

nara roesler

# ASUKA ANASTACIA OGAWA

solo artrio 2025

pavilhão mar  
booth s1

**preview**  
wednesday  
september  
1pm–8pm

**open to public**  
sep 10 –sep 14

**marina da glória**  
av. infante dom  
henrique, s/n – glória  
rio de janeiro





Asuka Anastacia Ogawa  
*Inori*, 2025  
acrylic paint on canvas  
150 x 216 x 4 cm  
59.1 x 85 x 1.6 in









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Asuka Anastacia Ogawa  
*Pink*, 2025  
acrylic paint on canvas  
96 x 76 x 4 cm  
38 x 29.9 x 1.6 in







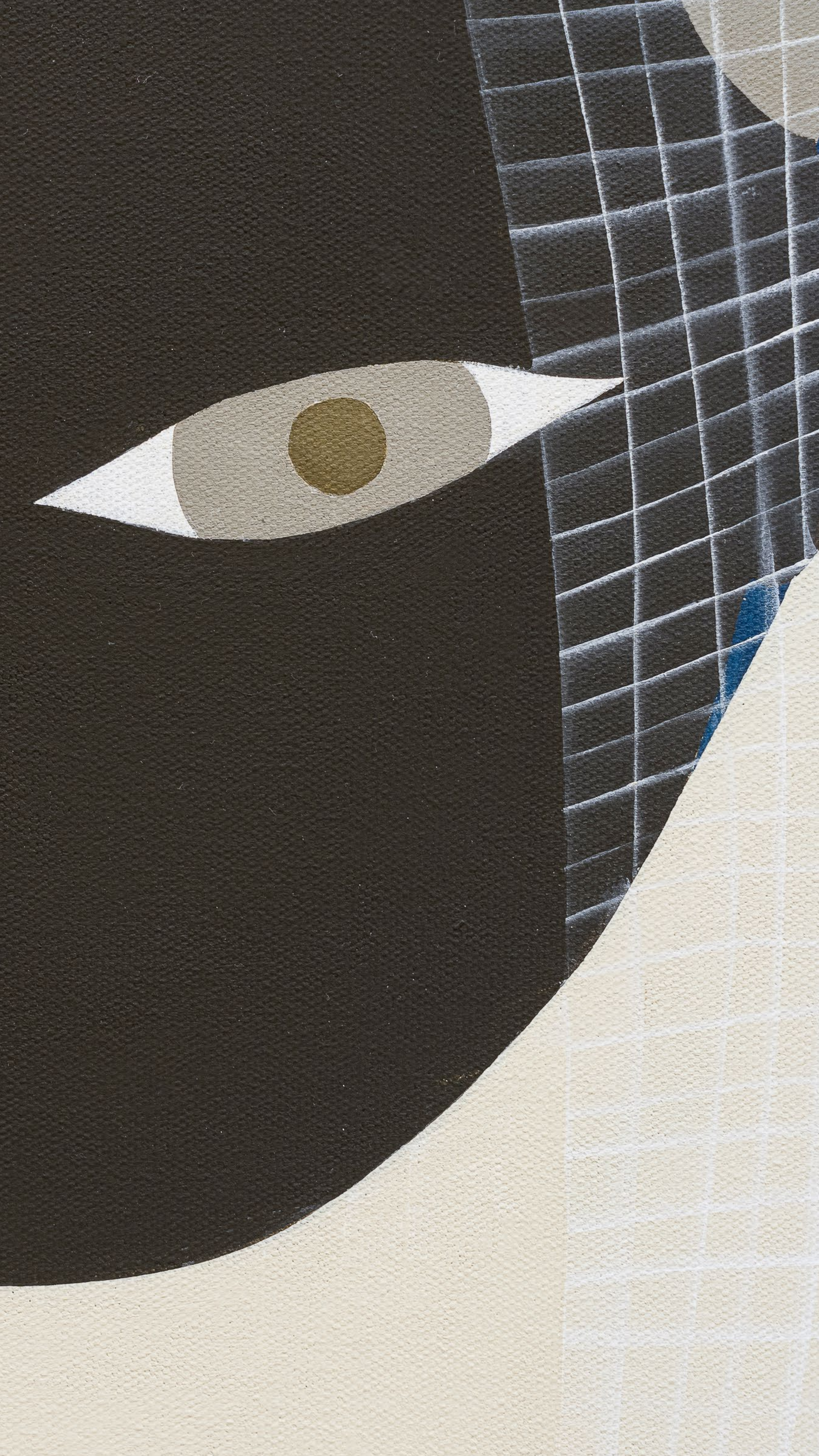




Asuka Anastacia Ogawa  
*Mingau*, 2025  
acrylic paint on canvas  
142 x 111 x 4 cm  
55.9 x 43.7 x 1.6 in



