



nara roesler

# tomie ohtake

infravermelho

curated by paulo miyada

nara roesler são paulo

opening april 13, 2024

exhibition april 13 – june 8, 2024

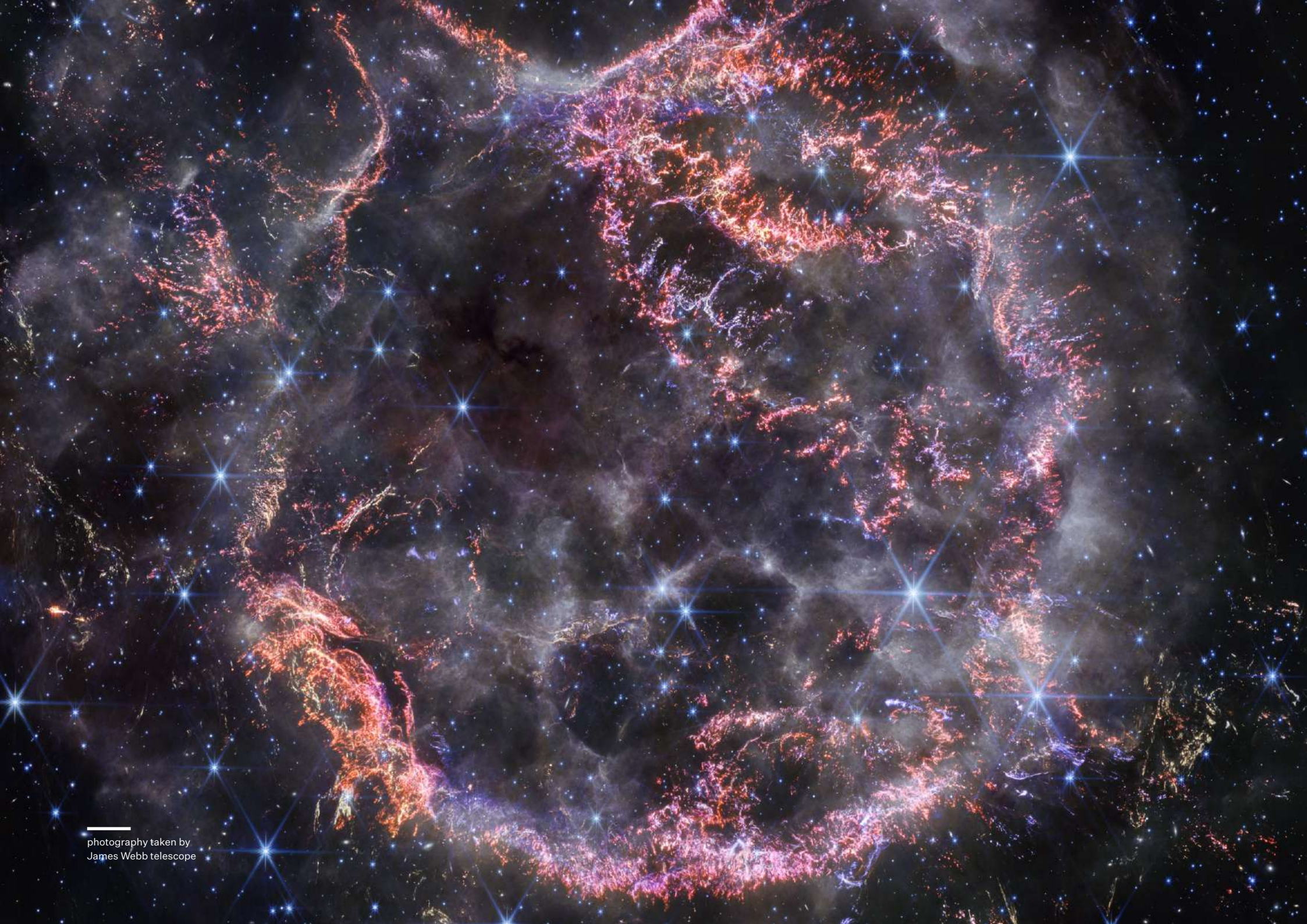
**tomie ohtake**  
infravermelho

In partnership with the Instituto Tomie Ohtake, Nara Roesler is pleased to present *Infravermelho*, a solo show by Japanese-Brazilian artist Tomie Ohtake (1913–2015). Paulo Miyada, the Institute’s artistic director, worked alongside Rodrigo Ohtake, the architect and vice-president of the institution, to curate and design the exhibition. Parallel to Tomie Ohtake’s work being presented for the first time in the Venice Biennale main exhibition, *Infravermelho* offers an opportunity to examine more closely an important stage in the artist’s work.

