

Gomide&Co

TEFAF New York

# MIRA SCHENDEL AMELIA TOLEDO

Booth 375

May 9 —13, 2025



# LINE THAT FLAME, STONES THAT BREATHE

## GALCIANI NEVES

Born in the early decades of the 20th century and with intersecting trajectories in the Brazilian art scene, Mira Schendel (1919, Zurich, Switzerland – 1988, São Paulo, Brazil) and Amelia Toledo (1926, São Paulo, Brazil – 2017, Cotia, Brazil) enjoyed an intense friendship and shared a way of existing whereby yearnings for poetical experimentation were vital tasks that barely differentiated from life itself. They crossed the Atlantic Ocean for very different reasons, and respectively in Brazil and Germany, they had career-defining experiences. Mira fled Europe after much persecution, letting go of her dream of going to college to study philosophy. Her journey before arriving in Brazil was marked by her work as a typist. Upon arriving in Brazil, she decided, albeit very cautiously, that she really needed to dive into the art world. Amelia traveled to Germany with her parents and had a chance to see art, science, and history museums. And, as she would recall, it was in a cave dug into a glacier that she discovered the beauty of transparencies and colors.

Through their drawings, jewelry (“body sculptures”), monotypes, objects, installations, and paintings, Mira and Amelia built connections, entered into poetic pacts, shared their disquietude, and built out an environment of highly fruitful exchanges. During whole afternoons, the artists would focus on discussing one another’s work, expounding on the recondite places where their procedures were invented, fabulating about how they wanted their works to materialize, and discussing how to navigate the art system. Those were endless conversations between two artists who were obstinate in their artmaking. As allies who would at the same time question the filigrees of their trade, Mira and Amelia always followed paths of their own when it comes to the materiality of their works and were bound by a

generosity and a commitment to listening to and perceiving the plural enigmas that brought them such unease.

The relevance of Mira’s and Amelia’s works to Brazilian art is unquestionable. Unaffiliated to any movements or tendencies, yet keeping in dialogue with the art context and interacting with artists whose works circulated in Brazil and the world, such as Anna Maria Maiolino, Lygia Pape, Haroldo de Campos, Tomie Ohtake, Sergio Camargo, and many others, they both constituted poetical territories that were unique and faithful to their own poetical questions. We may argue that what their trajectories have in common is the inventive freedom with which they approached a wide variety of materials, a radical openness and a sensitive ear to their more immediate and commonplace surroundings, and a willingness to experiment with myriad techniques.

In their own ways and with very specific procedures stemming from findings, lots of testing, and the chance encounters of daily living, Mira and Amelia nurtured a special predilection for simple, unconventional materials, and in these corporeal dealings, they would find the strategies to delve into the most complex issues. To name a few: Mira stumbled upon the frailty of rice paper and experimented upon it using monotype technique. She even made drawings using her own fingernails. And with an obstinate will to invite the public to experience a “circular” reading experience where the letter might take place beyond two-dimensionality, she exhibited her “script-drawings” on acrylic sheets hanging from the ceiling. It is worth noting that Mira found the solution for this complex endeavor in a little acrylic-making shop near her home. Amelia, in turn, employed mineral











**Mira Schendel**

*Untitled, c. 1970*

Watercolor and color pencil on paper

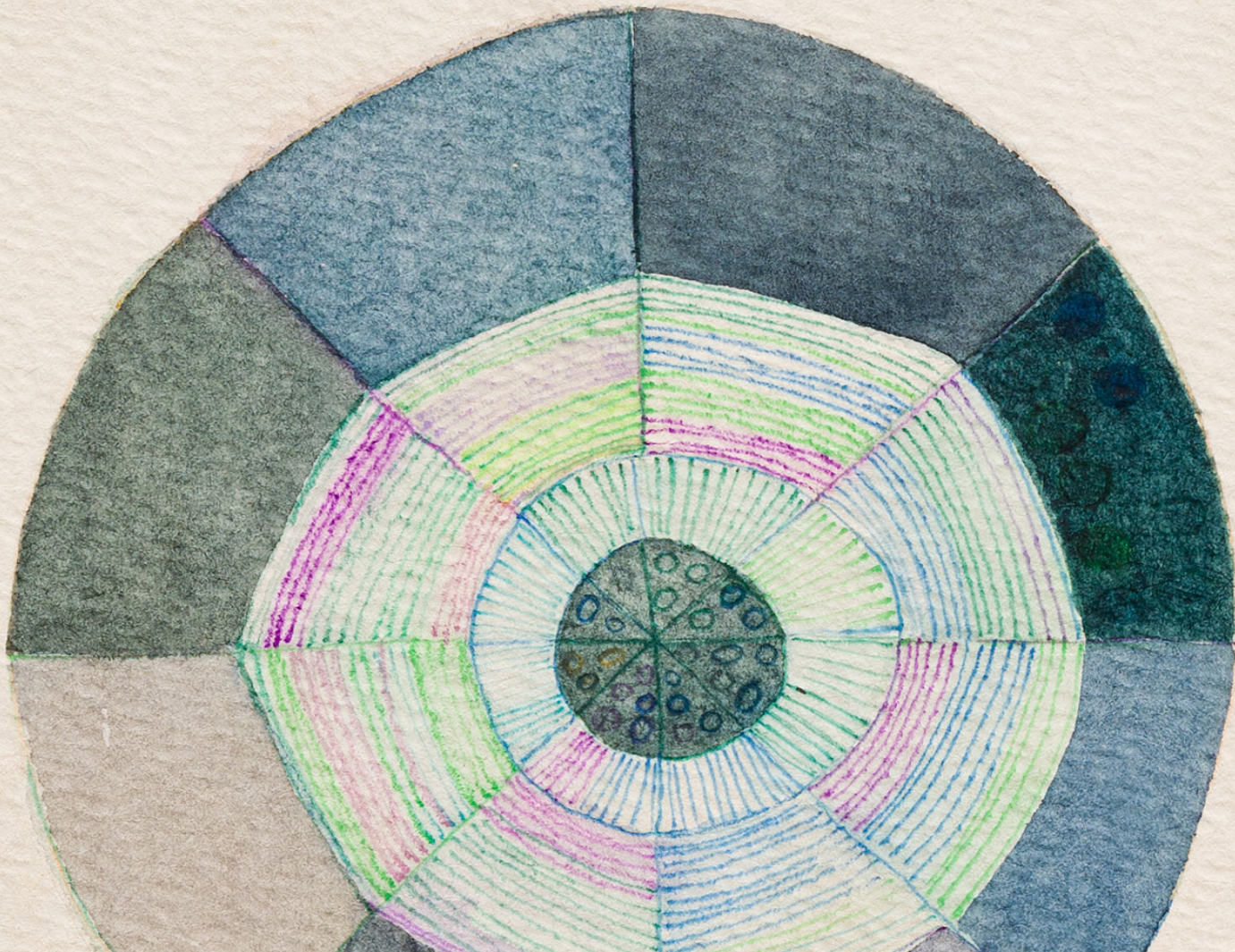
45.7 x 23.1 cm [18 x 9 in.]

MRA-0617

USD 90,000.00



Starting in 1970, Mira Schendel systematically explored the structure of mandalas in her work, investigating their graphic and symbolic possibilities. In Sanskrit, “mandala” means circle and, in the context of religious practices, refers to circular images that express meditative thoughts or reveries. In Tibetan Buddhism, the mandala is used as a ritual instrument (yantra) that, through concentric circles and semicircles, directs the field of vision toward a central point, aiding concentration and meditation. During this period, Mira came closer to reflections linked to mysticism, oriental philosophy and analytical psychology, especially the notion of individuation, understanding art as a means of ordering inner experiences and accessing symbolic dimensions of subjectivity. Her mandalas are not the result of dreams, but of an active imagination possibly guided by the search for psychic and spiritual integration. As critic Geraldo Souza Dias points out, Mira “seeks an ordering of space through circular and concentric structures,” expanding her previous experiments with word, line, and void into new compositional dynamics.







**Mira Schendel**

*Untitled, c. 1970*


Watercolor and color pencil on paper

31.5 x 24 cm [12 1/2 x 9 1/2 in.]

MRA-0607

USD 85.000,00





"It was there that I discovered the colored transparencies of the crystal and today I see that the experience of entering the Earth, into that thing that offered itself by exposing its interior, really marked my imagination and my work."

In: *Amelia Toledo: As Naturezas do Artíficio*. São Paulo: W11 Editores, 2004 - p. 260)



**Amelia Toledo**

—  
*Impulse (from the Impulses series), 2010*

Pink quartz on a concret column

132 x 42 x 43 cm [52 x 16 1/2 x 17 in.]

AT-0028

USD 60,000.00

**Exhibitions:**

Amelia Toledo: Paisagem Cromática.

Museu Brasileiro da Escultura e da

Ecologia (MuBE): São Paulo,

April 06th to August 04th, 2024











**Mira Schendel**

—  
*Untitled, c. 1975*

Watercolor pen on paper

52 x 26.3 cm [20 1/2 x 10 1/2 in.]

