



nara roesler

# TEFAF NEW YORK 2024

booth 208

**preview**

may 9, invitation only

**open to the public**

may 10–14

**park avenue armory**

643 park avenue

new york, usa

**abstraction as lattice and shadows:  
gego, mira schendel, sheila hicks,  
tomie ohtake, amelia toledo,  
heinz mack, norberto nicola,  
abraham palatnik.**

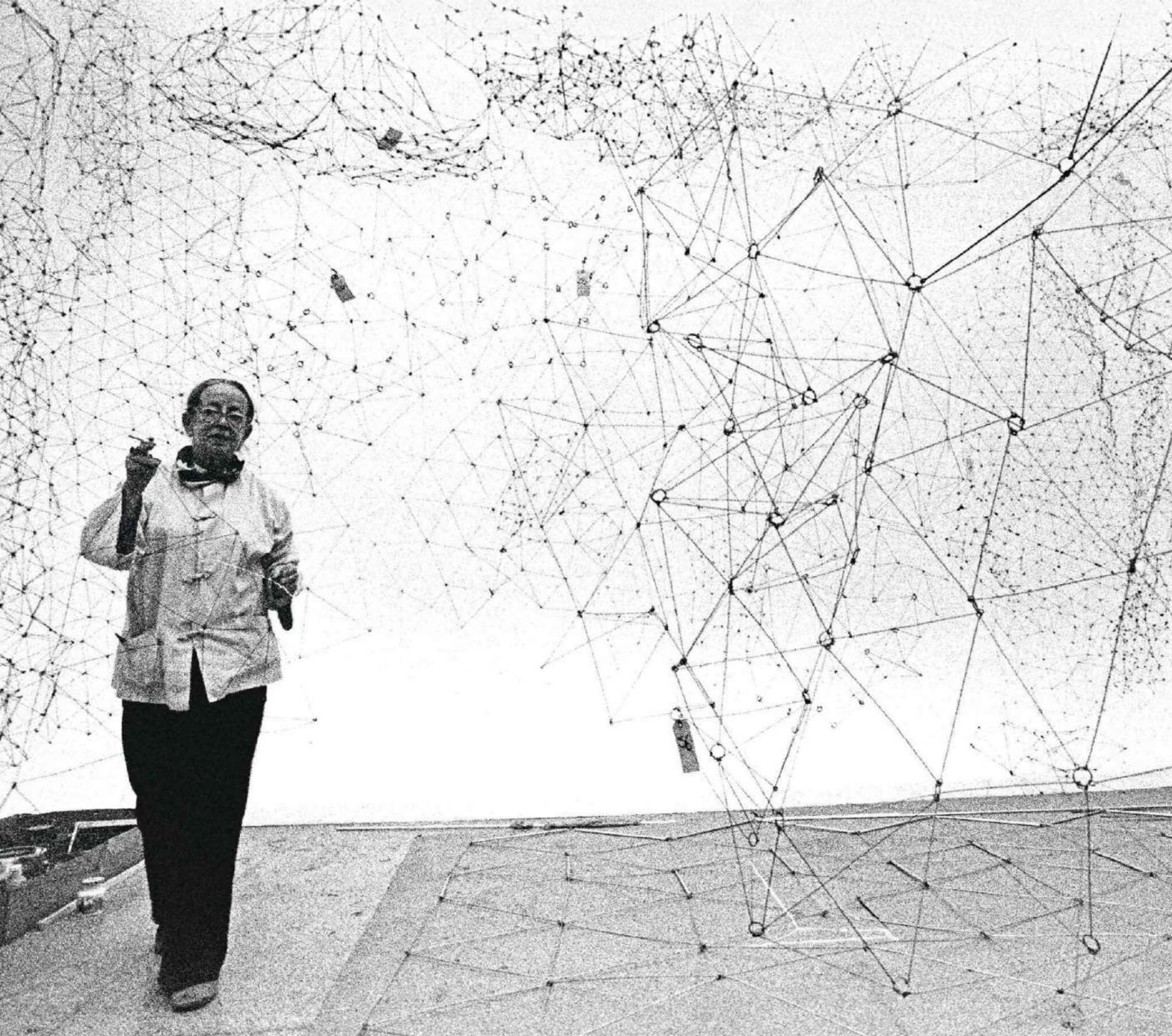
For the 2024 edition of TEFAF New York 2024, Nara Roesler Gallery has curated a selection of works by masters of Modern abstraction from Europe and the Americas. With a special weight given to the presence of a group of outstanding women artists active during the second half of the twentieth century, including Gego, Amelia Toledo, Tomie Ohtake, Mira Schendel, Sheila Hicks, the presentation will also include works by Norberto Nicola, Abraham Palatnik, and Heinz Mack.

The driving concept for this exhibition is the concept of “legein”, which means “to knot, to gather, to pick” and by extension, “to link” It also forms the root for the word “speak, to say” (*logos*). Legein translates visually or conceptually as a lattice, and all the works in this selection respond to, or resonate with that idea in mind. All are made of latticework, all translate as meshes, webs, and nettings.

The show will be structured by transformational series and resonances: Gego’s superb masterwork - *the Reticular Column* from 1969 - as well as her the elegant *Drawing without Paper #11* from 1976 will be shown with Mira Schendel’s unique and never-before-exhibited series of gestural monotypes (ca. 1964) devoted to her intellectual friendship with Amelia Toledo, featuring a gestural ritornello with the name “Amelia” depicted as a graphic interlacing, linking both abstraction and writing. Amelia Toledo’s paintings featuring lattice-like brushstrokes and her sublime 1960s collages - with their subtle density of papers resembling colored shadows - echo Gego’s

skiagraphy effect - using shadows cast by her sculptures - will resonate with *Lineas*, 1966, a lithographic book by Gego and a seminal work in her career as stated in her recent Guggenheim retrospective. Lines, streams of color and shadows are basic elements of lattice, and potential schemes for tectonic and optical compositions, as shown in the work of Heinz Mack, Abraham Palatnik and Tomie Ohtake works, also from the 1960s-70s. Finally, echoing both Gego’s structural subtlety and Amelia Toledo’s deep sense of color, the literal lattices by Sheila Hicks - her impressive ensemble titled *Talking Sticks* (2024) - and the yet to be internationally discovered work of Brazilian textile master Norberto Nicola address the knot as language and art.

—Luis Pérez-Oramas



---

Gego installing  
*Reticulárea* at the Museo de  
Bellas Artes, Caracas, 1969  
Photo: Juan Santana ©

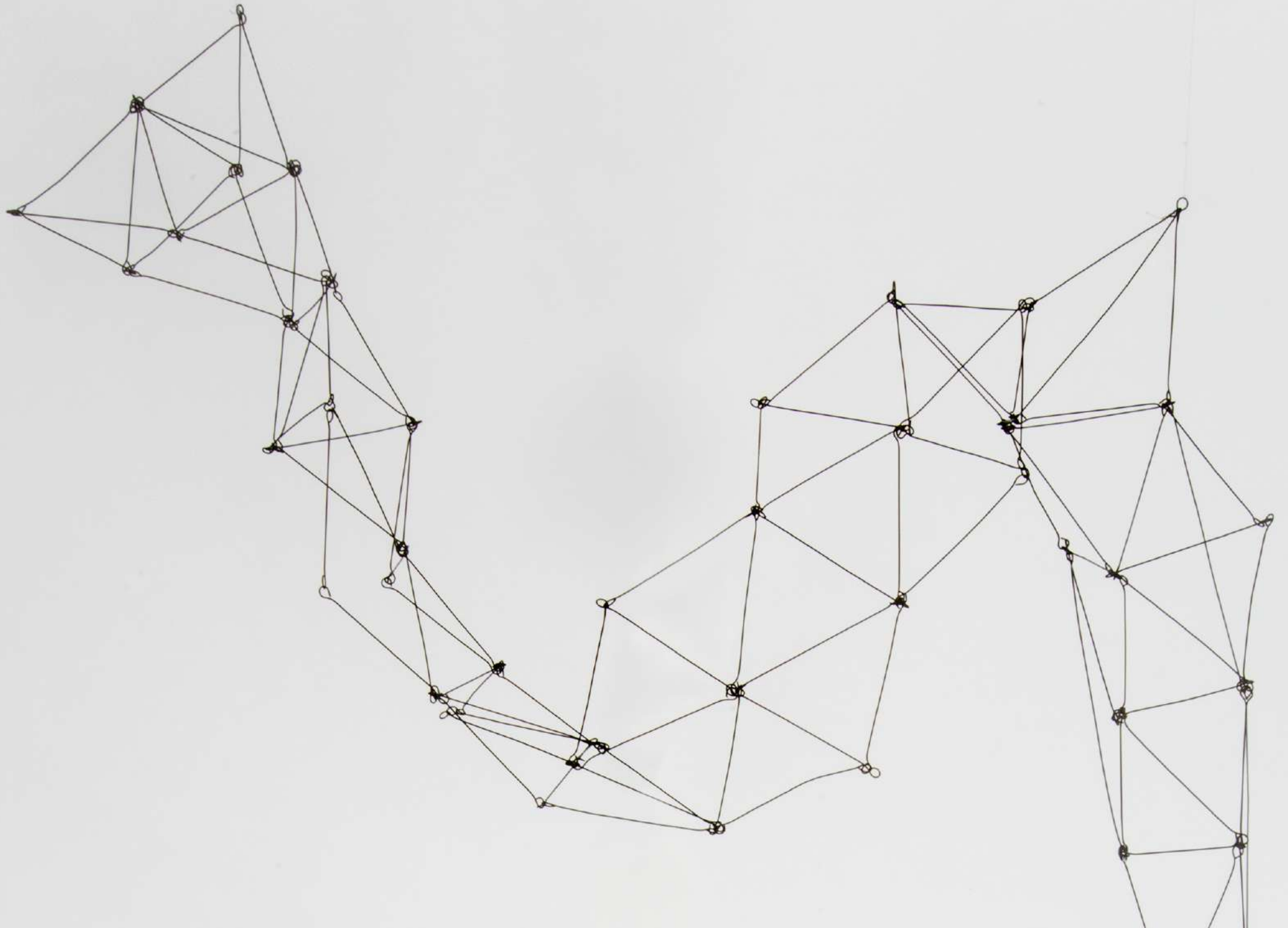
Gego (Gertrude Goldschmidt)  
*Columna reticulárea*, 1969  
iron and paint  
248 x 42 x 26 cm  
97.6 x 16.5 x 10.2 in