In the exhibition, paintings, and a sculpture relevant to understanding Tomie Ohtake’s production in the 1990s are presented in an arrangement that emphasizes their cosmological analogy. Today, with the impact of images produced from the data collected by the James Webb telescope, which captures light in the infrared spectrum that is invisible to the human eye, we are living in an era of renewing the collective imagination about the origins, expansion, and limits of space: which creates the opportunity to reinvestigate the role of the cosmic in Ohtake’s work. Previous art critics such as Frederico Morais and Miguel Chaia have also pointed out this relationship, coining the term ‘Cosmic Tomie’.

In the 1990s, when Tomie Ohtake was already established as an important Brazilian abstract artist and a key figure for the Japanese-Brazilian community, she transitioned from using oil paint to exploring acrylic paint in her work. This moment coincided with the transition from a creative process based on studies with collages of cut-out papers to the direct investigation of painting from synthetic forms: circles, spirals, ovoids, and amoeboids. In the same decade, Ohtake began producing sculptures as curved metal lines, modeled on a human scale from tiny wire models.

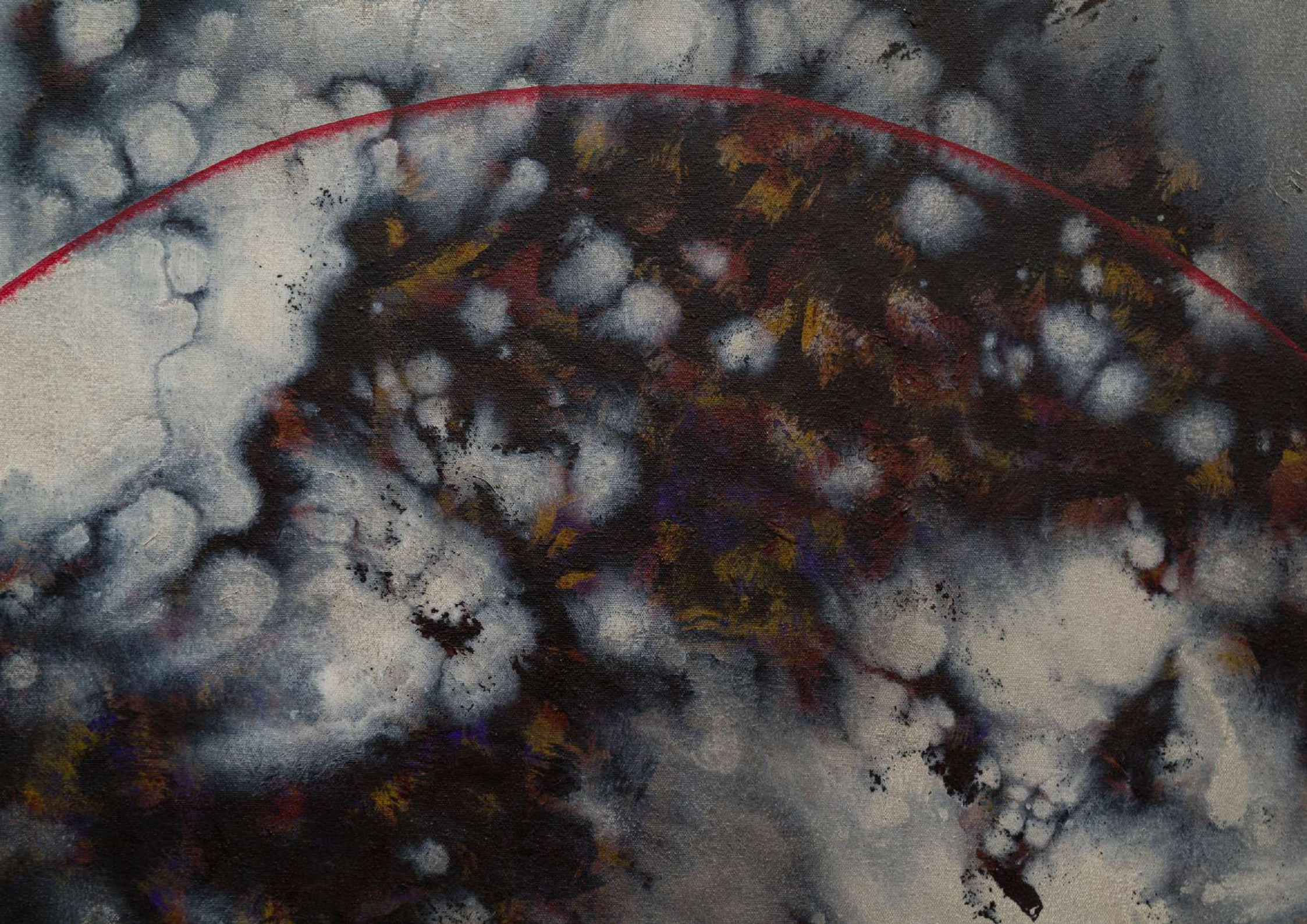
According to Paulo Miyada, ‘this is a moment when the artist refines her attention to pictorial gestures in the superimposition of layers and transparencies, with a collection of archetypal forms as her recurring object. In this sense, Ohtake moves away from the matrices of concrete abstract art and approaches, at the same time, oriental traditions (especially *ensō* in Zen Buddhism) and evocative images of nature (especially the cosmos).’



