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Front Cover:
Different Dimensions of Reality II, 1971/2014
Site-specific installation of 9 painted metal plates and wall paint
62 x 62 x 106 inches (160 x 160 x 270 cm)

LYDIA OKUMURA

BROADWAY 1602

EVELYNE AXELL

EXPERIMENTS IN ART AND

TECHNOLOGY (E.A.T.) ARCHIVE

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ZVI GOLDSTEIN

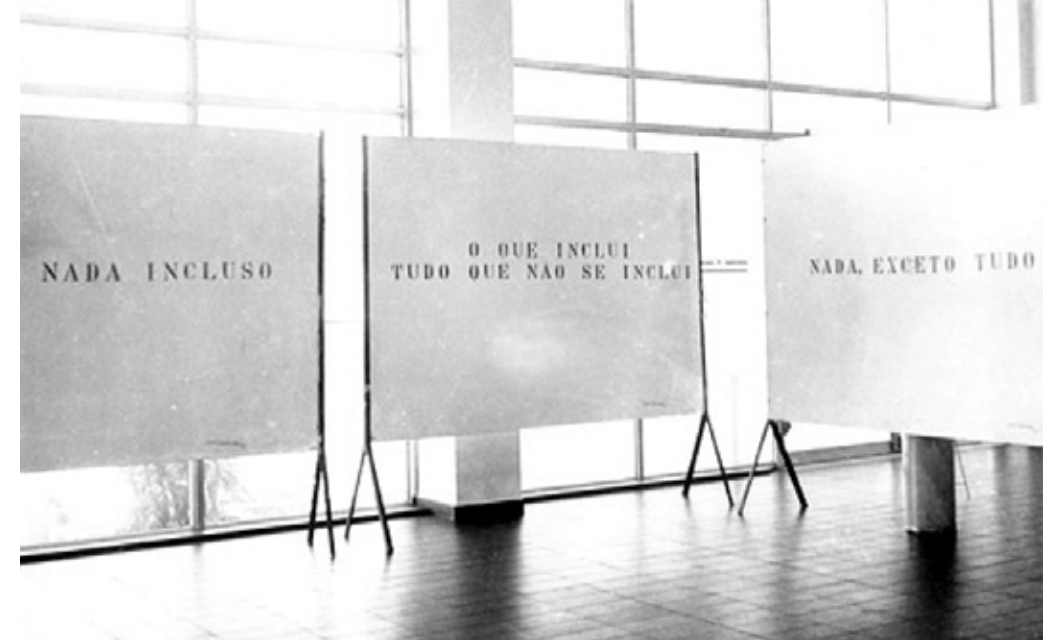
LYDIA OKUMURA



Eu, o Sol e MAC/Myself, the Sun and the Museum, 1971
Masking tape on the floor at 2PM, 3:30PM and at 4:45PM
Originally performed at the Museum of Contemporary Art of the University of São Paulo, São Paulo, 1971



Lydia Okumura was born in Sao Paulo in 1948 to a Japanese immigrant family. She attended a Japanese school in Brazil - merging two very distinct cultural influences that resonate in her work. Okumura's interest in art was awakened by her father Takashi - a prominent calligrapher. She further specialized in industrial ceramics and painting which she displayed at her first solo exhibition at Varanda Galeria in 1968. The Japanese art magazine, "Bijutsu Techou," influenced her ideas on international movements, such as Concept Art, Minimalism, Land Art and Art Povera; these influences were reflected in her artwork at the Tokyo Biennale, 1970.



Phrases, 1971
Inscriptions in ink on wood panel
Exhibited at SESC-Vila Nova, São Paulo, 1971

This collective exhibition at the Cultural Center SESC-Vila Nova in 1971 was born out of a FAAP class of Prof. Rafael Buongiorno, when I was presenting my work "Time Cards," a photographic record of one hundred days during which I had punched time cards for a job at an advertising agency. The absent days on the cards marked the days when I was producing my own art.

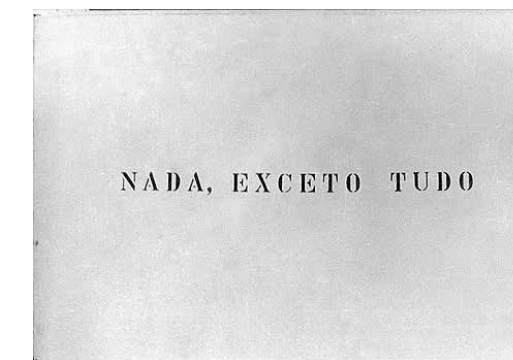
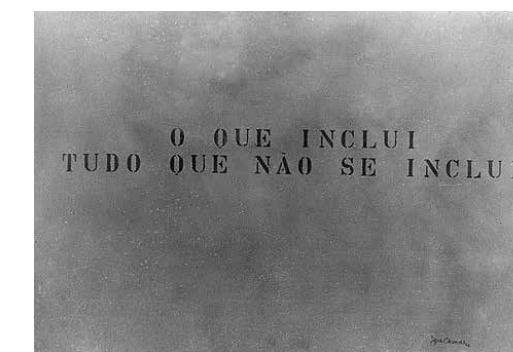
The professor noted that I was dealing with the concept of "work" and the condition of the proletariat. In discussions that followed, the first collective exhibition of "Conceptual Art" was born with classmates Tamiko Yamada, Ismael Assumpção and Odair Magalhães. I invited my future collaborators Genilson Soares and Francisco Inarra to the project.

Beside my 'Time Cards,' my work included phrases written on panels such as:

Dentro, o que existe fora
Tudo, exceto nada
Nada, exceto tudo
Tudo, o nada incluso
O que inclui tudo que se exclui

or

INSIDE WHAT EXISTS OUTSIDE
EVERYTHING BUT NOTHING
NOTHING EXCEPT EVERYTHING
EVERYTHING, NOTHING INCLUDED
THAT WHICH INCLUDES ANYTHING THAT EXCLUDES.





