

nara roesler

amelia toledo



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b. são paulo, brazil, 1926

d. cotia, brazil, 2017

Amelia Toledo began her visual art studies in the late 1930s, while attending Anita Malfatti's studio. In the following decade, she studied with Yoshiya Takaoka and Waldemar da Costa. In 1948, she worked as a project designer in Vilanova Artigas's architecture studio. Her engagement with key figures of modern Brazilian art, as well as her experience in her father's pathological anatomy laboratory, enabled the development of a multifaceted work that combines several languages such as sculpture, painting, and printmaking. This production also flourished through her interaction with other artists of her generation, such as Mira Schendel, Tomie Ohtake, Hélio Oiticica, and Lygia Pape.

Amelia Toledo's diversity of media reveals a spirit focused on an expanded investigation of artistic possibilities. From the 1970s onwards, the artist's production went beyond constructive lexicon, which used regular geometric elements and curves, focusing instead on the forms of nature. Toledo begins to collect materials such as shells and stones, and the landscape becomes a fundamental theme of her work. The artist's painting, however, took on monochromatic tendencies, revealing her interest in researching color.

cover *Caminho das cores do escuro*, 2011 [detail]

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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, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2009)

Novo olhar, Museu Oscar Niemeyer (MON), Curitiba, Brazil (2007)

Entre, a obra está aberta, Museu de Arte de Santa Catarina (MASC), Florianópolis, Brazil (2006)

Viagem ao coração da matéria, Instituto Tomie Ohtake, São Paulo, Brazil (2004)

selected group exhibitions

Radical Women: Latin American Art, 1960–1985, Hammer Museum, Los Angeles, United States (2017); Brooklyn Museum, New York, United States (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)
10th Mercosur Biennial, Porto Alegre, 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, Viamão, Brazil (2011)
29th Bienal de São Paulo, São Paulo, Brazil (2010)

Brasíliana MASP: Moderna contemporânea, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2006)

selected collections

Calouste Gulbenkian Foundation, 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

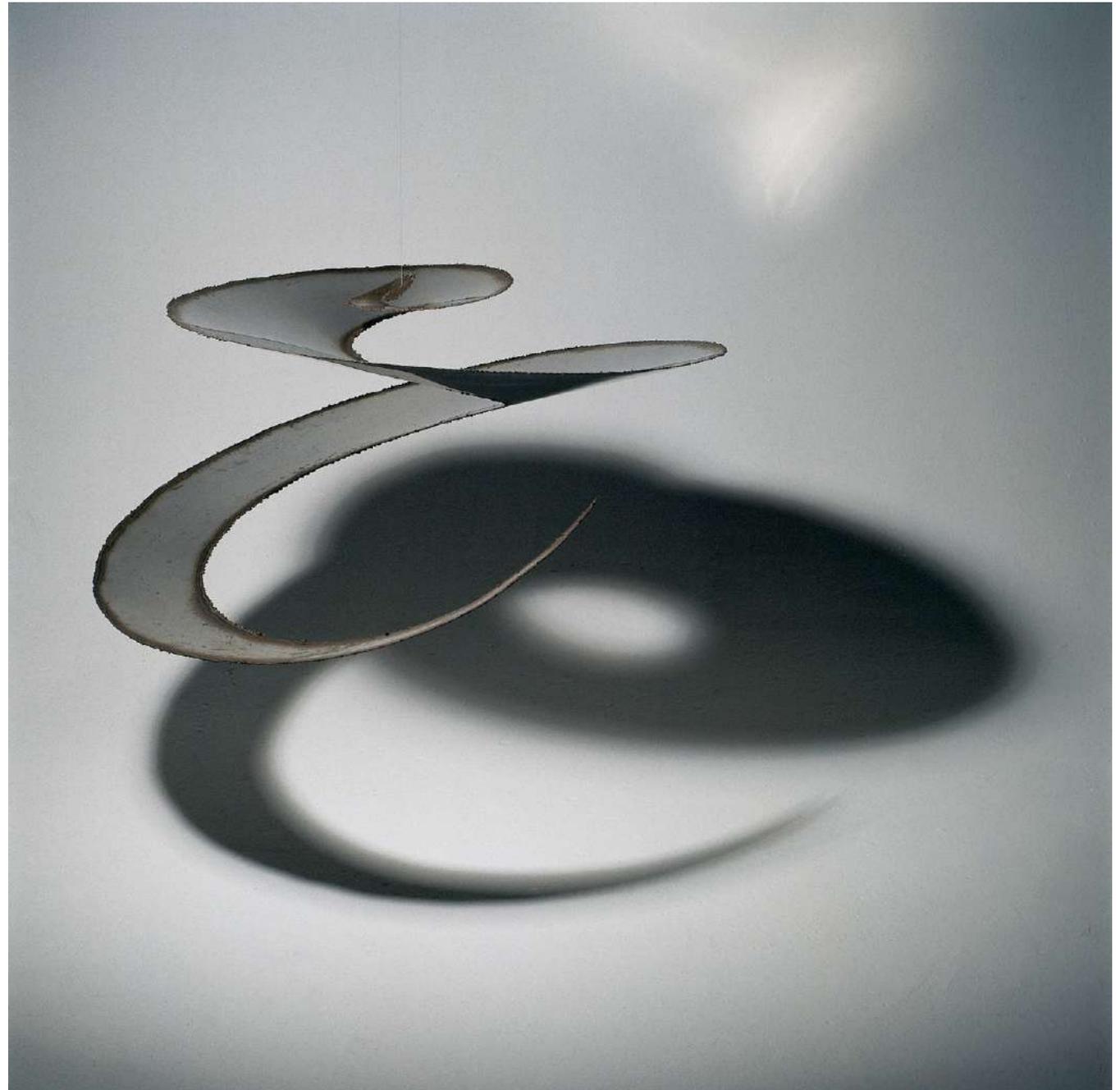
4	sculptures
20	paintings
29	jewels
36	books and works on paper
43	liquids
50	installations
54	public works

sculptures

The sculptural language is a major component of Amelia Toledo's production. In the late 1950s, she undertook an investigation based on the transition from the two-dimensional to the three-dimensional, drawing inspiration from the works of Max Bill and Jorge Oteiza, which had been exhibited in the early editions of Bienal de São Paulo. *Plano Volume* (1959), the artist's first foray into sculpture, departs from a simple procedure: circular cuts forming a helicoidal shape on a copper plate that were subsequently bent. Years later, she repeats this method in *Om* (1982). In that work, the steel sheet is cut with a torch in a spiral and hung from the ceiling, giving it movement. Its shadow, projected on the wall by direct light, reproduces the mantra's symbol that signifies the essence of the universe and reality.

Om, 1982
flame-cut stainless steel plate
edition of 10
ø 100 cm | ø 39.3 in

→
Plano Volume, 1959
cut out and bent copper sheet
30 x 22 x 12 cm | 11.8 x 8.6 x 4.7 in
photo © Du Ribeiro







Espaço Elástico, 1966
stainless steel plates
and steel springs
30 x 100 cm
11.8 x 39.3 in (each module)
multiple

In the following decade, Toledo studied the mirrored, concave and convex surfaces, which reflect and deform the surrounding space – a frequent feature of her three-dimensional production. In the *Espaço elástico* (1966) series, the artist uses the plane's curvature to create a volume that either rests on the floor or floats suspended from the ceiling. Part of that series was exhibited at the 9th Bienal de São Paulo, in 1967, and two of its works, *Caixa 1* and *Caixa 2*, received the awards Prêmio Cosme Velho and Prêmio Petite Galerie respectively. These are asbestos-cement cubes in which steel plates, positioned in different configurations, propose a reflection on the relationships between similarities and differences. The formal simplicity and the regularity of the works refer to a minimalist production.

Metal surfaces also appear, either with their opaque quality or covered with colors, in *Vírgula* (1989) and *Cortes na cor* (1989). *Fatia de Horizonte* (1996), however, has both variations. The stainless steel rectangle

is polished on both sides of its upper part, producing a reflection that allows for changing images, whereas the lower is oxidized, yielding a single, stable image.

Cortes na cor, 1989
aluminum plates curved
in a calender and painted with
polyurethane varnish
40 x 40 x 15 cm each module





Fatias de Horizonte, 1996
polished and sandblasted metal
212 x 130,1 x 113,1 cm (each)
82.7 x 51.2 in (each)



Mundo de Espelho, 1992
modules in polished stainless
steel plates, cut out and perforated
90 x 90 cm | 35.4 x 35.4 in
photo © Du Ribeiro



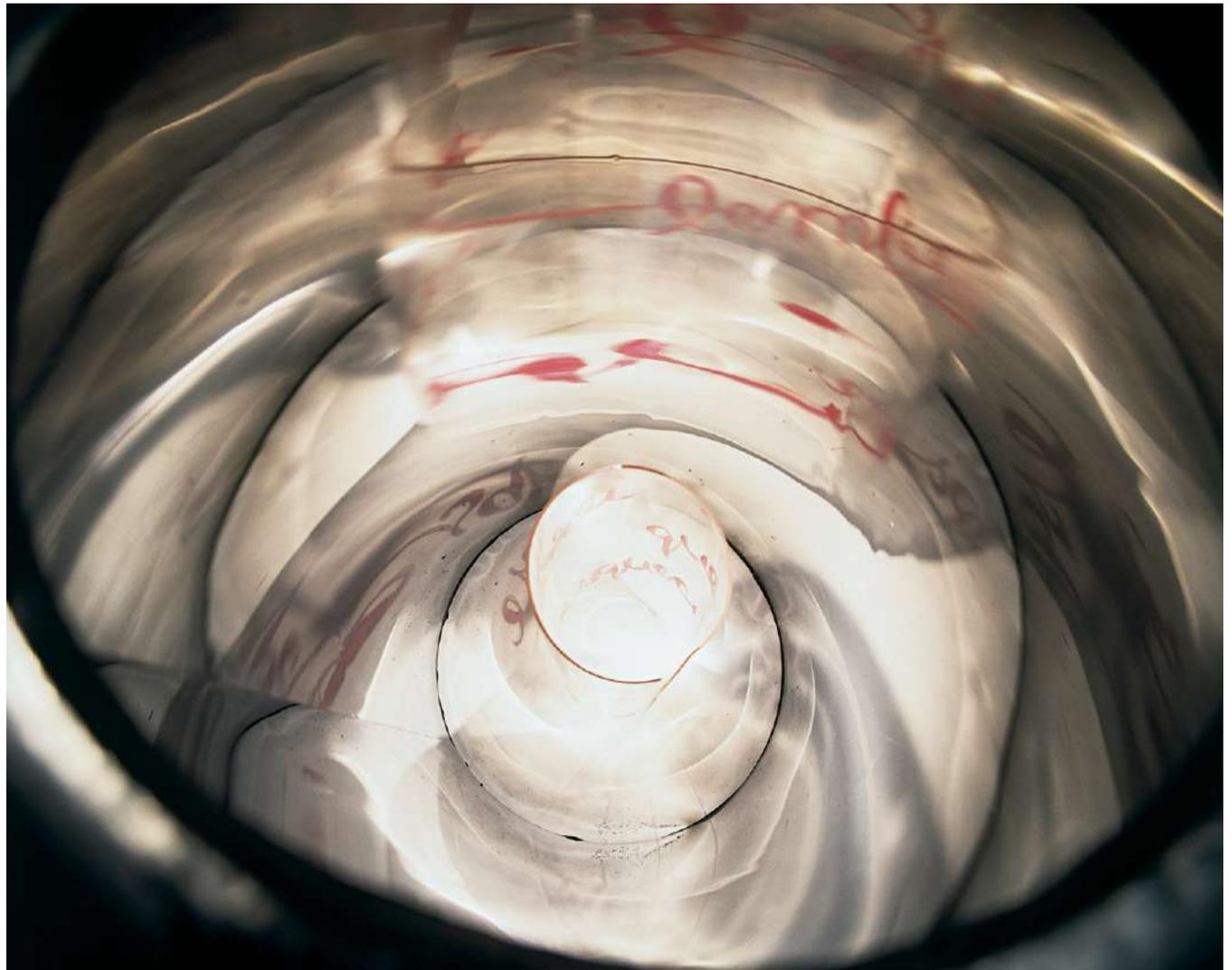
Gambiarra, 1976
oysters and nylon thread
15 x 900 cm | 5.9 x 354.3 in
photo © Du Ribeiro

