

nara roesler

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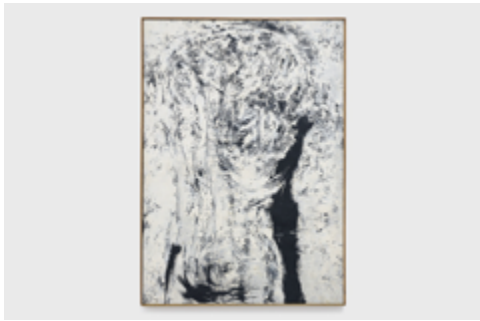
tomie ohtake

the ultimate works

curated by
luis pérez-oramas



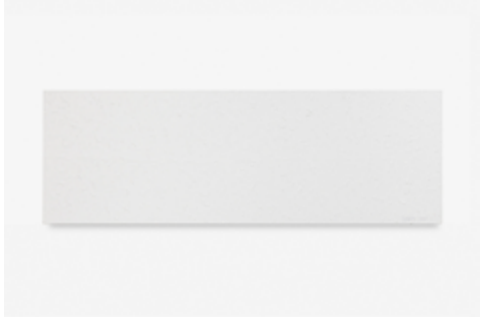
60178
Tomie Ohtake
Untitled 1965
oil paint on canvas
135 x 110 cm |
53.1 x 43.3 in



57086
Tomie Ohtake
Untitled 1959
oil paint on canvas
100 x 70 cm |
39.4 x 27.6 in



16252
Tomie Ohtake
Untitled 2006
automotive paint on tubular carbon steel
175 x 210 x 125 cm |
68.9 x 82.7 x 49.2 in



29549
Tomie Ohtake
Untitled 2014
acrylic paint on canvas 100 x 300 x 3,5 cm |
39.4 x 118.1 x 1.4 in



28916
Tomie Ohtake
Untitled 2014
automotive paint on tubular carbon steel
110 x 95 cm |
43.3 x 37.4 in



56837
Tomie Ohtake
Untitled 2013
acrylic paint on canvas
125 x 125 x 3,5 cm |
49.2 x 49.2 x 1.4 in



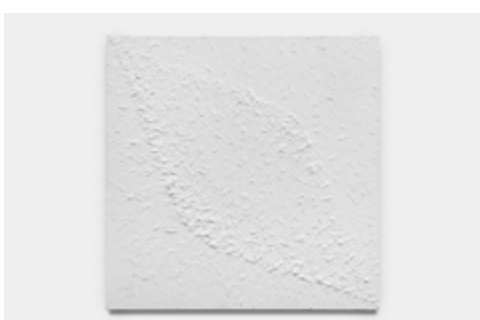
60988
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
120 x 150 x 3,5 cm |
47.2 x 59.1 x 1.4 in



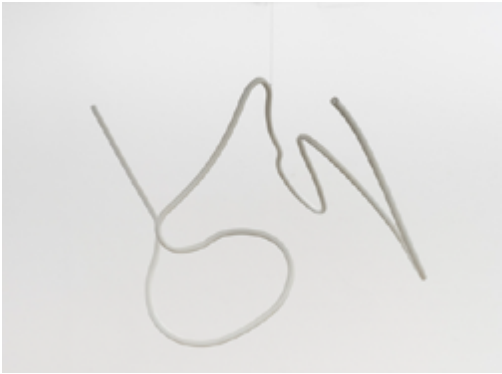
52730
Tomie Ohtake
Untitled 2009
automotive paint on tubular carbon steel
48 x 97 x 167 cm |
18.9 x 38.2 x 65.7 in



49687
Tomie Ohtake
Untitled 2013
acrylic paint on canvas
60 x 150 x 3,5 cm |
23.6 x 59.1 x 1.4 in



29553
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
150 x 150 x 3,5 cm |
59.1 x 59.1 x 1.4 in



52731 (old id 28932)
Tomie Ohtake
Untitled 2014
automotive paint on tubular carbon steel
140 x 136 cm |
55.1 x 53.5 in



29552
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
100 x 151 x 3 cm |
39.4 x 59.4 x 1.2 in



29543
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
100 x 100 cm |
39.4 x 39.4 in



29548
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
100 x 100 cm |
39.4 x 39.4 in



60982
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
100 x 100 x 3,5 cm | 39.4 x
39.4 x 1.4 in



60985
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
150 x 120 x 3,5 cm |
59.1 x 47.2 x 1.4 in



32406
Tomie Ohtake
Untitled 2013
automotive paint on tubular carbon steel
115 x 200 x 210 cm | 45.3 x
78.7 x 82.7 in



60987
Tomie Ohtake
Untitled 2014
acrylic paint on canvas
100 x 200 x 3 cm |
39.4 x 78.7 x 1.2 in



52729
Tomie Ohtake
Untitled 2014
automotive paint on tubular carbon steel
75 x 220 cm |
29.5 x 86.6 in

tomie ohtake

the ultimate works

Tomie Ohtake's practice converges with the artist's centenary, between 2013 and 2014. In the final year of her life, still actively working, Tomie produced a systematic body of entirely "white" works, dense with pigment, characterized by thick fields that lend themselves to the emphasis of texture and to making visible the trace of a brush that had traversed the entire twentieth century since, in a bold and conceptual decision, the artist began producing her "blind paintings" between 1960 and 1963.

From the outset, through her blind works, Tomie Ohtake thus emancipated painting from the "retinal imperative" that defines visual art in the West, and her practice comes together—and reaches its resolution—at the end of the artist's life in the entirely opaque—but dazzlingly white—fields of her final works.

It is these two dialectical poles—the blackness of closed eyes that led Tomie toward some of her earliest white paintings and the blind whiteness of her final work—that this exhibition seeks to bring together, tying the artistic and vital thread of the artist's life, her earliest works and those produced in her later years.

In these works from the final year of her life, Tomie Ohtake reaches one of the most consistent, specific, and eloquent moments in her articulation of paintings whose fields contain straight or sinuous lines, emphasized in their individuality, in white on white and, in some cases, white on black.

Chromatic field and line, stripped of every supplement, are the constituents of this final body of work. The lines also manifest themselves as white lines in space, echoing white on white and white on black, fundamental references in modern art, from Malevich to Ohtake, and becoming, suspended in space in white, tubular sculptures that resonate unmistakably with the radical compositional sobriety of Tomie Ohtake's final paintings.

That initiatory and "Zen" darkness of vision, the voluntary blindness in search of a new visibility arising from the entire body rather than from the eyes alone, reaches its culmination at the end of the artist's life in the absolute white of her final paintings and sculptures. In this sense, these works are not merely "ultimate" chronologically; they also possess a recapitulative power, an "ultimacy" in which the entirety of a century-spanning body of work comes to be synthesized in a kind of chromatic "kenosis," a becoming-nothing—or only white—in order to become everything: ultimate fields for ultimate lines.

—Luis Pérez-Oramas

MORE ABOUT THE EXHIBITION

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