Relocation of the Cube, 1972
 Earth, mirror, and grass
 Site-specific installation exhibited at the Museum of Contemporary Art of Campinas, 1972



Positive/Negative, 1972
 Acrylic dome, dirt, and grass
 30 x 30 x 120 inches (76.2 x 76.2 x 304.8 cm)
 Site-specific installation exhibited at the Museum of Contemporary Art of Campinas, 1972



Lydia Okumura's interest in the collective practice with her Brazilian peers Genilson Soares and Francisco Inarra deepened. In 1972, the "Grupo Tres" were invited to create Land Art interventions at the garden of the Museum of Contemporary Art, Campinas, São Paulo. The group was awarded the Acquisition Prize by the museum. Lydia Okumura created *Positive/Negative* (1972), an artwork of optical dialect, creating an intriguing resonance with the Robert Smithsons *Site/Nonsite* interventions of that time.

Left, Opposite page:
The Disappearance of the Perspective/
Desaparecimento da Perspectiva, 1972
 Painted wooden poles, visor, and paint on grass
 Site-specific installation exhibited at the Museum of Contemporary Art of Campinas, 1972





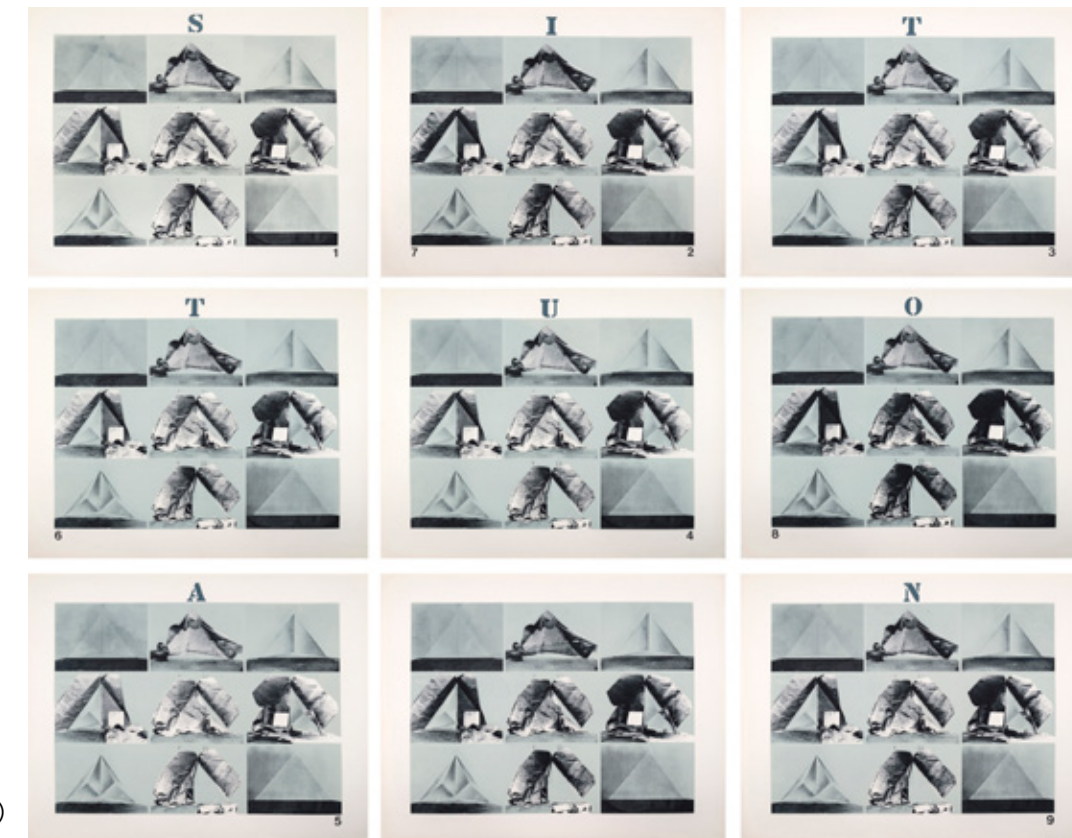
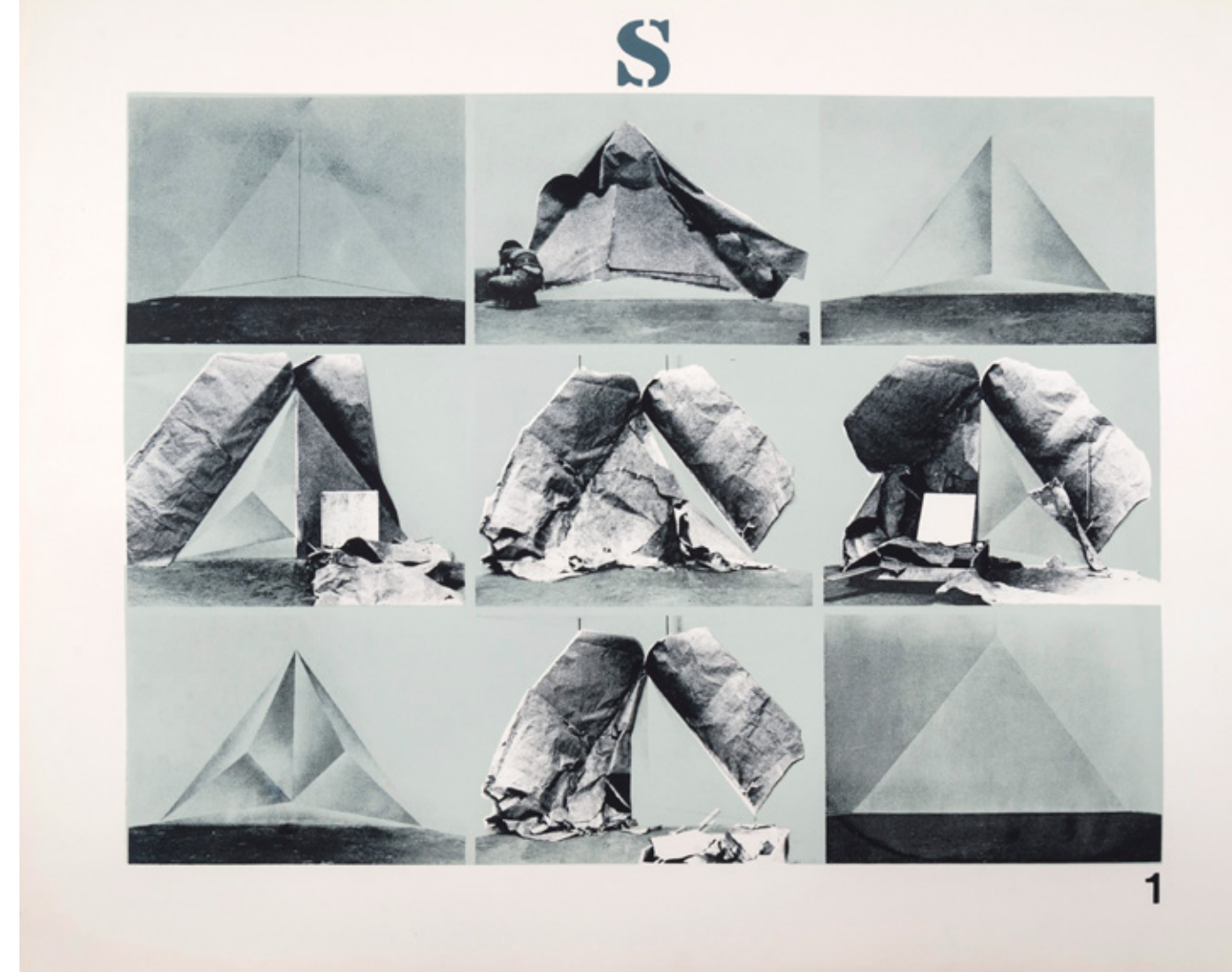
Photo credit: Yuji Kusuno