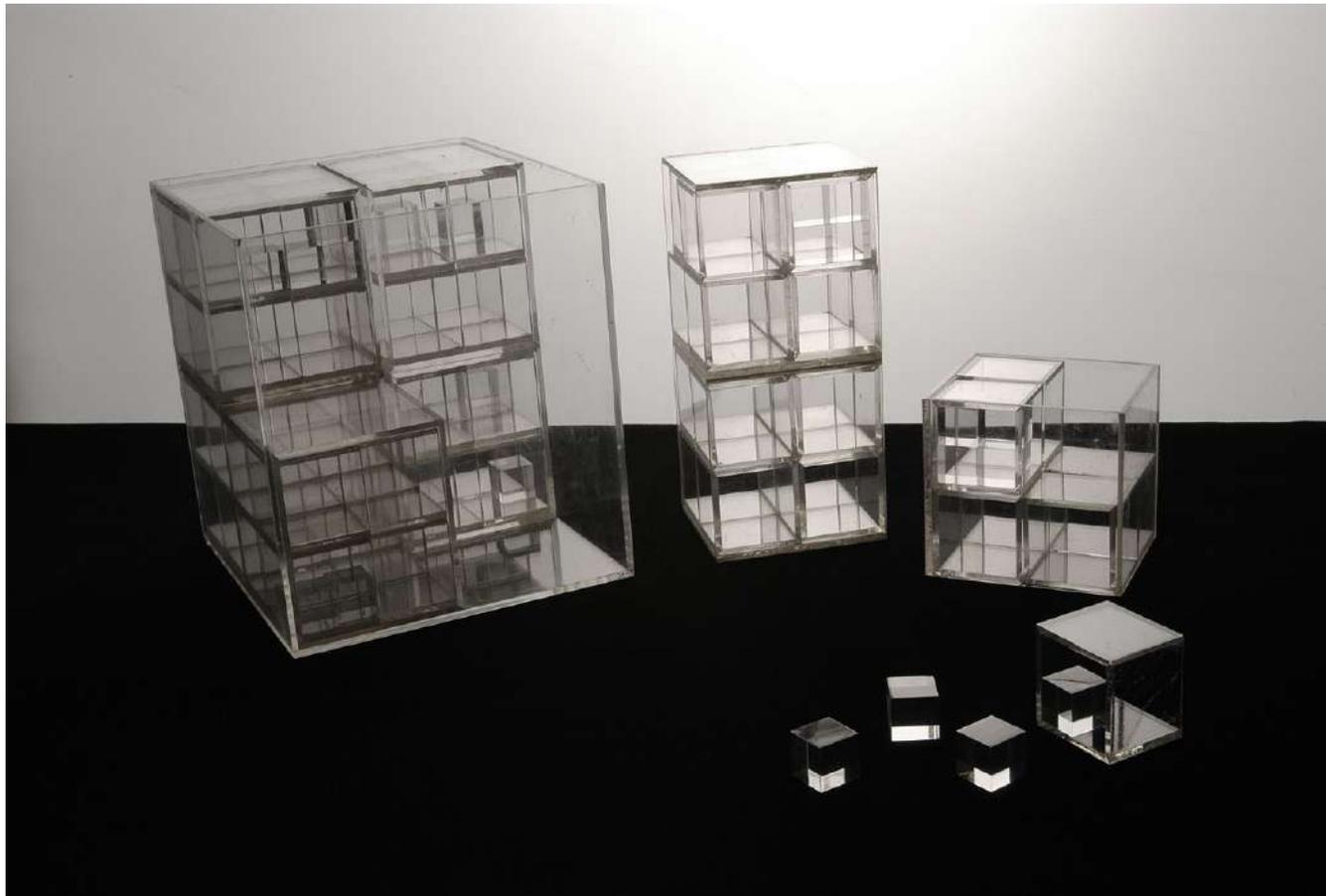


In the body of work *Poços*, the artist seeks to engage with the observers' bodies by inviting them to lean over the structures arranged on the floor in order to be able to see them from above, thus, abdicating the vertical point of view. In *Poço da Memória - Dedicado a Meu Pai* (1971), Toledo incorporates handwritten text. Inside a polished stainless steel cylinder, there is a smaller one made of transparent acrylic, in which the phrase 'I remembered I forgot' appears. The metal's reflexivity establishes a game between multiplication and loss of resolution.

←
Periscope [Periscópio], 1983
mold of shell in polyester resin,
exposed to the action of the sea
with the formation of barnacles and
bryozoa; on white concrete column,
covered with acrylic bell
135 x 30 cm ø | 53.1 x 11.8 in ø

*Poço da Memória –
Dedicado a Meu Pai*, 1971
fiberglass cylinder
with inside coating
of polished stainless steel,
with smaller acrylic cylinder
bearing the inscription:
'I remembered that I forgot'
105 x 60 cm ø | 41.3 x 23.6 in ø
photo © Du Ribeiro





Situação -> 8 (Situação tendendo ao infinito) (1971) stands out among the works that reveal Toledo's interest in the production of series and the relationships between the full and the empty. According to Ligia Canongia, critic and curator, 'the astute game the artist articulates between the concepts of full and empty, inside and outside, front and back, undoes their usual opposition and almost demonstrates their mutual dependence. That is the crucial game of Amelia Toledo's work, which makes it closer to Merleau-Ponty, who worked on the dissolution of dichotomies, on the relations between these concepts and not in the annulment of one within the other.' *Situação -> 8* is composed of a transparent acrylic cube, which divides itself into eight cubes, each of which is also divided into another eight cubes, and so on. This generates the idea of an infinite geometric progression. The work proposes a reflection about space's complexity, which is enacted when the public engages with it and discovers the increasingly small parts, the possibilities of rearrangements, alignments, and stacking.

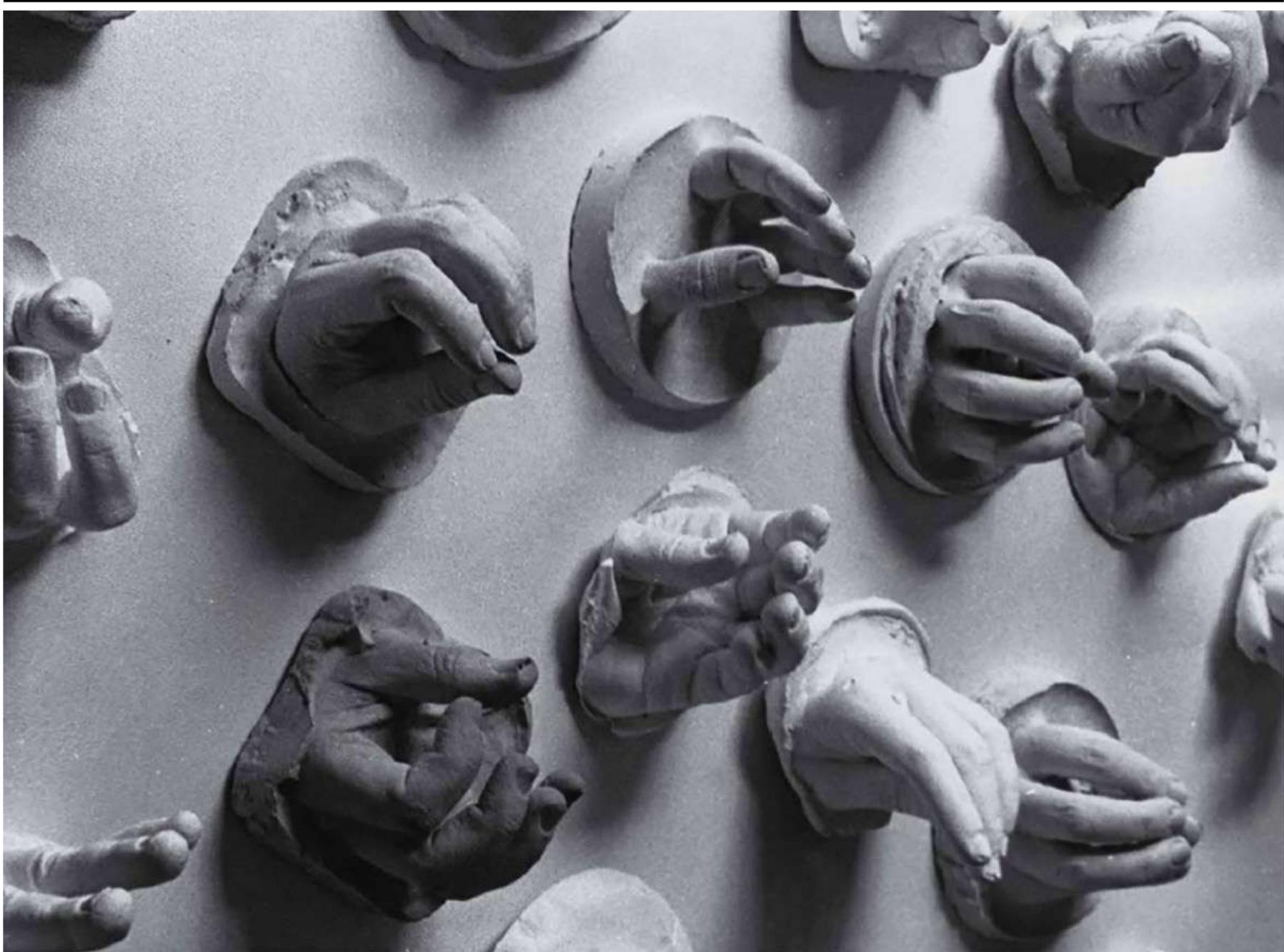
Situação → ∞, 1971
acrylic box containing 8 boxes,
each of which contain 8 boxes,
each of which in turn
contain 8 boxes
19 x 19 x 19 cm | 7.4 x 7.4 x 7.4 in
photo © Du Ribeiro

The exhibition *Emergências* (1975), at the Museum of Modern Art, Rio de Janeiro (MAM Rio), presented the results of a long study based on moldings of the human body. Previously, in 1973, Toledo had created *Rosa dos ventos*, which had been exhibited in the following year at the Centro de Arte Y Comunicación in Buenos Aires. The work consists of molds of human feet on a circular plane. In later works, the artist also explored other parts of the body, like mouths, hands, feet, as well as compositions. *O murro* (1975), for example, has a closed fist crossing through the surface that supports it, as if paralyzed in its movement towards the observer. Whereas *Contracorpo e Objeto museológico* (1975) departs from the molding of entire bodies. The first, displayed vertically, acted as the negative of a human presence, while the second, horizontally, translated its positive.



