

## Marina Perez Simão: Onda

7 September – 1 October, 2022  
5 Hanover Square  
London

Opening Reception: Tuesday 6 September, 6-8pm



Marina Perez Simão, *Untitled*, 2022  
oil on linen, 200 cm x 169.9 cm © Marina Perez Simão

London—Pace Gallery is pleased to announce *Onda*, a solo exhibition of new work by Brazilian artist Marina Perez Simão. Marking the artist's first presentation in the UK, Simão will take over all three gallery spaces with a suite of paintings and works on paper in her distinctive painterly style. This exhibition coincides with the launch of a major artist monograph published by Rizzoli featuring new texts by Osman Can Yerebakan and Fernanda Brenner.

At stake in Marina Perez Simão's practice is an investigation of the metaphysical. Her work hovers in the liminal space between abstraction and figuration, expertly handling colour, form, and texture to convey the feeling of a landscape and the power of nature. Working across painting, drawing, and collage, Simão cites figures such as Luchita Hurtado, Georgia O'Keefe, and Agnes Pelton as key artistic inspirations.

Growing up between Minas Gerais and Rio de Janeiro, Simão's practice is intrinsically linked to the wild and dramatic landscapes of her childhood. From the dense fog that shrouds the surrounding hills of Minas Gerais to the crackling storms in Rio, Simão's experience of nature is that of a vital and powerful force which demands both wonder and fear. Titling the exhibition after the Portuguese for 'wave', *Onda* encapsulates this duality as the artworks at once encircle and collide with the visitors. In *Untitled* (2022), a large, four-panel work expands across the lower ground floor gallery wall in large swathes of jewel-toned oranges, yellows, and greens. A riot of colour and serpentine form, this large-scale work envelops the viewer, immersing them into the artist's dream-like world. Simão's distinctive use of colour and gesture creates the impression of fabric, recalling the texture of fine velvet.

Close observation of light is fundamental to Simão's painting practice. Using a dynamic contrast of warm and cool, rich and earthy tones, her works simultaneously absorb and emit light, creating a hypnotic, pulsating effect. For Simão, darkness holds a particular potency, she believes mystical transformations occur under cover of night. At the end of each day in the studio, Simão turns off the lights and observes her works at dusk, relishing in the way the oil paint glows and mutates on the linen.

In dialogue with Simão's reverence for nature is her admiration for other art forms including music, poetry, and literature. The undulating forms in her work are often informed by the rhythmic patterns of classical music, likewise the imagery conjured by poets such as Emily Dickinson resonate deeply with Simão's expert manipulation of gesture and emotion. Indeed her parallel practice of painting on linen and watercolour on paper reflect the openness with which Simão approaches the act of making. Displayed side by side in *Onda*, Simão constructs what she calls a 'rhythmic rapport' between her works, allowing viewers the opportunity to closely examine the texture and materiality of her idiosyncratic style.

**Marina Perez Simão** (b. 1980, Vitória, Brazil) has developed a working process based fundamentally on the accumulation and juxtaposition of memories and images. By combining personal experiences and multiple references stemming from fields such as philosophy, literature, and journalism, the artist collects certain narratives in order to edit them through pictorial means that do not belong to any predefined language; rather, they develop with an organic practice, which combines thematic density and a delicate treatment.

Simão uses a variety of techniques, such as collage, drawing, and oil painting, as starting points in order to marry interior and exterior landscapes, she composes visual journeys that sometimes traverse the unknown, the abstract and the nebulous, but also include visions and memories.

Simão's work is held in several public collections worldwide, including the Musée d'Art Moderne et Contemporain de Saint-Étienne, France; the Columbus Museum of Art, Ohio; the Dallas Museum of Art, Texas; The Ekard Collection, Netherlands; the Institute of Contemporary Art Miami, Florida; the Long Museum, Shanghai; Rhode Island School of Design, Rhode Island; the Albertina Museum, Austria as well as the Speed Art Museum, Kentucky and the University of Chicago, Illinois.

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of President and CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

The gallery has also spearheaded explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. Pace's presence in Silicon Valley since 2016 has bolstered its longstanding support of experimental practices and digital artmaking. As part of its commitment to innovative, technologically engaged artists within and beyond its program, Pace launched its own dedicated NFT platform, Pace Verso, in November 2021. The gallery's past NFT projects have spotlighted digital works by Glenn Kaino, DRIFT, Lucas Samaras, Simon Denny, Urs Fischer, John Gerrard, and other artists.

Today, Pace has nine locations worldwide including London, Geneva, a strong foothold in Palo Alto, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. In 2020, Pace opened temporary exhibition spaces in East Hampton and Palm Beach, with continued programming on a seasonal basis.



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