



nara roesler

# FRIEZE NY 2025

booth D12

**preview**

wednesday, may 7

**open to the public**

thursday-sunday, 8–11

**the shed**

545 w 30th st, new york





**carlito  
carvalhosa**



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Carlito Carvalhosa

*Untitled*, 2003

oil, grease and resin on mirror

160 x 110 x 3 cm

63 x 43.3 x 1.2 in

USD 130,000



[more about the artist](#) →



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exhibition view

*A Metade do Dobro*, 2024

Instituto Tomie Ohtake,  
São Paulo, Brazil



Carvalhosa ascribed deep eloquence to the materiality of the media that he employed, seeking to transcend formal aspects to explore matters of time and space. In his practice, one encounters a tension between form and materiality through a disjunction of the visible and the tactile - what we see is not what we touch, and what we touch is not what we see.

From the 2000s onwards, the artist created paintings on mirrored surfaces, addressing the problem of the image as an inverted reflection by covering these surfaces with layers of paint, as well as making use of inscriptions. As he observed, “the mirror is nowhere” –it reflects yet obscures, balancing the tension between visibility and obstruction. Grease smudges disrupt the mirror’s clarity, reinforcing the autonomy of form through unpredictable material behavior.





“These paintings that put our reflections inside them are also mirrors. We are in there when we look at them and see ourselves seeing. Yet the surface is smeared with something we cannot identify. Some homeless image now squats there, where people come and go, glancing quickly before moving on, but never staying.” – Paulo Venancio Filho



exhibition view  
*A Metade do Dobro*, 2024  
Instituto Tomie Ohtake, São Paulo, Brazil

click to watch and learn more  
about the artist's works →







Carlito Carvalhosa  
in his studio, 1996



[more about the artist](#) →



A close-up photograph of a wooden chair, focusing on the seat and a braided leather handle. The wood is a warm, medium-brown color with a visible grain. The leather handle is a lighter, tan color with a distinct braided texture. The background is a plain, light-colored wall.

**marcelo  
silveira**



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Marcelo Silveira

*Dupla XI*, 2022

cajacatinga wood and leather

unique

160 x 155 x 143 cm

63 x 61 x 56.3 in

USD 50,000



With a career spanning over thirty years, Marcelo Silveira has established himself as a leading name in contemporary Brazilian art. His work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. Silveira's works often depart from the idea of materiality and have as one of their central elements cajacatinga, a wood typical of the Brazilian Atlantic Forest, fragments of which are found by the artist partially charred in Gravatá, in the interior of Pernambuco, the state where he resides.





exhibition view

*The sea, the river, the stone*, 2025  
Nara Roesler Rio de Janeiro, Brazil



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Marcelo Silveira  
*Pele XXX*, 2023  
cajacatinga wood,  
beeswax and metallic pin  
unique  
141 x 138 x 51,5 cm  
55.5 x 54.3 x 20.3 in  
USD 65,000



‘Peles are composed of pieces that did not work on their own. In the laboratory, that is the studio, you leave out a lot of work that you produce. Sometimes, you are not able to find a solution for a piece, and so, you set it apart, and progressively they form a group and begin to create a set. It is the practical result of collecting. When the pieces existed individually, in a pile, they represented an assemblage. My intention is to understand the shift from that which you assembled, to that which you collected, and to pass that collection on to someone else. The artist-collector is someone who is constantly re-organizing fragments.’  
—Marcelo Silveira







“Most of these objects are made from pieces of wood that are cut, sanded, and then fastened together using holes and pins to form objects that, among all those the artist has produced throughout his career, are the most easily classified as sculpture. Yet even within this field, these works resist straightforward categorization, as they merge two distinct sculptural traditions: one that emphasizes the carving of material (the gradual whittling away of each wooden piece), and another based on the assemblage of parts. From the former, he draws an interest in the volume of the worked material; from the latter, a sensitivity to the interplay of diverse elements.” —Moacir dos Anjos

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Marcelo Silveira  
*Sonora*, 2009-2010  
cajacating wood  
47,5 x 88 x 47 cm  
18.7 x 34.6 x 18.5 in  
USD 25,000







exhibition view  
*Marcelo Silveira: Hotel Solidão*, 2022  
Nara Roesler New York, USA