Rosa dos ventos, 1973
cement molding
Ø 70 cm | Ø 27.6 in

→
Emergências, 1975
panel of moldings in concrete
200 x 100 x 18 cm | 78.7 x 39.7 x 7 in
photo © Henry Stahl

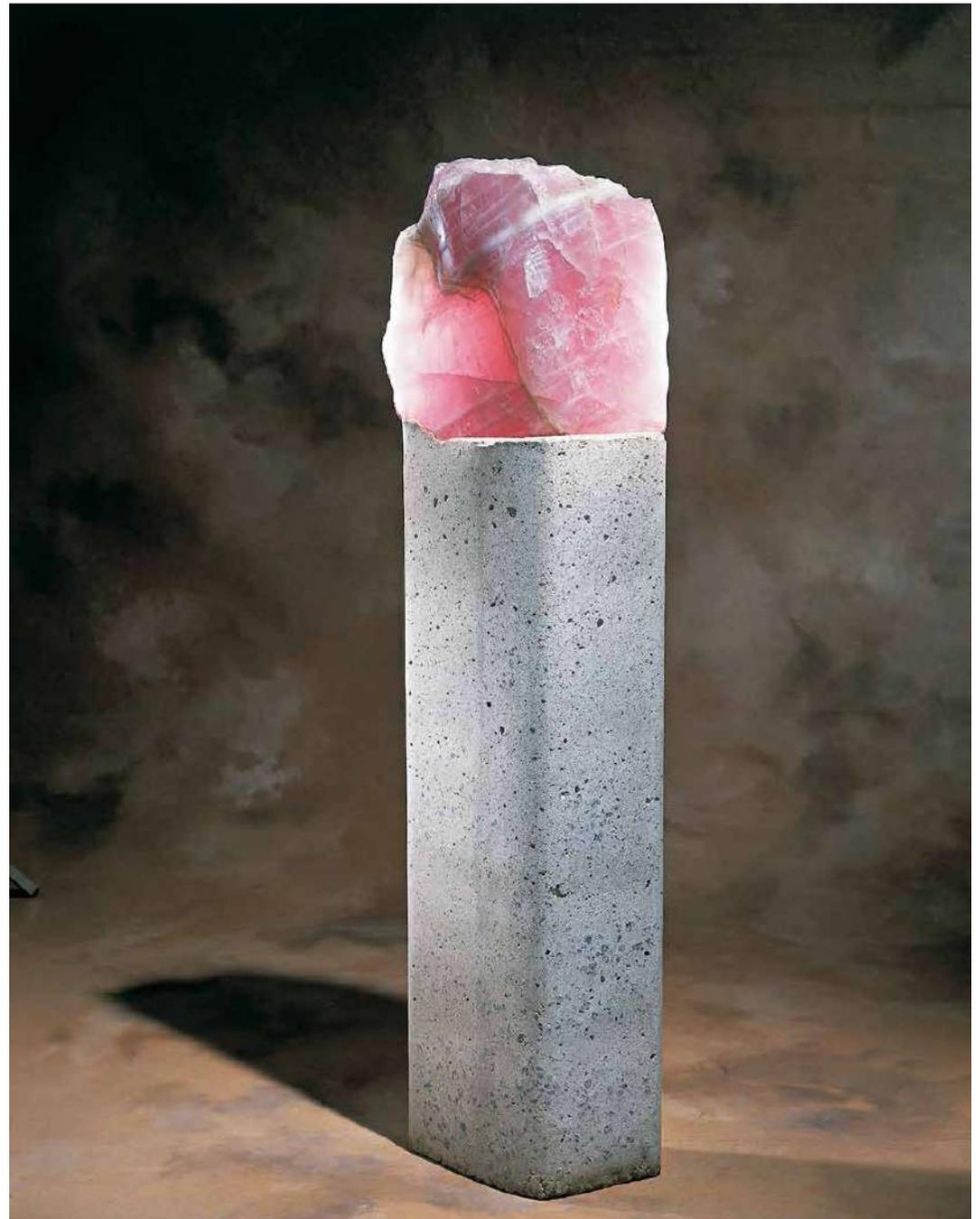


Another characteristic of her sculptural work is the integration between base and object, making both elements complement each other and merge into a unit. This was a lesson learnt from Brancusi and can be seen in *Ondas* (1983), *Periscópio* (1983), and *Cubos* (1983). In these works, the concrete bases are placed in dialogue with what they are supporting, sometimes following the object's shape, sometimes in opposition.

The plurality of rocks is another quintessential aspect of Toledo's poetics, which investigates the colors, brightness, transparency, and shape of the Earth's 'flesh'. The artist creates compositions where parts of the Earth's crust, which have spent many years in the dark, are placed in various formats, arrangements, and dialogues with other materials, such as stainless steel in *Caminho das cores do escuro* (2001).

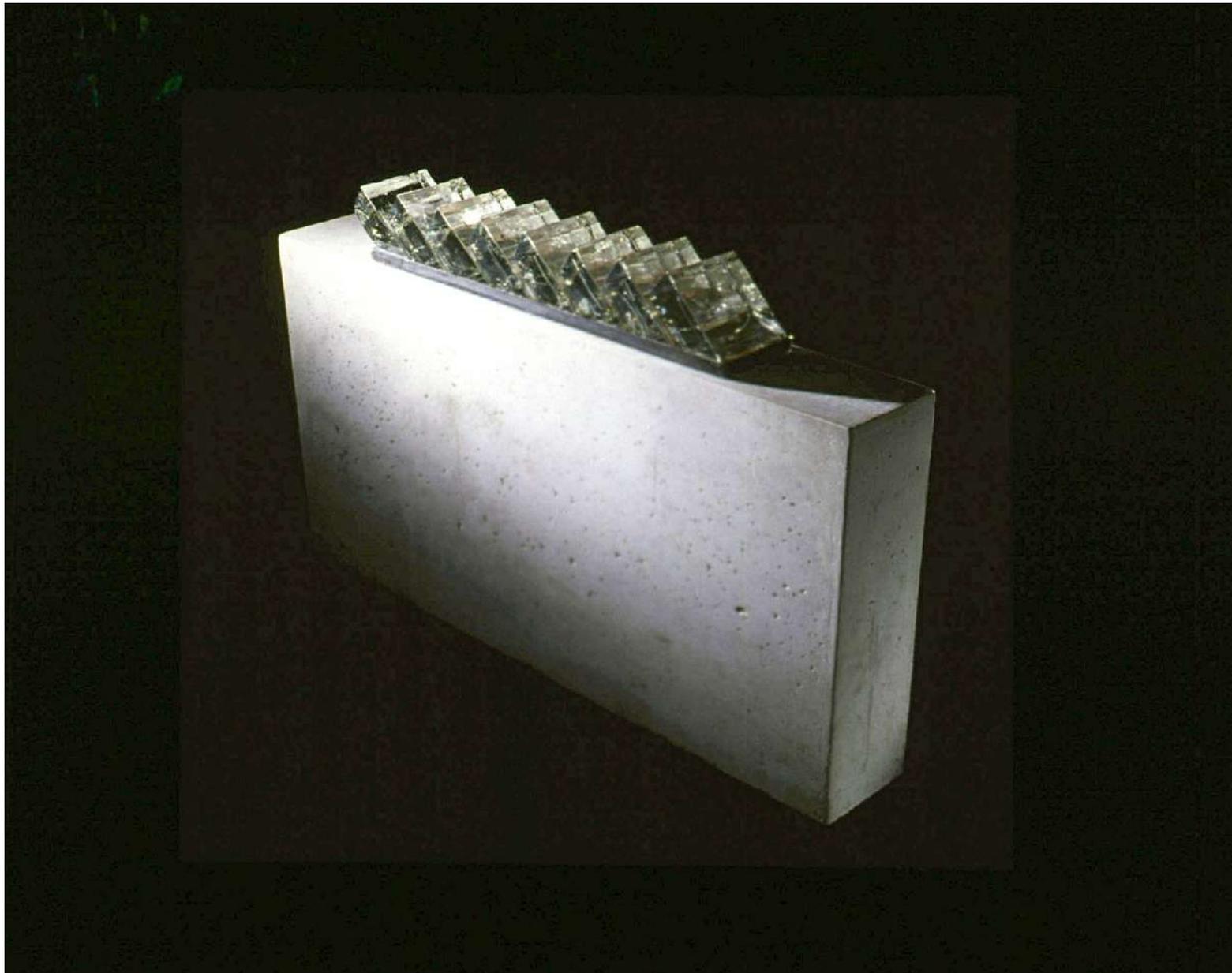
According to the artist, 'working with large blocks of stone involves and surprises me. I learned that stones benefit the environment. I live with them in my daily life and share this experience through creation. From the gem to the boulder, I do only the minimum to highlight the stone's qualities and guide the work towards adapting it to space.' Other examples of this practice include *Fresta rosa* (2002), *O par* (2000), *Alinhamentos* (2001), *Impulso bicho* (2001), *Impulso rosa* (2001), among others.

Impulso Rosa, 2001
polished block of rose quartz
and white concrete
135 x 35 x 25 cm | 53.1 x 13.7 x 9.8 in
photo © Du Ribeiro





Cubos, 1983
crystal, nacre, concrete, and granite
72 x 35 x 35 cm
28.3 x 13.8 x 13.8 in



Ondas, 2003
amethyst with calcite and
mirror stainless steel plate
120 x 67 x 12 cm | 47.2 x 26.3 x 4.7 in



Mina, 2007
yellow jasper, red jasper
and stainless steel
41 x ø 85 cm | 16.1 x ø 33.4 in

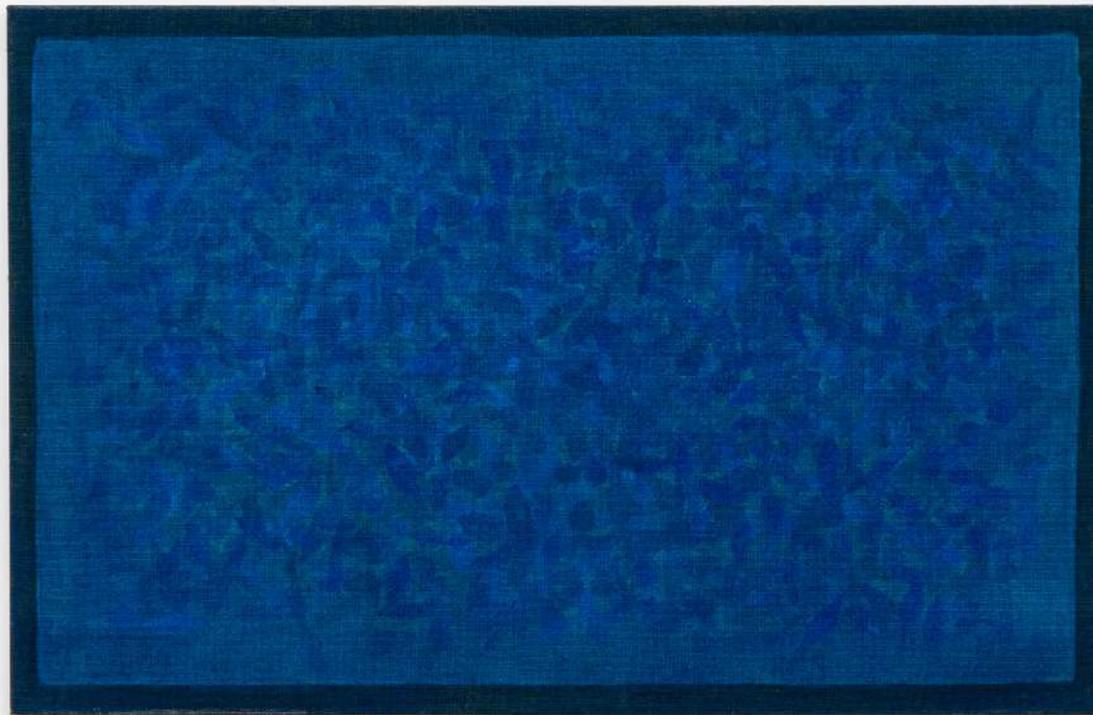
paintings

In the 1980s, after almost twenty years, Amelia Toledo returned decisively to painting, exhibiting works that reveal, according to curator Agnaldo Farias, research on issues concerning support, gesture, and color. The artist chose jute as support, a fabric commonly woven into bags, which with its open weave, presents an irrecusable and undisguised thickness. Toledo stretched this fabric over a frame placed on a table, moving around it to paint. The method takes us back to Pollock's abstract expressionism, but with a less violent, quieter, and more delicate quality, yet, no less expressive.

Toledo produces traces, lines, and touches that impregnate the composition with temporality in a chromatic densification exercise through random gestures. The artist creates a border on the canvas, a kind of margin covered by the first layer of paint in which, sometimes, the fabric reveals itself both as support and frame. According to Toledo, 'the continuous movement around the frame makes me release the arm that transmits the gesture. Thus, chance builds the transparent areas that reveal the support's weave.'

