

## galeria nara roesler tomie ohtake

### Tomie Ohtake challenges the gaze with recent works in her third exhibition at Galeria Nara Roesler in Rio de Janeiro

One of the foremost artists in activity today, the centennial Japanese-Brazilian Tomie Ohtake will show her latest productions in her third exhibition at Galeria Nara Roesler in Rio de Janeiro. The venue in Ipanema will feature recent works in which she presents a novel way of exploring monochromatism.

Tomie Ohtake is the ultimate expression of informal, anti-constructivist abstraction whose minimalist-based silence and rhythm, even when employing geometry, eradicate the assertive perception of Brazilian tradition in this genre.

Either through seemingly chaotic brushstrokes that render background elements nearly enmeshed or through concise, near-invisible gestures in figures that stand out in their monochromatism or dichromatism, the artist manages to imprint subjectivity and subtlety to her works.

The research in Ohtake's oeuvre strives for the pictorial possibility of surprising the gaze. The materiality, which emerges in the density of the paint and the register of the visible brushstrokes, is neither deterministic nor dominating. It is, first and foremost, the expression of the gaze's relationship with the world.

According to Paulo Miyada's text for the exhibition, "we find, for instance, a square canvas, completely filled with textures made from a pigmented mass, in which we see a rounded, roughly square-like shape in a tilted position within the composition. We turn aside for a while and then look at the painting again to now see a long volume, more or less oval-shaped, running at an angle from the right to the left corner of the picture. Then a step back, another glance away, and we no longer recognize any prominent shapes (...)."

"Thus, while looking at the same picture, a viewer can

#### opening

15.10.2014 19h > 22h

#### exhibition

16.10 > 22.11.2014

seg > sex 10h > 19h

sáb 11h > 15h

#### galeria nara roesler

##### rio de janeiro

rua redentor 241

ipanema 22421-030

rio de janeiro rj brasil

t 55 (21) 3591 0052

www.nararoesler.com.br

info@nararoesler.com.br

#### press office

agência guanabara

t 55 (11) 3062 6399

diego sierra diego@agenciaguanabara.com.br

laila about

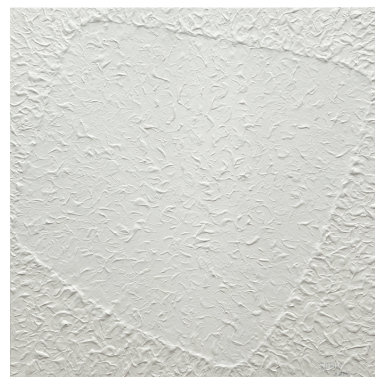
laila@agenciaguanabara.com.br

become unsure of what he sees and oscillates between a polygon and a stain, just like one who's looking at *Mona Lisa's* mouth oscillates." Whereas the artist already explored the *trompe l'oeil* in her background-surface relationship, brushstrokes, and paint and color volumes, now her use of monochromatics enhances that effect, similar to what the series shown at the gallery's São Paulo headquarters last year hinted at.

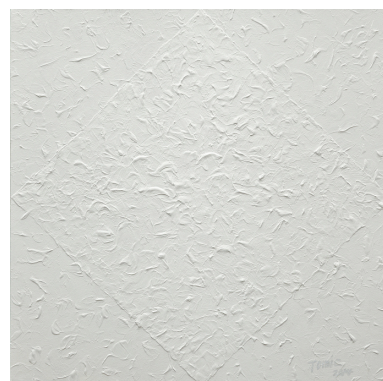
Regarding the 2013 show, Agnaldo Farias wrote: "The persistent quest for purification, for stripping oneself of all things superfluous, reducing expression to the strictest form in order to obtain the loftiest possible register, is the principal lesson taught by Tomie Ohtake's lengthy career to Brazilian art (...)." Now, the artist takes on the subtle and potentially misleading issue of visual perception in a current way within her career. She manages to push the boundaries in economy of elements to achieve maximum visual effect, where nothing seems definitive and everything changes depending on viewing angles. "We are the ones who are blind now, we who must feel our way around the painting using the tips of our eyes. Thus, the paintings take on a haptic sense, i.e. a tactile quality. This is not unheard of in the history of painting, but Tomie Ohtake is not novelty-oriented: this is a game she plays with the viewer, one that opens up new vistas in pictorial experimentation for a body of work that keeps being renewed for over six decades now, and this is what drives the artist to keep working," says Miyada. The centennial artist keeps producing and reinventing herself, fanning the flame of pictorial debate in Brazilian art.

### about the artist

A native of Kyoto, Japan, Tomie Ohtake was born in 1913 and currently lives and works out of São Paulo. She has featured in numerous biennials, such as the São Paulo Art Biennial, Brazil (1961, 1963, 1965, 1967, 1989, 1996, 1998 and 2003); XI Venice Biennale, Italy (1972); 1<sup>st</sup> and 2<sup>nd</sup> editions of the Latin American Biennial in Havana, Cuba (1984, 1986), among others. Recent group exhibitions include: *Vontade construtiva* (Constructive will, Museum of Art of Rio, Rio de Janeiro, Brazil, 2013); *Correspondências* (Correspondences, Tomie Ohtake Institute, São Paulo, Brazil, 2013); *FUSION: tracing Asian migration to the Americas through AMA's Collection* (Art Museum of the Americas, Washington, USA, 2013); *Mulheres* (Women, Niterói Contemporary Art Museum, Niterói, Brazil, 2012); and *Um século de arte brasileira, Coleção Gilberto Chateaubriand* (One century of Brazilian art, Gilberto Chateaubriand Collection, São Paulo State Art Gallery - Pinacoteca, São Paulo, Brazil; Rio de Janeiro Museum of Modern Art, Rio de Janeiro, Brazil; Oscar Niemeyer Museum, Curitiba, Brazil; Bahia Museum of Modern Art, Salvador, Brazil, 2006). Her latest solo exhibitions include: *Um fluxo das formas* (A flux of forms, Tomie Ohtake Institute, São Paulo, Brazil, 2013); *Pintura e pureza* (Painting and purity, Galeria Nara Roesler, São Paulo, Brazil, 2013); and *Pinturas cegas* (Blind paintings, Iberê Camargo Foundation, Porto Alegre, Brazil, 2012; Tomie Ohtake Institute, São Paulo, Brazil, 2011).



sem título, 2014  
acrylic on canvas  
150 x 150 cm



sem título, 2014  
acrylic on canvas  
100 x 100 cm



sem título, 2014  
acrylic on canvas  
150 x 250 cm

são paulo -- avenida europa 655 -- jardim europa 01449-001 -- são paulo sp brasil -- t 55 (11) 3063 2344  
rio de janeiro -- rua redentor 241 -- ipanema 22421-030 -- rio de janeiro rj brasil -- t 55 (21) 3591 0052