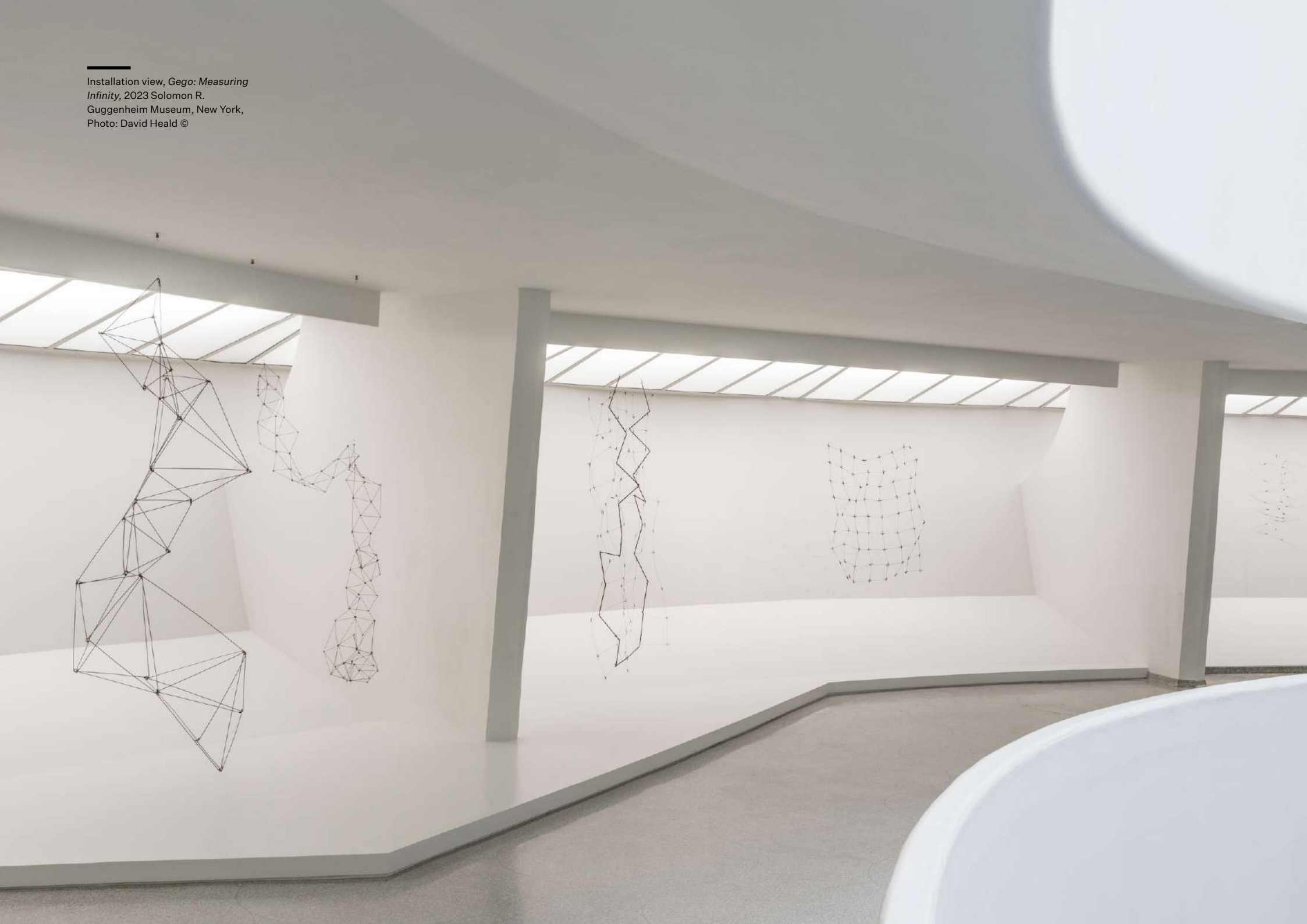
An important artist of the Venezuelan avant-garde, Gego's main poetic focus was the study of the line and its properties. Interested in the transparency of volume and the possibility of observing it from different angles and points of view, the artist took her visual investigations beyond conventional supports and began to include space and the viewer as important parts of her work.

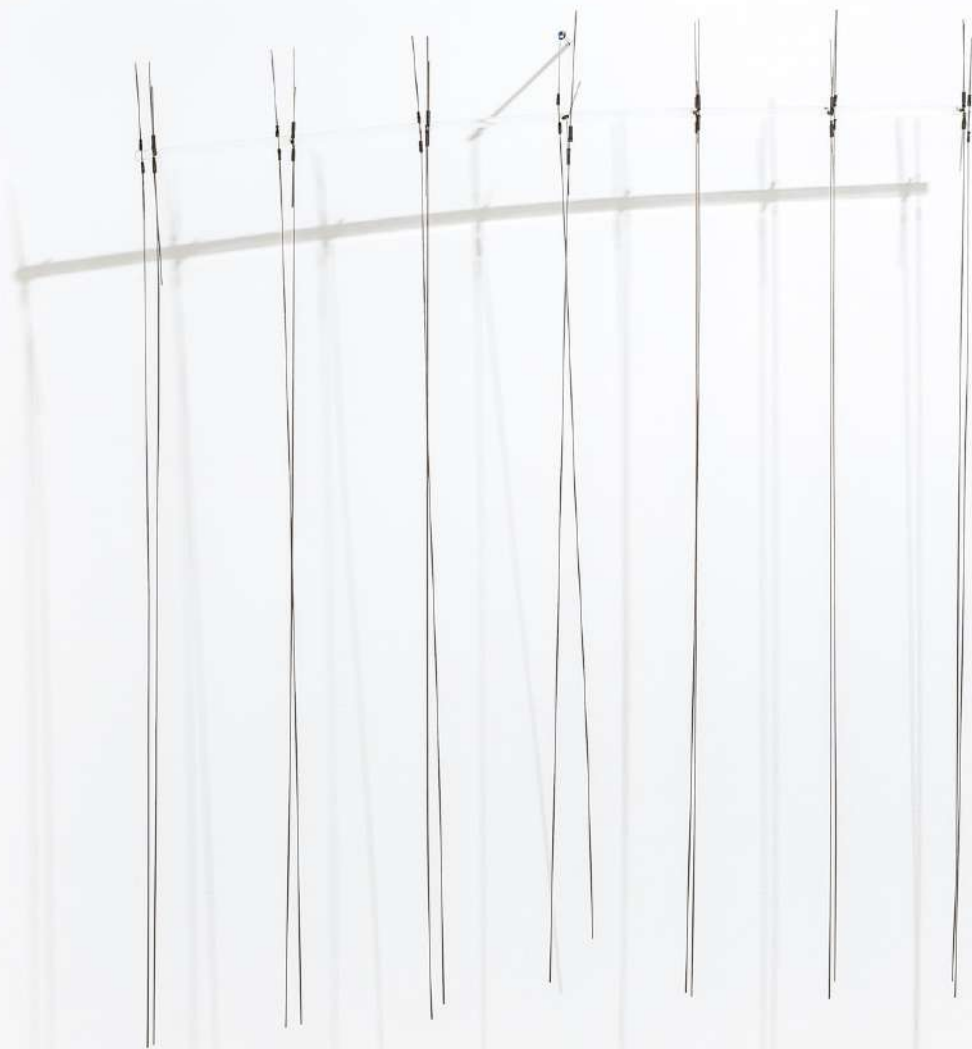
Two groups of works are particularly emblematic of this quest: *Reticuláreas* and *Drawings Without Paper*. In them, the artist converts the line, until then a graphic element, into a real object, using iron and steel wires to build delicate three-dimensional structures whose arrangements create a volumetry that is projected into space by means of shadows, forcing the viewer to move around the works and thus perceive different visual configurations. In the words of Luis Pérez Oramas, "It was through this category of work that the artist was able to realize a dream of modernist aesthetics: to draw in space, to emancipate the line from the graphic support, to demonstrate that nothing is truly two-dimensional and to reduce drawing to its minimal essence, merely as an infinite play of objects-lines and shadows.

[more on gego \(gertrud goldschmidt\)](#)



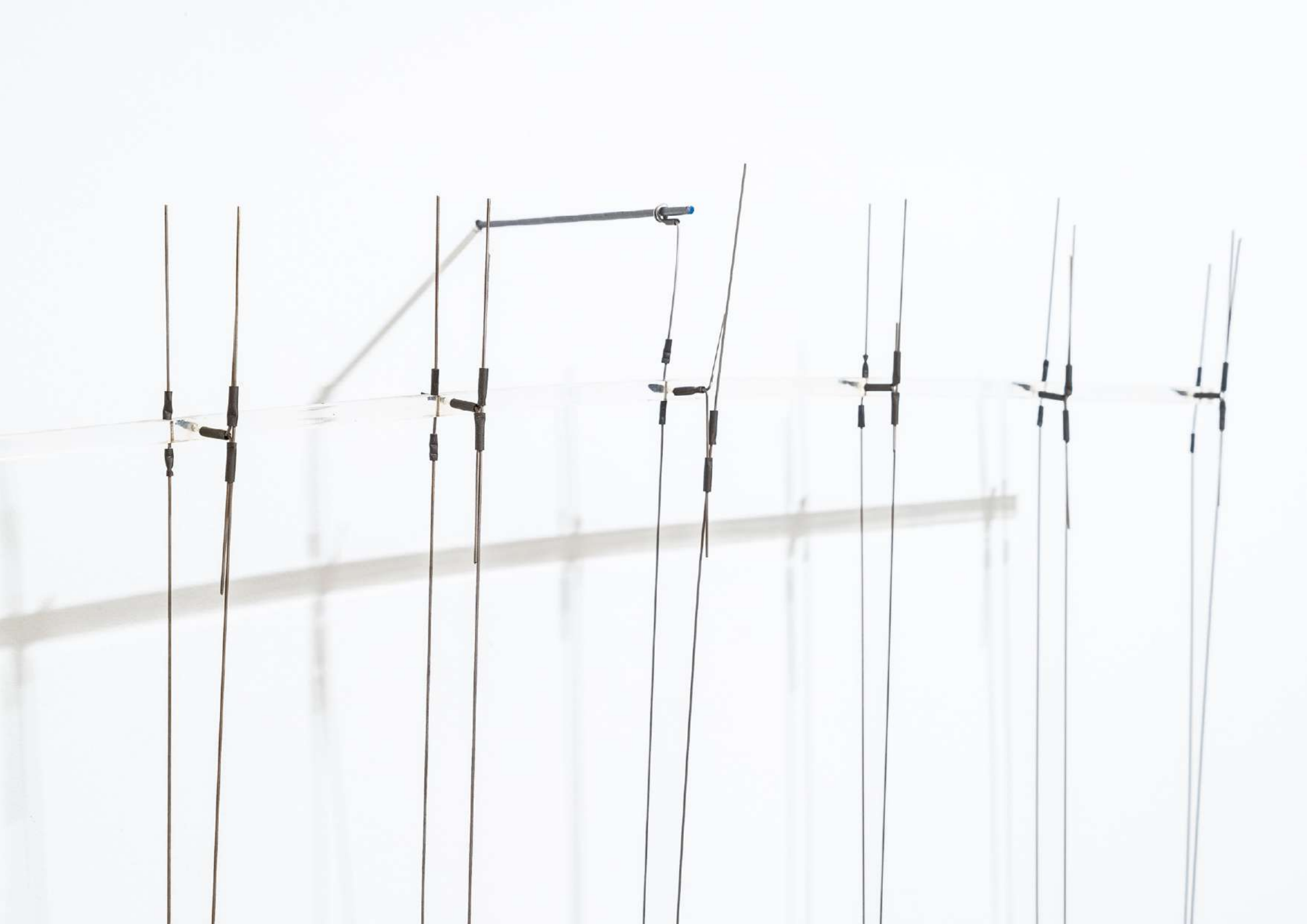
Installation view, Gego: *Measuring Infinity*, 2023 Solomon R. Guggenheim Museum, New York, Photo: David Heald ©