Points of View/Pontos de Vista, 1973
wood, paint, metal pole, string, stone



The artist during installation of *Points of View/Pontos de Vista*, 1973

In 1973, at the International Biennial of São Paulo, the *Equipe3* (also referred to as *Grupo Tres*) created their seminal piece, *Points of View*. This was an abstract environment in which the artists aimed to create a harmonious interaction of shapes, shadows, and lines. At this point, Okumura developed her signature style of extended geometrical compositions into site-specific spaces.



Situations (10 Pieces), 1974
Silkscreen print, 10 sheets
22 x 28 x 11 inches (58 x 73 x 28.75 cm)
Edition of 10

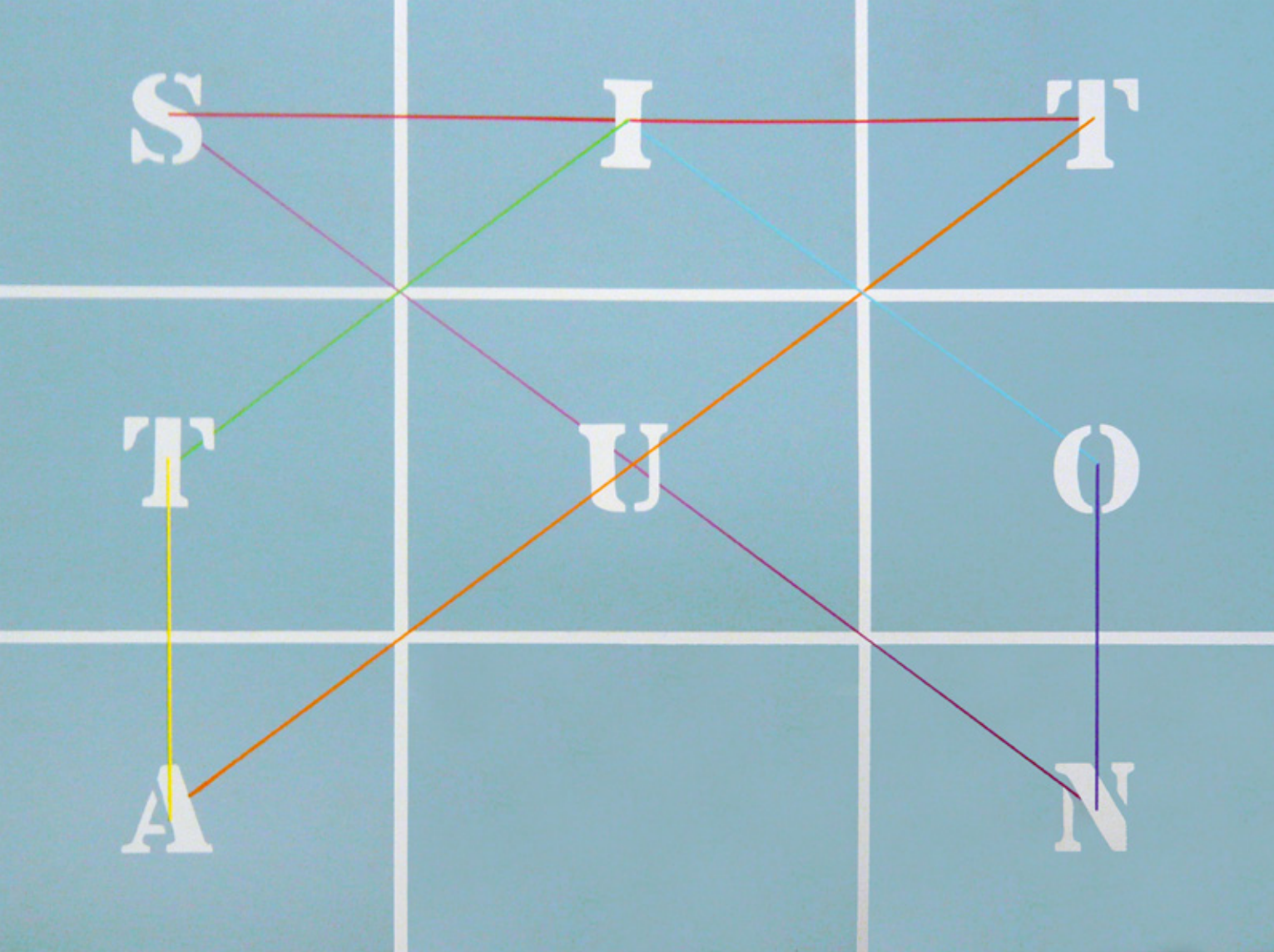
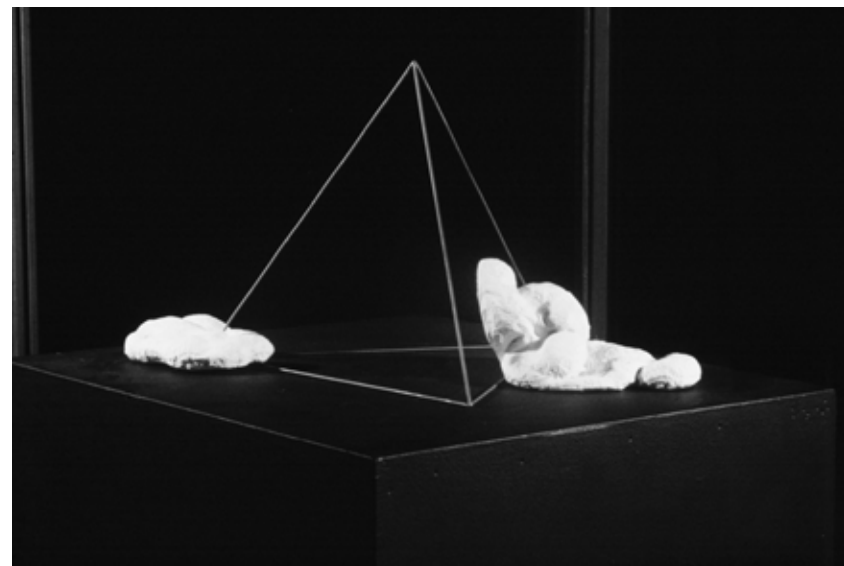
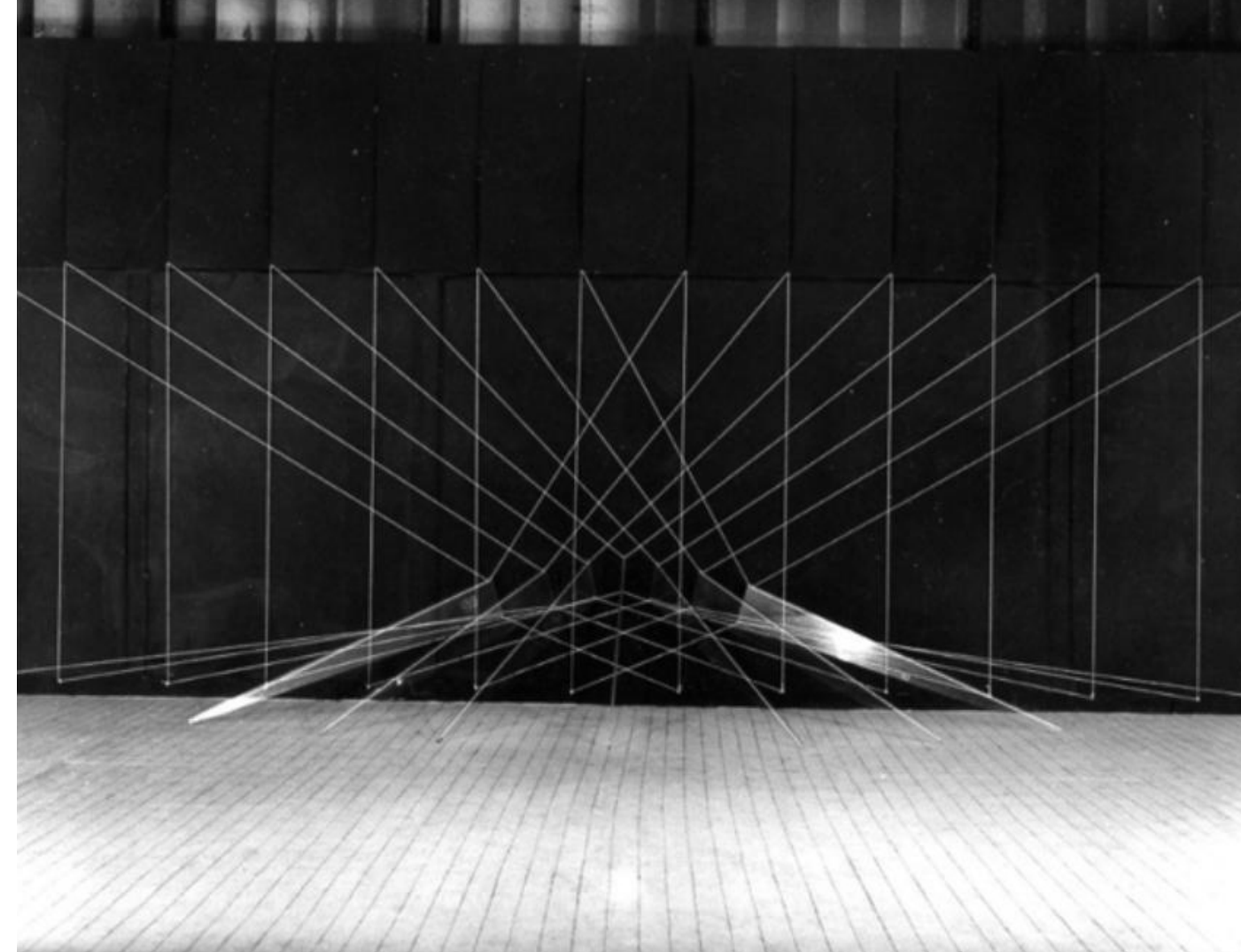


Diagram from *Situations (10 pieces)*, 1975
 Silkscreen print
 22 x 28 x 11 inches (58 x 73 x 28.75 cm)
 Edition of 10

In 1974, Okumura was granted a 4 year scholarship at the Pratt Graphics Center in New York. She was urged to make this move by American art critic, Gregory Battcock, during the São Paulo Biennale of 1973. In the following years, Okumura exhibited some of her most prominent paintings and installations in various galleries, institutions and collectors' homes in New York City and São Paulo. She currently produces and resides in New York.