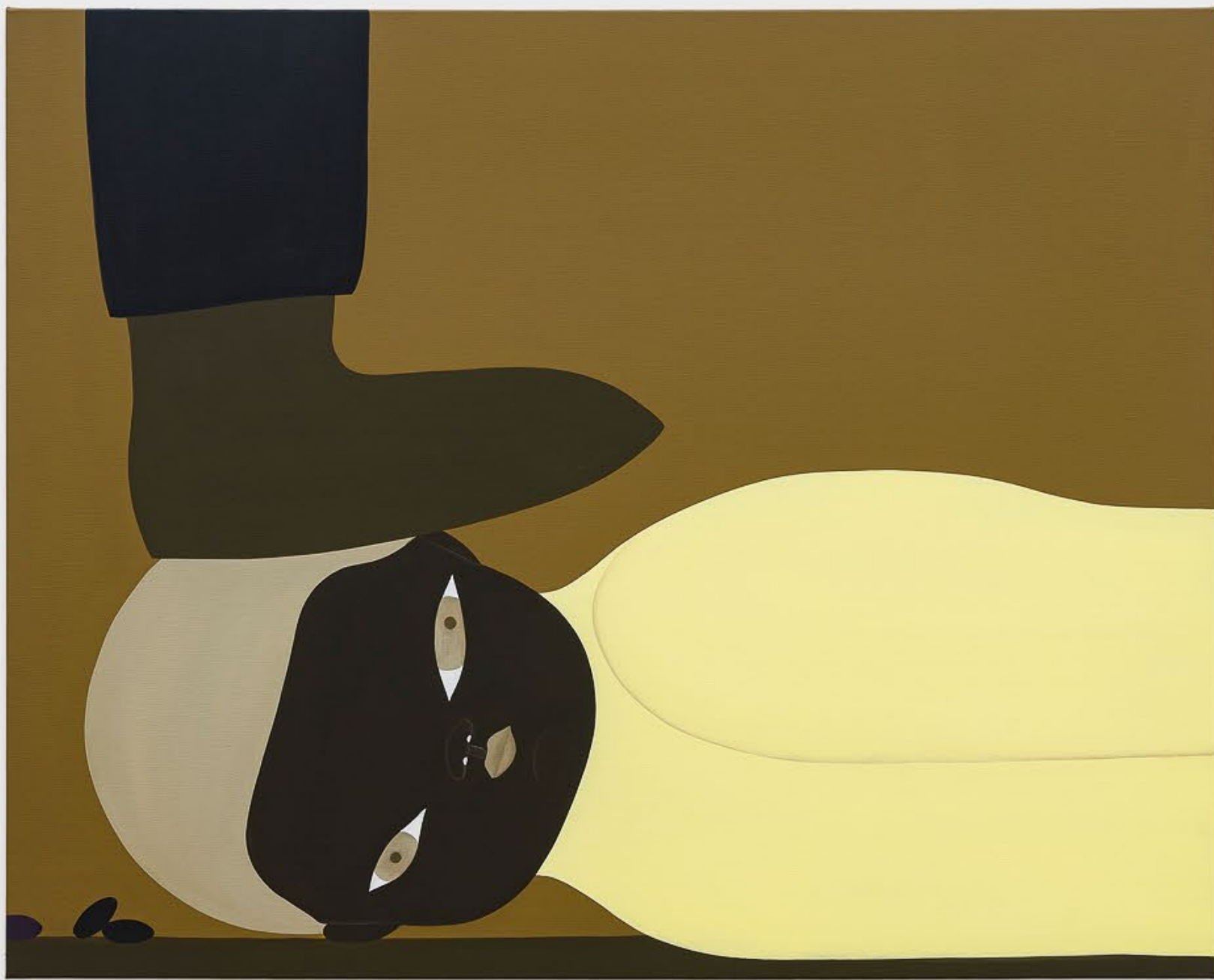






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Asuka Anastacia Ogawa  
*Olives*, 2025  
acrylic paint on canvas  
80 x 100 x 4 cm  
31.5 x 39.6 x 1.6 in











Asuka Anastacia Ogawa  
*My baby is gone*, 2025  
acrylic paint on canvas  
120 x 90 x 4 cm  
47.2 x 35.6 x 1.6 in









Asuka Anastacia Ogawa  
*Prayer*, 2025  
acrylic paint on canvas  
100 x 120 x 4 cm  
39.6 x 47.2 x 1.6 in









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**asuka anastacia ogawa**

b. 1988, Tokyo, Japan

lives and works in Los Angeles

Born in Japan, Asuka Ogawa spent part of her childhood and teenage years in Brazil, completed her studies in Sweden and graduated from Central Saint Martins in London. The cultural diversity that permeated her formative years had a strong impact on her artistic production, which incorporates different visual references, beliefs and traditions.

Her dreamlike paintings, with monochrome and vibrant backgrounds, feature frontal representations of androgynous, doll-like children, constructed with great formal economy, with carefully constructed faces and almond-shaped eyes that seem to look beyond the painting. The construction scheme of these pictorial compositions, which due to their formal economy and chromatic intensity carry a certain aura of mystery, ends up bringing them closer to images of a spiritual nature. There is a strong reference in her poetics to her own ancestry, which combines Japanese and Afro-Brazilian elements. In the artist’s words: ‘Although I don’t have a theme when I paint, I’m always thinking of my mother, grandmother and great-grandmother, and of the beauty, strength, struggle and love of our ancestors.’

