses on a specific geometric shape: the cylinder. Since these works are three-dimensional, they relate to the environment in which they are positioned, through the incidence of light present in the environment, which ends up interacting with the forms present in the work.





Sergio Camargo
*Homenagem a
Milton Dacosta (#316)*, 1970
painted wood relief
75 x 94 x 3,5 cm
29.5 x 37 x 1.4 in



Sergio Camargo, circa 1982
photo: Getúlio Alviani



Sergio Camargo
Untitled, 1960
painted wood relief
56 x 36 x 10 cm
22 x 14.2 x 3.9 in



sergio camargo

b. 1930, rio de janeiro, brazil

d. 1990, rio de janeiro, brazil

Sergio Camargo was an important Brazilian sculptor and one of the most important representatives of constructive art in the country and in Latin America. He studied at the Altamira Academy in Buenos Aires, alongside artists such as Lucio Fontana and Emilio Petrorutti, he also came into contact with works by important modern sculptors such as Constantin Brancusi and Jean Arp. Among his most expressive works, his reliefs, executed as of the 1960s, stand out. During this period, the artist, who lived in Paris, joined the GRAV (Groupe de Recherche d'Art Visuel), together with names such as Julio Le Parc and Victor Vasarely. He then began to focus on Among his most representative works are his reliefs, executed from the 1960s, in which he focuses on a very specific geometric shape: the cylinder. These works are situated on the threshold between painting and sculpture, something quite common in this period. Because they are three-dimensional, they relate to the environment in which they are positioned, through the incidence of light present in the environment, which ends up interacting with the forms present in the work.

selected solo exhibitions

- *Luz e Matéria*, Itaú Cultural: São Paulo, Brazil, 2016.
- *Mármore*, Lisson Gallery: London, UK, 2015.
- *Construtor de Ideias*, Paço Imperial: Rio de Janeiro, Brazil, 2013.
- *Claro Enigma*, Museu Oscar Niemeyer: Curitiba, Brazil, 2012.

selected group exhibitions

- *Blackness in Abstraction*, PACE: New York, USA, 2016.
- *Other Primary Structures*, Jewish Museum New York: New York, USA, 2014.
- *Cold America – Geometrical Abstraction in Latin America (1934-1973)*, Fundación Juan March: Madrid, Spain, 2011.
- *Reinvention of the Modern*, Gagosian Gallery Paris: Paris, France, 2011.
- *Century City: Art and Culture in the Twentieth Century Metropolis*, Tate Modern: London, UK, 2001.

selected collections

- Tate Gallery, London, United Kingdom
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA
- Museum of Fine Arts, Houston, USA
- Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

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