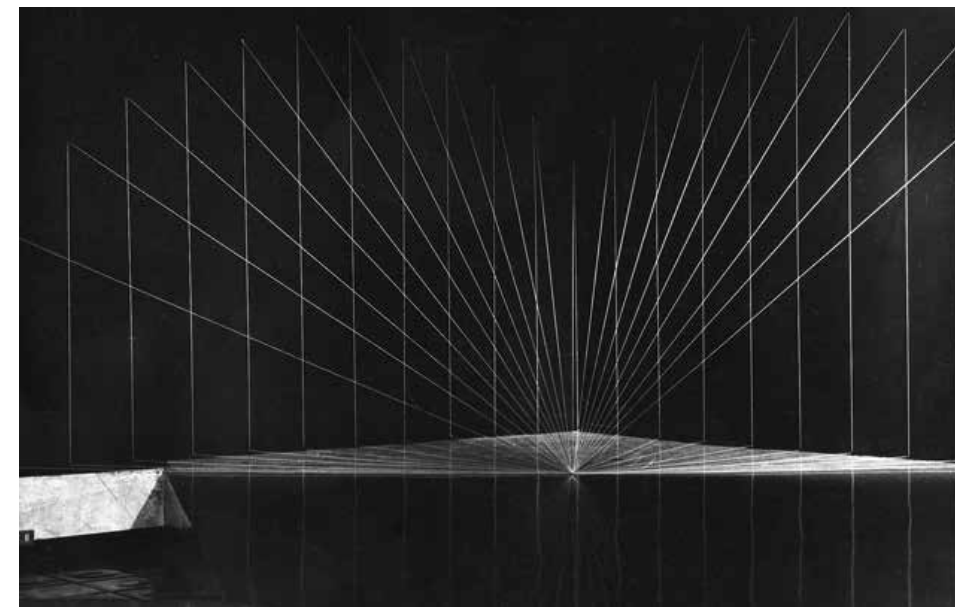


Small Faculdade de Artes Plastics (FAAP), 1971/1972
 Galvanized steel rod & mixed media
 24 x 14 x 17 inches (61 x 35.6 x 43.2 cm)

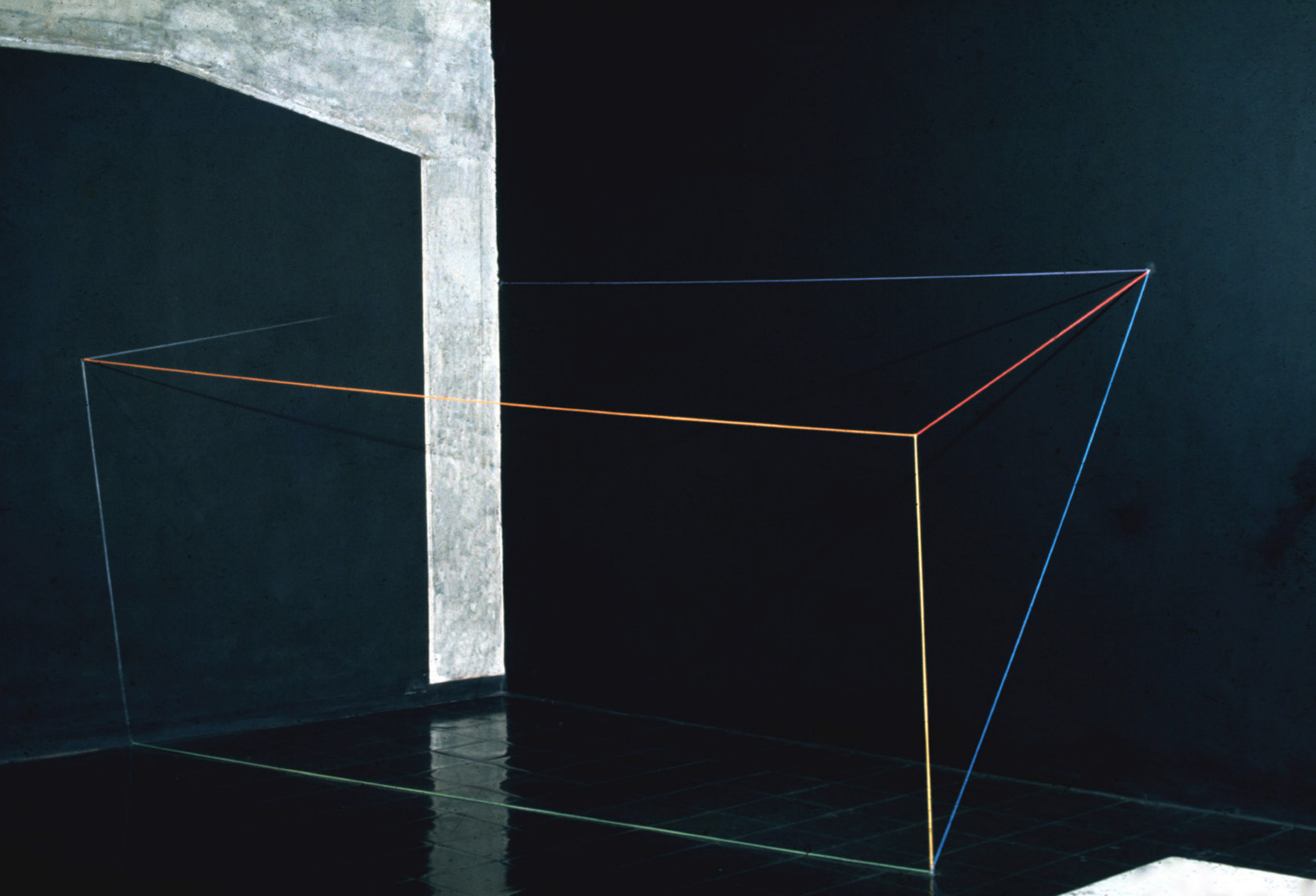


In Front of Light, 1977
 Wood, glass, string, and graphite
 157 x 354 x 60 inches (398.8 x 899.2 x 152.4 cm)

Okumura participated in the International Biennial of São Paulo for the second time in 1977; during which, she formulated a spectacular glass and string installation, *In Front of Light*. Within the same year, the Metropolitan Museum of Art acquired a work on paper that was at a solo exhibition at New York's Nobè Gallery.