photography taken by  
James Webb telescope

Untitled, 1994  
acrylic paint on canvas  
170 x 170 cm  
66.9 x 66.9 in







photography taken by  
James Webb telescope



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*Untitled*, 1994  
oil paint on canvas  
200 x 200 cm  
78.7 x 78.7 in

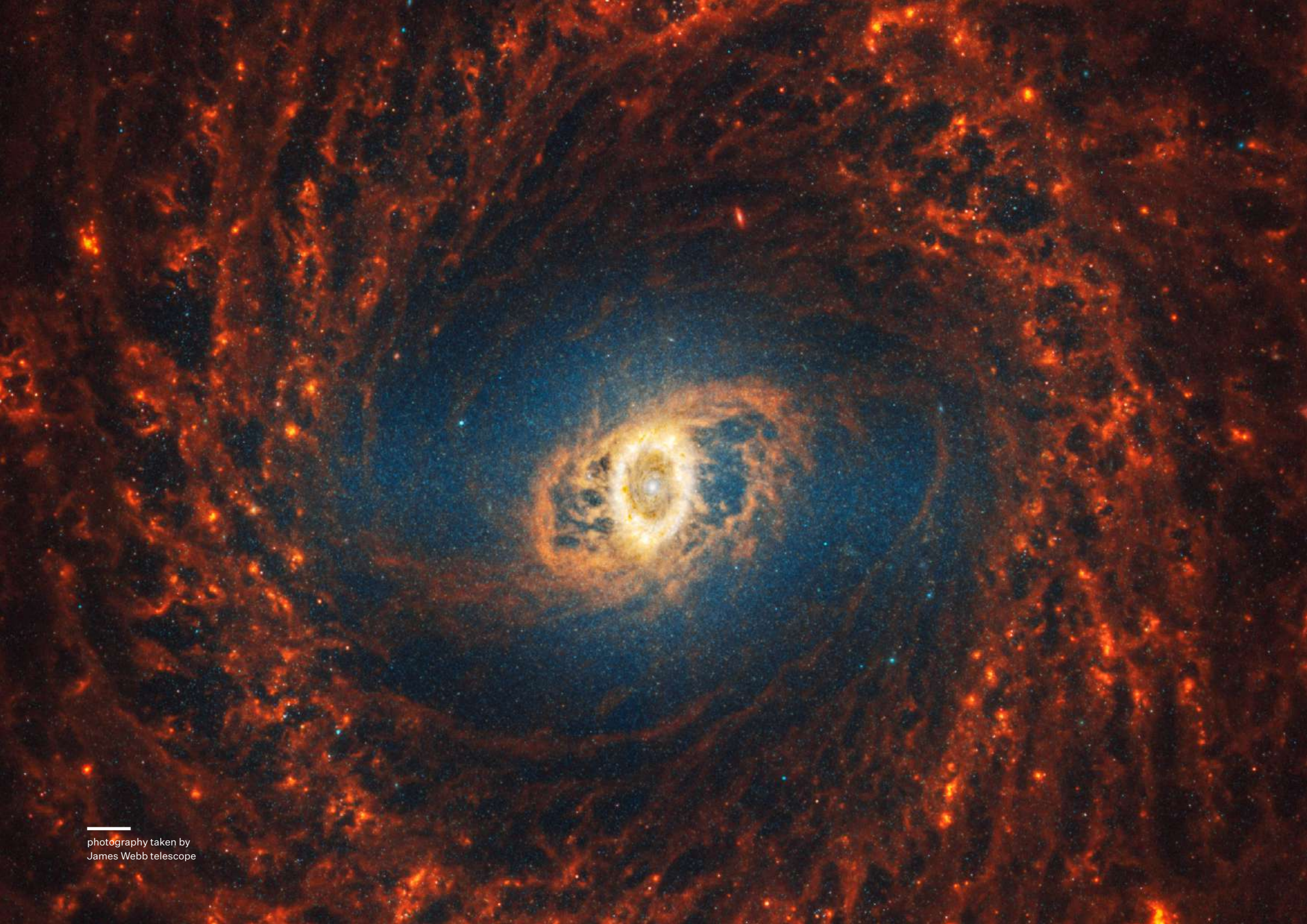








exhibition view  
*Infravermelho*, 2024  
Galeria Nara Roesler,  
São Paulo, Brazil