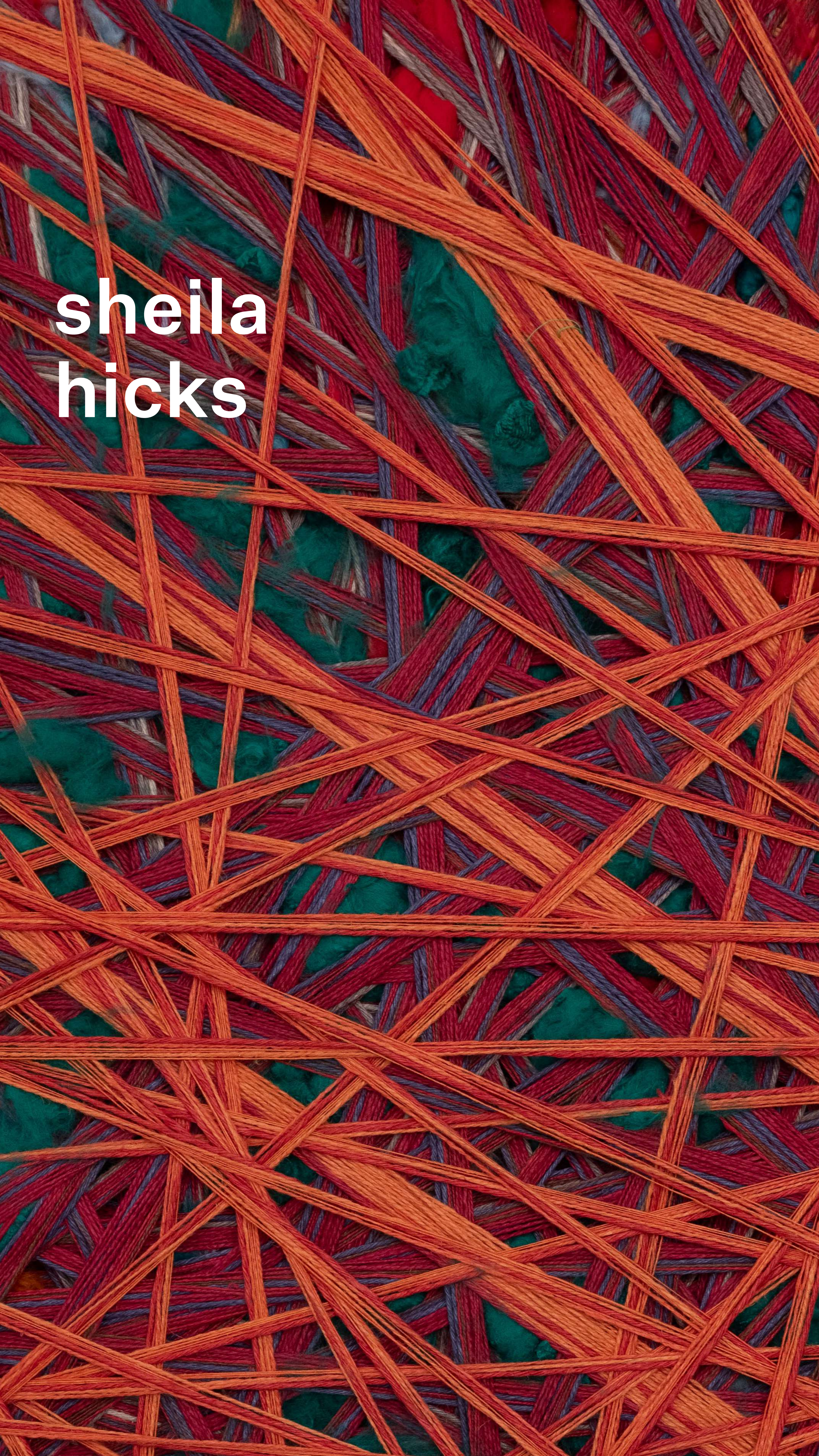
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about the artist's works →](#)



[more about the artist](#) →







sheila  
hicks



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Sheila Hicks  
*Ayudame*, 2025  
synthetic fiber and linen  
Ø 85 cm  
Ø 33,5 in  
USD 74,000



*Ayudame*, from 2025, belongs to a group of works by Sheila Hicks called Boules, which have a rounded shape and are made from fabrics and threads of various materials, including synthetic fibers that are manually dyed and then shaped by adding cotton, linen, nylon and silk, among others. Hicks often wraps personal objects inside these structures, in a post-Duchampian gesture of setting up secrets and imperceptible hiding places.