String Piece/Obra com barbante, 1975
 String and nails
 Dimensions variable



Having watched the collective work we did at the São Paulo Biennial in 1973, Ms Clara Diement Sujo gave us the opportunity to repeat the experiment; this time at her beautiful Studio Actual gallery in Caracas, Venezuela. I had already been living in New York since 1974, while Genilson and Francisco had remained in São Paulo. This opportunity reunited the group, in 1975, in Caracas. Each of us created a couple of individual works, quite naturally occupying each corner and the entire space of the gallery.

Prismatic Appearance, 1975
Painted lines and painted cords, affixed in a corner space
40 x 44 x 80 inches (101.60 x 111.76 x 203.20 cm)
Dimensions variable



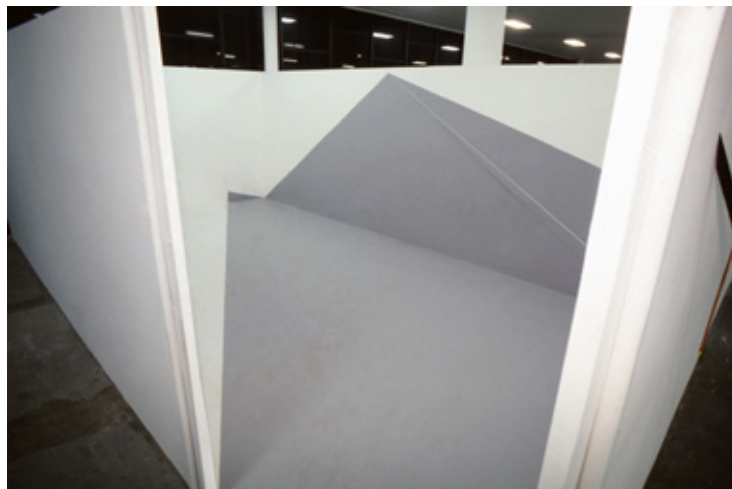
Cayman Gallery, NY, 1978
 Paint on walls and floor
 Dimensions variable



The artist with her installation at Caymen Gallery, New York, 1978



Installation View at the Cranbrook Academy of Arts Museum, Michigan, 1979
 Acrylic and graphite on exhibition panel; paint and graphite on walls
 Dimensions variable



In 1979, Lydia Okumura travelled to Japan as a resident artist at Wako University. She had three solo installation exhibitions- the first at Ginzakaigakan Gallery- after which, she continued to display her work extensively in Japan.

Left and Right:
 From Tokyo to SP Biennial/Para a Bienal de SP de Tokyo, 1979
 Paint & string
 International São Paulo Biennial, São Paulo