MRA-0608

USD 90,000.00







**Mira Schendel**

*Untitled, 1980*

Crayon and watercolor pencil on paper

Signed and dated (lower right)

35.8 x 25.8 cm [14 x 10 in.]

MRA-0618

USD 110,000.00









**Mira Schendel**

—  
*Untitled, 1966*

Watercolor and China ink on paper

43 x 61.5 cm [17 x 24 in.]

MRA-0545

USD 380,000.00





que beleza

**Exhibitions:**

Mira Schendel - esperar que a letra se forme. Instituto Tomie Ohtake: São Paulo, October 25th, 2024 to February 02nd, 2025

Mira Schendel. Tate Modern: London, September 25th, 2013, to January 19th, 2014; Museu de Arte Contemporânea de Serralves: Porto, February 28th to June 24th, 2014; Pinacoteca do Estado de São Paulo: São Paulo, July 24th to October 19th, 2014

Mira Schendel. Galerie nationale du Jeu de Paume: Paris, October 09th to November 18th, 2001

Mira Schendel: a forma volátil. Centro de Arte Hélio Oiticica: Rio de Janeiro, June 03rd to July 20th, 1997

No vazio do mundo - Mira Schendel. Galeria de Arte do SESI: São Paulo, September 30th, 1996, to January 26th, 1997

**Literature:**

Mira Schendel - esperar que a letra se forme. São Paulo: Instituto Tomie Ohtake, 2024 - p. 02

Mira Schendel: esperar que a letra se forme / Galciani Neves e Paulo Miyada. São Paulo: Instituto Tomie Ohtake, 2024 - p. 36

Mira Schendel. Porto: Museu de Arte Contemporânea de Serralves; São Paulo: Pinacoteca do Estado de São Paulo, 2014 - p. 121

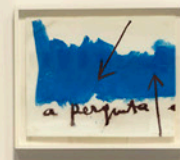
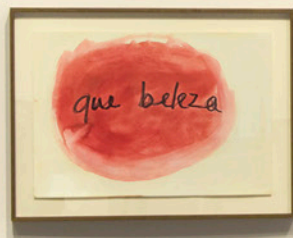
Mira Schendel. London: Tate Modern, 2013 - p. 99

Mira Schendel. Paris: Galerie nationale du Jeu de Paume, 2001 - p. 46

Mira Schendel: a forma volátil. Rio de Janeiro: Editora Marca D'Água e Centro de Arte Hélio Oiticica, 1997 - p. 32

No vazio do mundo - Mira Schendel. São Paulo: Editora Marca D'Água, 1997 - p. 157







**Amelia Toledo**

—

*Impulse (from the Impulses series)*, 2010

White quartz on a concret column

131 x 29 x 26 cm [51 1/2 x 11 1/2 x 10 in.]

AT-0027

USD 60,000.00

**Exhibitions:**

Amelia Toledo: Paisagem Cromática.

Museu Brasileiro da Escultura e da

Ecologia (MuBE): São Paulo,

April 06th to August 04th, 2024







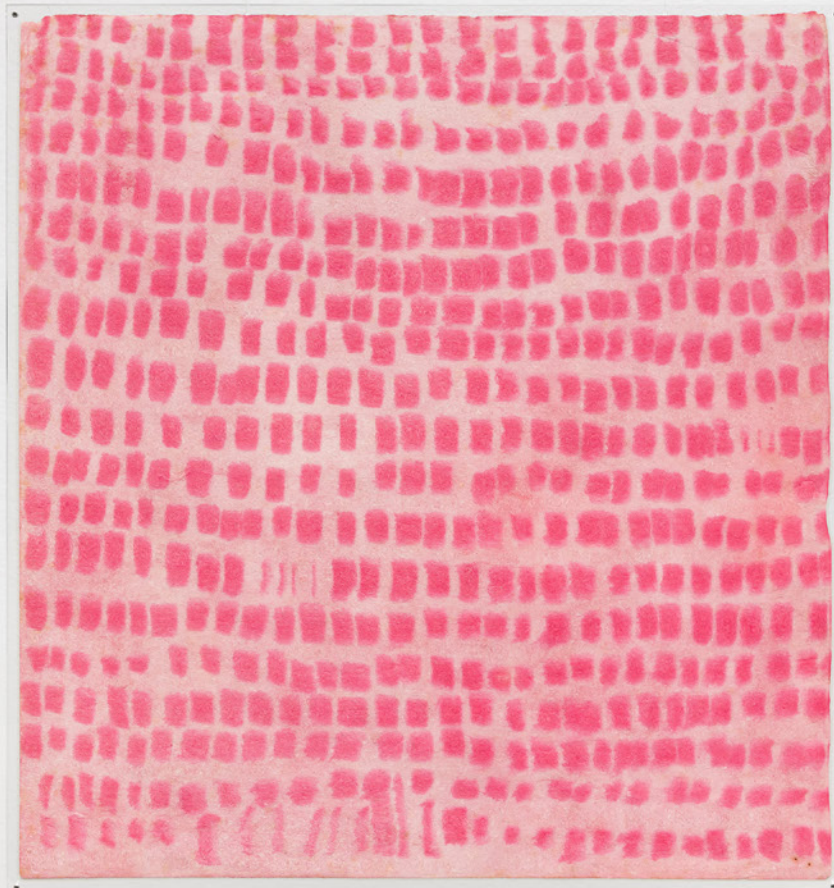












**Mira Schendel**

*Untitled, c. 1960*

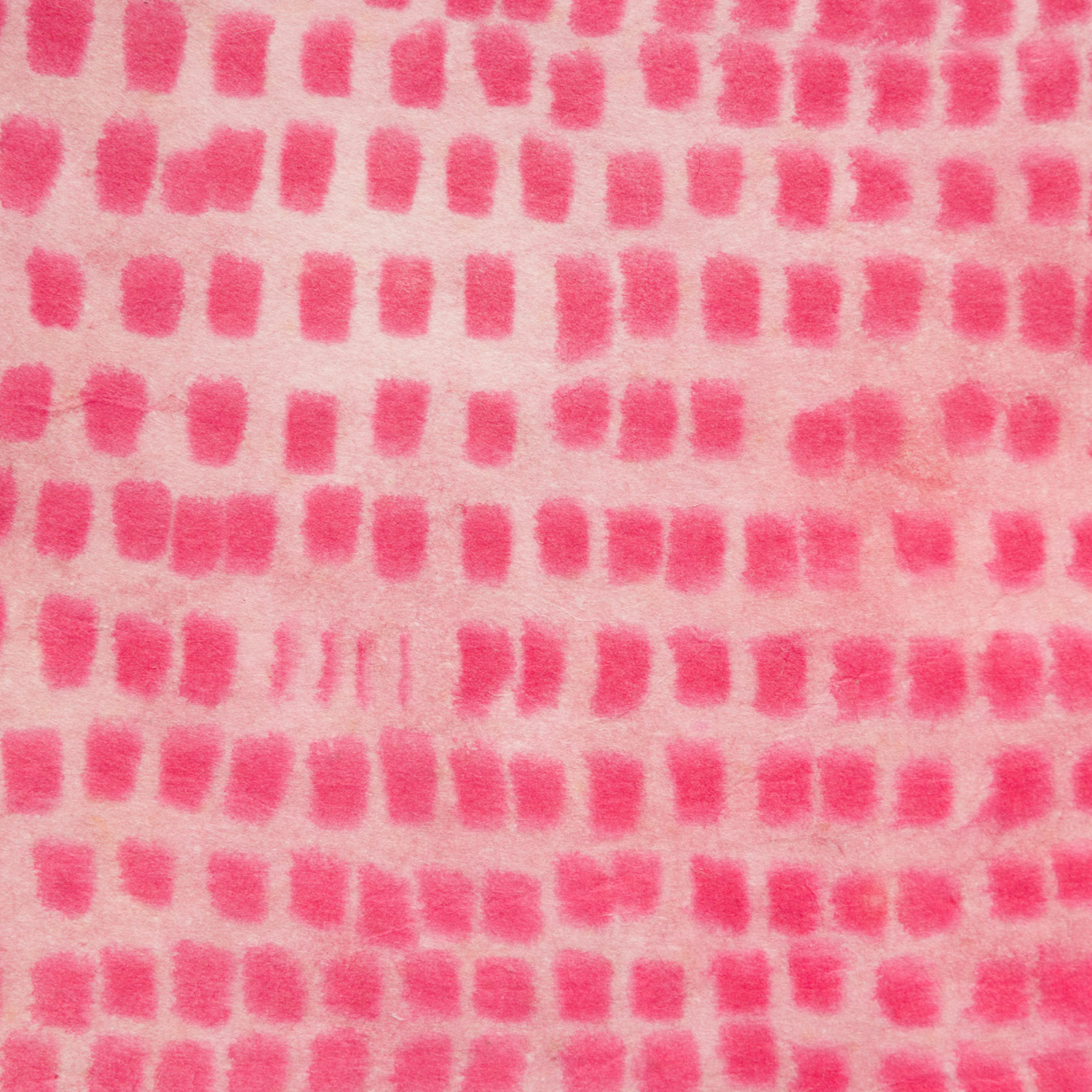
Watercolor on rice paper

30.1 x 30.4 cm [12 x 12 in.]