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photography taken by  
James Webb telescope

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*Untitled*, 1989  
acrylic paint on canvas  
180 x 180 cm  
70.9 x 70.9 in







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*Untitled*, 1994  
oil paint on canvas  
100 x 100 cm  
39.4 x 39.4 in







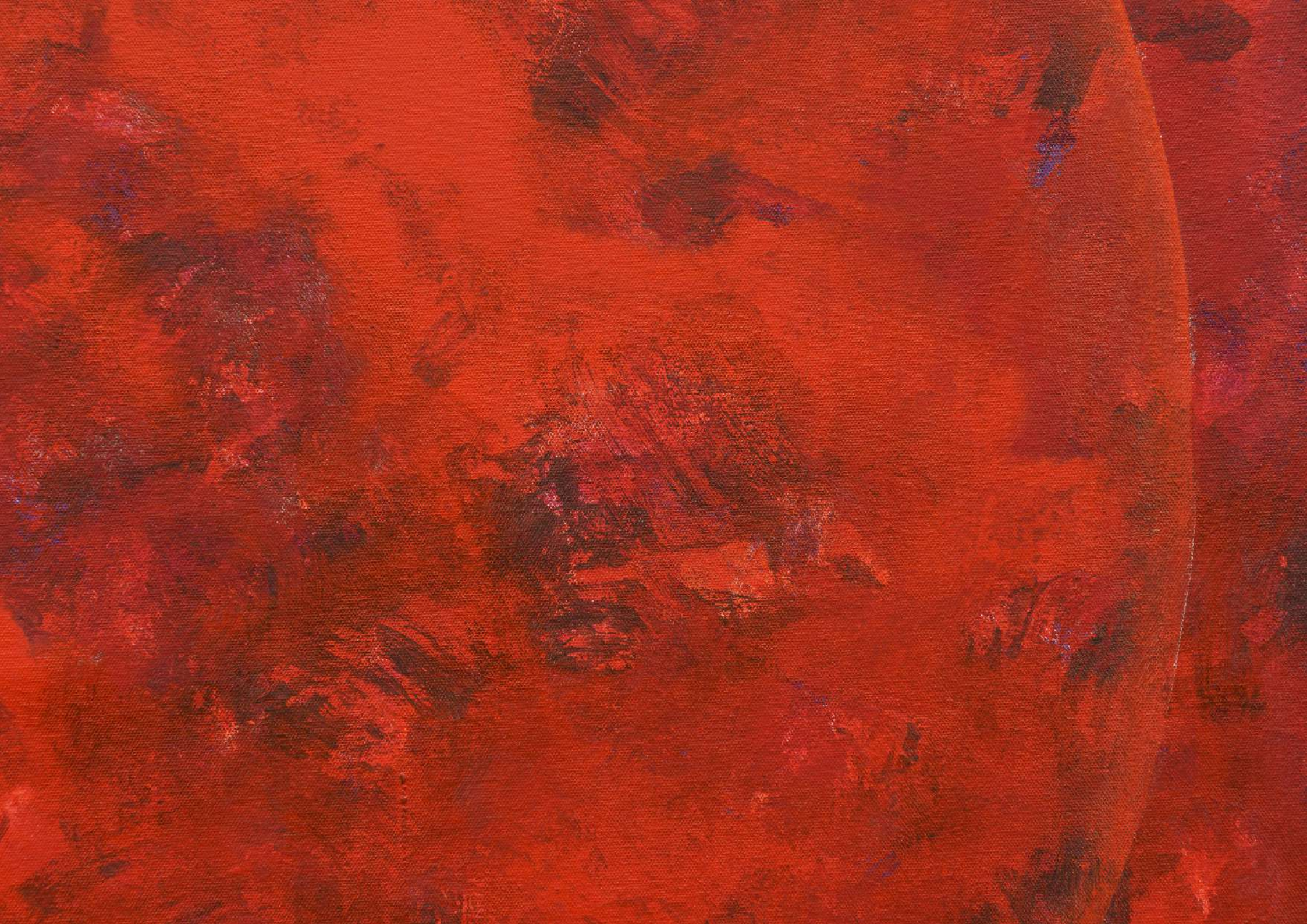
exhibition view  
*Infravermelho*, 2024  
Galeria Nara Roesler,  
São Paulo, Brazil