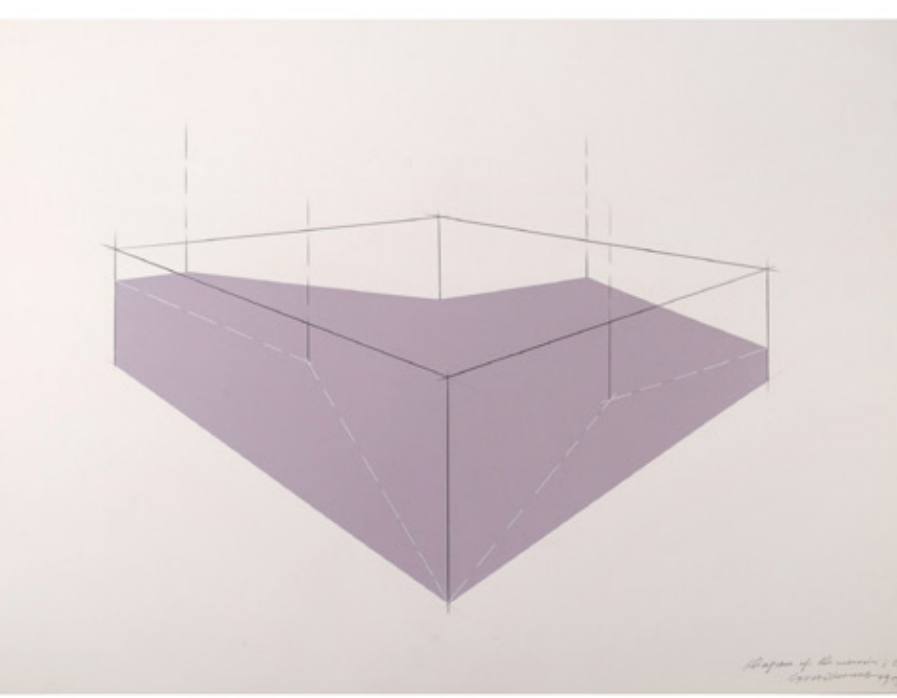
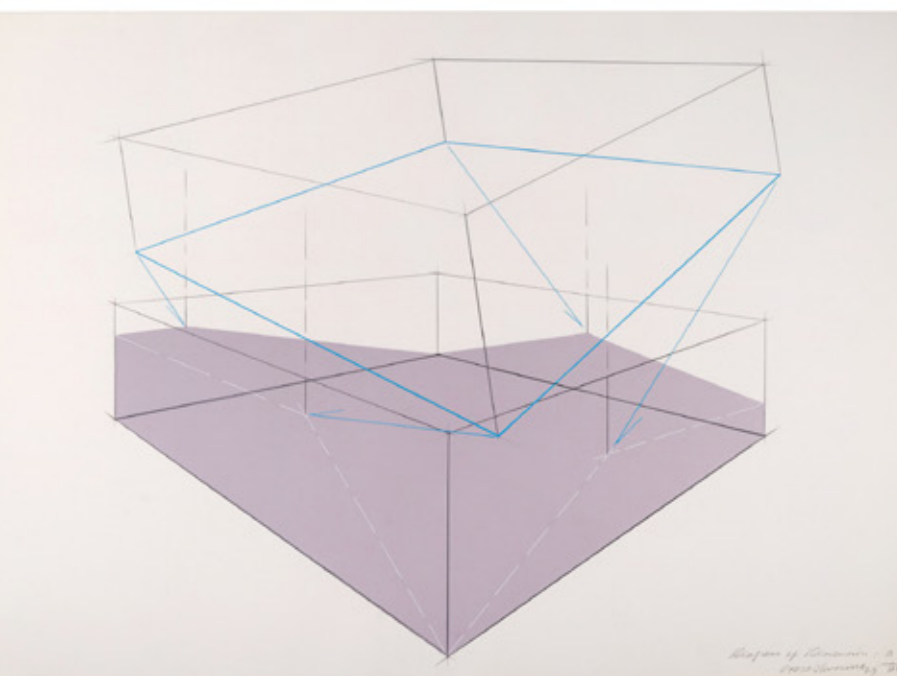
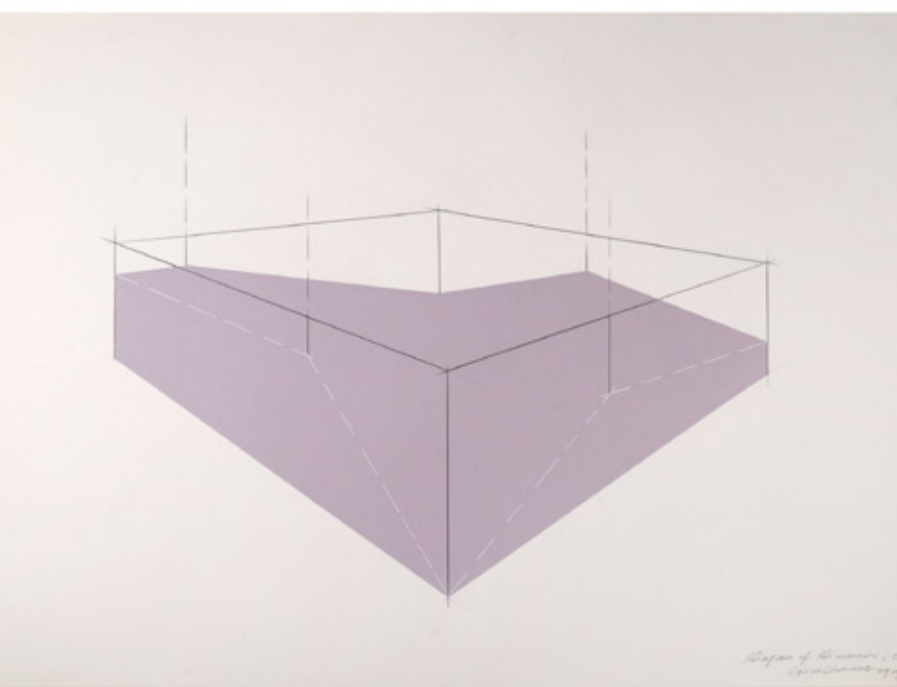


Diagram of Dimension A, B, C (Triptych), 1979