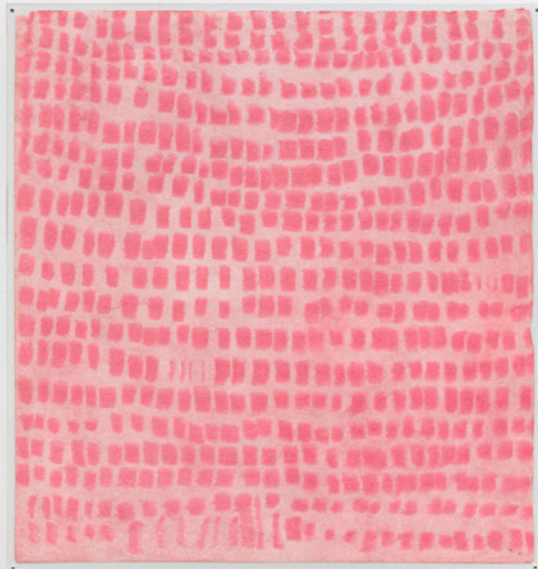
MRA-0609

USD 350,000.00















At the end of the 1970s, Mira Schendel developed a series of landscape drawings in watercolor and crayon, maintaining the vertical format characteristic of her work. These pieces were created during her travels to the mountains of Itatiaia and the beaches of Cabo Frio, in Rio de Janeiro, and combined these references with memories of landscapes from her childhood, in search of a connection with the countryside and the coast in the face of the rampant urban growth of São Paulo, where she lived.

In these imagined landscapes, Mira employed graphic signs resembling the letter “A,” which are arranged as groupings of human figures. Attentive to the gesture and physicality of the line, the artist emphasized that she did not draw “with her hand,” but rather “with her body,” an approach that intensifies the bodily and gestural character of these compositions.

This group of works dialogues with another one entitled *Paisagem Noturna de Itatiaia (Itatiaia's Night Landscape)*, also from 1978, marked by dark tones that suggest mountains, the night sky and the vastness of Itatiaia's mountains. However, the works presented here are characterized by a chromaticism marked by shades of white, green and blue, with geographical references such as snowy peaks, oceans, beaches and forests. In short, they are images that evoke Mira's search for a connection with nature and a retreat from urban noise, evoking memories of trips to the northern Italian countryside with her family in her childhood.







**Mira Schendel**

—  
*Untitled, 1978*

Crayon and color pencil on paper

46.1 x 22.9 cm [18 x 9 in.]

MRA-0614

USD 85,000.00





**Mira Schendel**

—  
*Untitled, 1978*

Crayon and color pencil on paper

Signed and dated (lower right)

46 x 23 cm [18 x 9 in.]

MRA-0615

USD 85,000.00

**Literature:**

Mira Schendel: Do Espiritual à Corporeidade.

São Paulo: Cosac Naify, 2009 - p. 289









**Mira Schendel**

*Untitled, 1978*

Crayon and color pencil on paper

Signed and dated (lower right)

46 x 23.4 cm [18 x 9 in.]

MRA-0612

USD 85,000.00





**Mira Schendel**

*Untitled, 1978*

Crayon and color pencil on paper

Signed and dated (lower right)

46 x 22.6 cm [18 x 9 in.]

MRA-0616

USD 85,000.00









In the *Impulses* series, Amelia Toledo develops an investigation that revisits central issues in her sculptural career, such as the integration between natural form and human intervention. Each work consists of a totem with a cement base that houses a quartz stone on top. The artist intervenes subtly with the stones, alternating between keeping them in their raw state or partially polishing some surfaces. This choice highlights gradations in color and texture, creating a tactile and visual experience that changes as the viewer approaches the pieces.

The relationship between base and object in *Impulses* is built from a precise adjustment, in which the cement structure molds itself to the shape of the stone, like a negative that shelters it. This method, which avoids imposing a previous design on the material, demonstrates the artist's interest in highlighting the natural qualities of the material. The series dialogues directly with public works such as *Parque das cores do escuro* [*Park of the Colors of the Dark*] (2002), in Ibirapuera Park, in São Paulo, where Amelia also explores the idea of bringing to the surface what was hidden inside the Earth, establishing a continuity between artistic gesture, raw material and urban space.



**Amelia Toledo**

—

*Impulse (from the Impulses series)*, c. 2010

Blue quartz on a concret column

106 x 51 x 38 cm [41 1/2 x 20 x 15 in.]

AT-0030

USD 60,000.00

**Exhibitions:**

Amelia Toledo: Paisagem Cromática.