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*Untitled*, 1995  
oil paint on canvas  
100 x 100 cm  
39.4 x 39.4 in







photography taken by  
James Webb telescope



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*Untitled, 1995*  
acrylic paint on canvas  
150 x 150 cm  
59.1 x 59.1 in







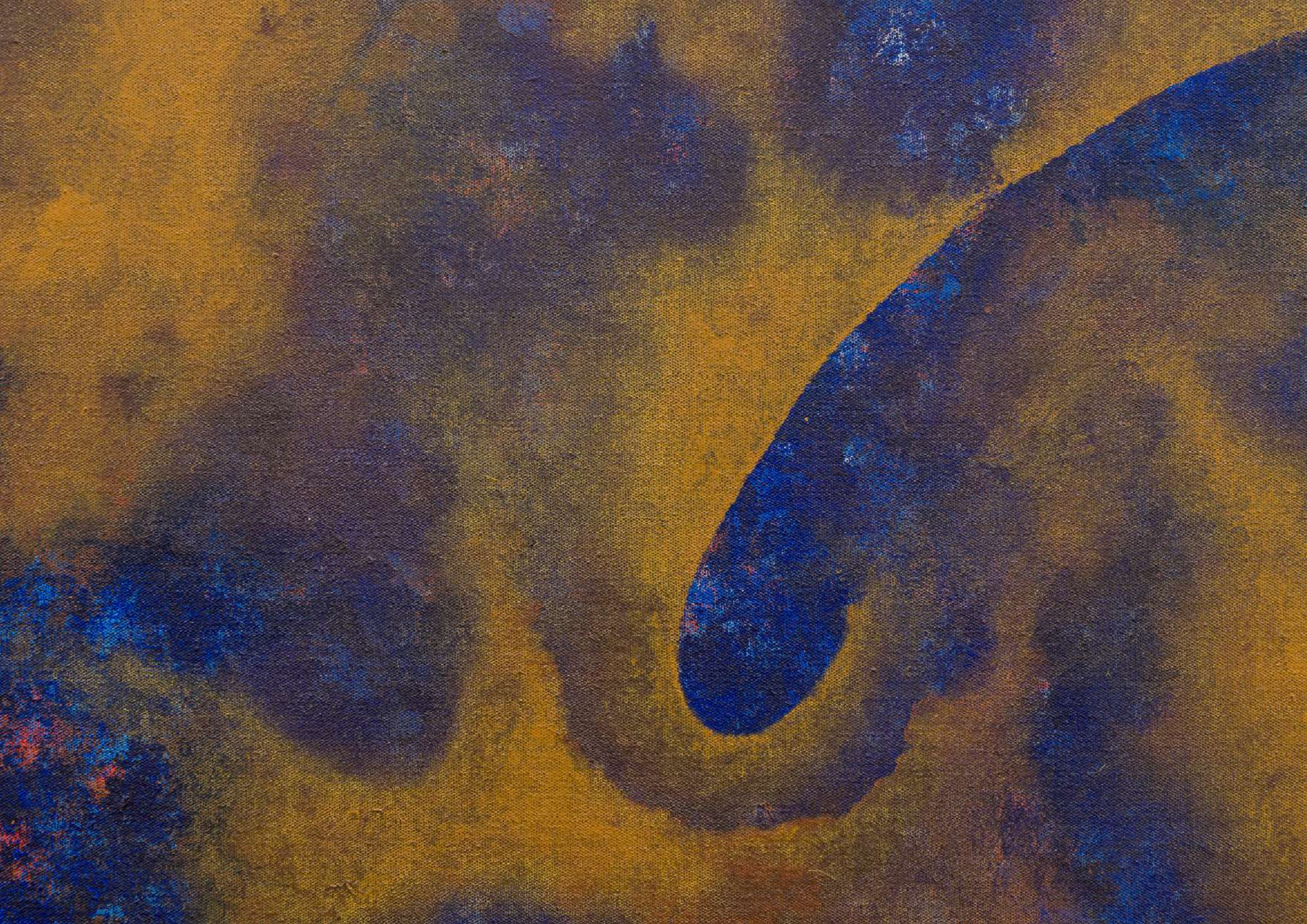
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*Untitled*, 1993  
acrylic paint on canvas  
150 x 150 cm  
59.1 x 59.1 in