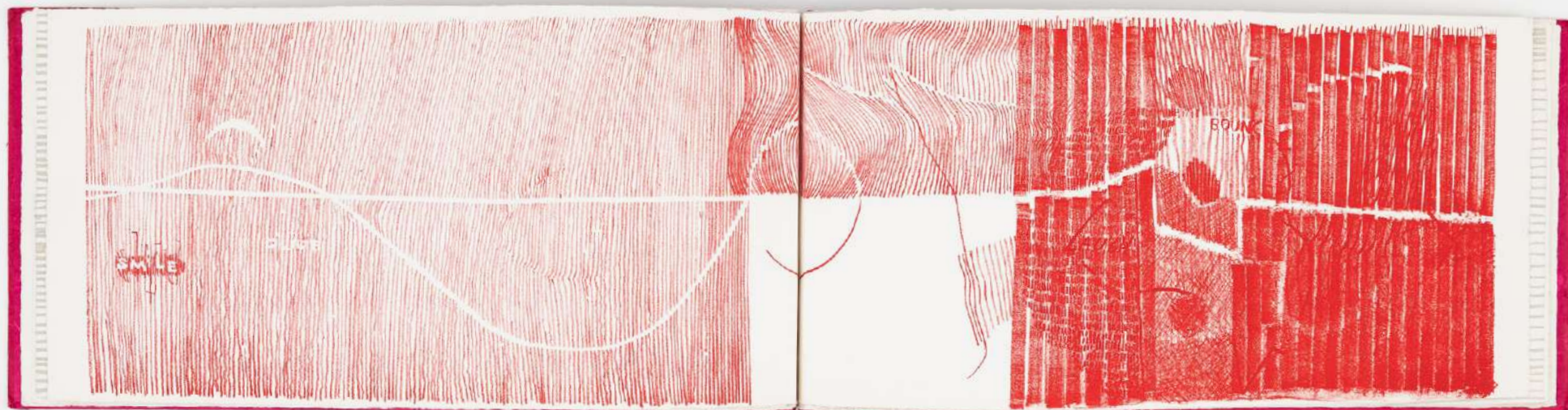


---

Gego (Gertrud Goldschmidt)  
*Drawing without paper 76.11*, 1976  
acrylic, steel and iron  
70 x 60 x 5 cm  
27.6 x 23.6 x 2 in

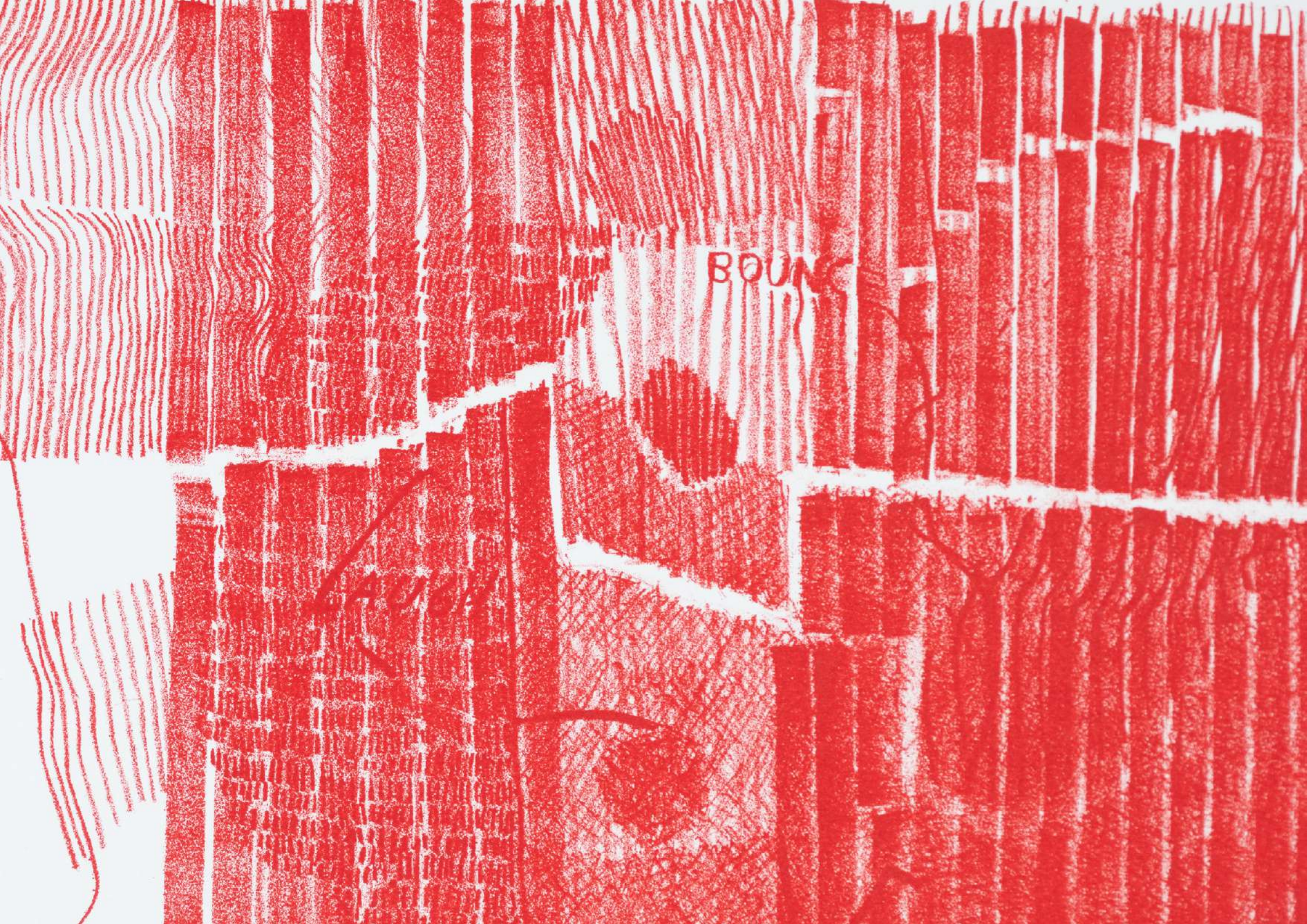






---

Gego (Gertrud Goldschmidt)  
*Líneas*, 1966  
lithographs on Japanese paper  
(Tamarind Institute)  
edition 12 of 20  
20 x 41 cm  
7.9 x 16.1 in



BOUND

100



---

Sheila Hicks, 2019.  
Photo: Cristobal Zanartu ©

---

Sheila Hicks  
*Bâtons de paroles*, 2024  
synthetic fiber, cotton,  
bamboo and polyester  
206 x 195 cm  
81.1 x 76.8 in



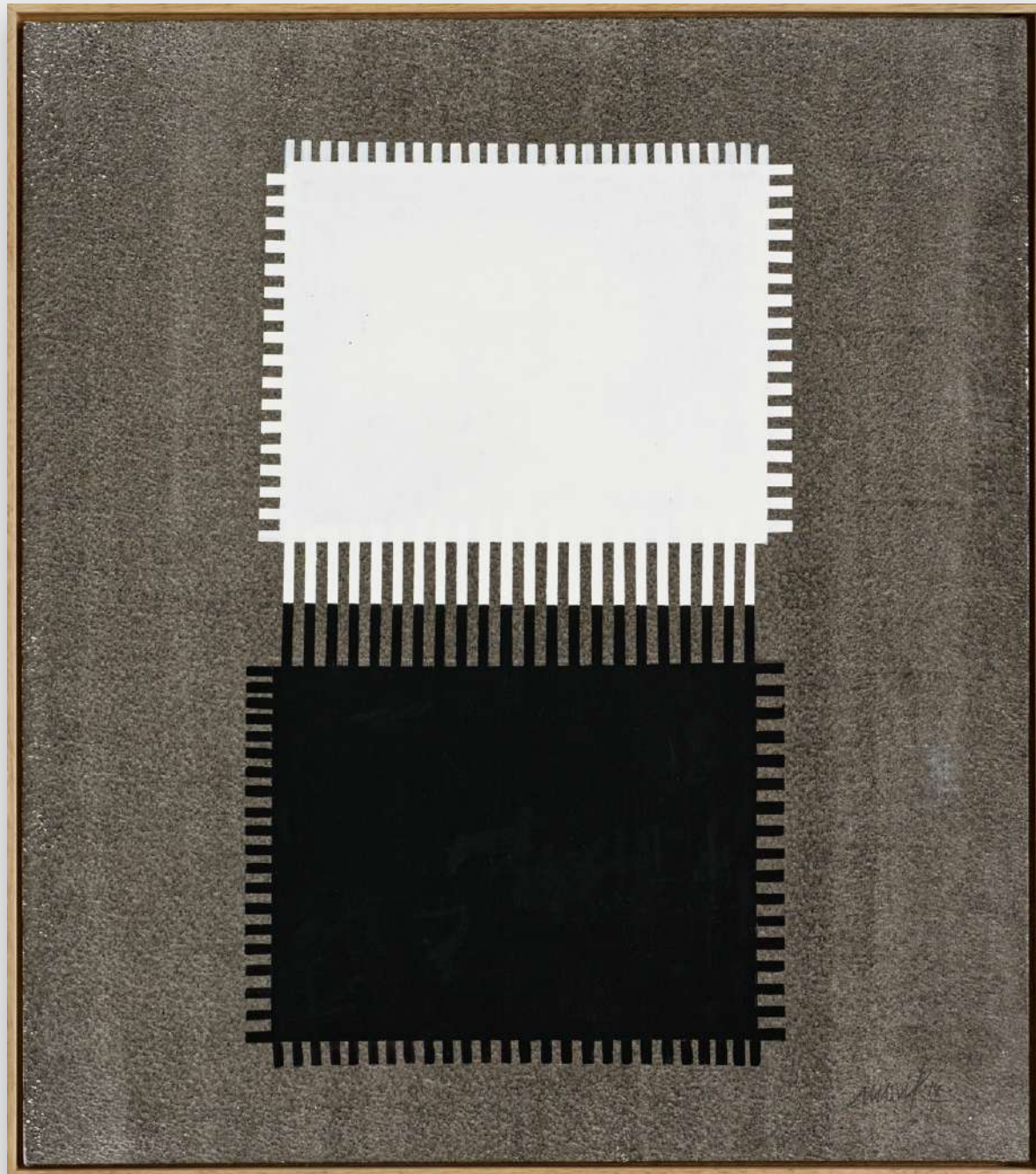


In *Batons de Paroles*, Hicks reinterprets an ancient indigenous object of the same name, widely used by indigenous peoples on the west coast of the United States. In these cultures, the Baton de Parole can be used either by leaders as a symbol of authority, or as an object to be passed on to a person as they speak to a group. In this work, the artist wraps such objects, constructed from bamboo, with synthetic fibers, cotton and polyester.