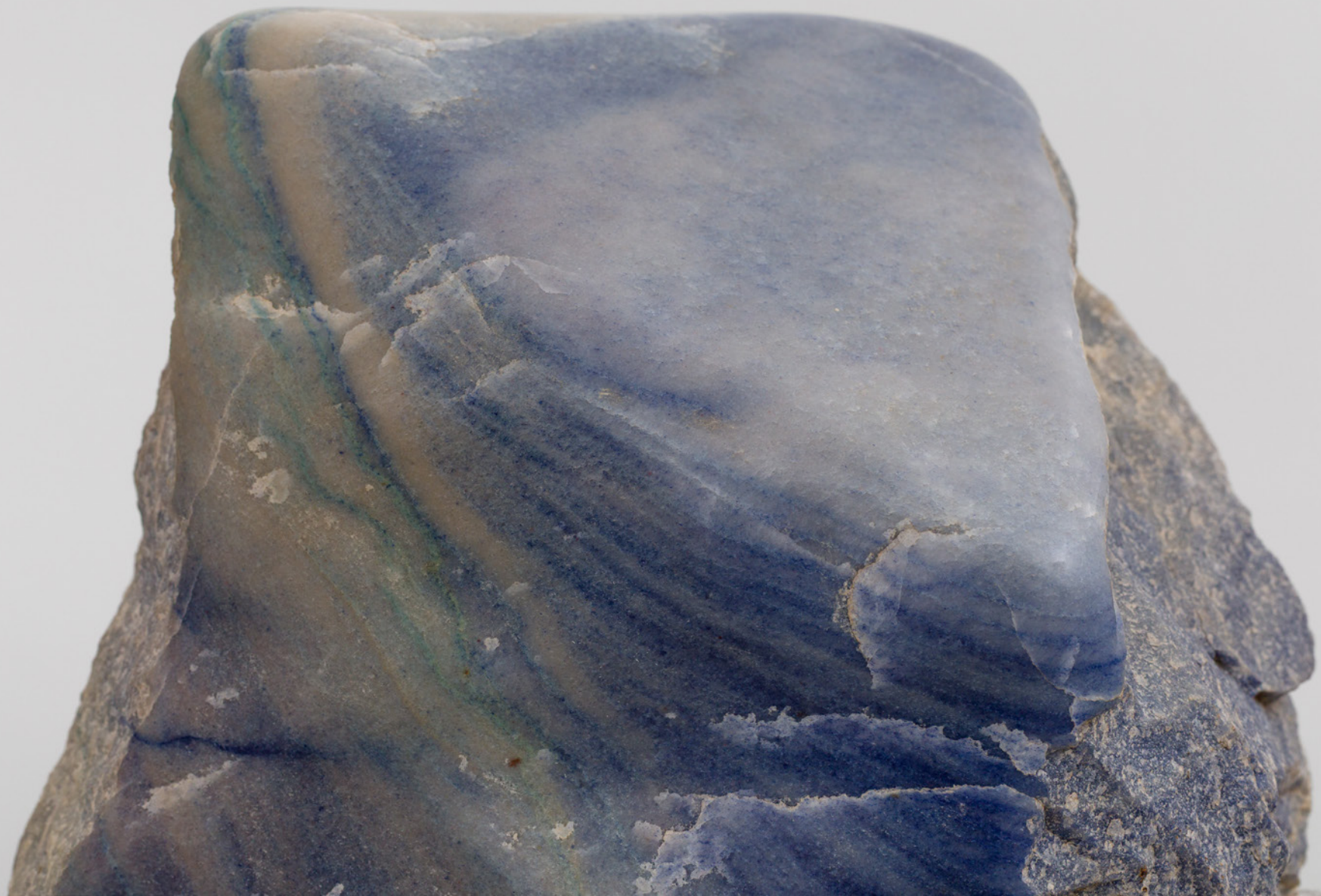
Museu Brasileiro da Escultura e da

Ecologia (MuBE): São Paulo,

April 06th to August 04th, 2024



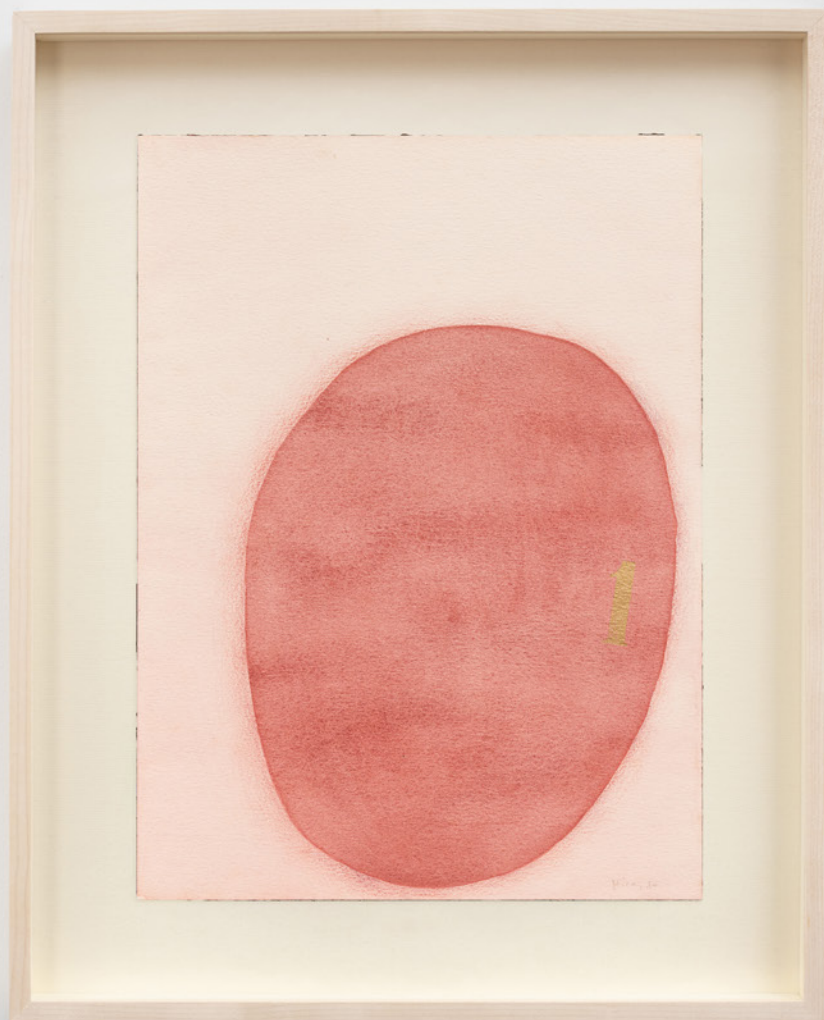












**Mira Schendel**

—  
*Untitled, 1980*

Watercolor and gold leaf on paper

Signed and dated (lower right)

31 x 22.9 cm [12 x 9 in.]

MRA-0610

USD 120,000.00





**Mira Schendel**

—  
*Untitled, c. 1980*

Crayon and watercolor on paper

45.5 x 23.5 cm [18 x 9 1/2 in.]

MRA-0613

USD 90,000.00









**Mira Schendel**

*Untitled, c. 1980*

Crayon, color pencil, and  
watercolor on paper

31 x 22 cm [12 x 8 1/2 in.]

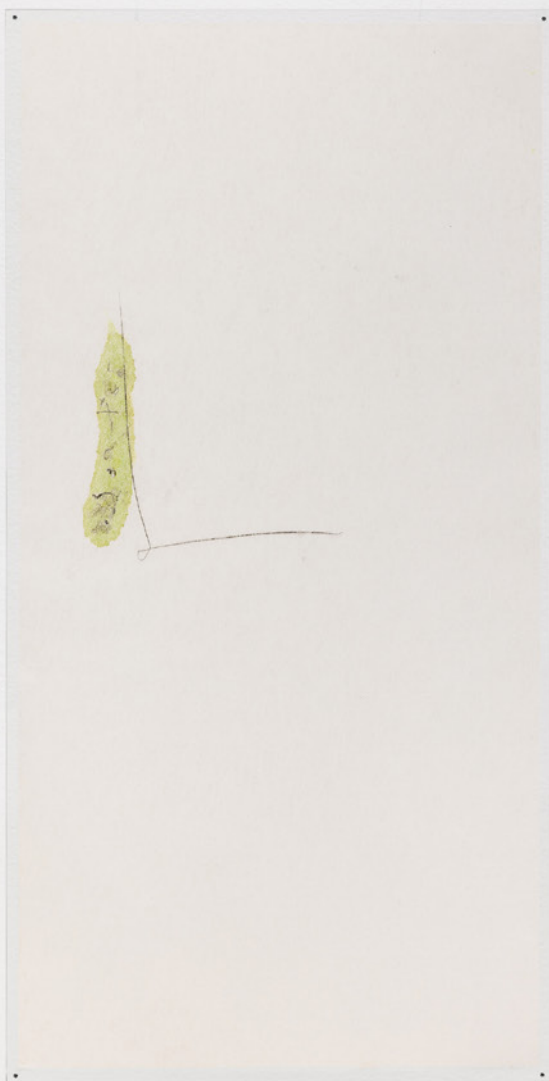
MRA-0611

USD 120,000.00









**Mira Schendel**

---

*Untitled (from the Monotypes series), 1960's*

Monotype and ecoline on rice paper

46.5 x 23 cm [18 1/2 x 9 in.]

MRA-0100

USD 25,000.00





**Mira Schendel**

---

*Untitled (from the Monotypes series), 1960's*

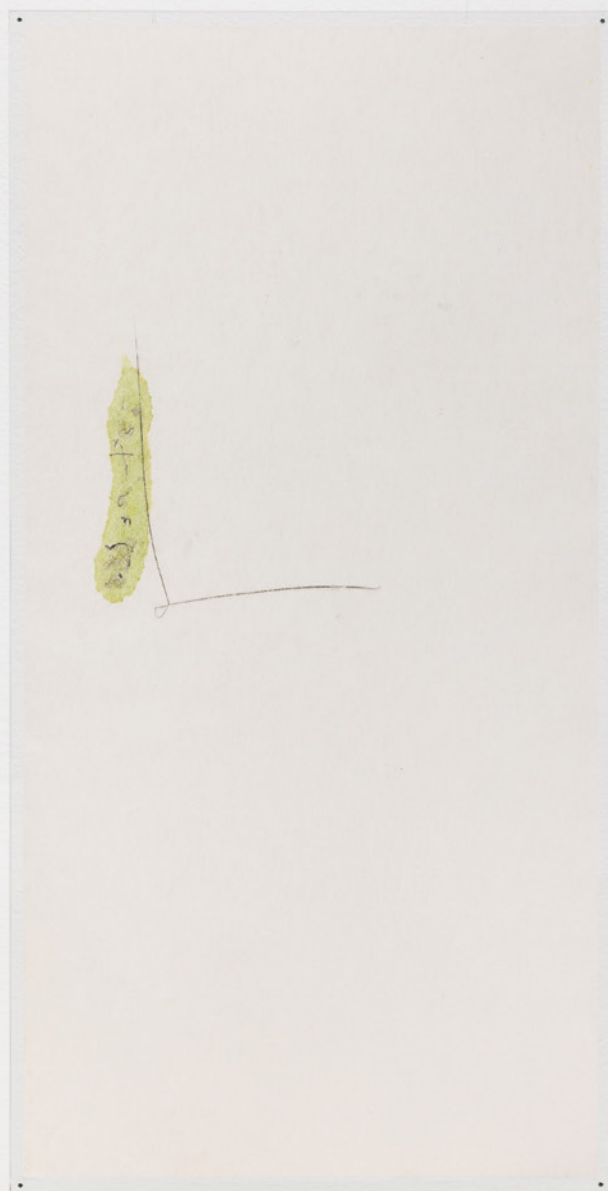
Monotype and ecoline on rice paper

46.5 x 23 cm [18 1/2 x 9 in.]