This ancestral legacy is visible in the other elements that make up Asuka’s paintings, such as clothing, props, objects and animals. The situations in which these characters are inserted are quite enigmatic and even banal, everyday scenes such as a wash or a game between children, in Asuka’s paintings take on metaphysical contours, loaded with symbolism that connects the artist to her various roots.

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**selected solo exhibitions**

- *Melinha*, Nara Roesler, São Paulo, Brazil (2024)
- *Pedra*, Blum & Poe, Los Angeles, USA (2023)
- *Tamago*, Blum & Poe, Los Angeles, USA (2022)
- *Feijão*, Half Gallery, New York, USA (2019)
- *Soup*, Henry Taylor’s, Los Angeles, USA (2017)

**selected group exhibitions**

- *Room by room: concepts, themes and artists in The Rachosfy Collection*, The Warehouse, Dallas, USA (2023)
- *Co-responses: Brazil and abroad*, Nara Roesler, New York, USA (2023)
- *5471 Miles*, Blum & Poe, Los Angeles, USA (2020)

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- *Don’t Eat Me*, Deli Gallery, Nova York, USA (2018)
  - *Early 21st Century Art*, Almine Rech Gallery, London, UK (2018)

**selected collections**

- Dallas Museum of Art, Dallas, USA
- Nasher Museum of Art, Duke University, Durham, USA
- X Museum, Pequim, China



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**nara roesler**

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**são paulo**

av europa, 655

jardim europa, 01449-001

são paulo, sp, brasil

t 55 (11) 2039 5454

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**rio de janeiro**

rua redentor 241

ippanema, 22421-030

rio de janeiro, rj, brasil

t 55 (21) 3591 0052

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**new york**

511 west 21st street

new york, 10011 ny

usa

t 1 (212) 794 5038

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

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