more on sheila hicks



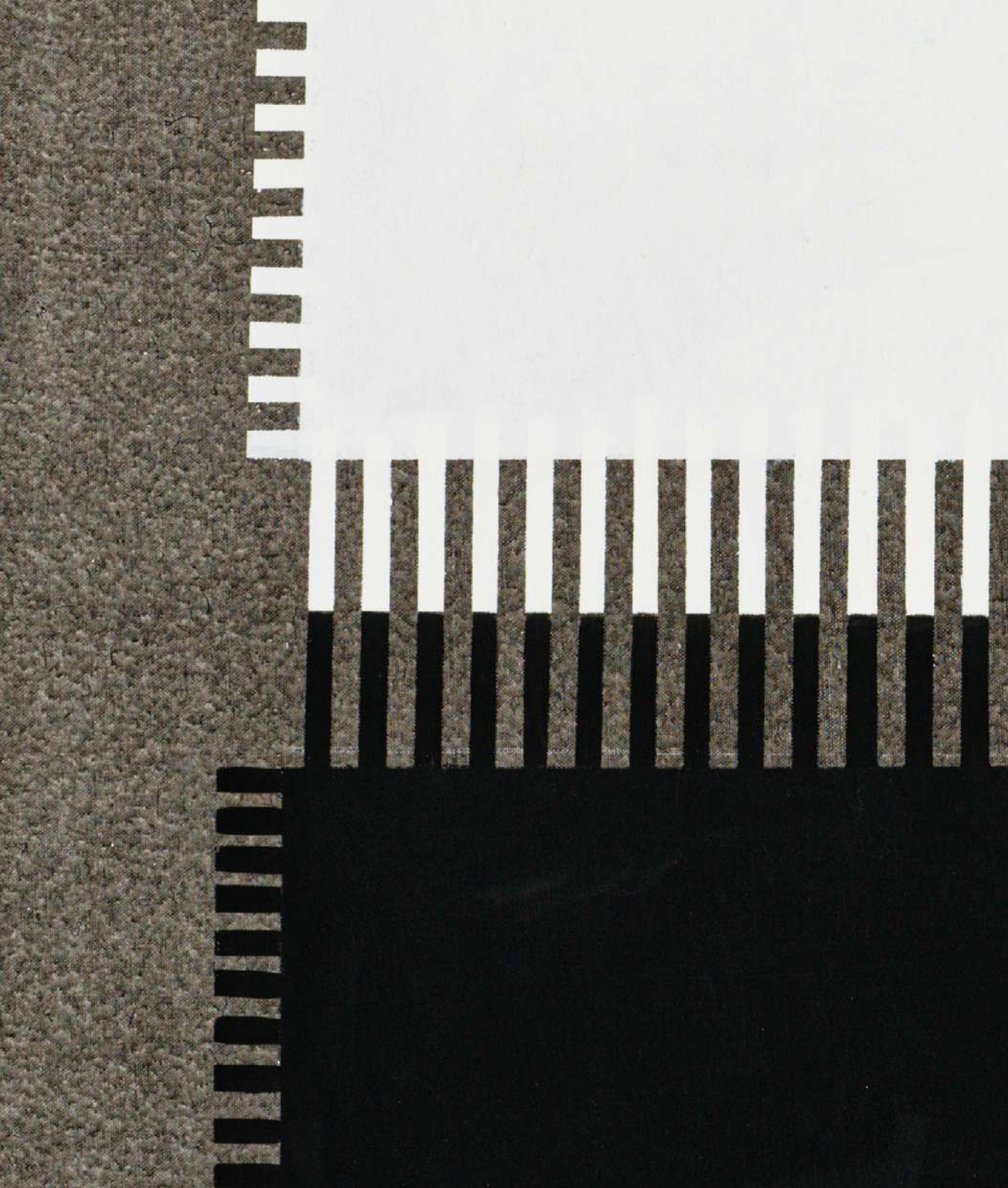
Heinz Mack  
in his studio, 2010



---

Heinz Mack  
*Untitled (Chromatic  
constellation)*, 2014  
acrylic paint on canvas  
148 x 130 cm  
58.3 x 51.2 in





Throughout his career, Heinz Mack has developed a practice anchored in investigations into light, temporality, and movement. His original approach can be seen in installations, sculptures, and works on paper. Since the early 1990s, however, Mack has taken up the practice of painting, continuing his research into light, color and rhythm. Through this language, the artist interweaves light, color and movement intricately, so that one exists and is enhanced by the qualities of the others. These works by Mack are characterized by a highly consistent use of color, anchoring his practice in the modulation of color in order to achieve what he defines as chromatic vibration.

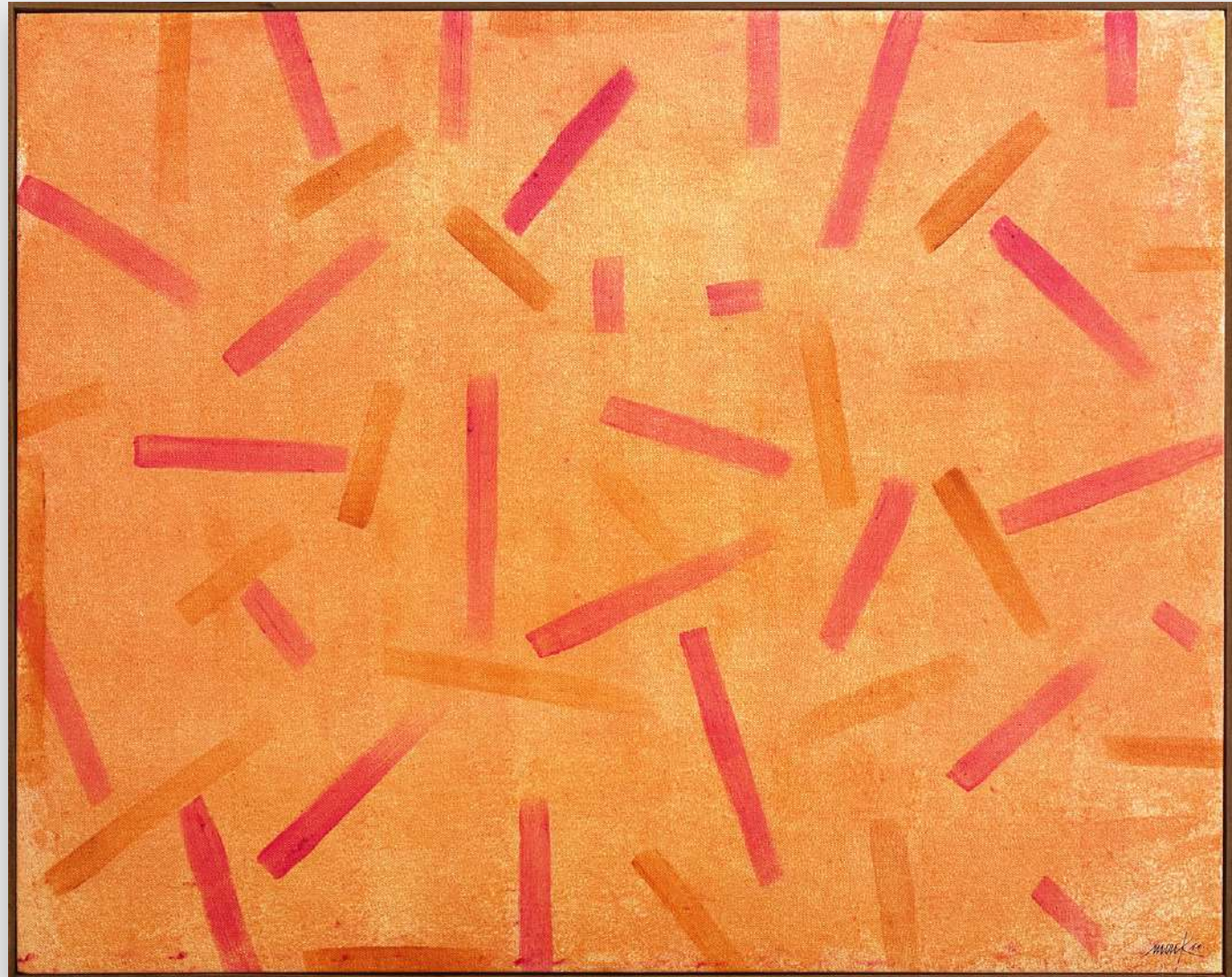
[more on heinz mack](#)





Installation view,  
*The Light In Me*, 2023  
Osthaus Museum,  
Hagen, Germany

Heinz Mack  
*Untitled (Chromatic  
constellation)*, 2011  
acrylic paint on canvas  
74 x 93 cm  
29.1 x 36.6 in







Installation view,  
*The Light In Me*, 2023  
Osthaus Museum,  
Hagen, Germany

---

Norberto Nicola.  
Photo: credits not found







---

Norberto Nicola  
*Ciranda*, 2002  
sculptural tapestry,  
handloomed wool,  
plant fibers and pigments  
194 x 146 x 19 cm  
76.4 x 57.5 x 7.5 in



Norberto Nicola was one of the main figures responsible for bringing modernist assumptions to Brazilian tapestry. Having started his career in the 1950s under the strong influence of geometric abstraction, during this period he met Jacques Douchez, with whom he founded Ateliê Douchez-Nicola, a tapestry studio that existed until the 1980s. Both artists treated their tapestry works no longer as just supports for visual elements, but as something to be explored in their materiality. In their own words: “woven objects”. In this way, the works progressively gained volume and three-dimensionality, precisely at a time when Brazilian and international art was beginning to mix elements of painting and sculpture.

Nicola’s works stand out for their organic character, in which textile elements take on different shapes, thicknesses and textures, often referring to plant elements such as twigs, branches and foliage. The artist also used different types of plant fibers, useful for exploring elements such as elasticity and tension.

[more on norberto nicola](#)





exhibition view *As Formas*  
Tecidas with Jacques Douchez  
and Norberto Nicola works.  
Photo: Karina Bacci ©



---

Tomie Ohtake in her studio



Between 1959 and 1961, motivated by her friend and art critic Mário Pedrosa, Tomie Ohtake began researching new procedures and techniques that would free her from the traditional ways of perceiving and producing paintings. By placing a blindfold over her eyes, the artist was able to freely apply brushstrokes to the surface of the painting, creating abstract compositions that became known as *Blind Paintings*. Despite having a close dialog with the main representatives of geometric abstraction, Ohtake aimed to produce art that was not directly linked to manifestos or stylistic rules linked to a group. While working with abstractionism, she created paintings based on extensive individual research that allowed for exhaustive experimentation, culminating in an intuitive and organized form of abstraction.



---

Tomie Ohtake  
*Untitled*, 1961  
oil paint on canvas  
75 x 85 cm  
29.5 x 33.5 in

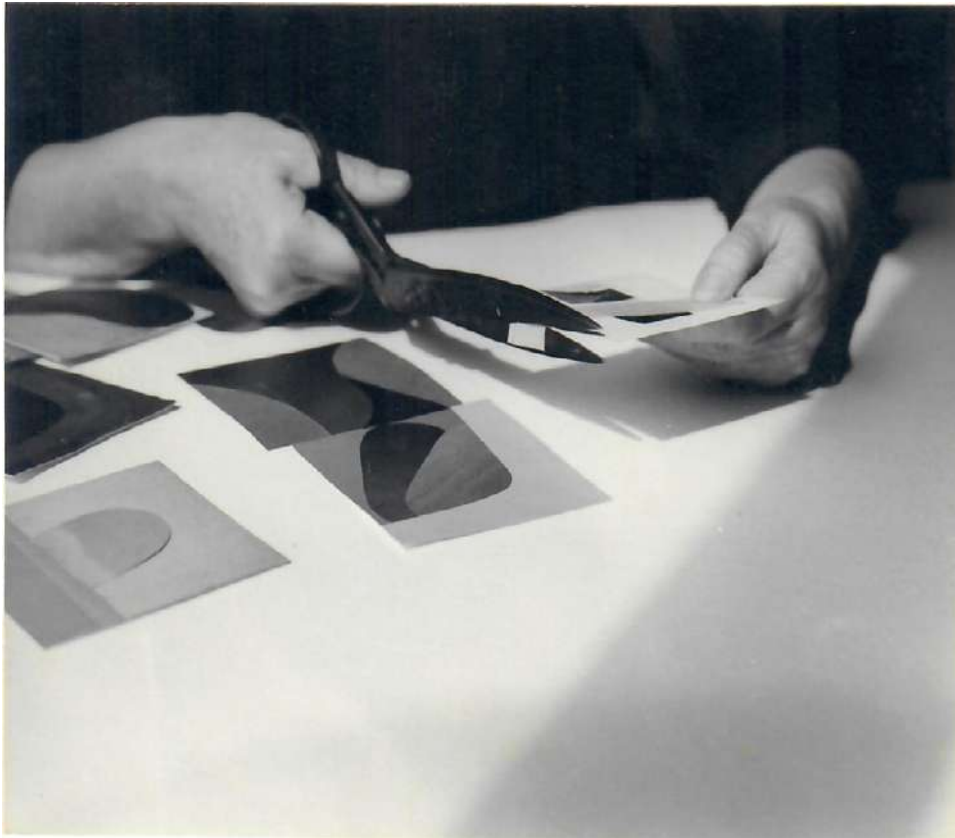
exhibition view  
Tomie Ohtake – pinturas cegas, 2012  
Fundação Iberê Camargo,  
Porto Alegre, Brazil  
Photo © Fabio Del Re\_VivaFoto