MRA-0102

USD 25,000.00







**Amelia Toledo**

—

*Impulse (from the Impulses series), c. 2010*

Green quartz on a concret column

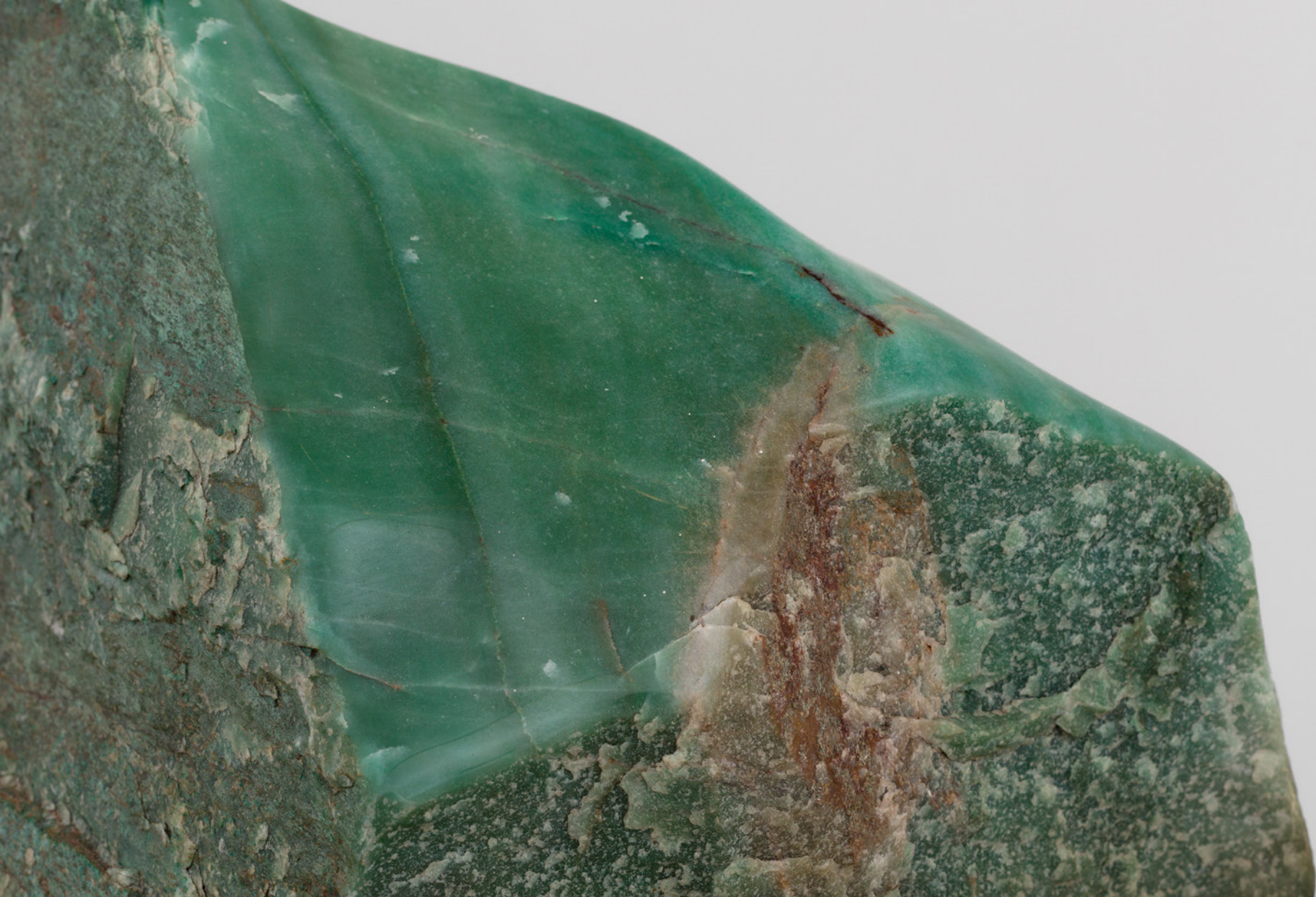
128 x 52 x 36 cm [50 1/2 x 20 1/2 x 14 in.]

AT-0029

USD 60,000.00







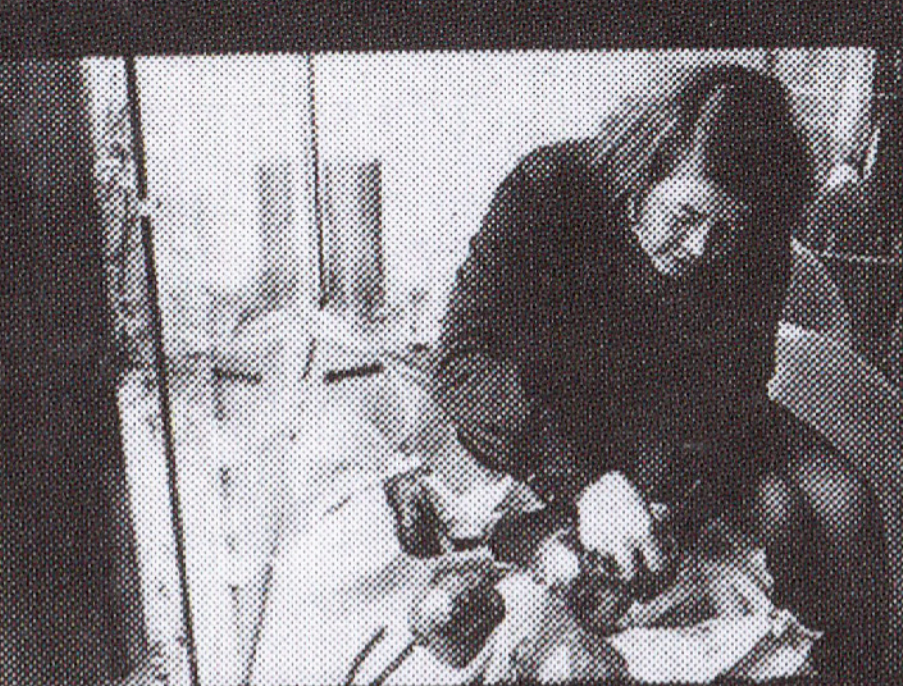




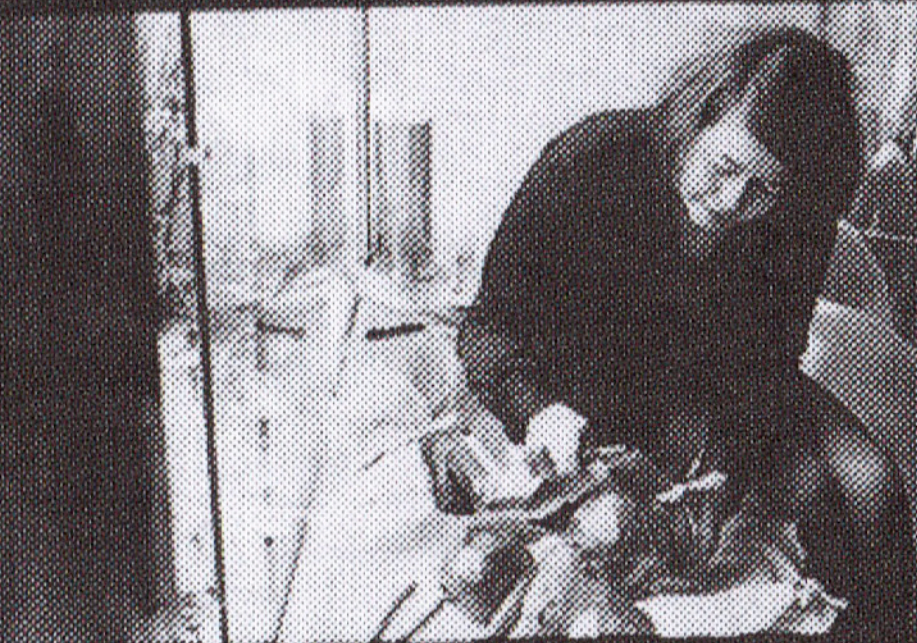








V C L V



2

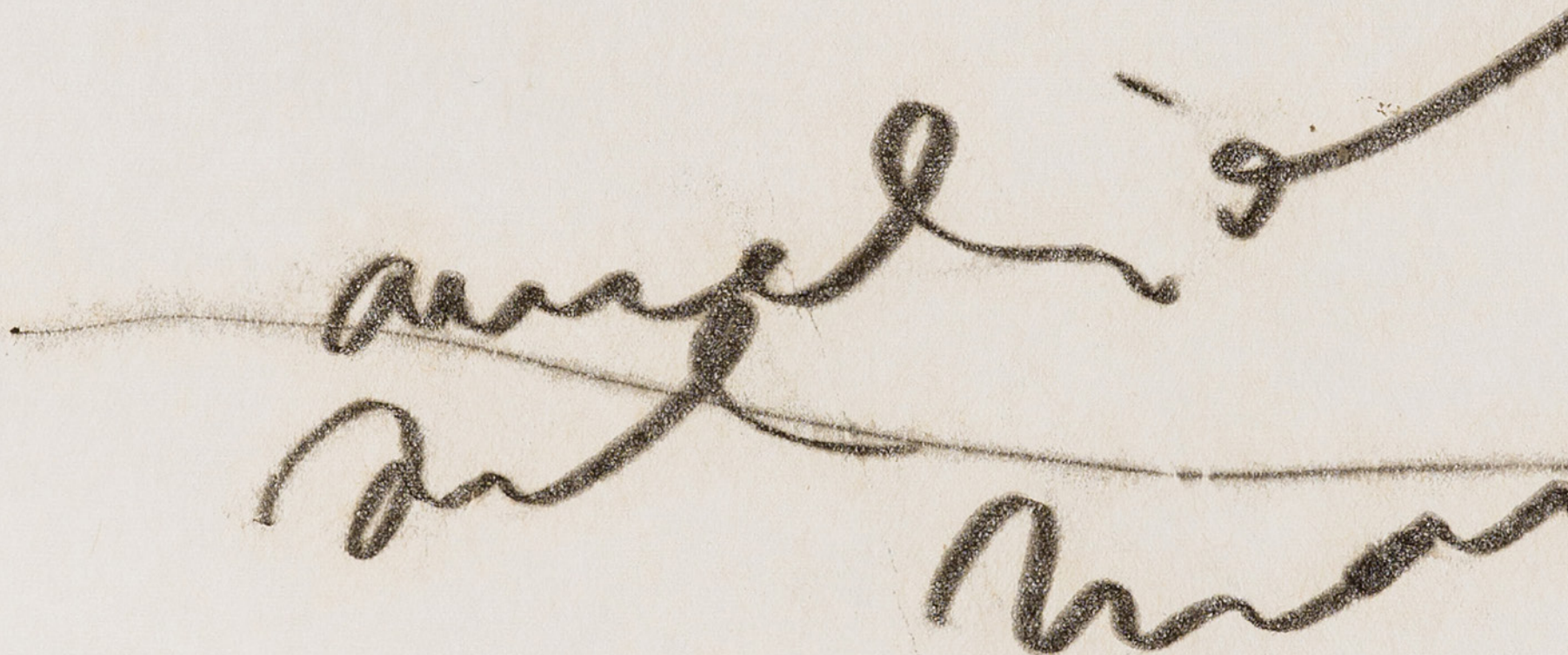
2 1 2

H 3 1 3 4 2



Amelia Toledo, 1980's. Unidentified authorship.