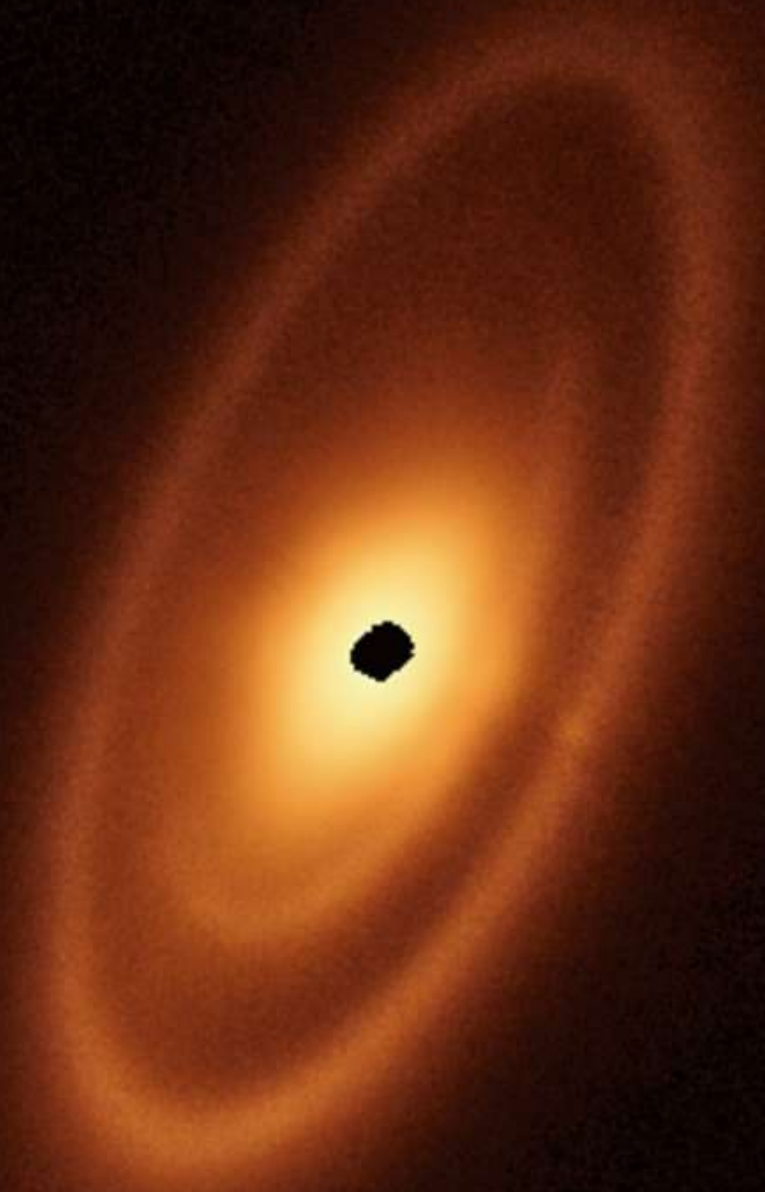


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*Untitled*, 1993  
acrylic paint on canvas  
100 x 100 cm  
39.4 x 39.4 in









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photography taken by  
James Webb telescope



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*Untitled*, 1994  
acrylic paint on canvas  
100 x 100 cm  
39.4 x 39.4 in





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exhibition view  
*Infravermelho*, 2024  
Galeria Nara Roesler,  
São Paulo, Brazil