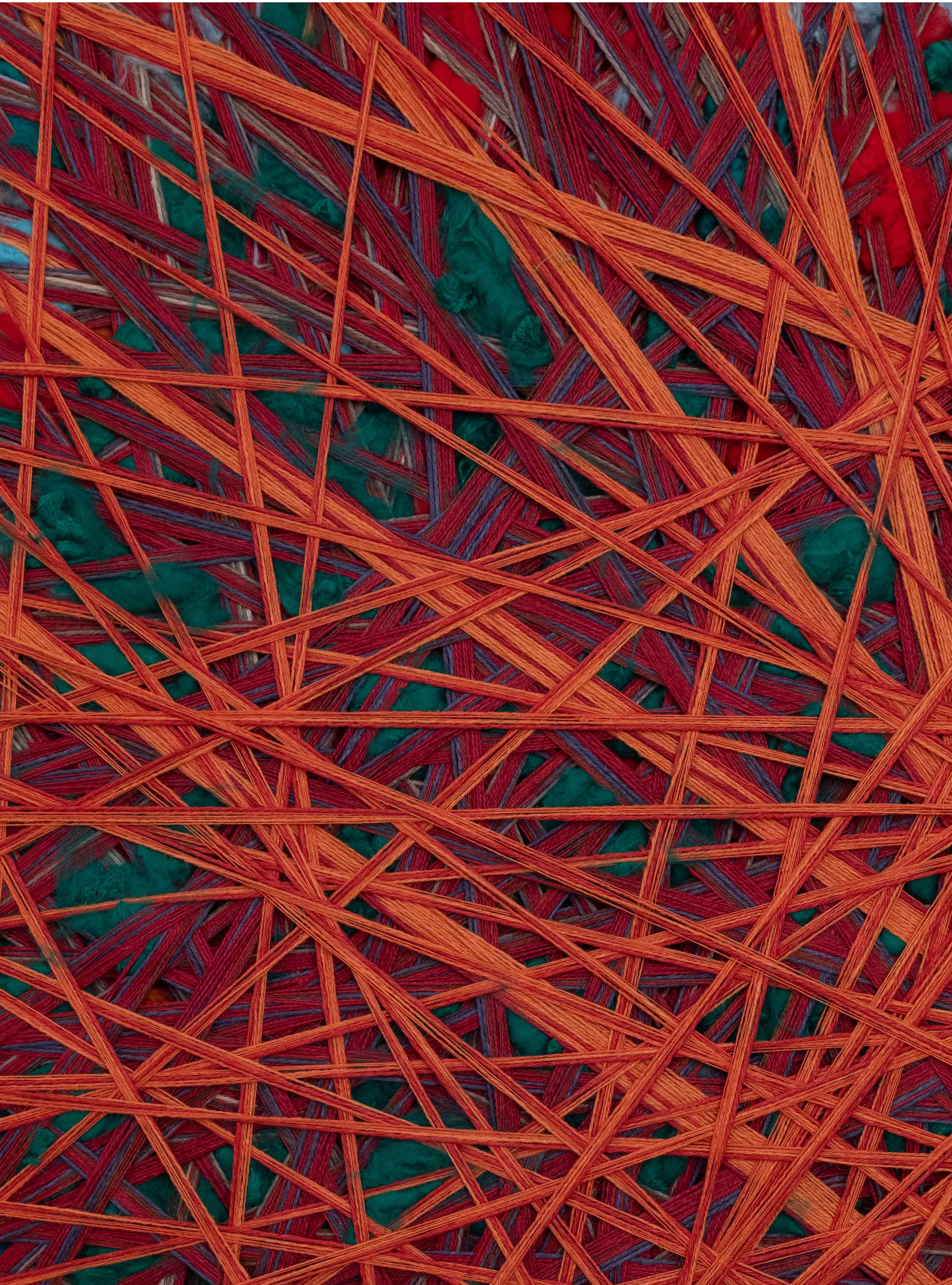


exhibition view  
Biennale di Venezia, 2017  
Arsenale, Venice, Italy

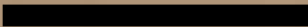




*Boules* became an artifice for carrying out actions of expressive accumulation of rigorous seriality and, above all, for creating colorful, monumental and playful site-specific installations and sculptures. The compositions with these elements have infinite combinatorial possibilities capable of occupying an entire wall.







Sheila Hicks  
*Pillar of Inquiry/Supple Column*, 2013-14  
exhibition *Surrounds: 11 installations*,  
Museum of Modern Art (MoMA),  
New York, USA

click to watch and learn more  
about the artist’s works →



[more about the artist](#) →





**carlos  
bunga**



Born in Porto, to a family that had recently migrated following the end of the colonial wars in Portuguese Africa (1961–74), Carlos Bunga draws the founding condition of his poetic project from his foreign origin. Known for his ambitious site-specific installations and performances, which require him to move regularly between different spaces, places, and cultures, Bunga works like a nomad. He carries his home, a concept present in various projects, his shelter, anywhere, along with his accumulated experiences with the relationship between the natural and human landscape through the practice of notions of common sense. Nothing academic, just curiosity and intuition. ‘In my work process, I feel closer to a bird building its nest than to an architect,’ says the artist.