Gouache and pencil on paper
3 parts: 21 x 30 inches (55 x 78 cm)

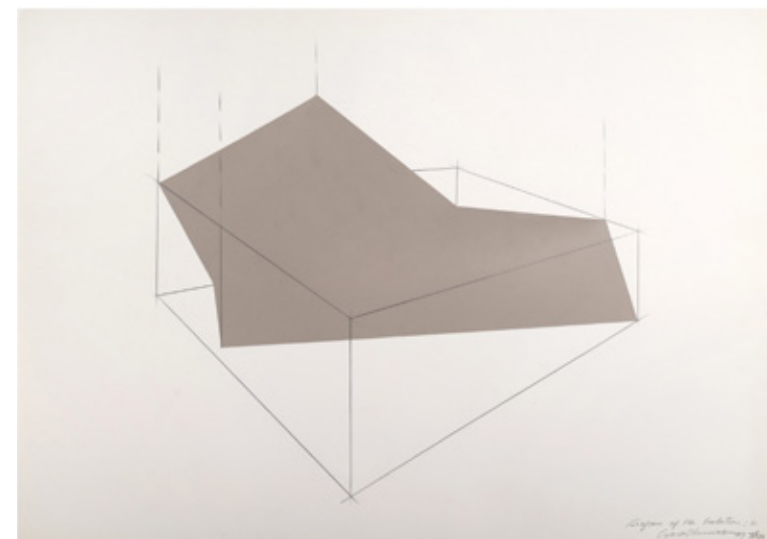
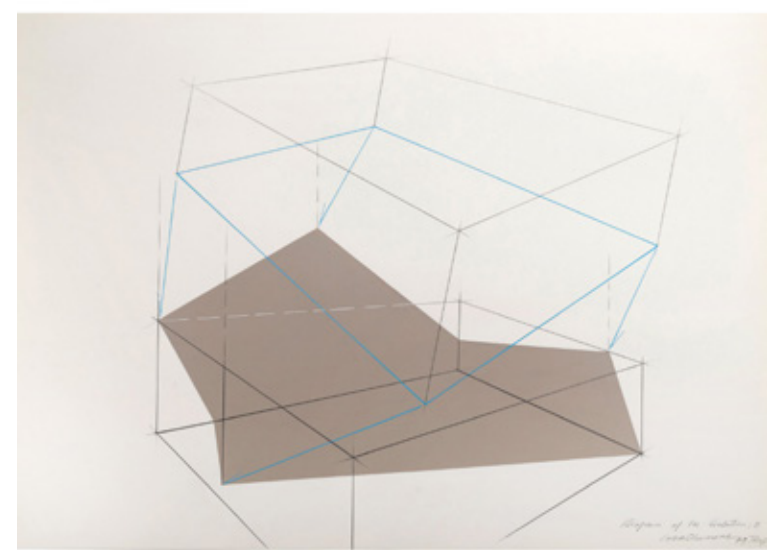
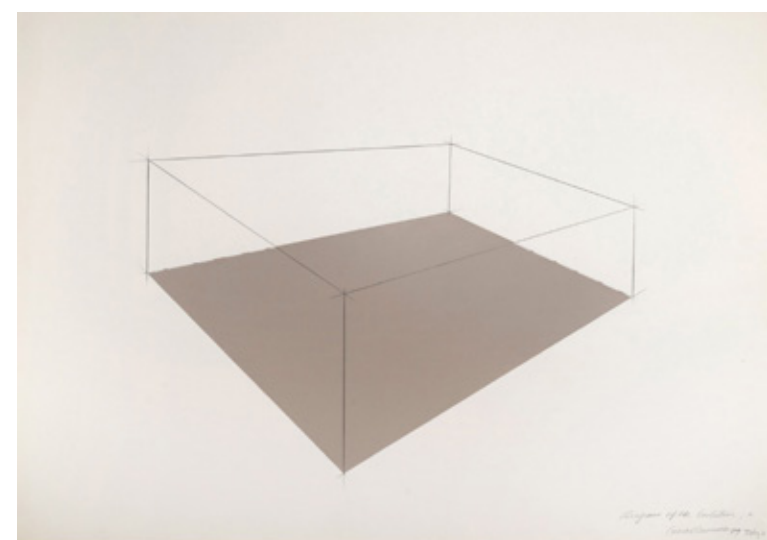


