



nara roesler

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INDEPENDENT ART FAIR 2026

booth #503

september 24—27

sotheby's at the breuer
945 madison avenue

Amelia Toledo, *Untitled*, 1958-1960 [detail]

independent art fair 2026

Amelia Toledo (1926-2017) was the *grande dame* of the ecological abstraction in Brasil. While her contemporaries approached the complexity of collective bodies and corporeal psyche (Lygia Pape, Lygia Clark); the soulful and transcendent body of language (Mira Schendel), and cosmic figural imagination (Tomie Ohtake), Toledo unwaveringly focused on the body of the earth, on nature as body and source of unintentional beauty.

Amelia Toledo, a paramount figure in the history of abstraction in Brasil, unstoppably experimented with materials, focusing on the hybrid nature of art objects and non-addressed beauty of natural beings, notably rocks and crystals, dust, corals, sand and shells. Rather than imitating the aspect of nature, Toledo focused on natural processes and operations, reproducing their agency and temporality in her works.

Early-on in her career, while working under William Turnbull in London, Amelia produced some arrestingly beautiful watercolors that echo through their visual density sediment processes in nature. These works anticipated her interest in the inherent opacity of transparent bodies, either artificial or natural, which

led her to experiment with plastic and resin in the late 1960's, producing haptic spheres and sculptures in which transparency becomes the prismatic trap of light under pristine textures that appeal a visual-tactile approach.

Representation beyond and before *mimesis* was a permanent object of inquiry for Amelia Toledo. Therefore, her interest in reflecting surfaces capable of producing anamorphisms and deformation, her ceaseless mimicking of nature's power of metamorphosis and her fascination for body casting, indexes and marks, the resonant beauty of slowness in natural processes as showed in fossils and crystals.

But Amelia Toledo was never indifferent to her own time and the politics involved in her approach to art. As such in the 1970's, while Brazil was subjected to repression and authoritarianism, Amelia explicitly responded to the constraints against free expression in her series 'Emergencies'. It was a way to daringly define dictators as predators, embodying them in the tiger's traces over newspapers, and to call for resistance and uprising as signified by the mark of open human hands.

But 'Emergencies', as she titled this key group of works, also and more generally indicated Amelia Toledo's poetic impulsion towards the very notion of surging, thrusting, soaring, billowing, emerging, booming, blossoming, a central constituent of her observation of the world and therefore informing her artistic accomplishments.

Emergencies tell us literally about urgency as much as about the constant surging of forms. Late in her life, around the 1980's, her fascination for tracing and marks constituted the very basic, essential grammar of her late approach to painting through repetitive marking over rough materials, summarizing both the opacity of art and the transparency of beauty.

– Luis Pérez-Oramas

Amelia Toledo.
Photo: Paulo França ©



Amelia Toledo
Untitled (Gouaches series), 1958-1960
gouache on paper
47,9 x 47,8 cm
18.9 x 18.8 in
USD 25,000



Amelia Toledo
Yo-Yo, 1968/2017
polyester resin and partially
embedded steel spring
edition of 5 + 2 PA
Ø 13 x 80 cm
Ø 5.1 x 31.5 in
USD 40,000





exhibition view
Amelia Toledo: 1958–2007, 2021
Nara Roesler New York, USA



Amelia Toledo
Emergencies, 1976
stamp paint on newspaper
58 x 38,2 cm
22.8 x 15 in
USD 20,000



JORNAL DO BRASIL

Quarta-feira, 20 de fevereiro de 1976
Diretor: M. F. do Nascimento Brito
Presidente: Condessa Pereira Carneiro

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Retórica e Parceria

Amelia Toledo



exhibition view

Amelia Toledo: 1958–2007, 2021

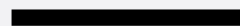
Nara Roesler New York, USA





Amelia Toledo, 1970





Amelia Toledo
The walls have ears, 1973
pigmented polyester resin molding
Ø 6,9 x 2,8 cm
Ø 2.7 x 1.1 in
USD 12,000







Amelia Toledo
Emergencies, 1973
stamp and acrylic
paint on newspaper
58,5 x 38 cm
23 x 15 in
USD 20,000



ESTADO DE S. PAULO

MESQUITA (1891-1927) - JULIO DE MESQUITA FILHO (1927-1973) - FRANCISCO MESQUITA (1927-1969)

ANO 94

QUINTA-FEIRA DE SETEMBRO DE 1973

N.º 30.203

Declaração de guerra



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exhibition view

Amelia Toledo: 1958–2007, 2021

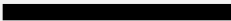
Nara Roesler New York, USA



Amelia Toledo
Untitled (Gouaches series), 1958-1960
gouache on paper
47,9 x 47,8 cm
18.9 x 18.8 in
USD 25,000







Amelia Toledo
*Untitled (Gouaches
series)*, 1958-1960
gouache on paper
33 x 48 cm
13 x 18.9 in
USD 25,000





Amelia Toledo
Haptic Spheres, 1969
polyester resin with pigments
5 spheres in varied dimensions







Amelia Toledo
Jaguar footprint, 1972/2004
resina poliéster
edition of 8
2,7 x 17 x 17,7 cm
1.1 x 6.7 x 7 in
USD 9,000