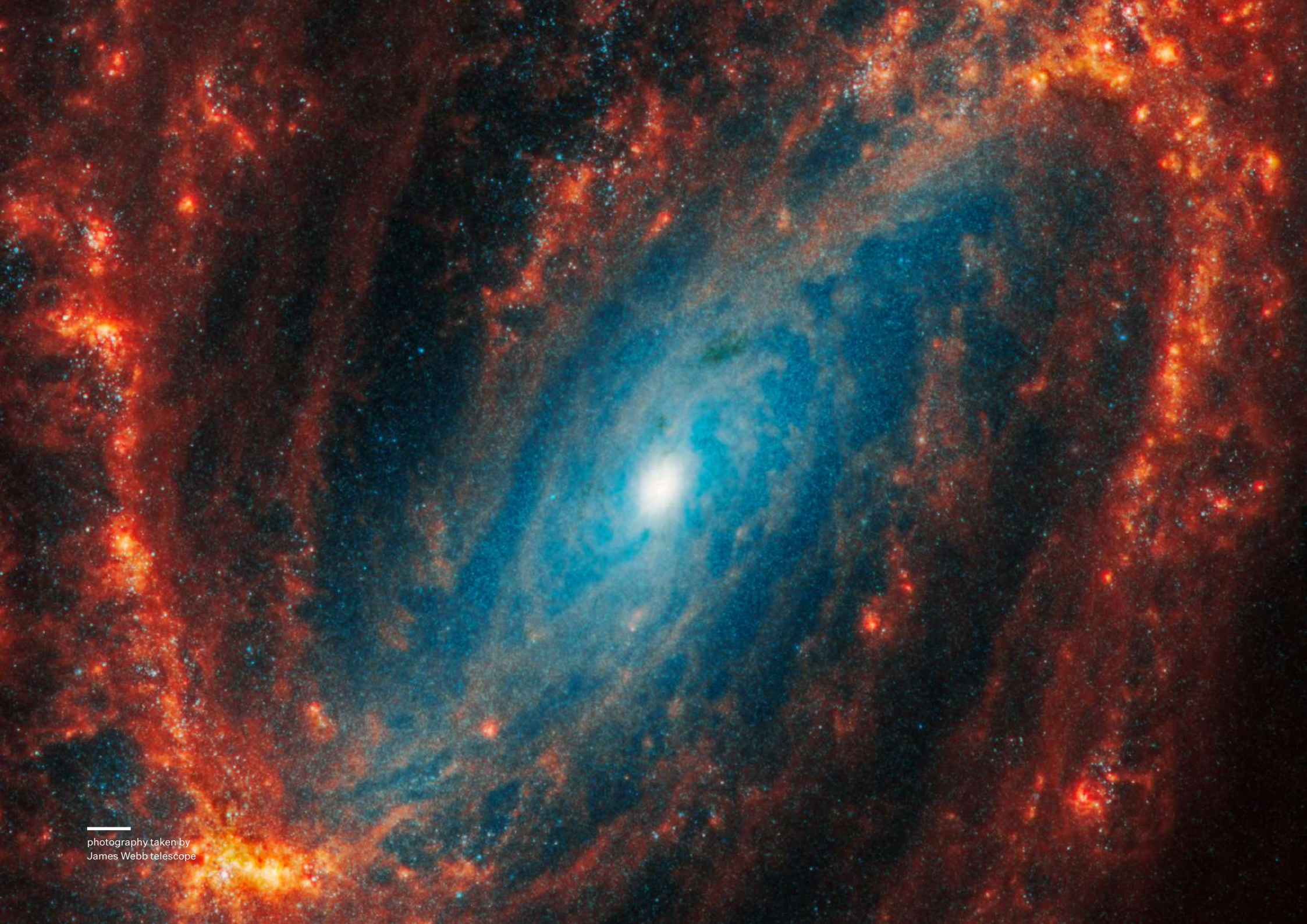


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*Untitled*, 1994  
acrylic paint on canvas  
150 x 150 cm  
59.1 x 59.1 in

1994-05





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photography taken by  
James Webb telescope



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*Untitled*, 1990  
acrylic paint on canvas  
70 x 70 cm  
27.6 x 27.6 in