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Carlos Bunga

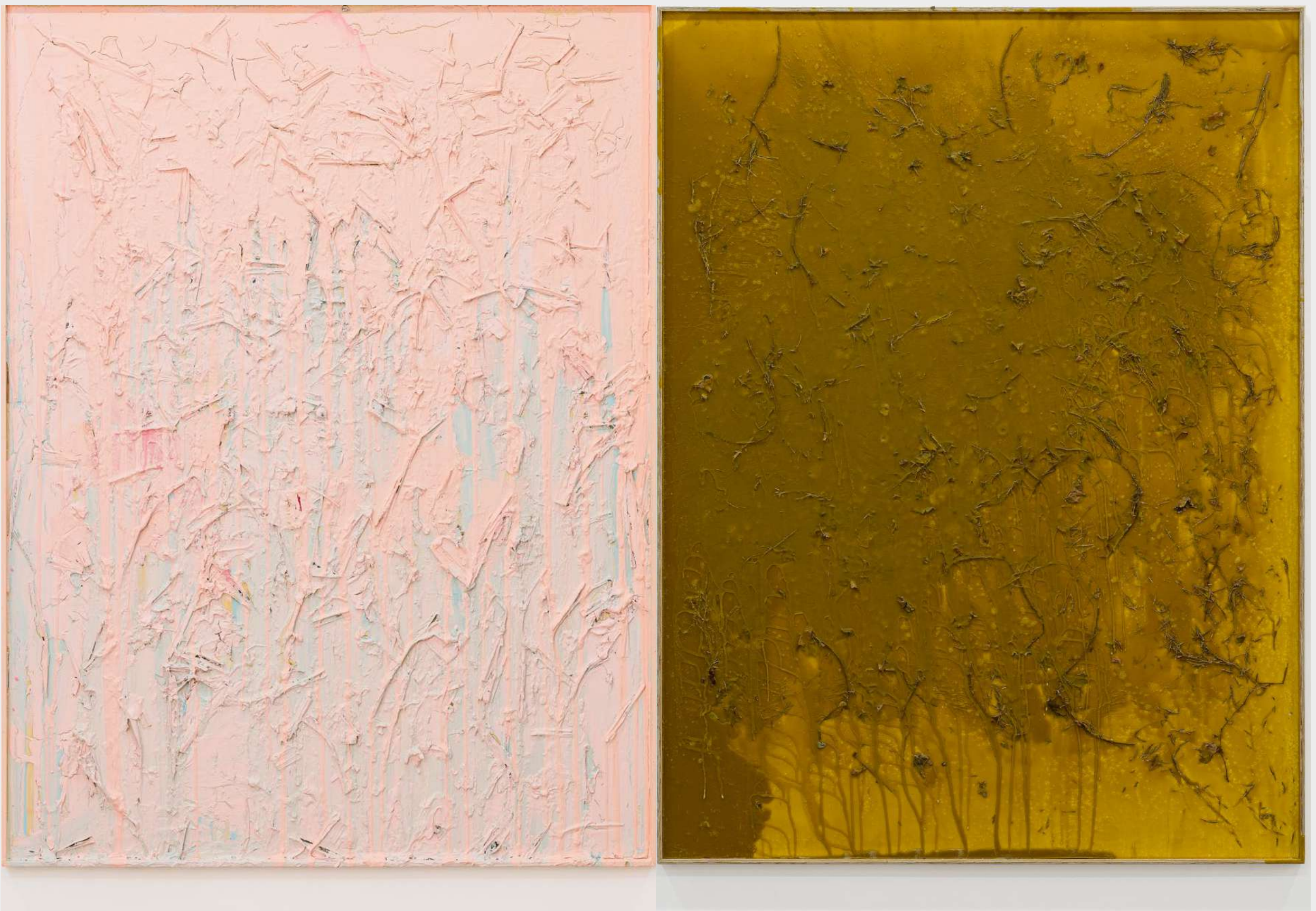
*Landscape # 8, 2023*

PVA glue, latex paint  
and dry foil on plywood

202 x 304,6 x 6 cm

79,7 x 60 x 2,4 each

EUR 55,000



[more about the artist](#) →



“The series of paintings Construcción pictórica. Naturaleza, 2023, take on a more poetic and abstract character with surfaces that utilize pigments, resins, plant branches, dried leaves, garbage from the streets, and other various fragments frozen on a plane as a kind of urban still life – a record of the passage of time and nature – intertwined by the artist’s gestures. Although autonomous, the paintings sometimes function as walls installed in the exhibition space.” – Ivo Mesquita







exhibition view  
*Manifesta*, 2024  
Barcelona, Spain





exhibition view  
*Inhabiting together*, 2024  
Nara Roesler Rio de Janeiro, Brazil

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about the artist's works →](#)





exhibition view

Carlos Bunga: Citizen of the World, 2024  
The New Art Gallery Walsall, Walsall, UK





[more about the artist](#) →



The background is a vibrant yellow with several large, overlapping, wavy shapes in white and light gray. These shapes are composed of many thin, parallel lines that curve and flow across the frame, creating a sense of movement and depth. The overall effect is a dynamic, abstract composition.