Amelia Toledo
*Excerpted from “Notícias de longínquos
mares & matos - das surpresas & das
ocultas ameaças que neles há & de
suas estranhas reservas”*, 1974
carbon paper transfer
and watercolor on paper
51 x 61 cm
20.1 x 24 in
USD 20,000







Amelia Toledo
Banco Bicho # 10, 2001
polished marble and concrete
42 x 61 x 33 cm
16.5 x 24 x 13 in
USD 45,000





Amelia Toledo
Banco Bicho #09, 2001
polished marble and concrete
44 x 44 x 25 cm
17.3 x 17.3 x 9.8 in
USD 45,000

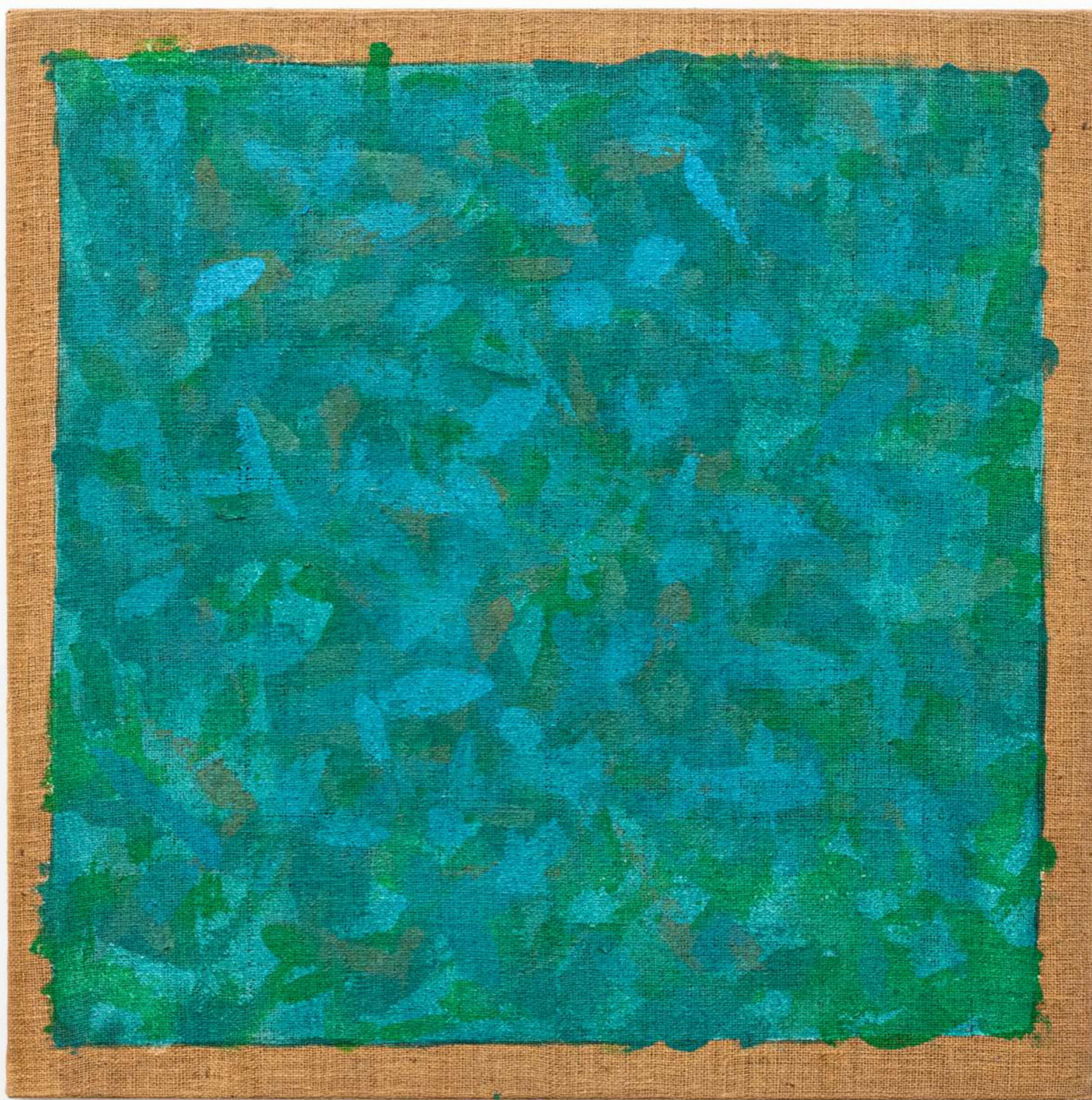


Amelia Toledo
Banco Bicho #13, 2001
polished marble and concrete
49 x 127 x 36 cm
19.3 x 50 x 14.2 in
USD 45,000





Amelia Toledo
*Color Field (Color
Fields series)*, 1997
acrylic paint on jute
90 x 90 cm
35.4 x 35.4 in
USD 53,000







exhibition view
*Amelia Toledo: Paisagem
Cromática, 2024*
MUBE, São Paulo, Brazil



[click to watch a video about the artist](#)

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.

click to know more

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

- *Pop Brasil: Vanguarda e Nova Figuração*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2025)
- *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);

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- 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 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)
 - 29th São Paulo Biennial, Brazil (2010)
 - *Brasiliiana 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

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