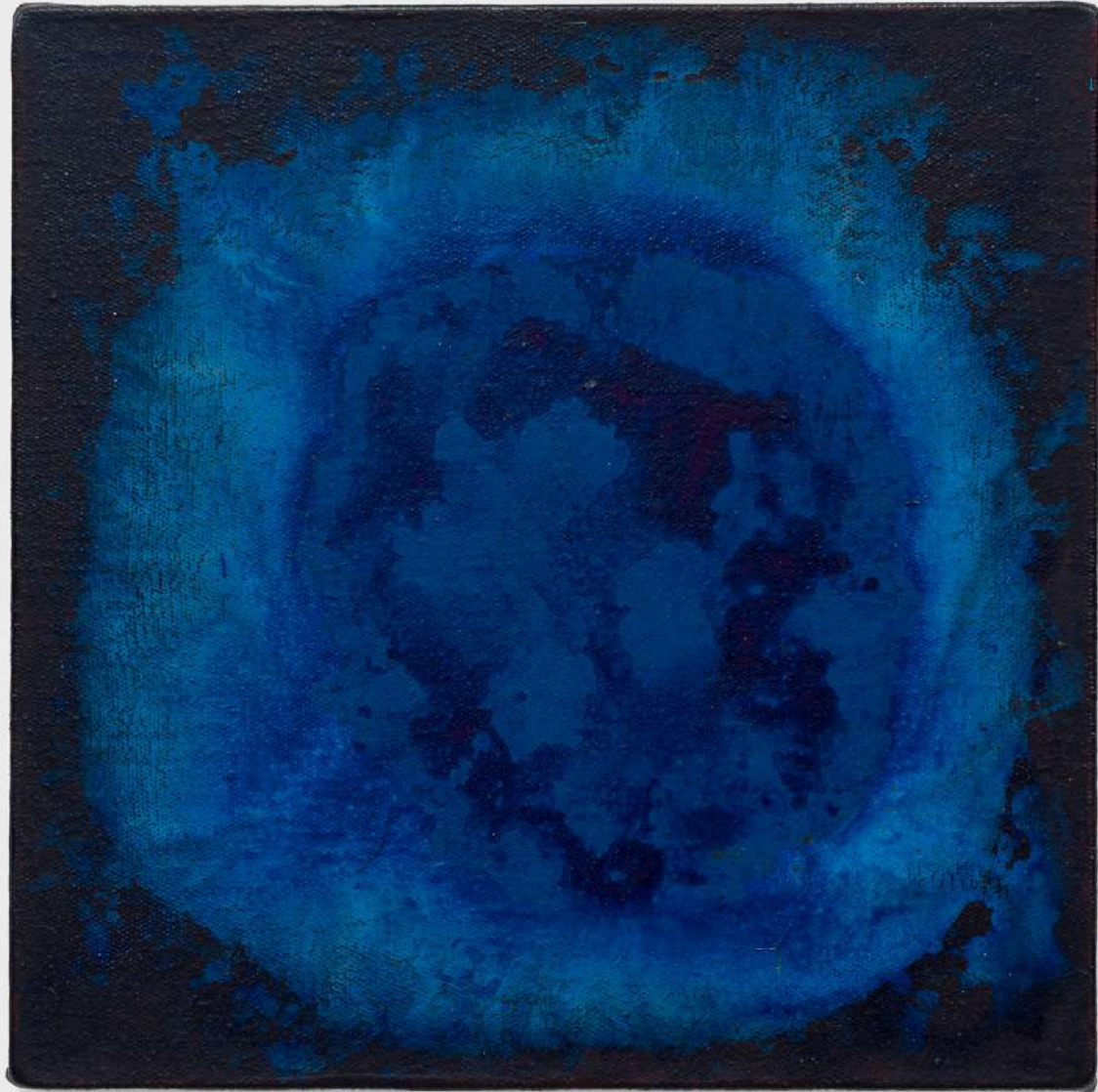
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exhibition view  
*Infravermelho*, 2024  
Galeria Nara Roesler,  
São Paulo, Brazil

Small paintings / studies, 1992  
acrylic paint on canvas  
30 x 30 x 2,5 cm  
11.8 x 11.8 x 1 in







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*Small paintings / studies, 1999*  
acrylic paint on canvas  
30 x 30 x 2,5 cm  
11.8 x 11.8 x 1 in





photography taken by  
James Webb telescope



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*Small paintings/ studies*, 1990  
acrylic paint on canvas  
30 x 30 x 3 cm  
11.8 x 11.8 x 1.2 in







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*Small paintings / studies*, 1992  
acrylic paint on canvas  
30 x 30 x 1,3 cm  
11.8 x 11.8 x 0.5 in



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## 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.

[click to see full cv](#)

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## 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

- 60<sup>th</sup> International Art Exhibition La Biennale di Venezia, *Stranieri Ovunque – Foreigners Everywhere*, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (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)

## 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), USA
- 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
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK

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