Untitled, from the series
Campo de Cor, 1997
acrylic resin and pigments on linen
90 x 90 cm | 35.4 x 35.4 in
photo © Erika Mayumi





Campo de Cor, 2003
acrylic resin and pigments on linen
200 x 135 cm | 78.7 x 53.1 in
photo © Erika Mayumi



Untitled, 1986
acrylic resin and pigment on linen
120 x 120 cm | 47.2 x 47.2 in

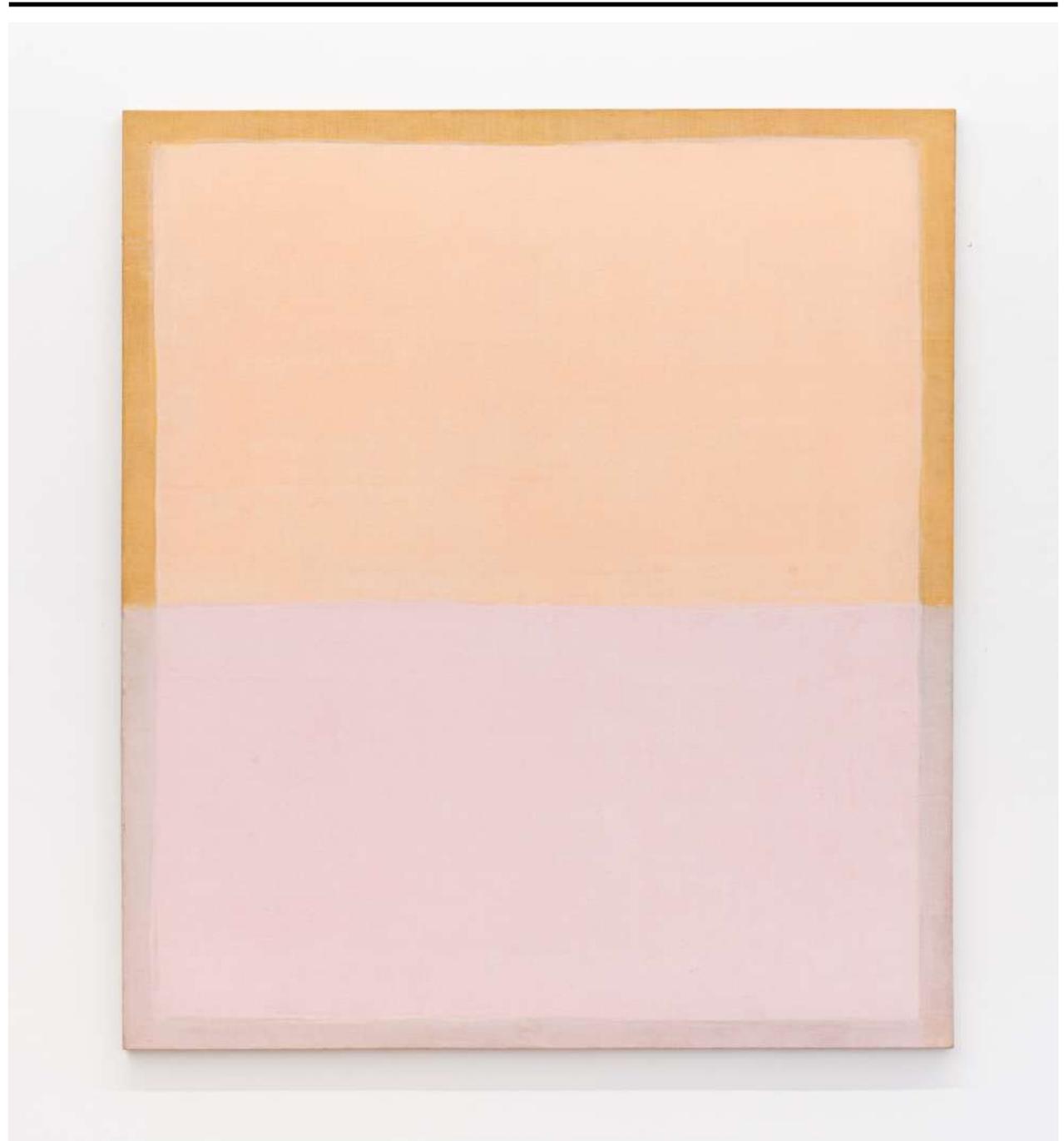
→
Untitled, from
Campos de Cor series, 2000s
acrylic paint on linen
130,3 x 690,7 x 3,7 cm
51.3 x 271.9 x 1.5 in

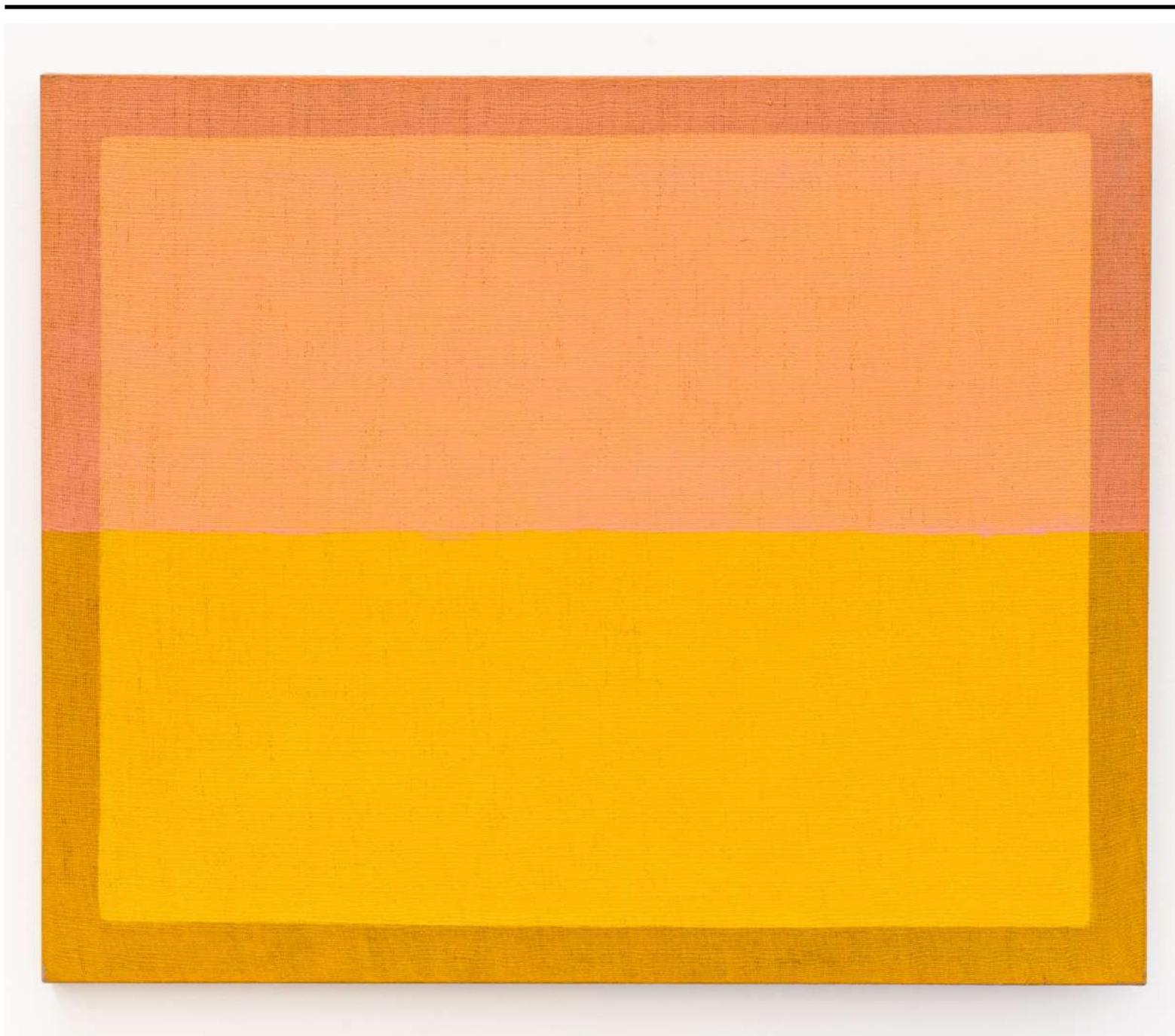


For the critic Theon Spanoudis, the 'diverse layers of colors and gestural brushstrokes, of rhythmic movements and calligraphic complexities, create a textural abundance and wealth of extraordinary experience, controlled by her asceticism and monochromic austerity. Yet, her paintings swarm with the vitalism of the perpetual brushstrokes, movements that creep undulating on the canvas, like musical impulses of calligraphic rhythms, iridescent flows like the seas, experiences of open, chaotic, cosmic, deep and abysmal spaces.'

The *Horizontes* series synthesizes, in the pictorial field, Toledo's research on the landscape. On the canvas, two areas of color divide the space, and differences in their tones denotes the margins. The economy of colors aims at accuracy and reaches painting at its core, at the threshold between representation and abstraction, turning to the very materiality of the medium. In these compositions, the colors are paired by proximity, not only spatial but tonal. According to the artist, the '*Horizontes* series, in acrylic paint on thick woven fabric, transposes the question of borders to the painting. Two fields of colors limit each other on the canvas, and their outlines show the support fabric. The horizon suggests all sorts of associations and dialogues with support and framing.'

Pintura de Horizonte, 1998
acrylic paint on canvas
141,5 x 158,8 x 3,2 cm | 55.7 x 62.5 x 1.25 in





Pintura de horizonte, 2005
acrylic paint on jute
90,2 x 110,5 x 4 cm
35.5 x 43.5 x 1.6 in

→
Pintura de horizonte, 2013
acrylic paint on canvas
135 x 250,3 x 4,5 cm
53.1 x 98.5 x 1.8 in

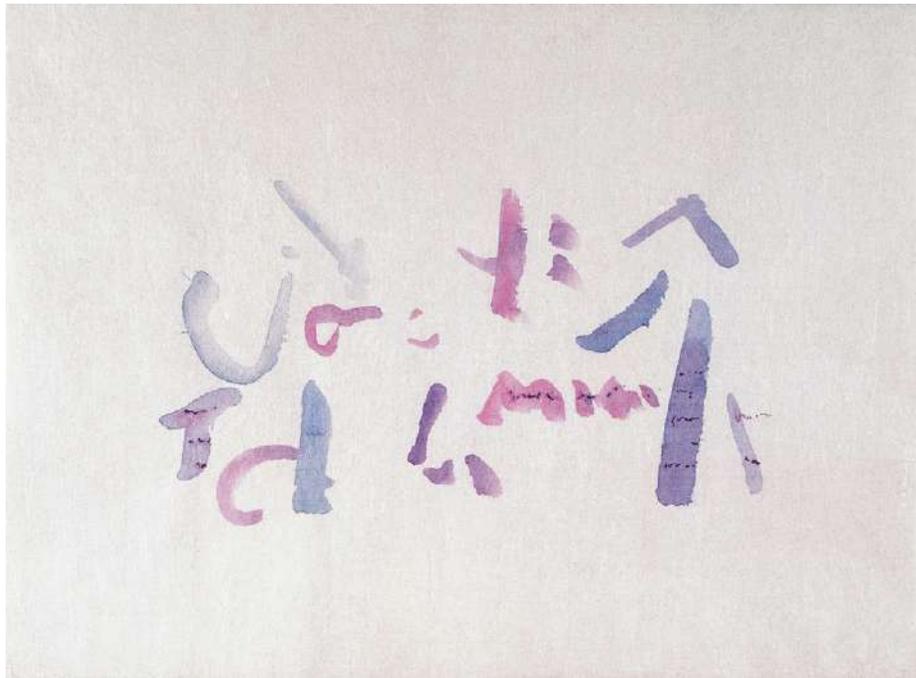




Toledo also carried out experiments with paper, as in *Rolinho de horizonte* (1986), in which she applied acrylic resin on Japanese paper. This work, which the audience must engage with, behaves as a retractable, expandable horizon. Two horizontal bands of different shades of blue extend over the surface of the entire paper, leaving only the top and bottom edges untouched.

The investigation about the gesture becomes more pronounced in *Caligrafias* (1983) and *Ideograma do acaso* (1988), two series of watercolors made with discreet touches on paper that reveal the search for rhythm from the repetition that culminates in the construction of codes, establishing the relationship between writing and image.