---

Tomie Ohtake  
*Untitled*, 1962  
oil paint on canvas  
85,5 x 50 cm  
33.7 x 19.7 in



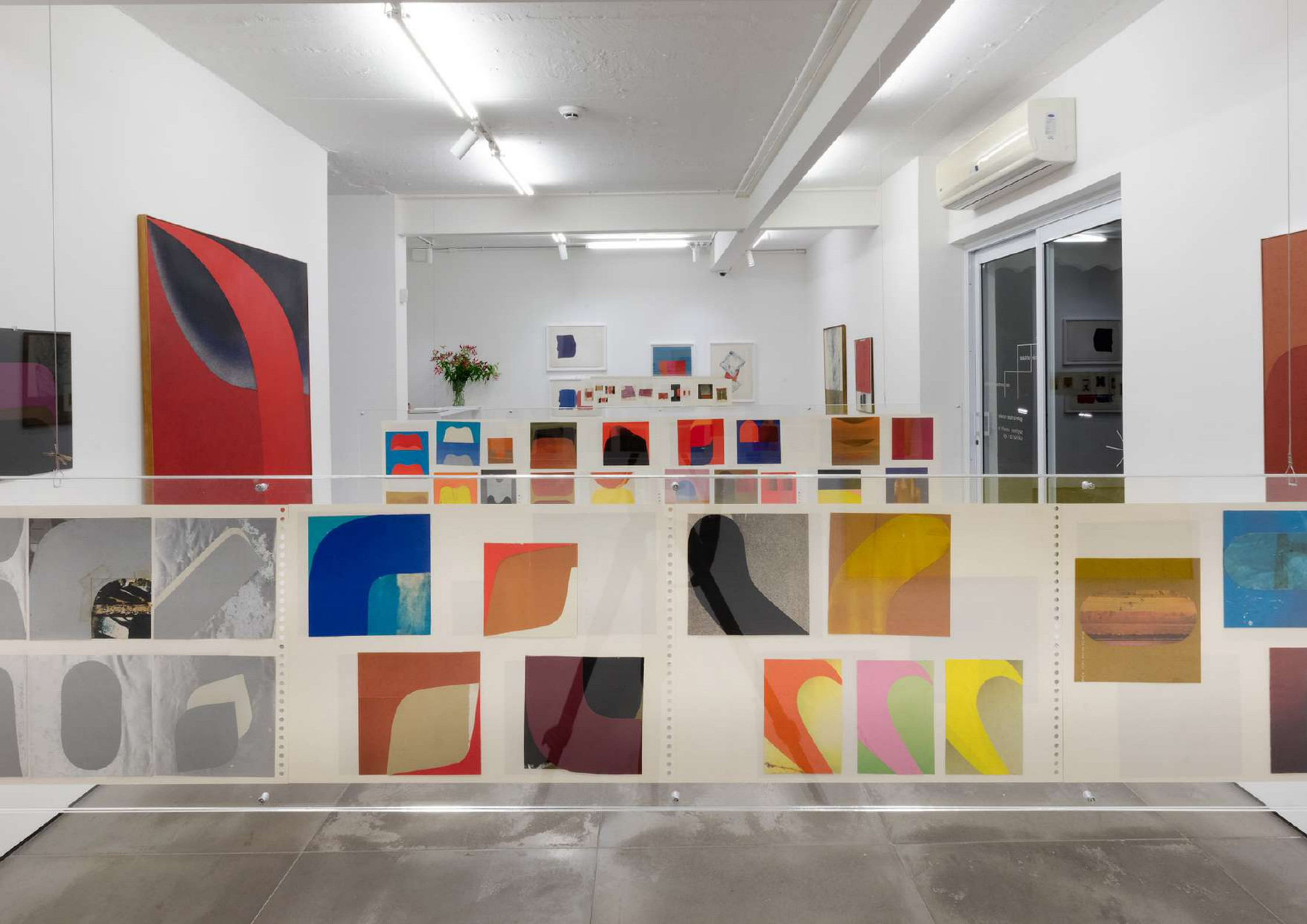


---

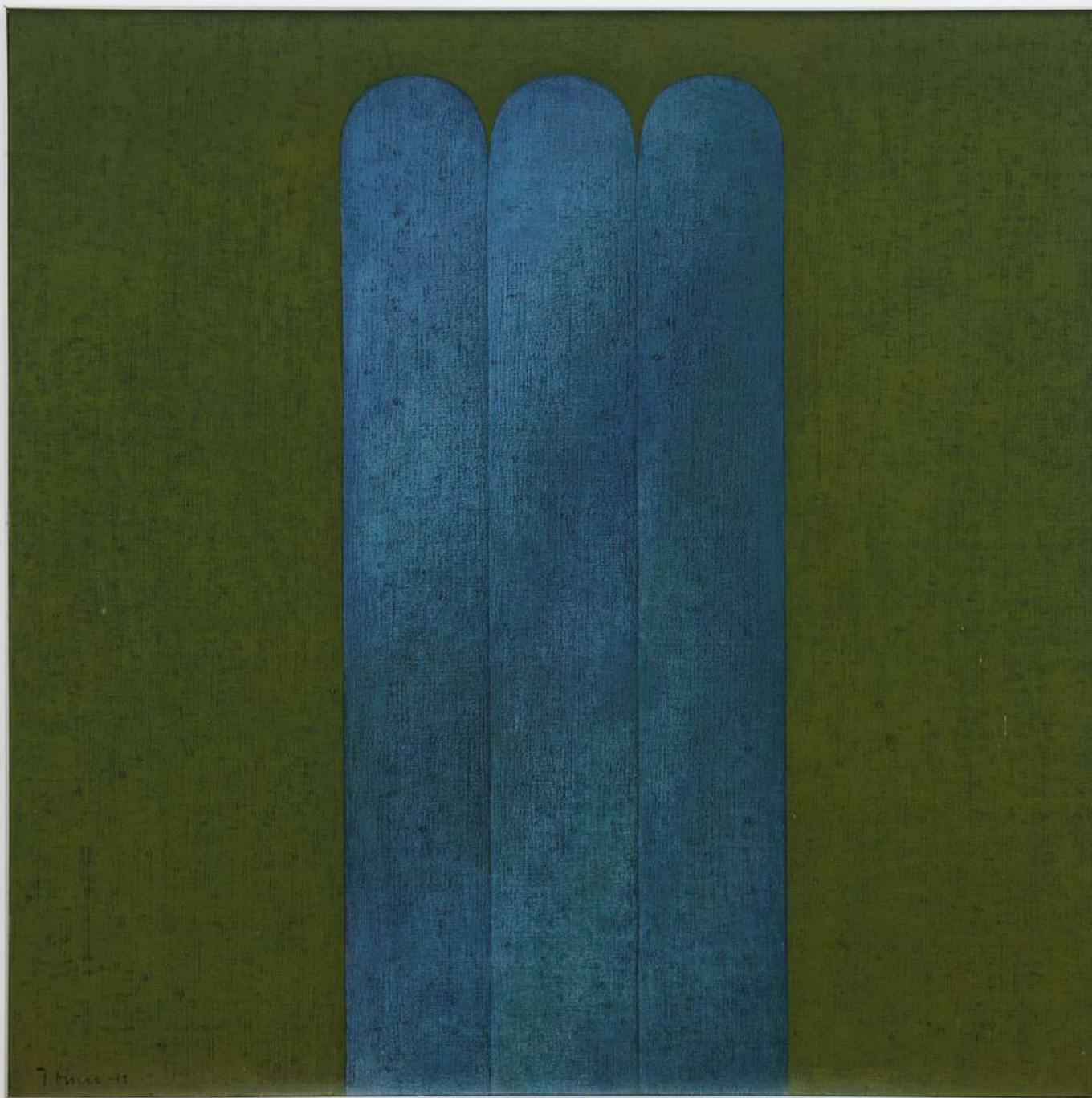
*Tomie Ohtake in her atelier house,*  
1980s  
Campo Belo, São Paulo | SP, Brazil

---

→ [next page]  
exhibition view  
*Tomie Ohtake: At Her Fingertips, 2018*  
Galeria Nara Roesler,  
Rio de Janeiro, Brazil

