

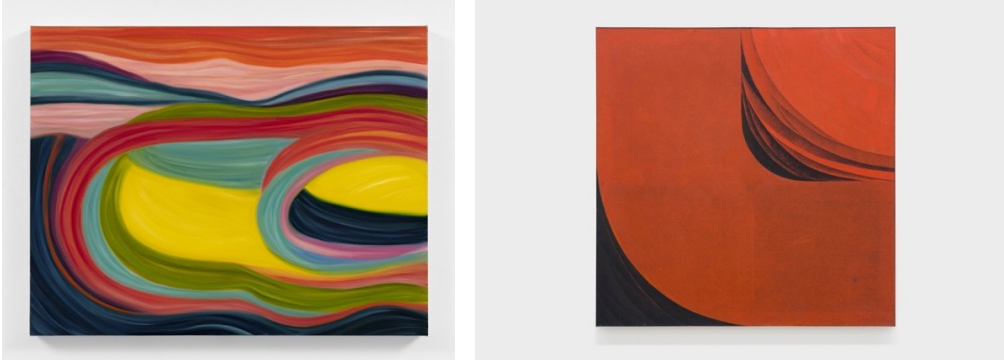
Marina Perez Simão & Tomie Ohtake

November 4, 2025 – February 11, 2026

1F; Azabudai Hills Garden Plaza-A

5-8-1 Toranomon, Minato-ku

Tokyo



Left to right: Marina Perez Simão, *Untitled / Sem Título*, 2025 © Marina Perez Simão, courtesy Pace Gallery; Tomie Ohtake, *Untitled*, 1983 © Tomie Ohtake, courtesy Artist's Estate and Nara Roesler Gallery

Pace is pleased to present coinciding exhibitions of work by artists Marina Perez Simão and Tomie Ohtake in Tokyo this fall. On view November 4, 2025, through February 11, 2026, these presentations, installed across the first and second floors of Pace's Azabudai Hills gallery, will situate new paintings by Simão in dialogue with works produced by Ohtake—a Japanese-Brazilian artist whose inventive abstractions charted new courses for Modernism in Brazil—between 1963 and 2013. Both exhibitions will be on view during Art Week Tokyo 2025, which runs from November 5 to 9.

For her debut solo exhibition in Japan, Simão—a Brazilian artist renowned for her work in oil painting, watercolor, and printmaking—will unveil a new series of landscape-inspired pieces. Her vibrant, lyrical compositions blur the lines between interior and exterior worlds, guiding viewers through semi-abstract realms filled with organic, flowing forms. Her work reflects a deep engagement with emotion, memory, and place, rendered through a distinctly personal visual language. As part of her process, Simão begins with drawing and watercolor, forging her compositions on canvas after her initial iterations of ideas and forms in these other mediums. Citing Ohtake as a key influence on her practice, she is presenting a solo exhibition at the Instituto Tomie Ohtake in São Paulo through October 19.

The paintings that Simão will show at Pace Tokyo speak to her deep and enduring interest in abstraction's power to convey ideas, concepts, and feelings that transcend language. With these canvases created in 2024 and 2025, the artist has experimented with vertical and horizontal formats to propose new ways of reading space. Defying conventions of landscape painting, she often incorporates multiple horizons in her otherworldly, atmospheric compositions.

Simão's new works are chromatically linked by her use of indigo—an ode to the centuries-old tradition of indigo production in Japan—as well as shades of red and pink. Always unfolding her practice in different directions with each body of work, she has also imbued these dynamic paintings, through palette and gesture, with cosmic luminosity and rhythmic motion. Rendered at multiple scales, Simão's latest compositions are rife with mystery, and they propose new ways of viewing and experiencing landscape.