Untitled, 1990
watercolor on paper
54 x 75 cm | 21.2 x 29.5 in



Ideogramas do Acaso, 1994
watercolor and gold on paper
50 x 70 cm | 19.6 x 27.5 in
photo © Romulo Fialdini



Ideogramas do Acaso, 1994
watercolor and gold on paper
50 x 70 cm | 19.6 x 27.5 in
photo © Romulo Fialdini

jewels

In her experimentation with different materials and with the constructive vocabulary of her practice, Amelia Toledo also produced rings, bracelets, necklaces, and earrings. Starting in the late 1940s, and for much of the following decade, she created adornments and ornaments that distanced themselves from their more traditional forms at that time, due to their originality and inventiveness. In addition to gold and silver, which she learned to work with in her formative years in London, the artist also employed semi-precious stones and metals in configurations marked by a lack of meticulous finishing, making us appreciate the specific characteristics of each material. According to art historian Pietro Maria Bardi, in her hand, 'copper, silver and brass are transformed as if by magic from a raw material into a friendly object where beauty and originality stand out.'



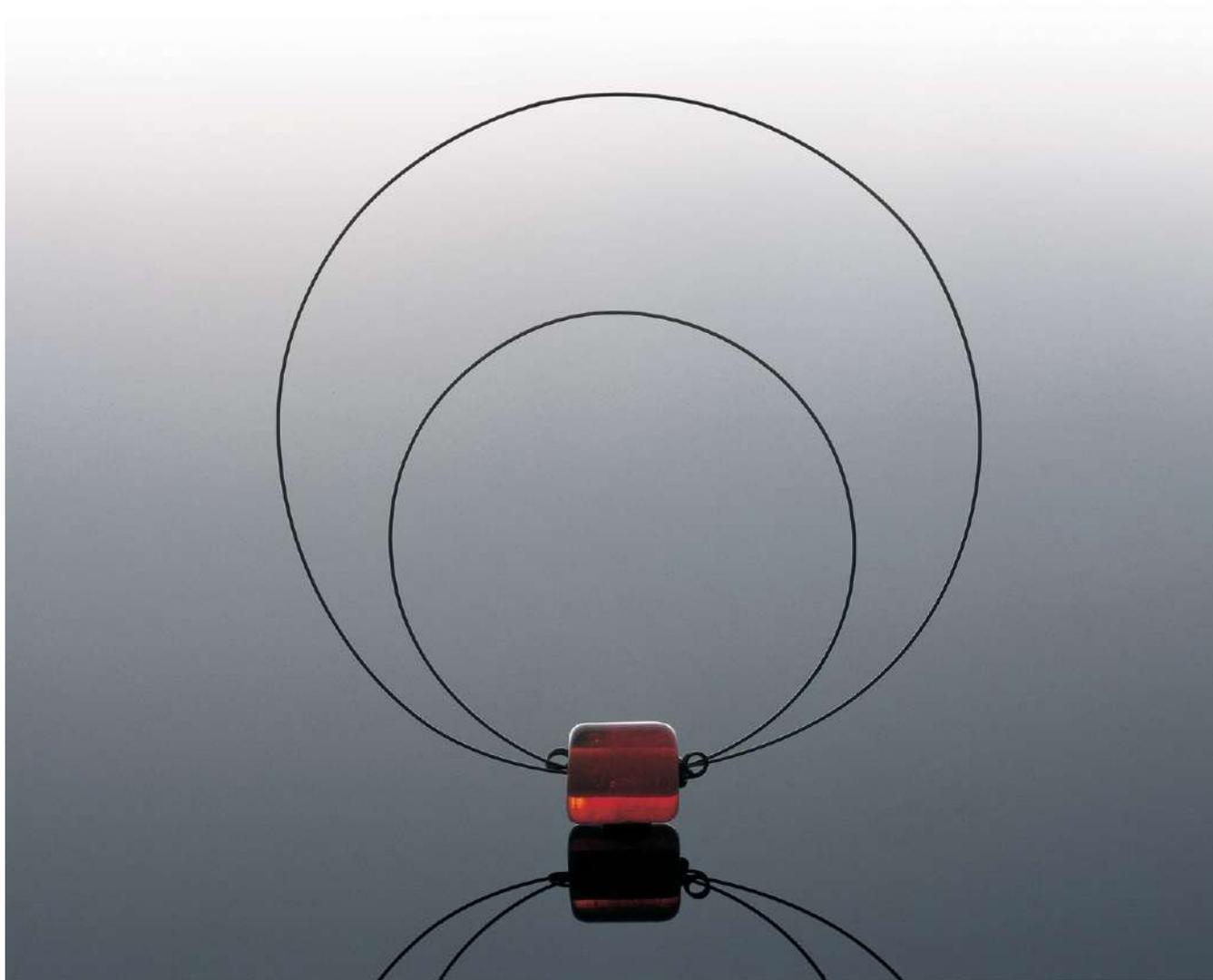


Retângulos, 1947
brass wire
photo © Du Ribeiro

One of the characteristics of this production is the conspicuous craftsmanship, the manual labor embodied in the final piece. For example, *Anel de sinete* (1973) presents the artist's fingerprint cast in silver. Traditionally, a signet ring was used as a symbol of identity, bearing an institution or family's crest. In this work, it is the artist's own identity that is cast, thus becoming a drawing.

Toledo also explores the relationship between weight and lightness, full and empty. *Pulseira de Ar* (1970) consists of the articulation of two metal hoops intersecting, one inserted into the other. While the internal hoop surrounds the wrist, the outer one appears to float in the air. *O avesso da tua orelha* (1982), on the other hand, is an earring molded from the inner part of the operculum, the part that seals the opening of the snail's shell. The void of the shelter solidifies into a shape that refers to that of the ear itself.

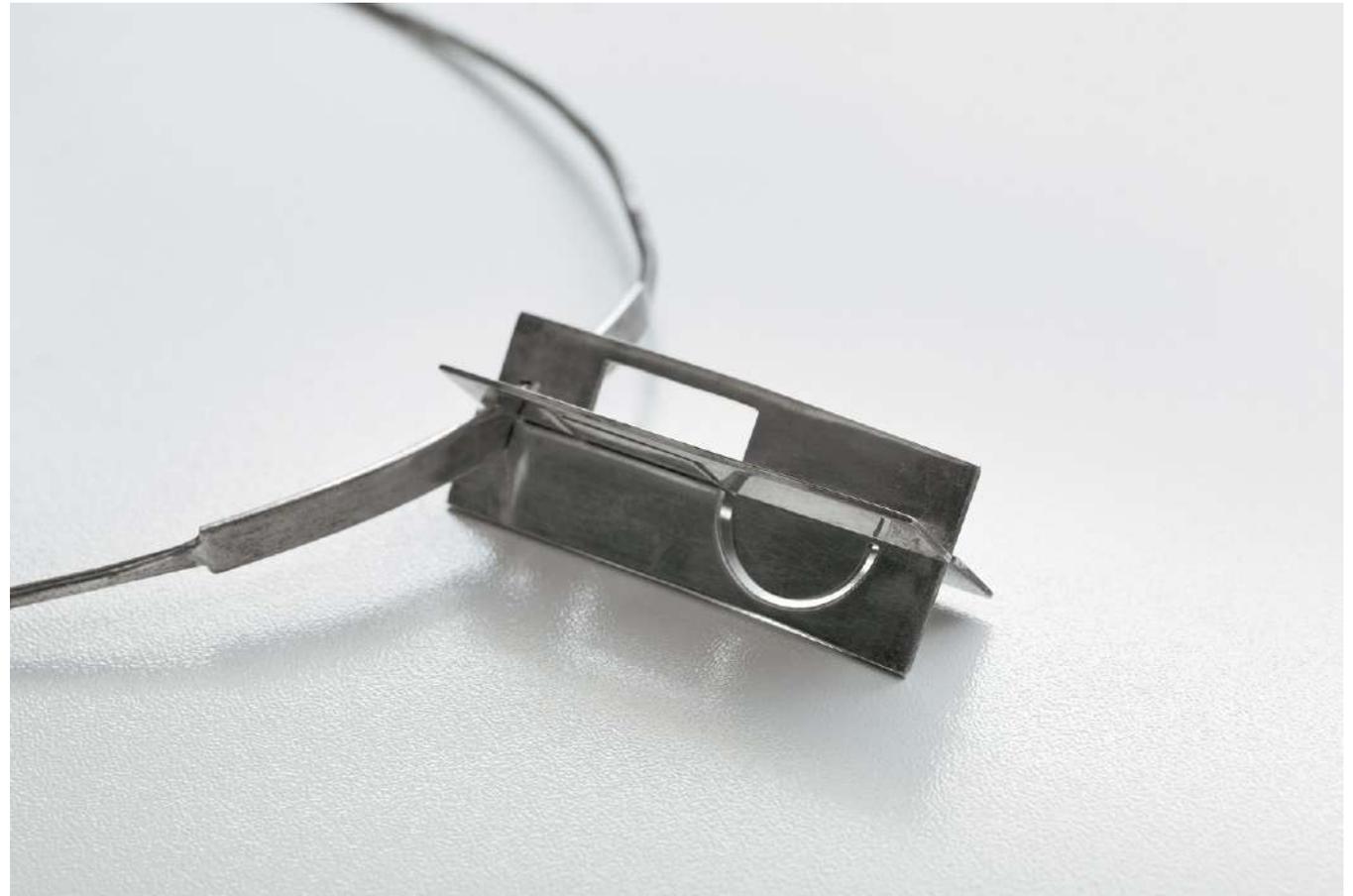




Pulseira de Ar, 1970
stainless steel wire and glass bead
multiple
photo © Du Ribeiro

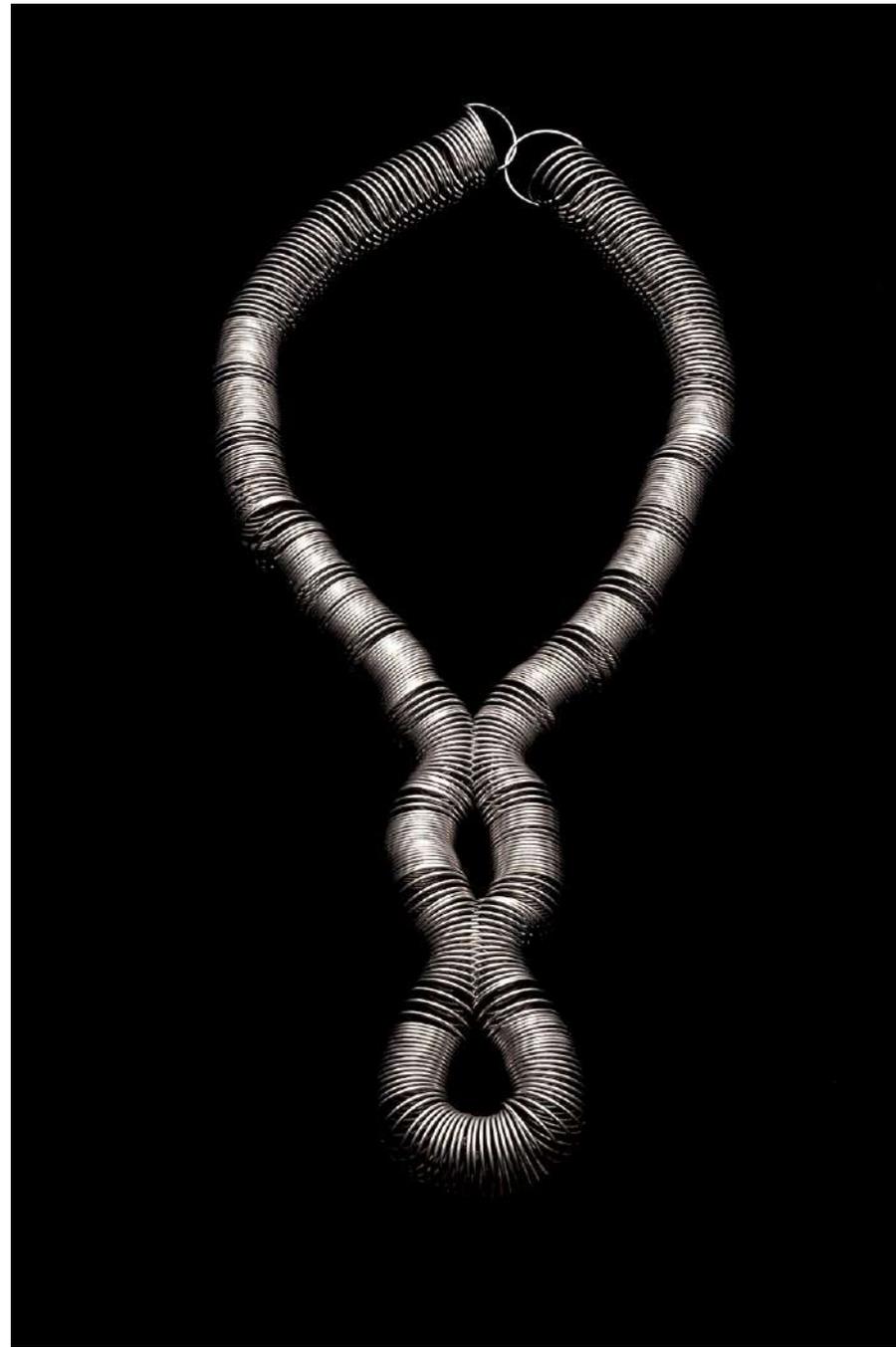
Colar Mola (1970) displays the artist's ability to reinvent everyday elements. In this work, Toledo interferes with the spring manufacturing process itself, creating deformations in its configuration. Although the object becomes ineffective for its usual mechanical functions, the procedure allows Toledo to create different shapes with the interaction of its parts.