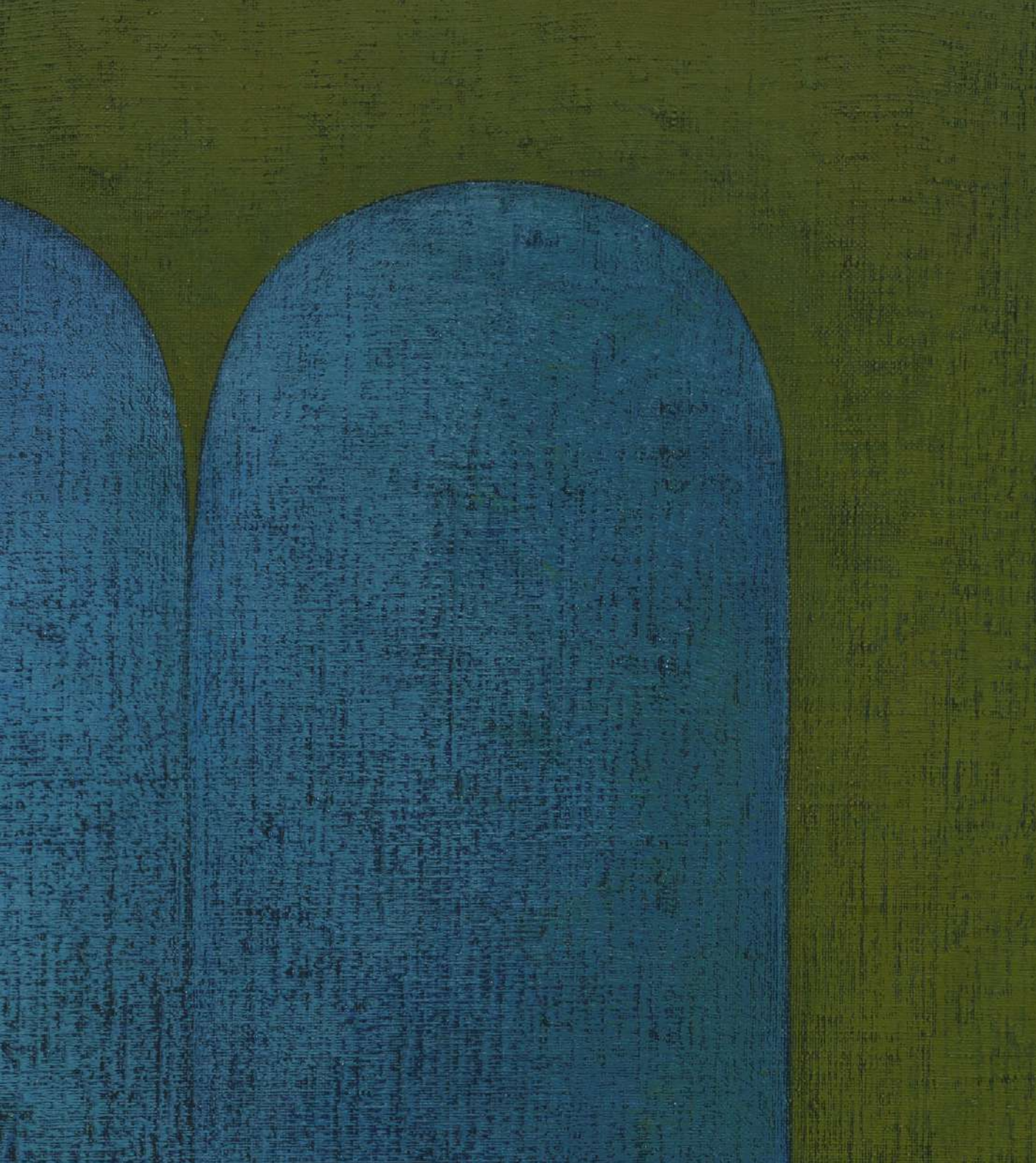






---

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



In 1970, Tomie Ohtake continued making collages but changed from using ripped paper to cutting it with scissors. This move allowed for her to create compositions with sharper contours as she gained greater control over the process.

According to curator Paulo Miyada, ‘the process became Ohtake’s way of dealing with the instantaneity of gesture and infusing the entire painting process with both chance and control.’ She also began to expand her color palette, turning to richer and more vibrant tones, while also working on establishing a more direct relationship between the texture of the final painting and that of the initial collage. Her work resulted in a form of abstraction that did not conform to the definitions of informal abstraction or of tachisme, where gesture and the trace of the artist’s process of making became a stylistic trait. Instead, this body of work inserted itself into a form of organic abstraction, with a strong presence of ovals, arches, tubes, curves etc. that arguably evoke landscapes.

[more on tomie ohtake](#)



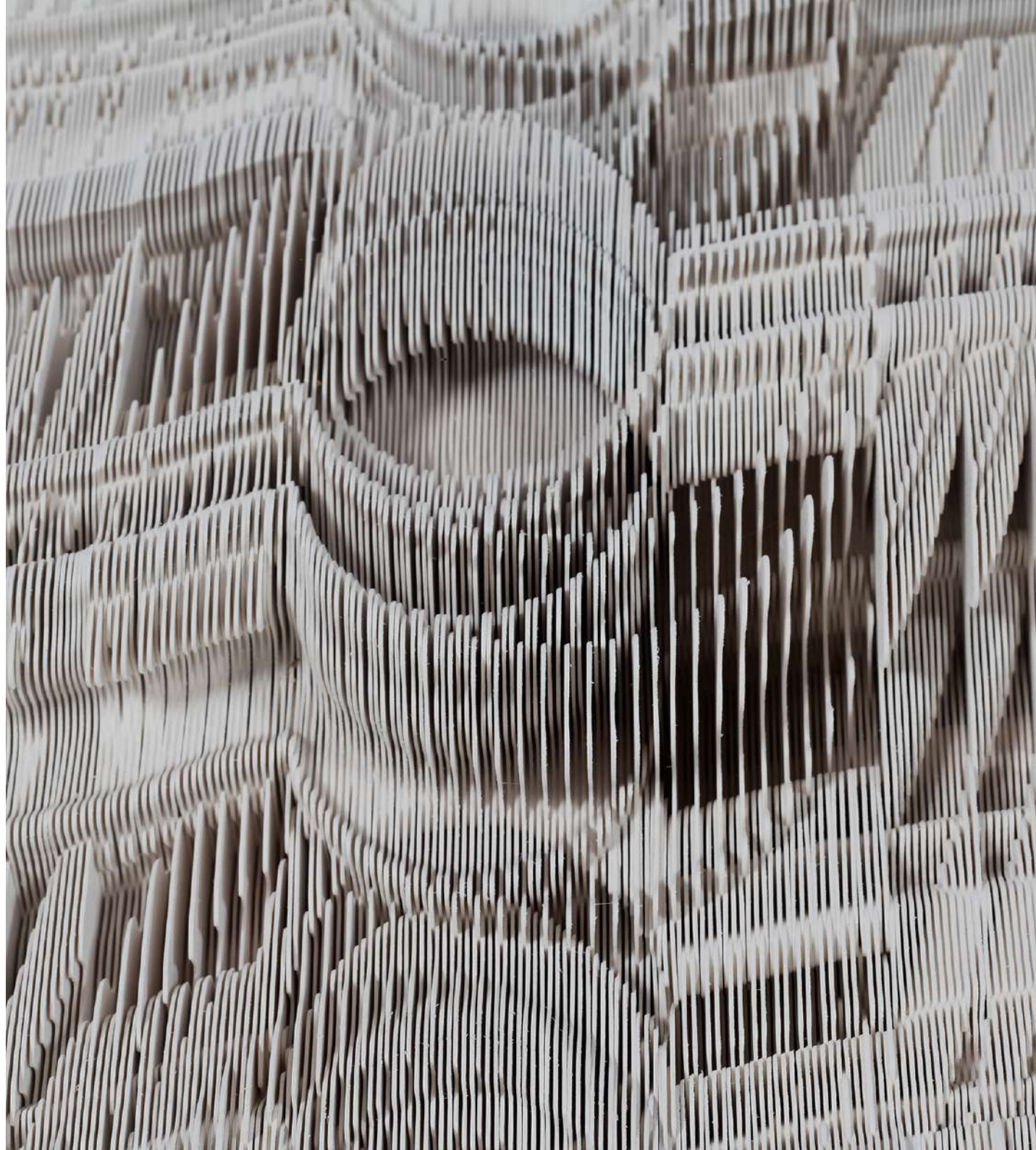
Abraham Palatnik  
*Untitled*, 1987  
progressive relief on  
duplex paperboard and wood  
67 x 60 cm  
26.4 x 23.6 in



One of the main names in Brazilian and Latin American kinetic art, Abraham Palatnik's *Progressive Reliefs* were an important vehicle for experimentation in his research into movement. In this series of works, developed from the 1960s onwards, the artist explored virtual kinetic rhythms through a wide variety of materials, such as wood, cardboard and polyester resin, obtained from chromatic contrasts, different textures or patterns already existing on the supports.

The starting point for this series came about after the artist observed, in a woodworking shop, the shapes of the veins present on the surface of the wood, patterns in nature that indicate a progression. From this, he decided to juxtapose pieces of wood, creating different compositions.

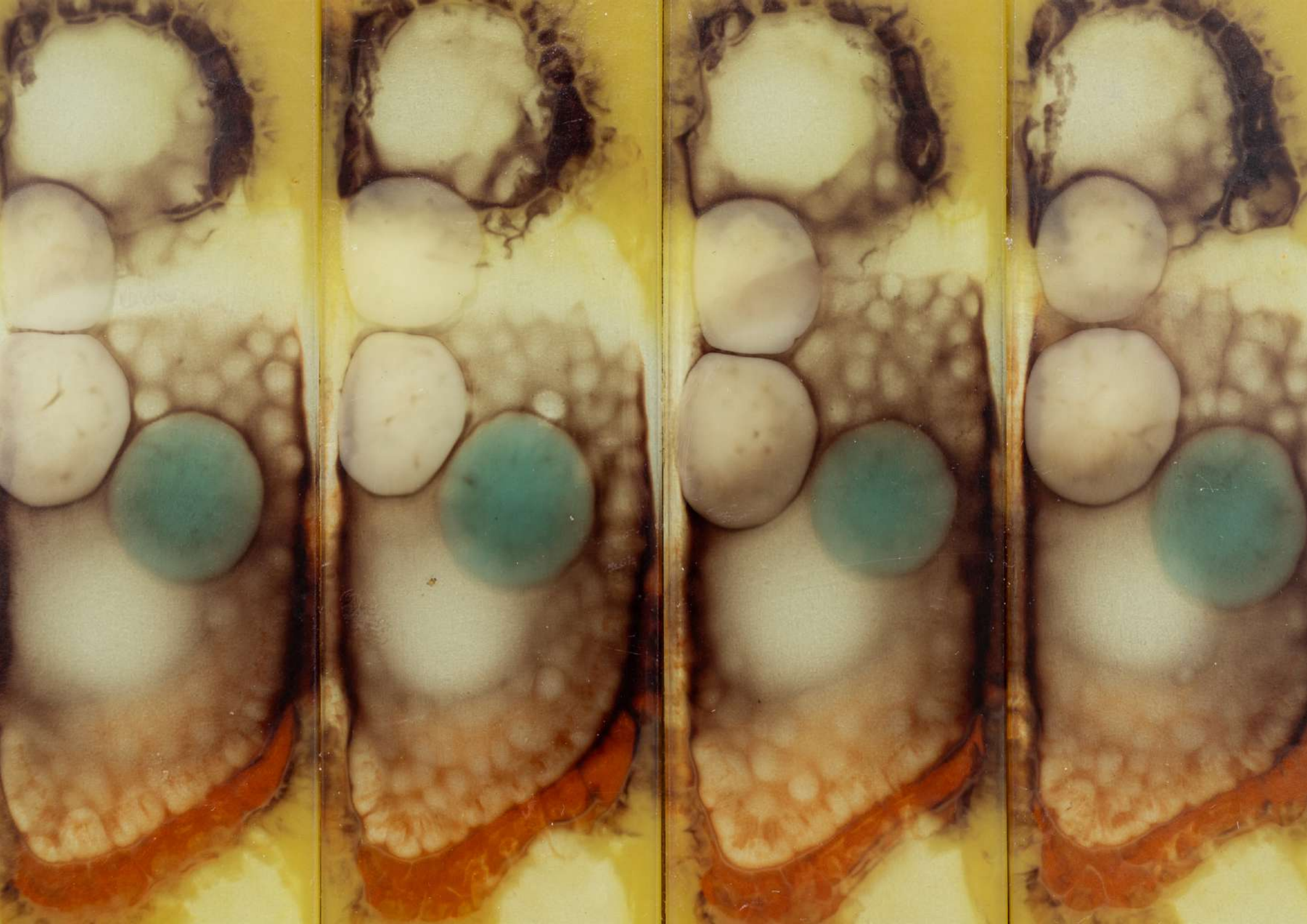
[more on abraham palatnik](#)





---

Abraham Palatnik  
*Untitled*, 1973  
polyester sheets  
59,5 x 48,5 cm  
23.4 x 19.1 in





---

exhibition view  
*other rhythms*, 2023  
curated by agnaldo farias at  
Nara Roesler São Paulo, Brazil



---

Abraham Palatnik  
*Progression*, 1970  
brazilian rosewood  
41,2 x 32,3 cm  
16.2 x 12.7 in