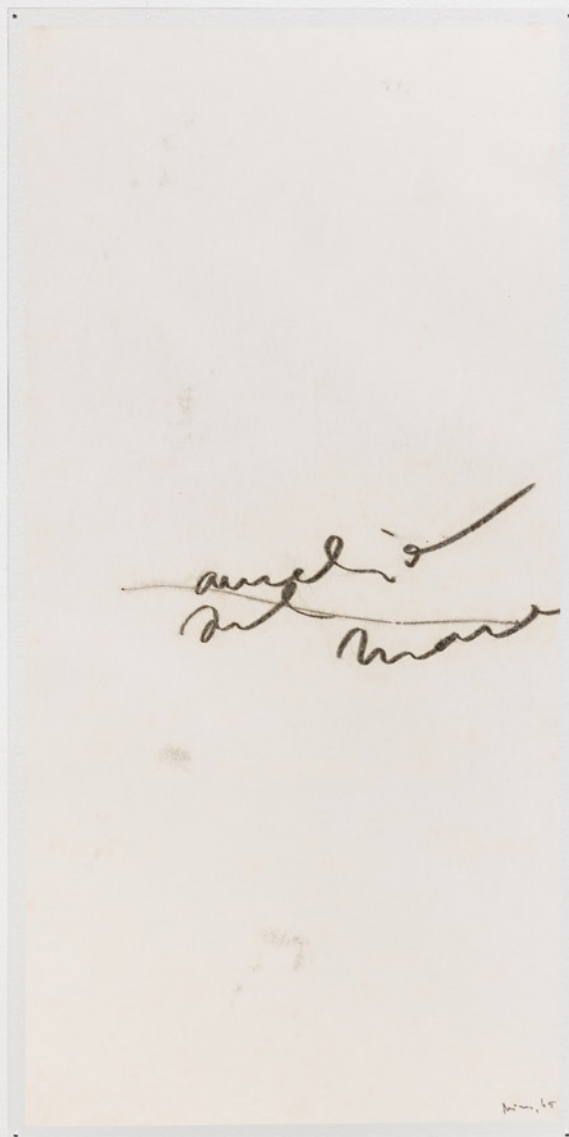


Mira Schendel's monotypes occupy a central place in her artistic career, channeling philosophical questions that are fundamental to her poetics, such as the relationship between visibility, matter and the dimension of emptiness. These works emerged in the artist's career from an experiment with Japanese rice paper, whose fragility and transparency challenged her to explore new techniques. In the 1960s, Mira produced monotypes between mid-1964 and 1967.

To create her works, she would paint a smooth surface, sprinkle talcum powder to control the transfer of paint and, on top of this base, she would apply the rice paper, drawing on the back with her nails or pointed instruments. The gesture of pressing the paper caused the ink to impregnate its fibers, creating unique lines and stains, visible on both sides of the sheet.

These monotypes show Mira's interest in the tenuousness and transparency of matter, central aspects in her research into emptiness and impermanence. The use of rice paper, the delicacy of the strokes and the unpredictability of the process reinforce the poetic dimension of her practice, in which presence and absence, gesture and silence, are intertwined as fundamental elements.





**Mira Schendel**

*Untitled, 1965*

Monotype on rice paper

Signed and dated (lower right)

47 x 22.7 cm [18 1/2 x 9 in.]

MRA-0619

USD 30,000.00



Mira Schendel at Tate Modern: London, 2013





,7e  
K7c8  
peas  
pzas  
8su  
8th  
rc



The selected *Toquinhos* [*Little Stubs*] are part of a series of experiments that Mira Schendel developed combining paper and Letraset transfer. Produced between 1972 and 1974, they differ from the series of *Toquinhos* composed of small acrylic rectangles glued on transparent plates – also made of acrylic – created in the second half of the 1960s. Mira Schendel incorporated Letraset especially after her *Objetos Gráficos* [*Graphic Objects*] (1967-1973) series, so that her cursive writing progressively gave way to her “graphic reductions,” as the German philosopher Max Bense (1910-1990) described.

In her *Toquinhos* [*Little Stubs*], Schendel creates subtle layers and textures by gluing squares - colored or not - onto paper, accompanied by punctuation marks and letters. In her work, space is affirmed as a negative of what is printed, glued or drawn. Bense adds: “Her graphic reduction suspends the linguistic structure in favor of the pictorial. A letter behaves like a point, the chain of letters like a line, and several letter-lines determine surfaces, outlining them or opening them up in space.”





**Mira Schendel**

---

*Untitled (from the Little Stubs series), 1973*

Ecoline dyed paper and Letraset on paper

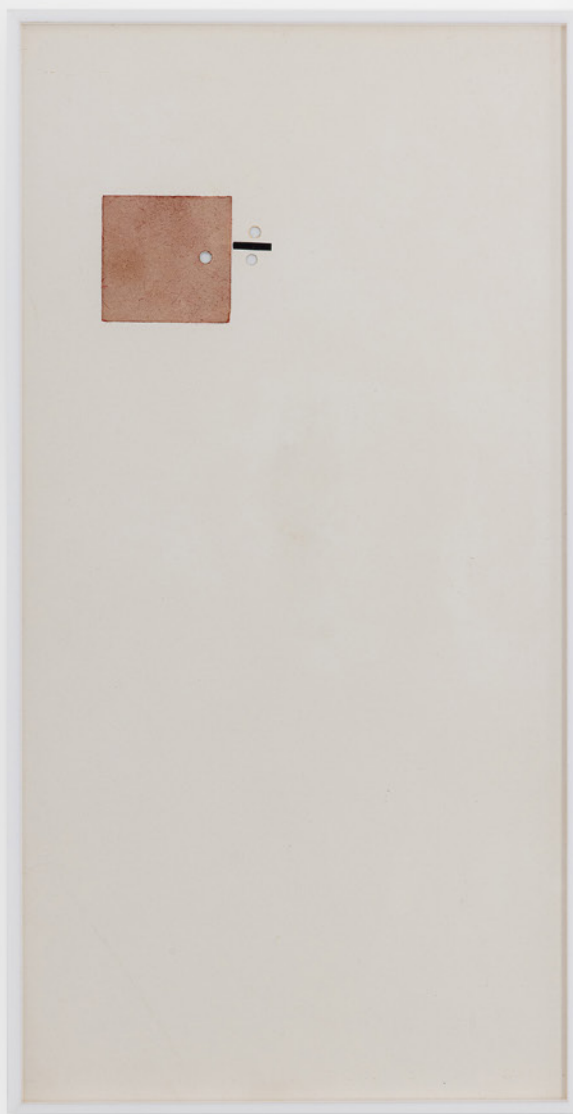
Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