Toledo also explores Alexander Calder's neo-concrete vocabulary and the legacy of his kinetic jewels, notably in the necklaces of the *Ciclos* (1964) series, made from a logic that focuses on the multiple relationships between the movements of a body and its parts, which, as a result, are always changing.



Colar cinético, 1960s
silver

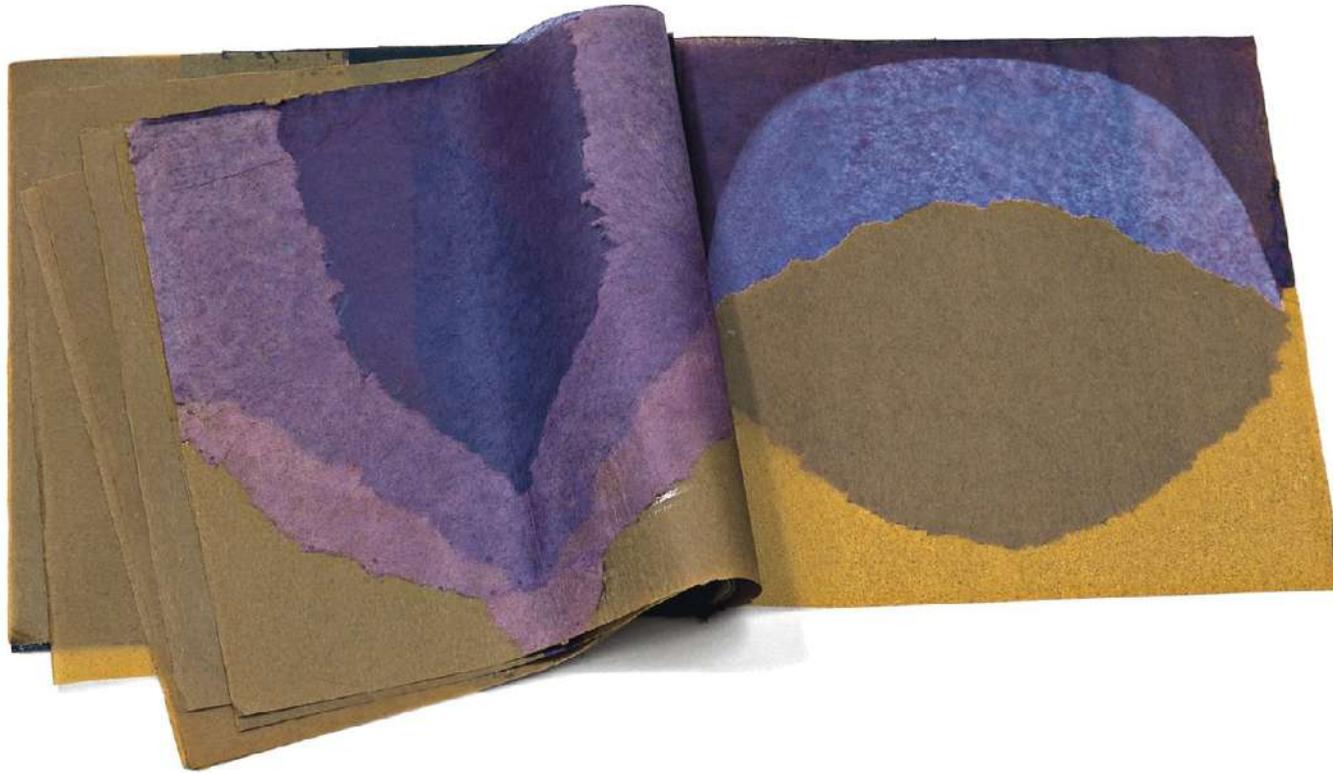
→
Colar Mola, 1970
stainless steel spring
photos © Du Ribeiro





bracelets, rings
and pins, 1950s–1970s
copper, brass, and gold

books and works on paper



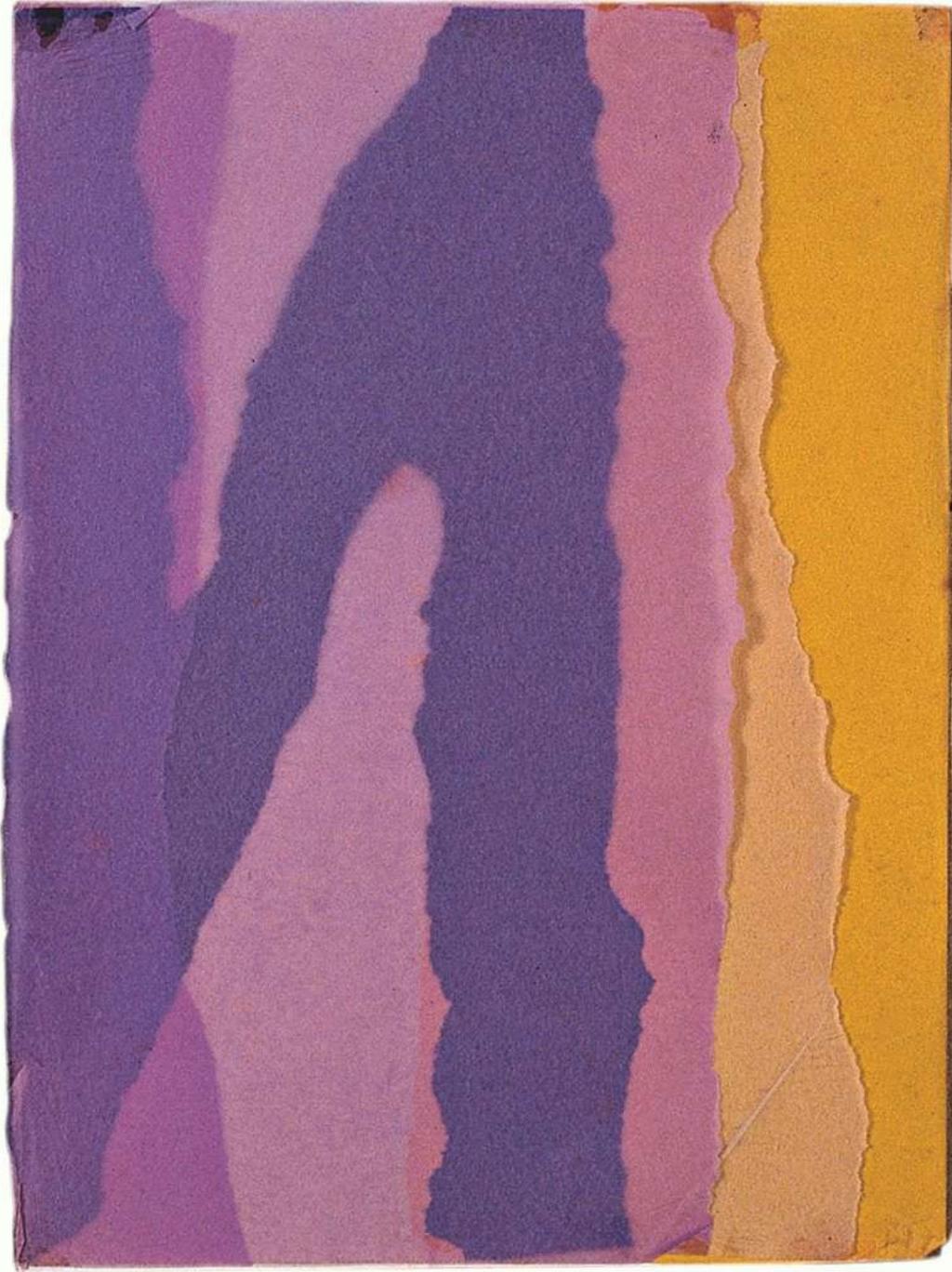
Books are objects that must be experienced sequentially. The dynamics, texture, and colors are perceived together through the intimacy of the handling and the immersion of gaze. Amelia Toledo invested in this language in works such as *Gênesis* (1959), a book on silk and rice papers whereby each leaf is a plane of color that embodies the act of tearing, demonstrating the contrast between regularity and irregularity of forms. In *Rosa contemporânea - para Fernando Lemos* (1965), however, the interior has the pages, in white rice paper, cut out with circular shapes in its center. *Divino maravilhoso* (1971), on another hand, is both a tribute to Caetano Veloso and tropicalism, as well as a dialogue with the moment the artist was living, marked by a revolutionary position that antagonized the elite's cultural forms.

Gênesis, 1959
book-object in dyed silk
and rice paper
19 x 19 cm | 7.4 x 7.4 in
photos © Fernando Chaves

The artist also produced *Colagens* (1958-63) combining silk, vegetable, and rice papers in varying dimensions. This work is the product of exercises inspired by the Bauhaus, emerging during the course that Toledo attended at the Central School of Arts and Crafts in London. In the 1980s, she made *Fiapos*, based on research that evinces the nature of the material. 'Fiapo is the pulp of yucca, linen, or cotton, emulsified and poured over a nylon canvas with one gesture. The act of tearing, in *Colagens*, already introduced gesture and surprise. The overlapping of the transparency of the silk paper or dyed rice paper, also generated the evanescence of *Fiapos*,' explained Toledo.