**marco a.  
castillo**



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Marco A. Castillo

*Dictadura vertical VI*, 2023

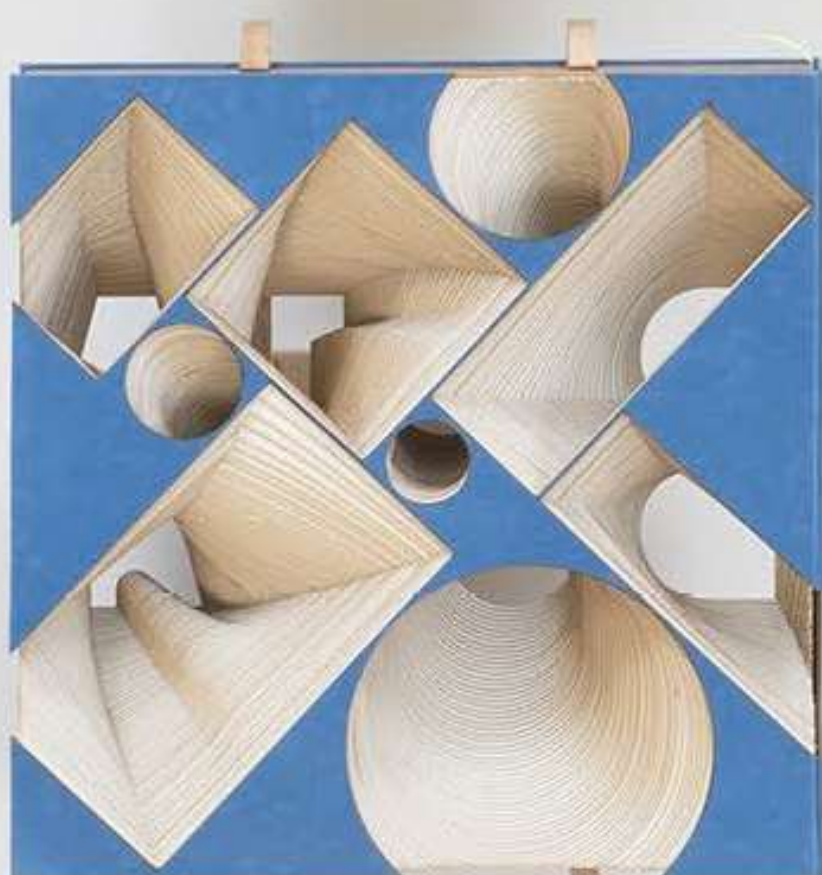
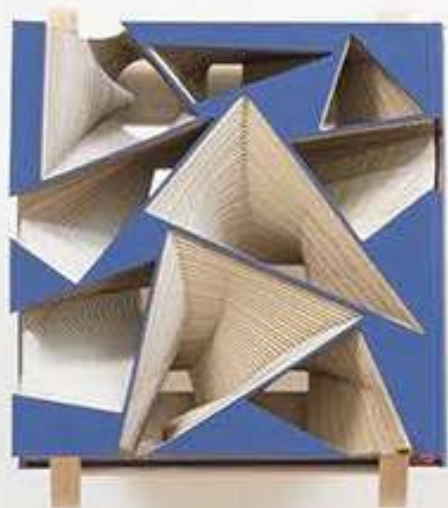
paper, fabric and multilayer

birch plywood

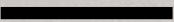
228 x 51,2 x 24 cm

89.8 x 20.2 x 9.4 in

USD 60,000







exhibition view  
*The Hands of the Collector*, 2024  
Cranbrook Art Museum,  
Bloomfield Hills EUA