MRA-0390

USD 70,000.00





**Mira Schendel**

—  
*Untitled (from the Little Stubs series), c. 1972*

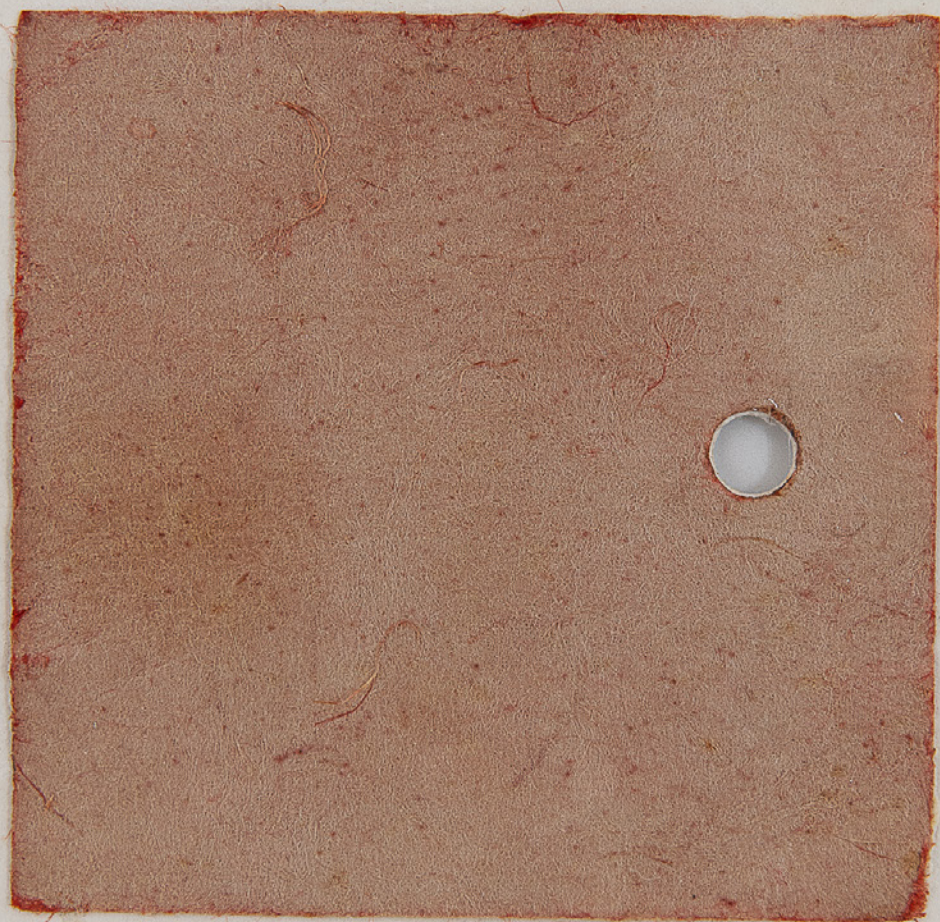
Ecoline dyed paper and Letraset on paper

49 x 25 cm [19 1/2 x 10 in.]

MRA-0387

USD 70,000.00









**Mira Schendel**

---

*Untitled (from the Little Stubs series), 1973*

Ecoline dyed paper and Letraset on paper

Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

MRA-0390

USD 70,000.00





**Mira Schendel**

*Untitled (from the Little Stubs series), 1972*

Ecoline dyed paper and Letraset on paper

Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

MRA-0402

USD 70,000.00



ñ

h

r<sub>m</sub><sup>v</sup>k.

f



Mira Schendel at Museu de Arte Contemporânea de Serralves: Portugal, 2014







**Mira Schendel**

---

*Untitled (from the Little Stubs series), 1972*

Ecoline dyed paper and Letraset on paper

Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

MRA-0404

USD 70,000.00





**Mira Schendel**

---

*Untitled (from the Little Stubs series), 1972*

Ecoline dyed paper and Letraset on paper

Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

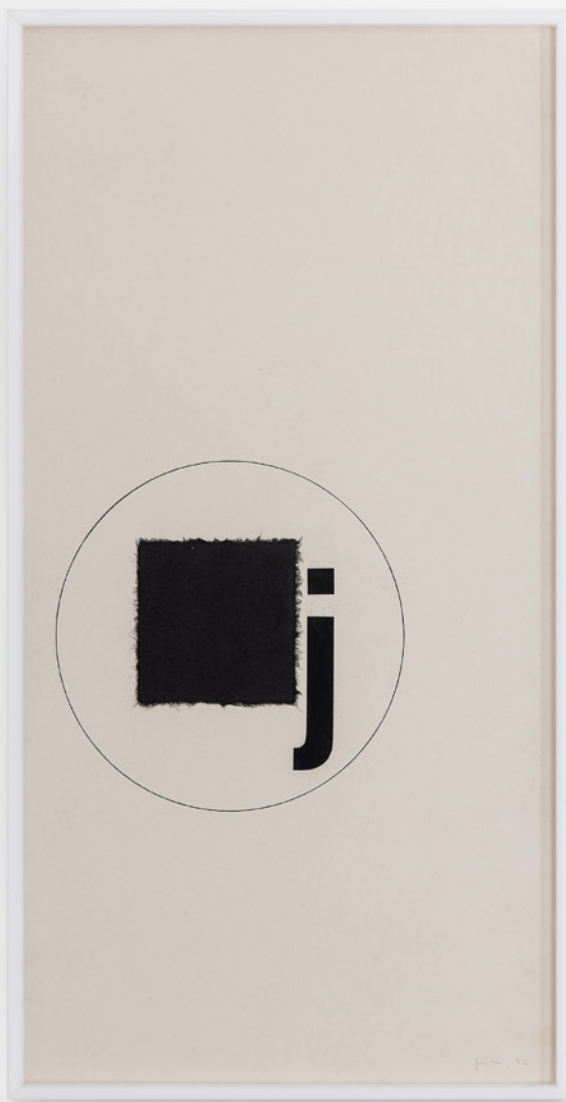
MRA-0398

USD 70,000.00









**Mira Schendel**

*Untitled (from the Little Stubs series), 1972*

Ecoline dyed paper and Letraset on paper

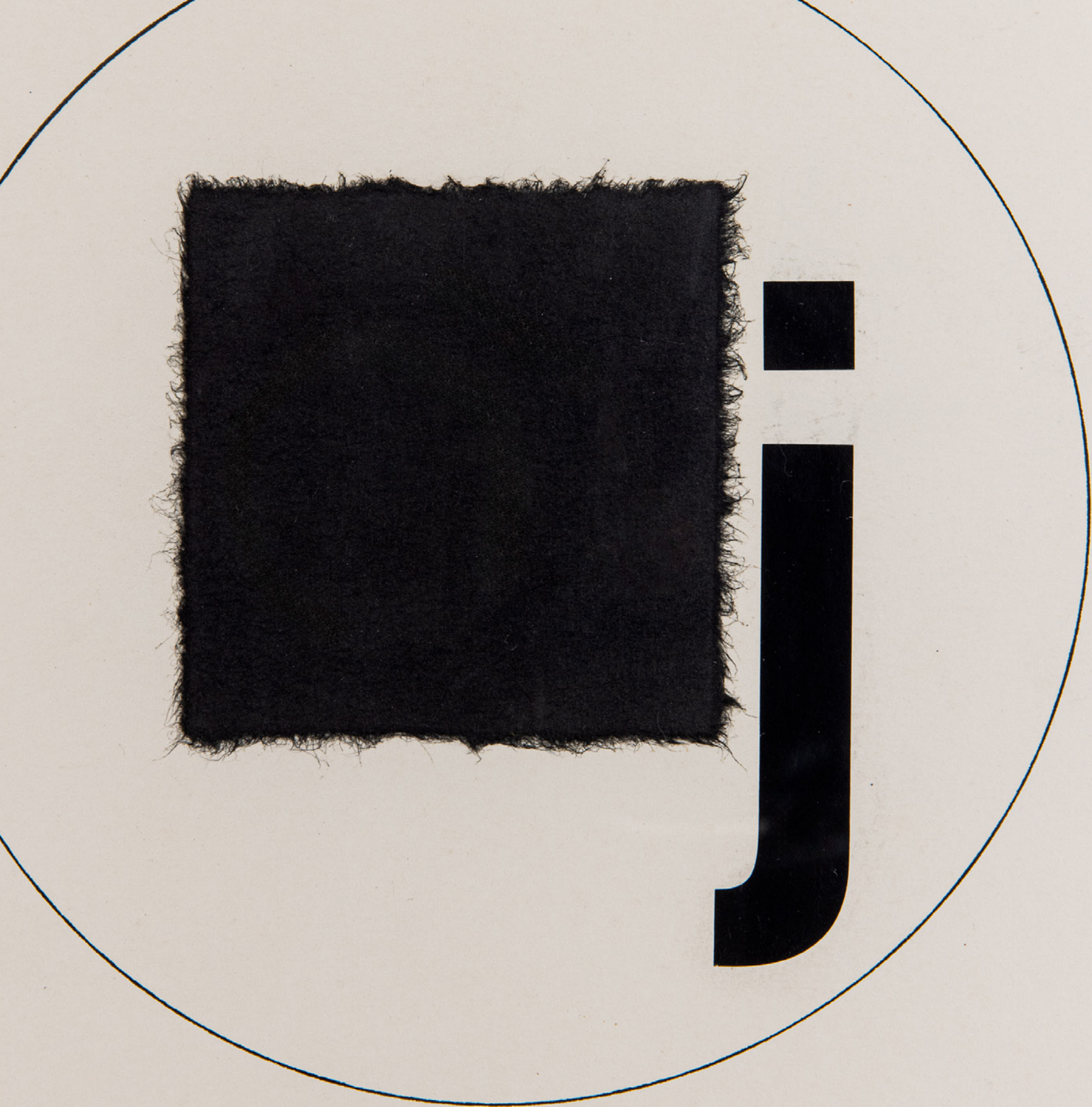
Signed and dated (lower right)

49 x 25 cm [19 1/2 x 10 in.]