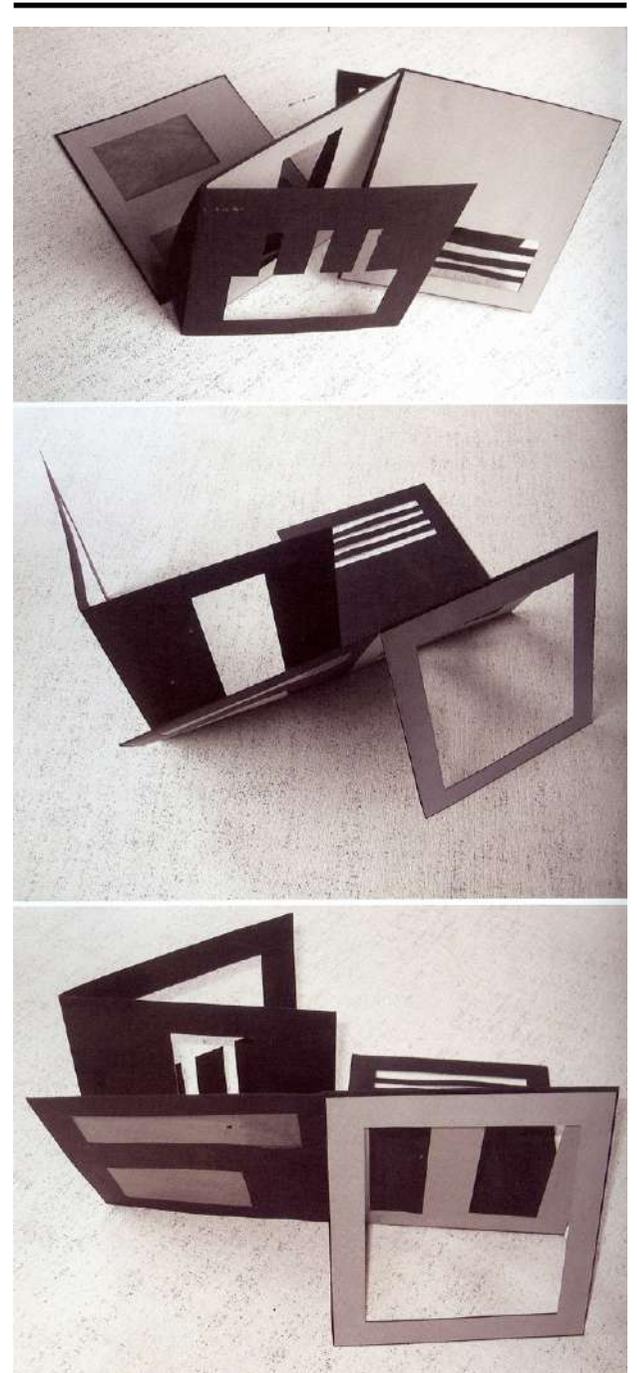
Collage, 1958
superimposed silk papers
38 x 28 cm | 14.9 x 11 in
photo © Romulo Fialdini



Collage, 1959
Superimposed silk papers
38 x 28 cm | 14.9 x 11 in
photos © Romulo Fialdini

Book of Construction [Livro da Construção], 1959
book-object in cut-out
cardboard and silk paper
22 x 20 cm | 8.6 x 7.8 in

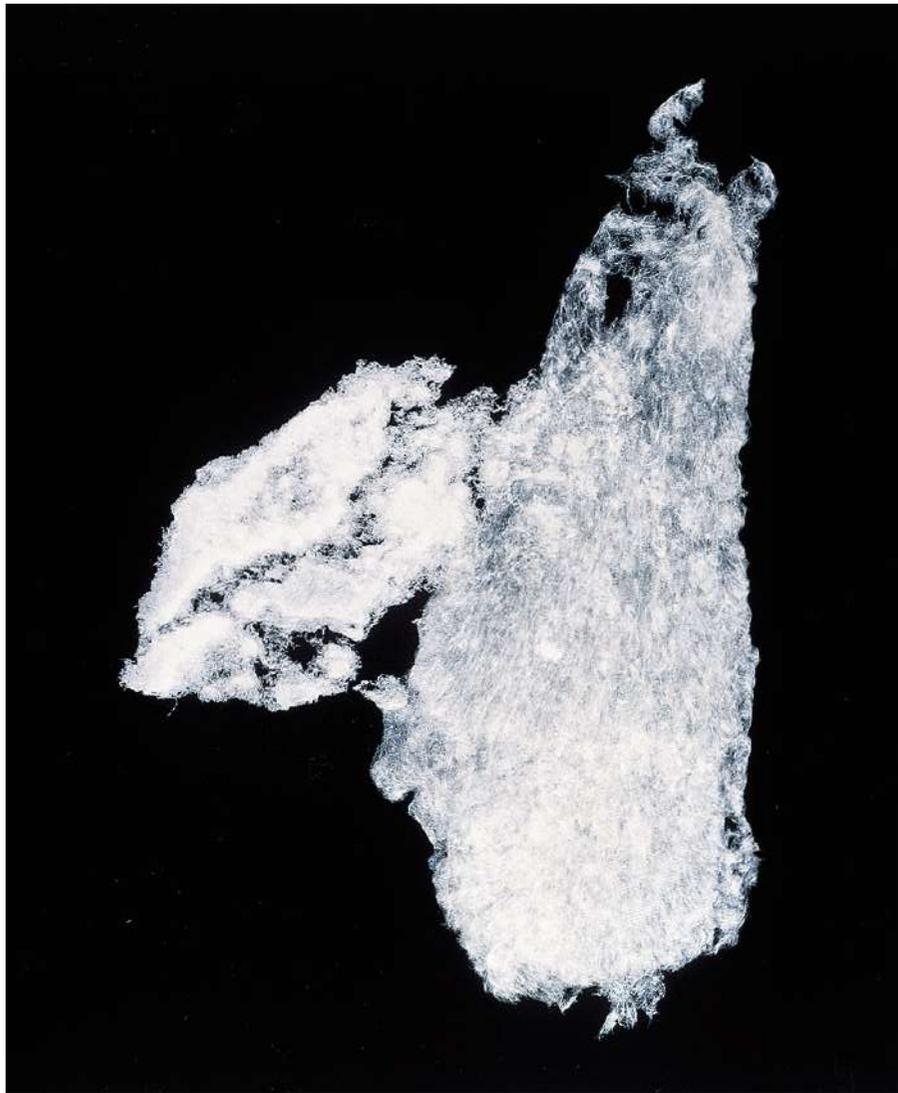
→
*Divino maravilhoso – to
Caetano Veloso, 1971*
artist book made of paper,
acetate and photomontage
edition of 10
35 x 35 cm | 13.8 x 13.8 in





Fiapo, 2001
dyed linen and cotton pulp paper,
between glass plates
100 x 130 cm | 39.3 x 51.1 in
photos © Du Ribeiro





Wisp [Fiapo], 2001
linen and cotton pulp paper,
between glass plates
100 x 120 cm | 39.3 x 47.2 in
photos © Du Ribeiro



Wisp [Fiapo], 2001
linen and cotton pulp paper,
between glass plates
100 x 100 cm | 39.3 x 39.3 in
photos © Du Ribeiro



liquids

The restlessness of Amelia Toledo's investigative spirit emerges in her works with liquid substances, whose malleability, at first, does not seem to fit the formal principles of traditional sculpture.

Medusa (1969) is composed of a tangle of plastic tubes in which transparent and colored fluids flow. The name refers to Medusa, one of the Gorgons, the mythical creature capable of petrifying any living being with a gaze. However, what the work presents is malleability and movement. Its variable dimensions enable different configurations, just as the combinations of water, oil, and dyes allow for changing relationships between substances.



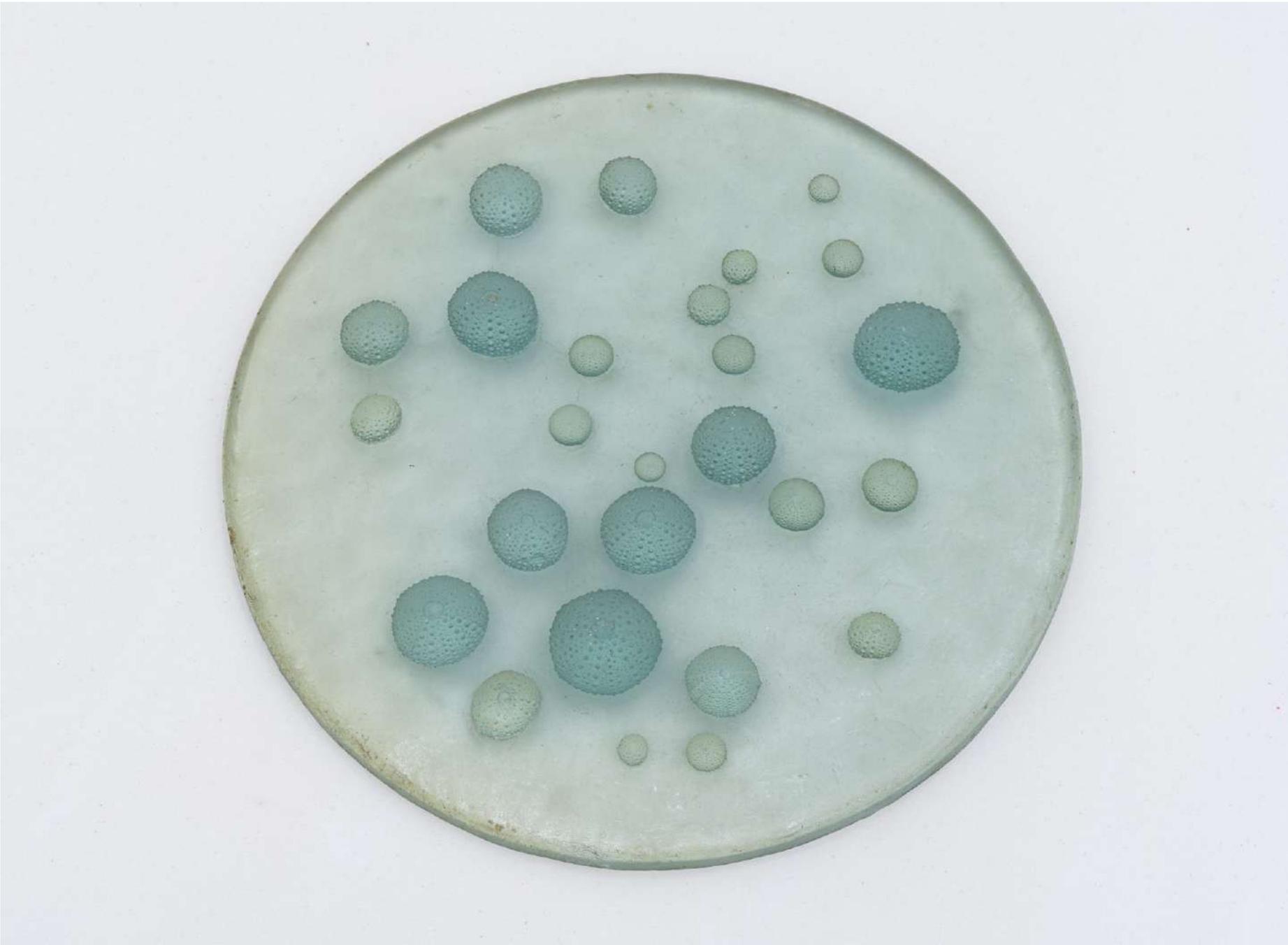
Haptic Spheres
[Esferas Hápticas], 1969
spheres in polyester resin
with perforations and inclusions
variable dimensions
(8-16 cm ø | 3.1 x 6.2 in ø)
photo © Du Ribeiro

Toledo also explored the liquids' characteristics by inserting them in shapes made of transparent vinyl. In *A onda ou a piscina refrescante pode ser um abismo* (1969), two colors coexist, without mixing, in the same cylindrical case. By diluting the pigments in water and mineral oil, the artist allows them to live together, yet, without integrating. *Moving fields* (1968) are flexible and transparent plastic discs loaded with color. These portable paintings show the material's susceptibility to the touch; thus, inviting the public to handle them. *Discos tácteis* (1970) departs from the same principle but makes it possible to interact with and overlap its elements, allowing for the compositions to take on the quality of watercolors due to their chromatic transparency.