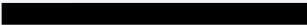




exhibition view  
*Propriedad del Estado*, 2021  
Nara Roesler São Paulo, Brazil

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Marco A. Castillo

[more about the artist](#) →





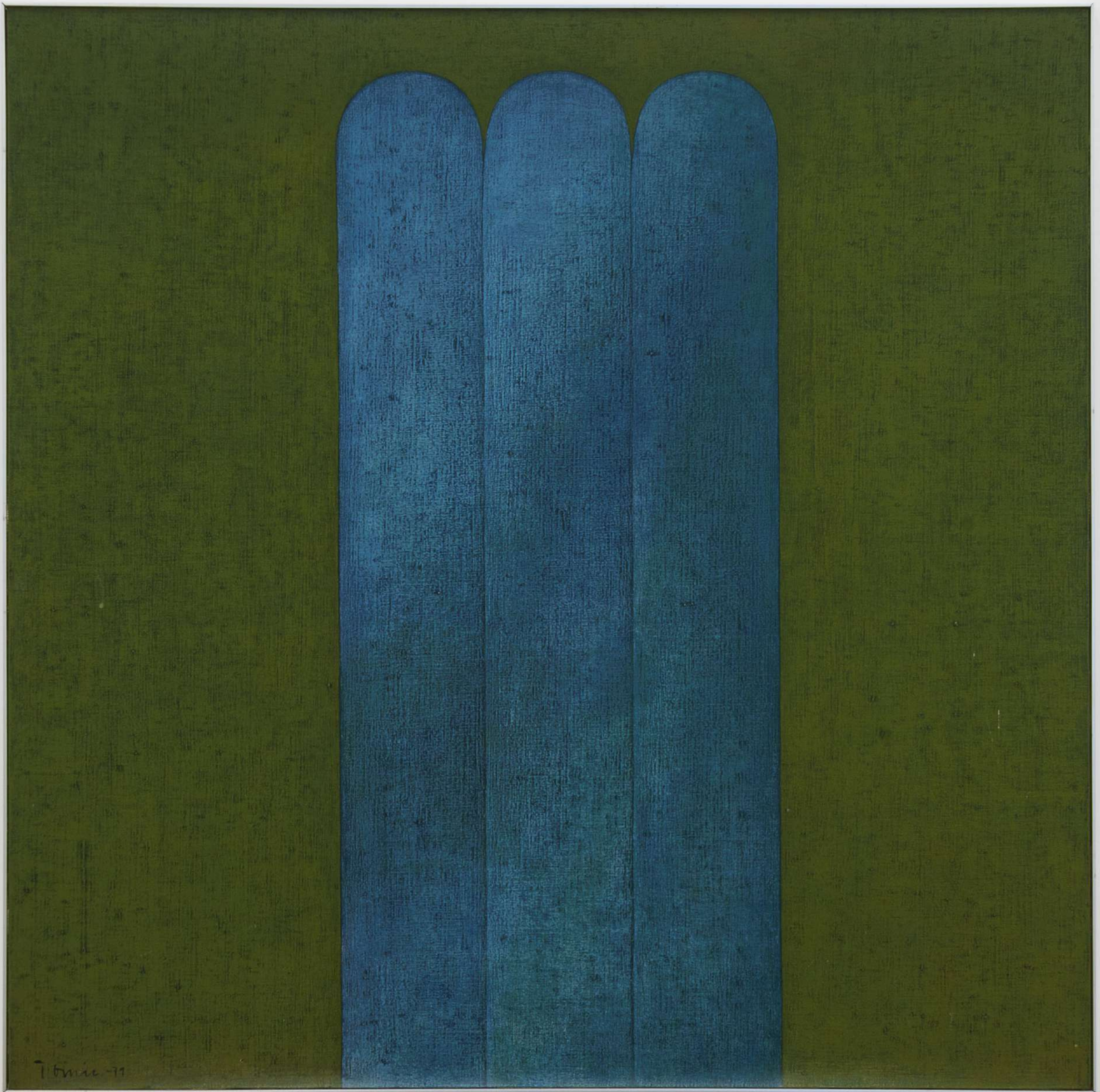


tomie  
ohtake



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Tomie Ohtake  
*Untitled*, 1979  
oil paint on canvas  
100 x 100,2 cm  
39.4 x 39.4 in USD  
350,000



In her compositions of the 1960s, Tomie Ohtake would tore up pieces of paper to create the genesis of her paintings. By the 1970s, when the paintings began to deal with forms of sharper outlines, the studies also transformed, as the artist started to use scissors to cut the papers. According to Paulo Miyada, this “was a way of dealing with the instantaneity of the gesture and impregnating the entire painting process with its balance between chance and control”.





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exhibition view  
*Visible Persistence*, 2017  
Nara Roesler New Yorkw, EUA  
Photo: Jenny Gorman





exhibition view

*Nas pontas dos dedos*, 2017

Nara Roesler São Paulo, Brazil

Photo: Everton Ballardin



Tomie Ohtake  
in her studio house

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about the artist's works →](#)

[more about the artist →](#)





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more about the artists



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**carlito carvalhosa**

b. 1961, São Paulo, Brazil  
d. 2021, São Paulo, Brazil

Carlito Carvalhosa’s work predominantly involves painting and sculpture. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his colleagues, he produced large paintings with an emphasis on pictorial gesture, an approach that was characteristic of the neo expressionist production. In the late 1980s, with the group having disintegrated, Carvalhosa began to experiment with encaustics and to make pictures using wax, either pure or mixed with pigments. In the mid-1990s, he turned to sculptures, making organic and malleable-like pieces with materials such as the so-called ‘lost waxes’. During this period, he also experimented with porcelain sculptures.

Carvalhosa has ascribed deep eloquence to the materiality of the media that he employed, seeking to transcend formal aspects in order to explore matters of time and space. In his practice, one encounters a tension between form and materiality through a disjunction of the visible and the tactile — what we see is not what we touch, and what we touch is not what we see. At the beginning of the 2000s, he created paintings on mirrored surfaces which, in the words of curator Paulo Venancio Filho ‘put our presence inside them’. Beyond Carvalhosa’s recurrent techniques and materials, the artist has also frequently experimented with objects like tissues and lamps in his creation of installations.