MRA-0403

USD 70,000.00









Mira Schendel, c. 1964 in the garden  
of her house, São Paulo



## MIRA SCHENDEL

1919 - 1988, Switzerland - Brazil

Mira Schendel, baptized as Myrrha Dagmar Dub, was born in Zurich at a time of mounting antisemitism in Western Europe. The only daughter of Karl Leo Dub, from a Jewish Czech family, and Ada Saveria, whose father was German and mother Italian, Mira Schendel grows up in Italy after her mother's marriage to Count Tomaso Gnoli, then the director of Biblioteca Estense Universitaria, in Modena.

Between 1930 and 1936, she started taking nondegree art courses in drawing. In 1937, she began attending Università Cattolica del Sacro Cuore, where she studied Philosophy. Rising fascism and antisemitism at the onset of World War II forced her to abandon her studies, as a decree banned foreign Jews from attending higher education institutions. Despite having been baptized and raised in the Catholic faith, Mira was considered a Jew due to her paternal lineage. In 1939, she leaves Italy at a time of hardship and moves from country to country in Eastern Europe. After World War II ends, Mira returns to Italy alongside her husband, Jossip Hargesheimer, settling first in Milan and then in Rome. In 1949, they migrate to Brazil, initially settling in Porto Alegre.

Registered in the new country under her married name – Mirra Hargesheimer –, Mira takes up painting and pottery and attends the Porto Alegre School of Fine Arts, while working at typography shop Tipografia Mercantil. In 1950, Mira has her first solo show, exhibiting her paintings at the auditorium of the *Correio do Povo* daily, including portraits, landscapes, and still lifes. Encouraged by positive reactions, Mira applied to exhibit at the 1st Bienal de São Paulo, in 1951, and a painting of hers got selected by the jury. Two years later, in 1953, she moves to São Paulo and quickly rises

to prominence in the national art scene amid a postwar cultural boom with the opening of modern art museums and the inception of the Bienal de São Paulo. During her first years in the city, she built close ties with a circle of thinkers who would soon become her friends, interlocutors, and first critics: Mário Schenberg (1914-1990), Haroldo de Campos (1929-2003), Theon Spanudis (1915-1986), and Vilém Flusser (1920-1991). In 1960, Mira marries the bookseller Knut Schendel, with whom she had her only daughter, Ada Clara.

In the 1960s, upon being gifted a large amount of Japanese rice paper by Mário Schenberg, Mira starts creating works featuring a growing sense of void and spatiality. Dating from this period are some of her main groups of works, such as *Trenzinho*, *Droguinhas*, *Objetos Gráficos*, and her monotype prints. At the same time, Mira continues to create more figurative work, including drawings, paintings, and collages. In the second half of the 1960s, she returns to Europe for the first time since migrating and has her work exhibited in Lisbon, London, and at the 34th Biennale di Venezia, in 1968.

The 1970s are marked by transformations in her work. In addition to her concerns with language, corporeity, and transparency, which informed the graphic elements in her *Toquinhos* with Letraset lettering and paper, Mira also starts experimenting with new motifs. During this decade, she creates her *Mandalas* and her *I Ching* paintings and drawings, which were featured at the 16th São Paulo Biennial, in 1981. In 1974, she created the *Datiloscritos* series, which saw her type out letters, signs, words, and sentences using a large-cylinder typewriter. During this period, she also makes a series of paintings on paper that can be viewed as the



genesis of the tempera and gold leaf paintings she would develop in greater number in the following decade.

Her tempera paintings with applied gold leaf were exhibited in 1979 at the 11th Panorama da Arte Brasileira, a show held at the Museu de Arte Moderna de São Paulo, but would only be shown solo in 1982 at Galeria Paulo Figueiredo, also in São Paulo. In the 1980s, Mira creates her *Sarrafos*, twelve largescale white tempera and plaster paintings with wood strips painted in black tempera and screwed onto the pictorial surface. During this period, she also created artworks using brick dust on wood that visually hearken back to some of her 1960s work.

Mira's prolific output, which elevates her to the status of one of the premier Brazilian 20th century artists, continues to be featured constantly at major museums and art institutions. In April 1966, on occasion of her solo show at the Museu de Arte Moderna do Rio de Janeiro, the concrete poet Haroldo de Campos wrote that Mira's work is "an art of voids where extreme redundancy starts to generate original information; an art of words where the graphic sign dresses and undresses, veils and unveils." In the same poem, the poet continues: "an art-scripture of cosmic word dust, a semiotic art of icons, indices, symbols that leaves its numinous tracks upon the white of the page – such is the art of Mira Schendel."

Recent solo shows of hers include *Esperar que a letra se forme*, curated by Paulo Miyada and Galciani Neves at the Instituto Tomie Ohtake (São Paulo, 2024); *Sinais/Signals*, curated by Paulo Venâncio Filho at the Museu de Arte Moderna de São Paulo (São Paulo, 2018); *Mira Schendel*,

curated by Tanya Barson and Taísa Palhares at the Tate Modern (London, 2013), at Pinacoteca de São Paulo (São Paulo, 2014), and at Fundação Serralves (Porto, 2014); and *Mira Schendel*, at the Galerie National du Jeu de Paume (Paris, 2001). In 2009, Mira's works were shown alongside work by León Ferrari in an exhibition curated by Luis Pérez-Oramas, titled *Tangled Alphabets: León Ferrari and Mira Schendel*, held at Museum of Modern Art – MoMA (New York, 2009), with stints at Museo Nacional Centro de Arte Reina Sofía (Madrid, 2009) and at Fundação Iberê Camargo (Porto Alegre, 2010).

Her works are in the collections of institutions including Pinacoteca de São Paulo; the Museu de Arte Moderna de São Paulo; the Museu de Arte Moderna de Rio de Janeiro; the Museu de Arte Contemporânea da Universidade de São Paulo; Museo Latinoamericano de Buenos Aires; Glenstone Museum, in Potomac, Maryland, US; The Art Institute of Chicago; The Museum of Fine Arts, in Houston; Cisneros Fontanals Art Foundation, in Miami; Museum of Modern Art – MoMA, in Nova York; The San Francisco Museum of Modern Art – SFMOMA; Kunstsammlungen Museen, in Nuremberg; Museo Nacional Centro de Arte Reina Sofía, in Madrid; Tate Modern, in London, among others.



Amelia Toledo. Photo by Paulo França





## AMELIA TOLEDO

1926 - 2017, Brazil

Amelia Toledo has developed a body of work that combines experimental rigor with an investigation of natural materials and processes. Her work crosses abstraction, aspects of neoconcretism - such as her peculiar interest in public participation - and conceptual art, while maintaining a discerning eye for nature and science. A tireless researcher of form, color and matter, Toledo has created a unique plastic language, marked by the dialogue between art and life.

During the 1950s, she worked as a draftsman in the office of architect Vilanova Artigas and frequented the studio of Anita Malfatti, a key moment in her education which enabled her to develop a multifaceted body of work. In the 1960s, she lived in London, where she came into contact with the experiments of contemporary European art. Back in Brazil, she took part in important exhibitions such as the 9th Bienal de São Paulo in 1967.

Amelia Toledo's practice is multiple and crosses different media, such as sculpture, drawing, painting, objects, installations and jewelry. In her work, the artist explores the organic nature of materials such as stones, shells, sand and fabrics, investigating their physical and symbolic qualities. Toledo has cultivated a plastic research focused on sensory perception and tactile experience, proposing a relationship of enchantment and critical reflection with the natural world. In the 1990s, she developed major public art projects, such as the installation of interactive sculptures in the subways of Rio de Janeiro and São Paulo and in public squares. Her work has grown in scale and impact, but has retained its playful and investigative spirit.

Her main solo exhibitions include: *Amelia Toledo: Paisagem Cromática* (Museu Brasileiro de Escultura e Ecologia, São

Paulo, 2024); *Amelia Toledo: Lembrei que esqueci* (Centro Cultural Banco do Brasil, São Paulo, 2017); *Amelia Toledo* (Pinacoteca de São Paulo, 2009); *Viagem ao coração da matéria* (Instituto Tomie Ohtake, São Paulo, 2004), among others. Group exhibitions include: *Radical Woman: Latin American Art, 1960-1985* (Hammer Museum, Los Angeles; Brooklyn Museum, New York and Pinacoteca de São Paulo); also noteworthy are her participations in the Bienal de São Paulo (1963, 1965, 1967, 1983, 1987 and 2010); in several editions of the Panorama de Arte Atual Brasileira, at the Museu de Arte Moderna de São Paulo.

Her works are in the collections of institutions such as the Museu de Arte de São Paulo Assis Chateaubriand, in São Paulo; Museu de Arte Moderna de São Paulo; Museu de Arte Moderna do Rio de Janeiro; Pinacoteca de São Paulo; Instituto Figueiredo Ferraz, in Ribeirão Preto; and Museu de Arte Brasileira da Fundação Armando Álvares Penteado, in São Paulo, among others.





