

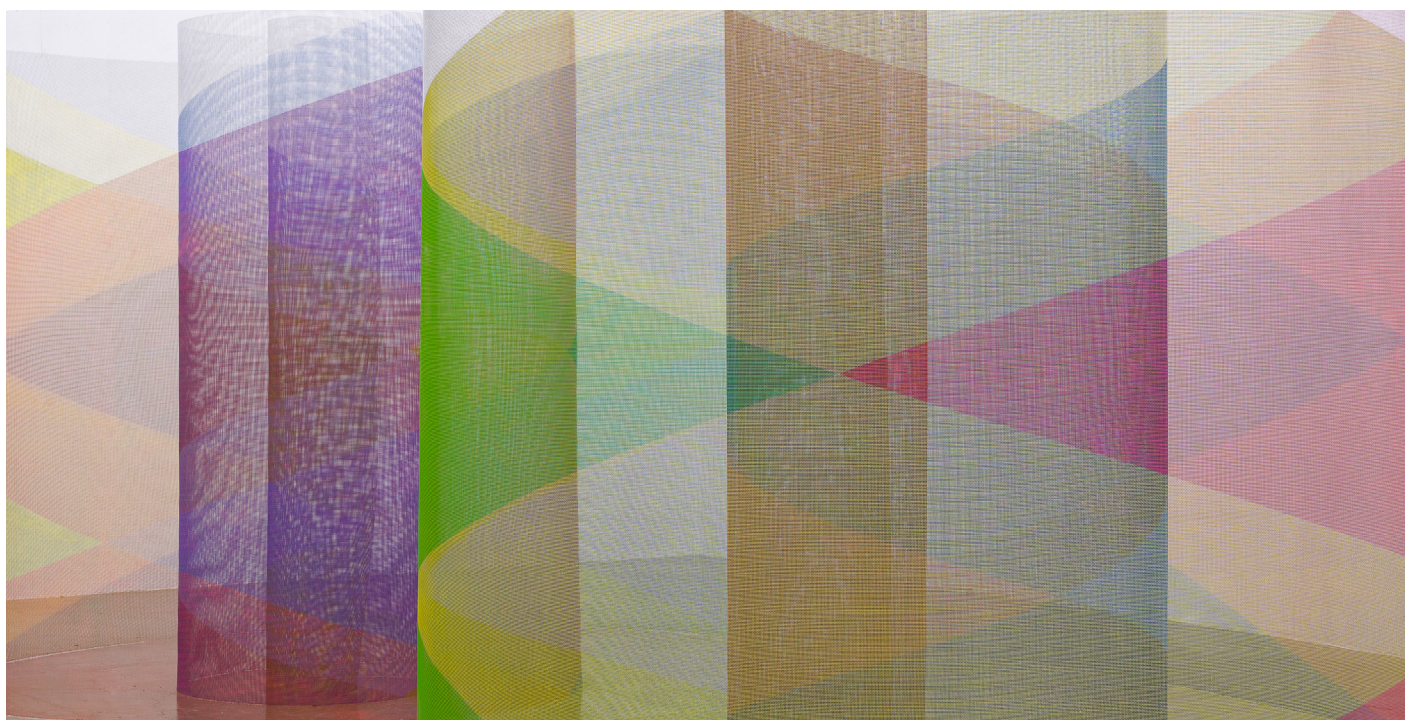
lydia okumura

immateriality in everything

nara roesler são paulo

opening june 8, 11am–3pm

exhibition june 8 – august 3, 2024



Lydia Okumura, *Labyrinth (Variant II)*, 1984 [detail]

Martins&Montero and Nara Roesler are pleased to present *Immateriality in everything*, a panoramic exhibition by Japanese-Brazilian artist Lydia Okumura (São Paulo, 1948). The exhibition will take place simultaneously in both galleries, spanning three decades of Okumura's career, from the 1970s to the 1990s, and will feature around 30 works, including paintings, sculptures, and large-scale installations, some of which have never been seen before.

For more than fifty years, Okumura has employed geometric abstraction to investigate the understanding and experience of space, expanding its possibilities through form and color. Using materials such as string, wire, acrylic paint, glass, aluminium, charcoal, and graphite, Okumura creates site-specific installations that relate directly to the architecture of the exhibition space. In them, plane figures are painted on the corners of walls that are

connected by wires, resulting in geometric shapes that project into the spatial field and create the illusion of three-dimensional objects. Although this practice can be framed in the minimalist tradition, op art is also at play. Through modest but ingenious interventions, Okumura questions the perception of our bodily presence in the environment.

In the field of painting and drawing, in practices that she adopted from the early 1970s onwards, Lydia remains faithful to her questions and continues to propose the same spatial issues. Her abstract compositions simulate geometric configurations in architectural spaces, where the use of color is crucial to suggest three-dimensionality through chromatic variations.

Lydia is part of a group of artists such as Tomie Ohtake, Lygia Clark, Lygia Pape, and Mira Schendel, who helped define conceptual art

as we know it. Through paintings, installations, and sculptures produced with minimal resources, the artist's works challenge preconceived concepts of space. Given this relevance and reference status, Lydia's career justifies a major collaborative movement between two of the country's most prominent galleries, aimed at expanding her presence at a time that celebrates her career and contribution to art.

Regarding the collaboration in this project, the galleries share a very clear vision. "Collaboration between galleries is a very current trend and, in our view, a healthy and welcome development for our sector. For us, the union of powers represents opportunities to expand the presence of a seminal artist like Lydia," says Jaqueline Martins, founding partner of Martins&Montero.

"We believe that the work of an artist like Lydia Okumura can yield very interesting and prolific dialogues with the artists in our program. The partnership with Martins&Montero arose from our shared desire to ensure that Okumura's work can reach ever larger audiences in Brazil and abroad," adds Alexandre Roesler, partner and director of Nara Roesler.

about lydia okumura

Lydia Okumura began her artistic career in the 1970s. Initially interested in ceramics, she studied fine arts at the Armando Álvares Penteado Foundation (FAAP) between 1970 and 1973, where she was introduced not only in the legacy of Brazilian geometric abstraction, but also in international art movements that were contemporary to her, such as Conceptual Art, which was increasingly strong in Brazil, and Minimalism. These investigations gave rise to works in different media, such as drawing, serigraphy, lithography and woodcut, with a particular emphasis on site-specific installation works, which form a highly expressive part of his poetics. Together with Genilson Soares and Francisco Inarra, between 1970 and 1974, he was part of the Equipe3 group, through which he carried out works and actions, as well as taking part in the 12th São Paulo International Biennial (1973).

With a visual research based on essential abstract elements: planes, lines and colors, the artist studies the relationships established between them, but taking into account an extra

and crucial component in her work: the exhibition space. Using materials such as ropes, iron sheets, pencils and charcoal, she creates works that move between the two- and three-dimensional, projecting from the wall into the exhibition space.

about nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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