Discos Tácteis, 1970
transparent plastic, water, oil and air
ø 22 cm | ø 8.6 in
multiple
photos © Amelia Toledo

→
Untitled - ouriço, 2004
polyester resin
edition of 6
ø 48 cm | 18.9 in





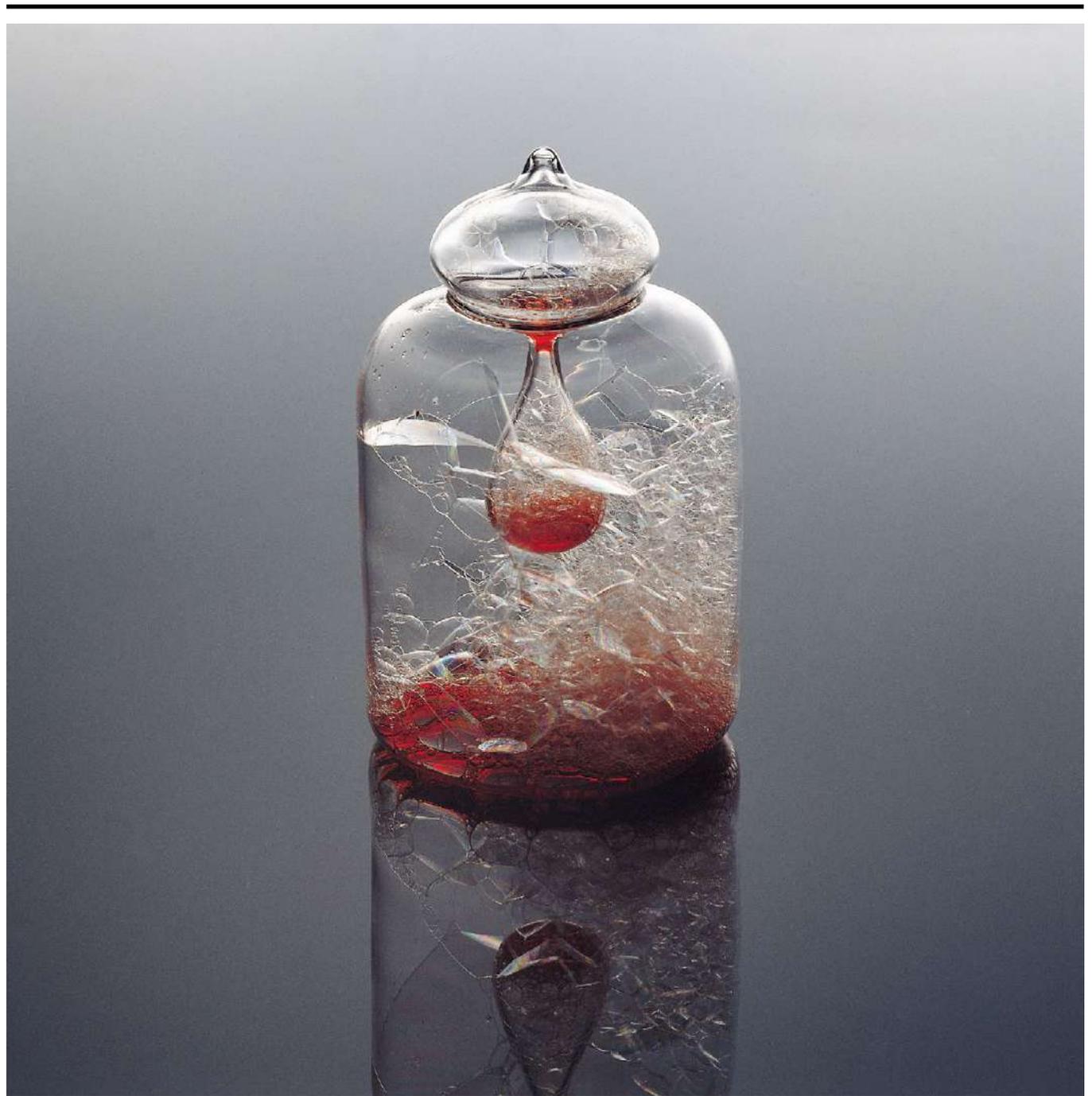
Glu-glu (1968) is an editioned work whose shape resembles an hourglass. Inside, instead of the traditional sand, flows a substance that creates soap bubbles. With this, Toledo brings a playful dimension to the work because, when stirred, it gives rise to a myriad of bubbles that create a portable rainbow through the refraction of light.

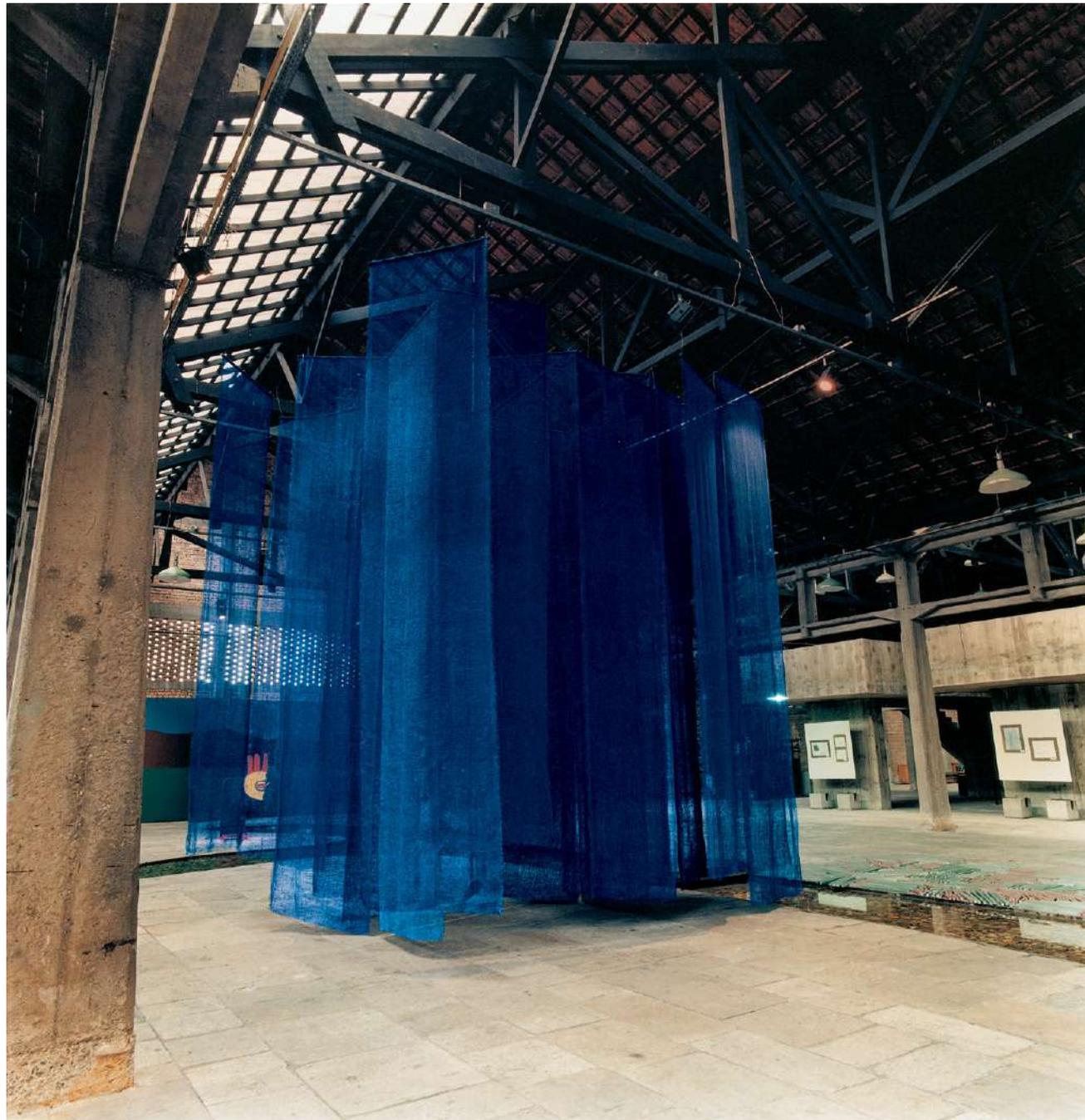
Glu-Glu, 1968
glass, water and foam
30 x 18 cm ø | 11.8 x 7 in ø
multiple
photo © Du Ribeiro



←
Glu-Glus, 1968
glass, water and foam
30 x 18 cm ø | 30 x 18 cm ø | 11.8 x 7 in ø
multiple
photo © Ruth Toledo

Peso, 1970
glass, water, foam, and pigment
12 x 10 x 10 cm | 4.7 x 3.9 x 3.9 in
multiple
photo © Du Ribeiro





installations

Amelia Toledo's pictorial research was not restricted to the conventional use of the canvas as support. She also experimented with dyed fabric floating freely in space, revealing its malleable nature. *Oceânico* (1990) is a monumental cube made of bluish fabric installed first at Sesc Pompéia, in São Paulo, Brazil, in reference to Hélio Oiticica's *Penetráveis*. This exploration unfolded in *Caderno Azul* (1990-2) and *Labirinto de azul* (1993). The former is composed of quadrangular blue burlap shapes that create overlaps and transparency according to their organization. The latter, made with bent stainless steel plates painted in blue, enables the observers to see themselves reflected in the artwork. *Caderno de Terra* (1999) is made with the application of resin and pigments on jute strips arranged loosely in space.

Oceânico, 1990
acrylic resin and dry pigments
on coarse linen
550 x 500 x 500 cm
196.8 x 196.8 x 196.8 in

installation view
SESC Pompéia, São Paulo, Brazil
photo © Du Ribeiro



Labirinto de Azul, 1993
polished or painted stainless steel
variable dimensions



Sete ondas – Uma escultura planetária (1994) is a global scale project created with the aim of reaching numerous parts of the planet, forming a network capable of emanating vibrations in hopes of tuning the world. Each composition consists of seven sets of polished stainless steel sheets. Their curved shapes, made of different lengths, are fixed to the ground at their ends. The first module is at the São Paulo Museum of Modern Art's (MAM SP) sculpture garden.

Sete Ondas – Uma Escultura Planetária, 1993
model in stainless steel tapes
photo © Du Ribeiro

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Sete Ondas – Uma Escultura Planetária, 1993
stainless steel plates
curved in a calender
photo © Edson Elito

installation view
Museu de Arte Moderna de
São Paulo (MAM-SP),
São Paulo, Brazil



public works

Amelia Toledo's production, in its characteristic articulation with nature and the landscape, establishes itself peculiarly in the urban space. These projects, mostly developed in partnership with her son Mo Toledo, bring together problems, materials, and forms that reaffirm her work as a practice that is not restricted to a single language but seeks, at every opportunity, to reinvent itself.

In the late 1990s, the artist was commissioned to design the finish for the Cardeal Arcoverde metro station in Rio de Janeiro. *Paisagem subterrânea* (1998) is located in the city's rocky entrails. In the long corridor that leads passengers from ticket offices to trains, the artist arranged colored panels that transition from violet to yellow. The tonal gradation interacts with the commuters' accelerated movements, creating a path of color and matter. On the outside of the building, we find *Palácio de cristal* (1998), a massive rose quartz stone that seems to float over a water mirror. The immense quartz, which comes from the Earth's internal rocky layers in the northeast of the country, rests in the open air outside the metro station, prefiguring the way people will move through the underground.



Paisagem Subterrânea, 1998
floor panel with collection of Brazilian
granites on the embarkation
disembarkation platforms of the
Cardeal Arcoverde station of the
Rio de Janeiro subway system
Rio de Janeiro, Brazil
250 x 2500 cm | 98.4 x 984.2 in



Palácio de Cristal, 1998
block of rose quartz in pool of water.
Fountain/sculpture in Cardeal
Arcoverde Square,
Rio de Janeiro, Brazil
dedicated to Casimiro
Xavier de Mendonça
140 x 140 x 140 cm | 55.1 x 55.1 x 55.1 in

A few years later, the Empresa Municipal de Urbanização de São Paulo (EMURB) invited Amelia and Mo Toledo to create *Parque das cores do escuro* (2002) for the Complexo Viário João Jorge Saad. The first part of the work consists of a chromatic treatment of the overpasses. The artists applied the colors magenta, gold, and green in tonal gradations—lighter in the center and in the steel structure that supports the overpasses—visually softening their weight and interacting with the sunlight and the viewer’s perspective.

The artist arranged rock fragments in the surrounding areas, creating clusters of quartz, dolomite, serpentinite, quartzite, granite, nephrite, basalt, and marble in various colors and sizes. The stones’ treatment was minimal. The artist polished the stones to reveal their internal designs and applied a resin layer to prevent damages. In 2003, a new version of the work was installed in the Vila Maria neighborhood, as well as in other parts of the city. In the end of her life, Toledo was still projecting works for the public space. The construction of a golden walkway at Praça Onze, in Rio de Janeiro, is among the last creations there were never built.



Parque das Cores do Escuro, 2003
Vila Maria, São Paulo, Brazil
Block of blue quartzite, cut in the middle and polished on its facets
variable dimensions
photo © MoToledo

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Parque das Cores do Escuro, 2003
Vila Maria, São Paulo, Brazil
Block of blue quartzite, cut in the middle and polished on its plane faces
variable dimensions



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