Pace's simultaneous exhibition of painting and sculpture by Ohtake will offer a look at the late artist's experimental and radical practice, which she developed during an especially rich and exciting period of Brazilian art history in the 20th century. Born in Kyoto in 1913, Ohtake immigrated to Brazil in 1936 and became one of the country's most celebrated

abstractionists. Working across many mediums, including painting, printmaking, and sculpture, the artist brought both formal rigor and an embrace of randomness and surprise to her art. She evoked geological and cosmological phenomena, as well as the vast natural landscapes and topographies of Brazil, through combinations of organic forms and structured geometries in her works. At once ambiguous and multivalent, her abstractions are marked by stately simplicity and freewheeling joy.

The gallery's focused exhibition of Ohtake's work will feature eight paintings and a freestanding, painted steel sculpture. The canvases in the show, which date between 1963 and 2004, chronicle the evolution of the artist's investigations of color, texture, and form. Each composition is a glimpse into some other world—a window into another realm. The 2013 sculpture in the show, a tubular structure that seems to dance before the viewer's eyes, reflects her uncanny ability to imbue simple forms with a sense of continuous, fluid movement. Installed near Pace Tokyo, at the base of the Ark Hills Sengokuyama Mori Tower, Ohtake's monumental yellow ribbon-like outdoor sculpture *Infinity* is a testament to her enduring impact on public art and urban space.

Together, these exhibitions of work by Simão and Ohtake will present an intergenerational conversation between two artists linked by their heritage and their imaginative approaches to abstraction and landscape painting.

Marina Perez Simão (b. 1980, Vitória, Brazil) lives and works in São Paulo. She received a BFA from École Nationale Supérieure des Beaux Arts de Paris (ENSBA) and an MFA from École Nationale Supérieure de Création Industrielle, Paris. Important solo exhibitions of her work include Marina Perez Simão, Villa Era, Vigliano Biellese, Italy (2023); Marina Perez Simão: Solanaceae, Pace Gallery, Los Angeles (2024); Marina Perez Simão: ZWIELICHT, G2 Kunsthalle, Leipzig, Germany (2024–25); Marina Perez Simão: Diffusion, Mendes Wood DM, Paris (2024); Marina Perez Simão: Echoes, Cahiers d'Art, Paris (2025); and Marina Perez Simão: Diapasão, Instituto Tomie Ohtake, São Paulo (2025). Simão's work is held in numerous public collections worldwide, including Buffalo AKG Art Museum, New York; Deji Art Museum, Nanjing, China; Institute of Contemporary Art, Miami; Long Museum, Shanghai; Musée d'art moderne et contemporain de Saint-Étienne Métropole, France; Pérez Art Museum, Miami; Phoenix Art Museum, Arizona; and the Samdani Art Foundation, Dhaka, Bangladesh, among others.

Tomie Ohtake (b. 1913, Kyoto, Japan; d. 2015, São Paulo, Brazil) moved to Brazil in 1936 and held her first solo exhibition at the Museu de Arte Moderna de São Paulo in 1957. Ohtake has exhibited extensively worldwide and has been included in the São Paulo Biennial in 1961, 1963, 1965, 1968, 1984, 1989, 1993, 1996, 1998, 2000, and 2012. Important posthumous exhibitions of her work include Tomie Ohtake dançante, Museum of Visual Arts in São Luís do Maranhão (2023); Tomie Ohtake: Visible Persistence, Nara Roesler in New York (2021); the 60th Venice Biennale (2024); Open Ended: The San Francisco Museum of Modern Art's Collection – 1900 to Now, San Francisco Museum of Modern Art (2024); Cinco Ensaios sobre o MASP - Geometrias, Museu de Arte de São Paulo (2025); and Body on the Line: Collection 1950s–1970s, The Museum of Modern Art, New York (2025). Ohtake's work is held in numerous public collections worldwide, including the Dallas Museum of Art, Texas; Metropolitan Museum of Art, New York; M+, Hong Kong; Mori Art Museum, Tokyo; The Museum of Modern Art, New York; Museu de Arte do Rio de Janeiro; Pinacoteca do Estado de São Paulo; and Tate, London, among many others.

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical

canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has nine locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. It maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023 and a gallery space in 2025. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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