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**selected solo exhibitions**

- *Carlito Carvalhosa - A Metade do Dobro*, Instituto Tomie Ohtake, São Paulo, Brazil (2024)
- *A Natureza das Coisas*, Sesc Pompeia, São Paulo, Brazil (2024)
- *Matter as Image. Works from 1987 to 2021*, Nara Roesler, New York, USA (2022)
- *Sala de espera*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2013)
- *Sum of Days*, Museum of Modern Art (MoMA), New York, USA (2011)
- *Corredor*, Projeto Parede, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2008)

**selected group exhibitions**

- *Fullgás - Artes Visuais e Anos 1980 no Brasil*, Centro Cultural Banco do Brasil (CCBB), Rio de Janeiro, Brazil (2024)
- *Sensory Poetics: Collecting Abstraction*, Solomon R. Guggenheim Museum, New York, USA (2022)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019); Phoenix Art Museum, Phoenix, USA (2017)

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- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
  - 10<sup>th</sup> Curitiba International Biennial, Brazil (2015)
  - *Rio (River)*, Performance, Museum of Modern Art (MoMA), New York, USA (2014)
  - 30<sup>th</sup> and 18<sup>th</sup> São Paulo Biennial, Brazil (2013 and 1985)
  - 3<sup>rd</sup> Mercosul Biennial, Brazil (2001)

**selected collections**

- Solomon R. Guggenheim Museum, New York, USA
- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Dallas Museum of Art, Dallas, USA

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**marcelo silveira**  
b. 1962, Gravatá, Brazil  
lives and works in Recife, Brazil

Marcelo Silveira’s questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira’s investigation also addresses the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist’s practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist’s work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

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- exposições individuais selecionadas**
- *Hotel solidão*, Nara Roesler, Nova York, Brazil (2022)
  - *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
  - *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
  - *Censor, Museu da Imagem e do Som* (MIS), São Paulo, Brazil (2016)
  - *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

- exposições coletivas selecionadas**
- *Língua solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021)
  - 35<sup>th</sup> Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)

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- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
  - 10<sup>th</sup> Mercosul Biennial, Brazil (2015)
  - *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
  - 29<sup>th</sup> São Paulo Biennial, Brazil (2010)
  - 4<sup>th</sup> Valencia Biennial, Spain (2007)

- coleções selecionadas**
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
  - Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
  - Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
  - Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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**sheila hicks**  
b. Hastings, USA, 1934.  
lives and works in Paris, France

Sheila Hicks is one of the most significant late-modern artists in the Western hemisphere, a pioneer in textile-based and weaving modern art, and a major presence in contemporary art since the 1960s. Her production sparked at the end of the 1950s, soon after she finished her studies at Yale under the guidance of artists Josef and Anni Albers, the latter, a master in textile techniques within the Bauhaus school. A Global artist avant la lettre, Hicks has travelled extensively, studying each place’s culture and local practices, and focusing especially on those related with weaving and textiles in countries such as Mexico, Morocco, Japan, Peru, Israel, Sweden or Colombia.

Her work is characterized by an investigation around scale, ranging from the minute to the monumental, and often occupying a liminal space between art, design, crafts and architecture. Within the multi-faceted nature of her work, Sheila Hicks always gives color the center stage, evoking her beginnings as a painter. The artist is also known for using a wide range of materials, going from pieces of slate and thread to military or nurses uniforms. Most recently, she has begun to experiment with biodegradable materials – though they may physically disintegrate, they do not disappear, as the artist seeks to trigger, or construct memorable, long-lasting, auratic experiences.

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**selected solo exhibitions**

- *Reencuentro*, Museo Chileno de Arte Precolombino, Santiago, Chile (2019)
- *Sheila Hicks: Lignes de Vie*, Centre Georges Pompidou, Paris, France (2018)
- *Hop, Skip, Jump, and Fly: Escape From Gravity*, The High Line, New York, USA (2017)
- *Sheila Hicks: Hilos libres. El textil y sus raíces prehispánicas, 1954–2017*, Museo Amparo, Puebla, Mexico (2017)

**selected group exhibitions**

- *Surrounds – 11 installations*, Museum of Modern Art (MoMA), New York, USA (2019)
- *Weaving Beyond the Bauhaus*, The Art Institute of Chicago, Chicago, USA (2019)
- *Making Knowing: Craft in Art, 1950-2019*, Whitney Museum of American Art, New York, USA (2019)
- *Beyond Craft*, Tate Modern, London, UK (2018)
- *Voyage d’Hiver*, Château de Versailles, Versailles, France (2017)
- 57<sup>th</sup> Biennale di Venezia, Venice, Italy (2017)

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**selected collections**

- Centre Georges Pompidou, Paris, France
- Industriet Museum, Oslo, Norway
- Museum of Modern Art (MoMA), New York, USA
- National Museum of Modern Art, Tokyo, Japan
- Stedelijk Museum, Amsterdam, Holland
- Tate Gallery, London, UK

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**carlos bunga**  
b. 1976, Porto, Portugal  
lives and works in Barcelona, Spain

Carlos Bunga creates process-oriented works in various formats: sculptures, paintings, drawings, performances, video, and above all in situ installations, that refer to and intervene in their immediate architectural surroundings.