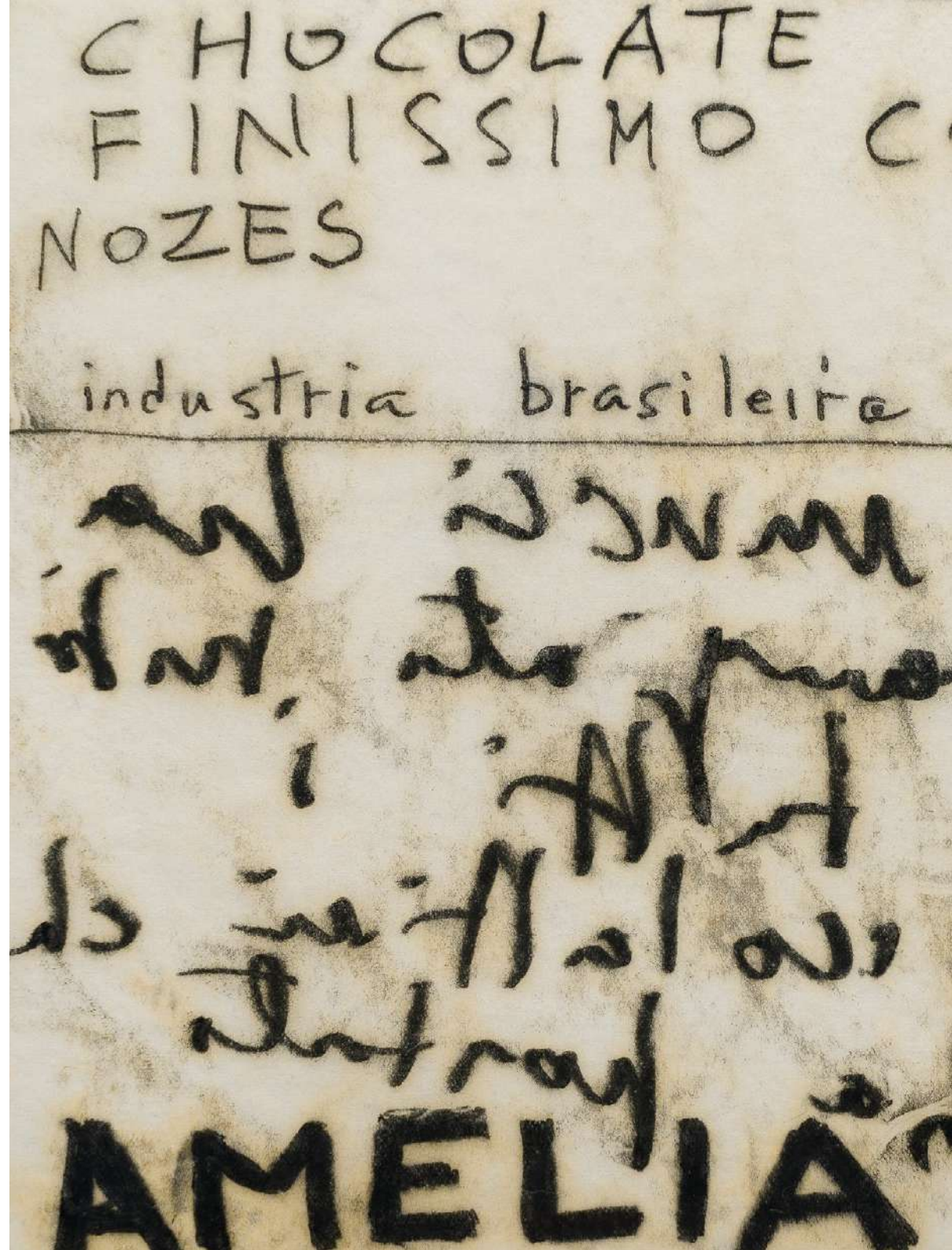
---

Mira Schendel, 1966  
Photo: Clay Perry. Courtesy  
England & Co. Gallery, London

Throughout the 1960s, Mira Schendel experimented with different languages, materials and media, broadening her artistic and poetic practice. Among the most striking works from this period are the monotypes she produced on rice paper between 1964 and 1966. These works are made by inking a sheet of glass onto which a sheet of paper is applied. The lines are drawn on the reverse side of the paper with the fingernail or a pointed instrument. Drawing on the reverse side is a conceptual choice, as the artist assiduously searches for a way to get closer to transparency. As art critic Rodrigo Naves says, this indirect line reduces control over the result, incorporating irregularities and inaccuracies that interest the artist more than the desire for order and control of the means.

The set of monotypes in question was made when the family of the artist Amelia Toledo, with whom Mira Schendel was friends, was embarking on a trip to Portugal, where they would be living. It is no coincidence that the writings in the work refer to this journey. It was through this friendship that Mira Schendel had an exhibition in Lisbon.

[more on mira schendel](#)

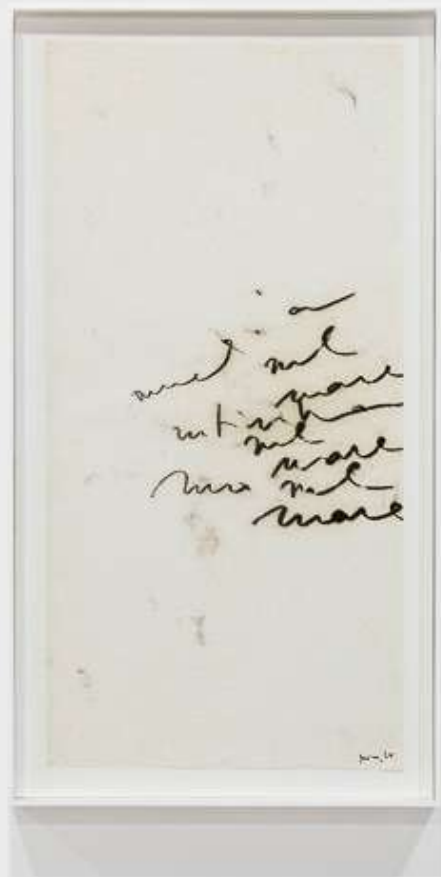
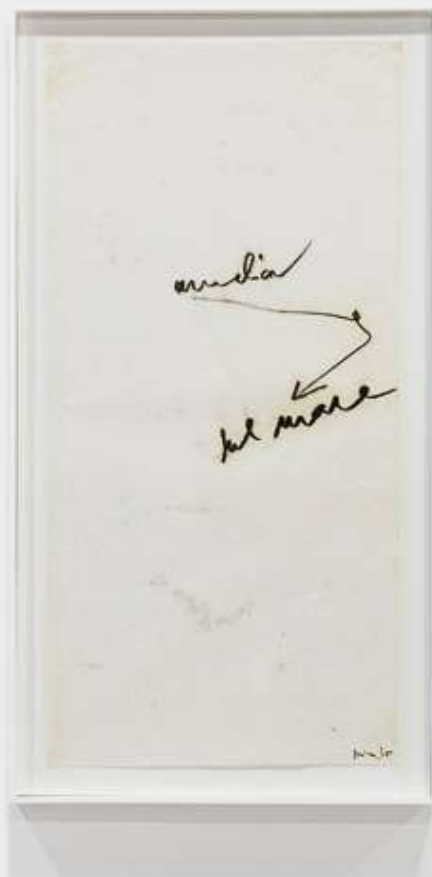


Mira Schendel  
*Untitled*, 1965  
monotype  
47 x 22,5 cm  
18.5 x 8.9 in





Mira Schendel  
*Untitled*, 1965  
monotype  
8 parts of  
20,5 x 10,2 in (each)



anch'io  
sul mare

anch'io  
sul mare

anch'io  
sul mare

anch'io  
sul mare  
anch'io  
sul mare  
anch'io  
sul mare  
anch'io  
sul mare



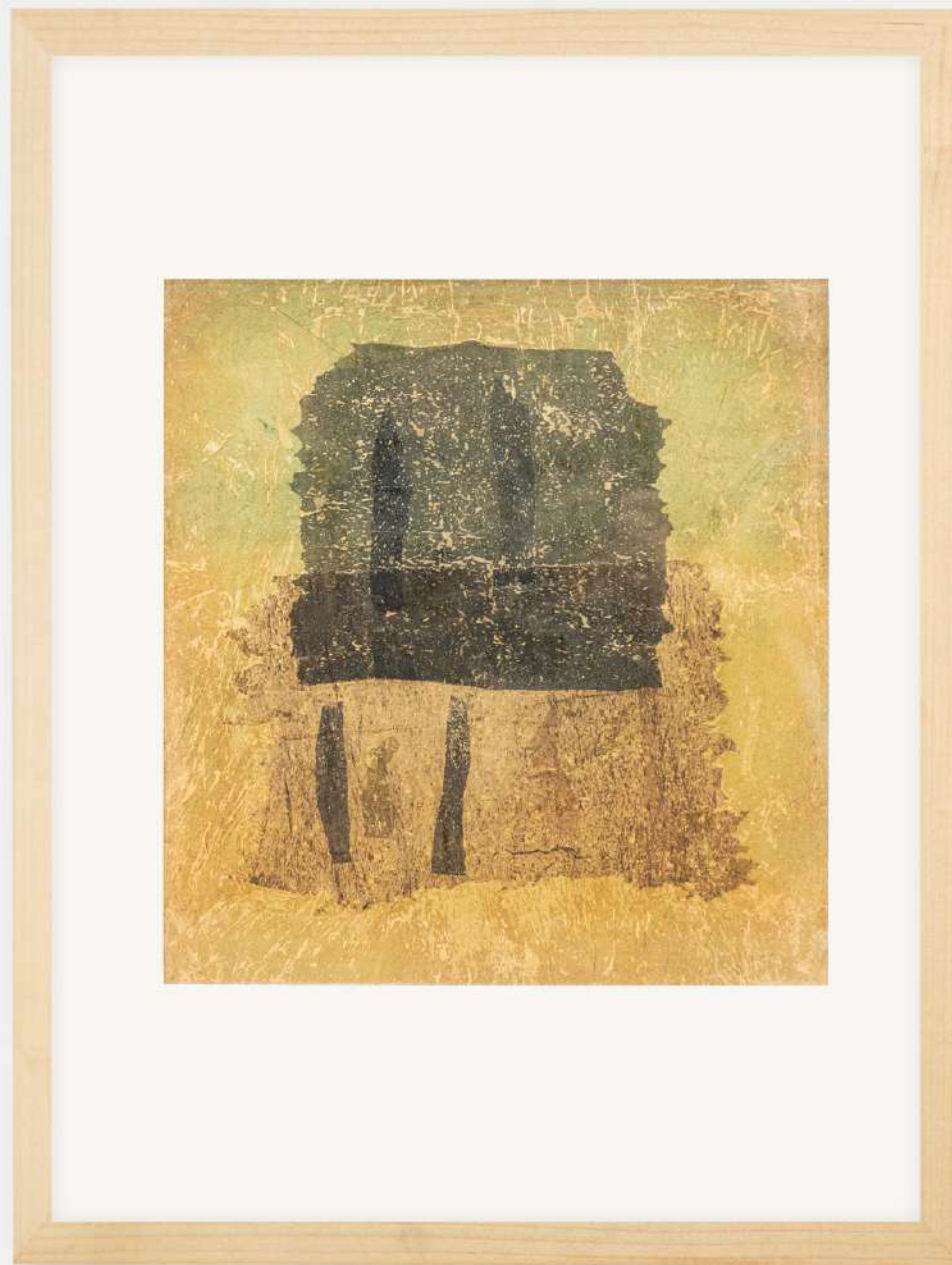
exhibition view *Mira Schudel*, 2013  
at *Tate Modern*, London, England  
Photo: Credit Tate Photography





---

Amelia Toledo.  
Photo: Paulo França ©



---

Amelia Toledo  
*Collage*, 1958  
dyed rice paper and silk paper  
impregnated with beeswax  
45,5 x 42,5 cm  
17.9 x 16.7 in



---

Amelia Toledo  
*Untitled, from*  
*Color Fields series, 1997*  
acrylic paint on jute  
90 x 90 cm  
35.4 x 35.4 in





exhibition view Amélia Toledo:  
*Paisagem Cromática*, 2024  
MuBE, São Paulo, Brazil

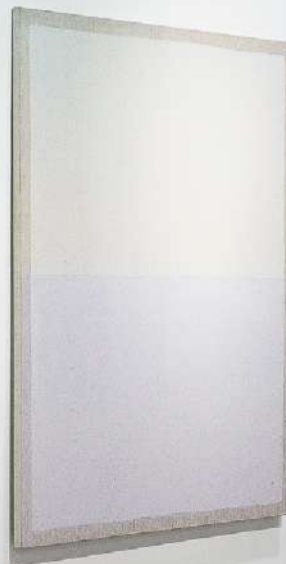


From the 1980s onwards, Amelia Toledo returned to painting in her poetic practice, bringing investigations she had previously carried out in other media to the pictorial field. One example is the work in the *Color Fields* series, in which the artist explores gesture in a quiet and delicate, yet very expressive way. The subtle chromatic gradations and tonalities create a dynamic yet silent composition.