While often using ordinary, unassuming materials such as packing cardboard and adhesive tape, Bunga’s work involves a highly developed degree of aesthetic care and delicacy, as well as a conceptual complexity derived from the inter-relationship between doing and undoing, between unmaking and remaking, between the micro and the macro, between investigation and conclusion. Straddling the divide between sculpture and painting, Bunga’s deceptively delicate works are characterized by an intense study of the combination of color and materiality, while at the same time emphasize the performative aspect of the creative act.

Bunga’s works on paper, which are closely related to his sculptures and installations, often involve overlays, whether of compositional elements in the paintings or sheets of translucent paper in the drawings. The analytic/descriptive result, like a photographic double-exposure, mimics the dual experience of memory and imagination underlying the sculpture.

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**selected solo exhibitions**

- *Habitar Juntos*, Nara Roesler, São Paulo, Brazil (2024)
- *Carlos Bunga: Performing Nature*, Centre d’Art Bomba Gens, Valencia, Spain (2024)
- *Reassembling Spilt Light: An Immersive Installation*. Sarasota Art Museum, Sarasota, USA (2023)
- *Against the extravagance of desire*, Palácio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2022)
- *Something Necessary and Useful*, Whitechapel, London, UK (2020)
- *Carlos Bunga, Architecture of Life*, Museu de Arte, Arquitetura e Tecnologia (MAAT),Lisbon, Portugal (2020)
- *Capella, La Capella dels Àngels*, Museu d’Art Contemporani de Barcelona (MACBA), Barcelona, Spain (2015)

**selected group exhibitions**

- *Manifesta 15*, Barcelona, Spain (2024)
- *Coreografias do impossível*. 35<sup>th</sup> São Paulo Biennial, São Paulo, Brazil (2023)
- *Meia Noite*, Bienal de Coimbra, Coimbra, Portugal (2021)

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- *Gigantisme*, Pôle d’Art Contemporain de Dunkerque, Dunkerque, France (2019)
  - *Quote/Unquote. Entre apropriação e diálogo*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2017)
  - *The State of the Art of Architecture*, Chicago Architecture Biennial, Chicago, USA (2015)

**selected collections**

- Fundação Serralves, Porto, Portugal
- Hammer Museum, Los Angeles, USA
- Museu Calouste Gulbenkian, Lisbon, Portugal
- Museu d’Art Contemporani de Barcelona (MACBA), Barcelona, Spain
- Museum of Contemporary Art, Detroit, USA
- Patricia Phelps de Cisneros Collection, New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Pérez Art Museum, Miami, USA
- The Museum of Modern Art MoMA, New York, USA

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**marco a. castillo**

b. 1971, Habana, Cuba

lives and works between Habana, Cuba and Madrid, Spain

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist’s observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

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**selected solo exhibitions**

- *The Hands of Collector*, Cranbrook Art Museum, Detroit, USA (2024)
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator’s Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

**selected group exhibitions**

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in*

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- *Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
  - *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
  - *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
  - *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
  - La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
  - 13<sup>th</sup> Sharjah Biennial, UAE (2017)
  - 25<sup>th</sup> São Paulo Biennial, Brazil (2002)

**selected collections**

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

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**tomie ohtake**  
b. 1913, Kyoto, Japan  
d. 2015, São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake was born in Kyoto in 1913, and moved to Brazil in 1936. Her career as an artist began at the age of 37, when she became a member of the Seibi group, which brought together artists of Japanese descent. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself in abstract explorations. In this phase, she performed a series of paintings which became known as blind paintings, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed by her participation in the São Paulo Biennial in 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, undertook large-scale sculptural projects and public works in São Paulo and neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

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**selected solo exhibitions**

- *Tomie Ohtake Dançante*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2022)
- *Visible Persistence*, Nara Roesler New York, USA (2021)
- *Tomie Ohtake: nas pontas dos dedos*, Nara Roesler, São Paulo, Brazil (2017)
- *Tomie Ohtake 100–101*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2015)
- *Pinturas Cegas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2013)

**selected group exhibitions**

- *Open Ended: SFMoMA’s Collection – 1900 to now*, SFMoMA, San Francisco, USA (2024)
- *60<sup>th</sup> International Art Exhibition La Biennale di Venezia, Stranieri Ovunque – Foreigners Everywhere*, Veneza, Italy (2024)
- *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*, Whitechapel Gallery, London, UK (2023)
- *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2021)
- *Surface Work*, Victoria Miro, London, UK (2018)

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- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisboa, Portugal (2017)
  - *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong (2015)
  - *Fusion: Tracing Asian Migration to the Americas Through AMA’s Collection*, Art Museum of the Americas, Washington DC, USA (2013)

**selected collections**

- Museum of Modern Art (MoMA), New York, USA
- Metropolitan Museum of Art (MET), New York, USA
- San Francisco Museum of Modern Art (SFMoMA), San Francisco, USA
- Tate Modern, London, UK
- Colección Patricia Phelps de Cisneros, Caracas, Venezuela
- Dallas Museum of Art, Dallas, USA
- Mori Art Museum, Tokyo, Japan
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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