In *Horizons*, another series of paintings, the artist explores the question of landscape. On the canvas, two areas of color divide the space, composing gradations that denote the margins. Her economy aims for exactitude, she reaches painting at its core, on the threshold between representation and abstraction, turning to the very materiality of the medium. In these compositions, the colors are paired not only spatially but also in terms of tone.

[more on amelia toledo](#)

Horizons, in the exhibition view  
Amélia Toledo: Paisagem Cromática, 2024  
MuBE, São Paulo, Brazil





---

## gego (gertrud goldschmidt)

b. Hamburg, Germany, 1912  
d. Caracas, Venezuela, 1994

Of German origin, Gego studied architecture and engineering in Stuttgart. Faced with growing anti-Semitism in her home country, she migrated to Venezuela in 1939, where she began working as an architect. Her career as an artist really began in the 1950s, working first with watercolors, monotypes and woodcuts, before moving on to three-dimensional metal structures.

A contemporary of artists such as Carlos Cruz Diez, Alejandro Otero and Jesús Soto, Gego became a prominent artist in geometric abstraction and kinetic art, movements aligned with the pre-war European avant-garde, which flourished in Venezuela and Latin America between the late 1940s and 1960s. Throughout her life, she was concerned with investigating three forms of systems: parallel lines, linear nodes and the parallax effect - whereby the shape of a static object changes due to the movement of the viewer's observation position. She explored the relationship between line, space and volume in a variety of radical systematic wire sculptures. In addition, her organic forms, linear structures and modular abstractions methodically addressed notions of transparency, energy, tension, spatial relationship and optical movement.

[← back to work](#)

---

### selected solo exhibitions

- *Gego: Measuring Infinity*, Solomon R. Guggenheim Museum, New York, USA (2023)
- *Gego: A Linha Emancipada*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2019)
- *Between the Lines: Gego as a Printmaker*, Amon Carter Museum of American Art, Fort Worth, USA (2017)
- *Gego: Between Transparency and Invisible*, Museum of Fine Arts, Houston, USA (2005)

### selected group exhibitions

- *Unfinished: Thoughts Left Visible*, The Met Breuer, New York, USA (2016)
- *Zero*, Pinacoteca do Estado de Sao Paulo, Sao Paulo, Brazil (2014)
- *Geometric Abstraction: Latin American Art in the Patricia Phelps de Cisneros Collection*, Fogg Art Museum, Cambridge, USA (2001)

### selected collections

- Museum of Fine Arts Houston (MFAH), Houston, USA
- Museum of Modern Art (MoMA), New York, USA
- Museo de Arte Latino Americano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Los Angeles County Museum of Art (LACMA), Los Angeles, USA

---

## sheila hicks

b. Hastings, USA, 1934.

lives and works in Paris, France

Sheila Hicks is one of the most significant late-modern artists in the Western hemisphere, a pioneer in textile-based and weaving modern art, and a major presence in contemporary art since the 1960s. Her production sparked at the end of the 1950s, soon after she finished her studies at Yale under the guidance of artists Josef and Anni Albers, the latter, a master in textile techniques within the Bauhaus school. A Global artist avant la lettre, Hicks has travelled extensively, studying each place's culture and local practices, and focusing especially on those related with weaving and textiles in countries such as Mexico, Morocco, Japan, Peru, Israel, Sweden or Colombia.

Her work is characterized by an investigation around scale, ranging from the minute to the monumental, and often occupying a liminal space between art, design, crafts and architecture. Within the multi-faceted nature of her work, Sheila Hicks always gives color the center stage, evoking her beginnings as a painter. The artist is also known for using a wide range of materials, going from pieces of slate and thread to military or nurses uniforms. Most recently, she has begun to experiment with biodegradable materials – though they may physically disintegrate, they do not disappear, as the artist seeks to trigger, or construct memorable, long-lasting, auratic experiences.

[← back to work](#)

---

## selected solo exhibitions

- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)
- *Hop, Skip, Jump, and Fly: Escape From Gravity*, The High Line, New York, USA (2017)
- *Sheila Hicks: Hilos libres. El textil y sus raíces prehispánicas, 1954–2017*, Museo Amparo, Puebla, Mexico (2017)

## selected group exhibitions

- *Surrounds – 11 installations*, Museum of Modern Art (MoMA), New York, USA (2019)
- *Weaving Beyond the Bauhaus*, The Art Institute of Chicago, Chicago, USA (2019)
- *Making Knowing: Craft in Art, 1950-2019*, Whitney Museum of American Art, New York, USA (2019)
- *Beyond Craft*, Tate Modern, London, UK (2018)
- *Voyage d'Hiver*, Château de Versailles, Versailles, France (2017)
- 57<sup>th</sup> Biennale di Venezia, Venice, Italy (2017)

## selected collections

- Centre Georges Pompidou, Paris, France
- Industriet Museum, Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tokyo, Japan
- Stedelijk Museum, Amsterdam, Holland
- Tate Gallery, London, UK

---

## 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.

### learn more about the artist

#### selected solo exhibitions

- *The light in Me*, Osthaus Museum, Hagen, Germany, (2023)
- *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 Schönborn Batthyány, 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)
  - *1950-2006*, Pergamon Museum, Berlin, Germany (2006)

#### selected group exhibitions

- *Parallel Inventions: Julio Le Parc, Heinz Mack*, Nara Roesler, New York, USA (2023)
- *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*, George Economou Collection, Athens, Greece (2016)
- *Facing the Future. Art in Europe, 1945–68*, Palais des Beaux Arts, Brussels, Belgium (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow*, 1950s–60s, Solomon R. Guggenheim Museum, New York, USA (2015)
- *The Sky over Nine Columns*, 14<sup>th</sup> Venice Architecture Biennale, Italy (2014)
- 35<sup>th</sup> 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, UK
- Whitney Museum of American Art, New York, USA
- Walker Art Center, Minneapolis, USA

---

## **norberto nicola**

b. 1931, São Paulo, Brazil

d. 2007, São Paulo, Brazil

Norberto Nicola began his career in the 1950s, a period in which geometric abstraction was gaining strength in Brazil. Close to Jacques Douchez, in 1957 he set up with him the Douchez-Nicola Atelier, which focused on tapestries and which he kept until 1980.

At a time when the boundaries between painting and sculpture were beginning to be questioned, Nicola was one of those responsible for bringing this type of questioning to tapestry. Using a variety of materials, such as wool, linen, burlap, sisal and wicker, he created three-dimensional tapestries that resembled plant and organic elements, taking on configurations similar to jungles and bushes. All this is combined with intense color and a pronounced texture.

[← back to work](#)

---

## **selected solo exhibitions**

- *Norberto Nicola: Trama Ativa*, Centro Cultural dos Correios, Rio de Janeiro, Brazil (2013)
- *Norberto Nicola: Tapeçaria Contemporânea*, Pinacoteca do Estado de São Paulo, Brazil (2009)

## **selected group exhibitions**

- *Os pássaros de fogo levantarão voo novamente: As formas tecidas de Jacques Douchez e Norberto Nicola*, Museu de Arte Moderna de São Paulo, São Paulo, Brazil (2021)
- *Artistas da Tapeçaria Moderna II*, Passado Composto, Sao Paulo, Brazil (2016)
- *Vontade Construtiva na Coleção Fadel*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2013)
- *Dimensions of Constructive Art in Brazil: The Adolpho Leirner Collection*, Museum of Fine Arts, Houston, Houston, USA (2007)

---

## 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.

### [learn more about the artist](#)

[← back to work](#)

---

### selected solo exhibitions

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *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

- *Open Ended: SFMoMA's Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- 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)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *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), 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

---

## 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.

### learn more about the artist

← back to work

---

### 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, São 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

---

## **mira schendel**

b. 1919, Zurich, Switzerland

d. 1988, São Paulo, Brazil

Born in Zurich, Switzerland, Mira Schendel moved to Milan, Italy during the 1930s, where she began studying art and philosophy, which she abandoned due to the Second World War (1939–1945). She settled in Rome in 1946 and, in 1949, obtained permission to move to Brazil. She settled in Porto Alegre, where worked with graphic design, painting, ceramic sculpture, poems and restoring of baroque images, signing with her married name Mirra Hargesheimer. Her participation in the 1<sup>st</sup> São Paulo International Biennial, in 1951, allowed her contact with international experiences and insertion into the national national scene.

Two years later, she moved to São Paulo and adopted the surname Schendel. In the 1960s she created works on rice paper. In 1968 she began producing works using acrylic. Between 1970 and 1971, produced a set of 150 notebooks, divided into several series. In the 1980s, produced white and black tempera, the *Sarrafos* and begins a series of paintings with brick dust. Mira Schendel's artistic production, marked by constant experimentation, consists of multiple series of works, quite diverse in terms of format and dimensions, the media chosen and the technique, but which are consistent with each other in terms of the questions they raise.

---

## **selected solo exhibitions**

- *Mira Schendel*, Tate Modern, London, UK (2013)
- *Mira Schendel Pintora*, Instituto Moreira Salles, São Paulo, Brazil (2011)

## **selected collections**

- Colección Patricia Phelps de Cisneros, New York, USA
- Daros Latinamerica Collection, Zurich, Switzerland
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil.
- Tate Modern, London, UK
- The Museum of Fine Arts, Houston, USA

[← back to work](#)

---

## 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.

### learn more about the artist

← back to work

---

### selected solo exhibitions

- *Amelia Toledo: Paisagem cromática*, Museu Brasileiro da Escultura e Ecologia (MuBE), São Paulo, Brazil (2024)
- *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)
- 10<sup>th</sup> 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)
- 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
- *Brasília 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 21<sup>st</sup> street  
new york, 10011 ny  
usa  
t 1 (212) 794 5038

---

[info@nararoesler.art](mailto:info@nararoesler.art)

[www.nararoesler.art](http://www.nararoesler.art)