Diagram of the Evolution (Triptych), 1979
Gouache and pencil on paper
3 parts: 21 x 30 inches (55 x 78 cm)

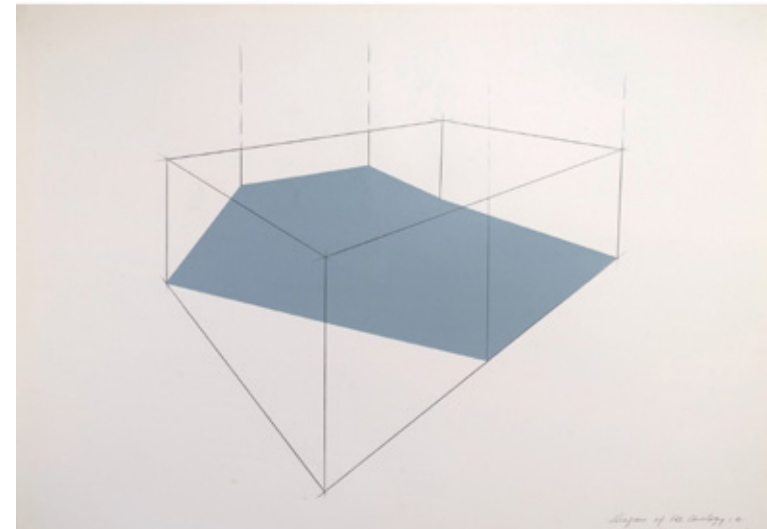
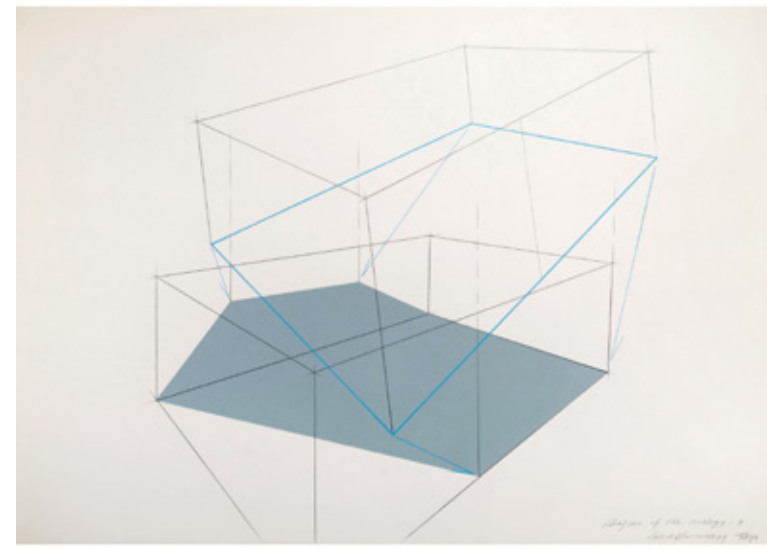
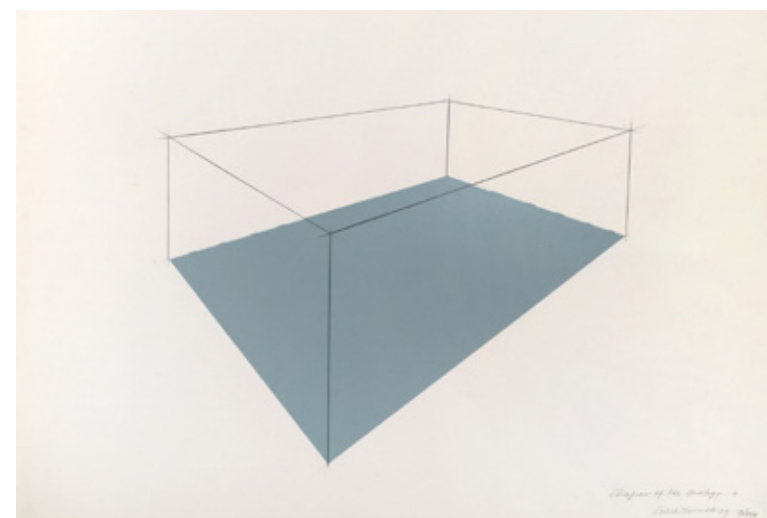
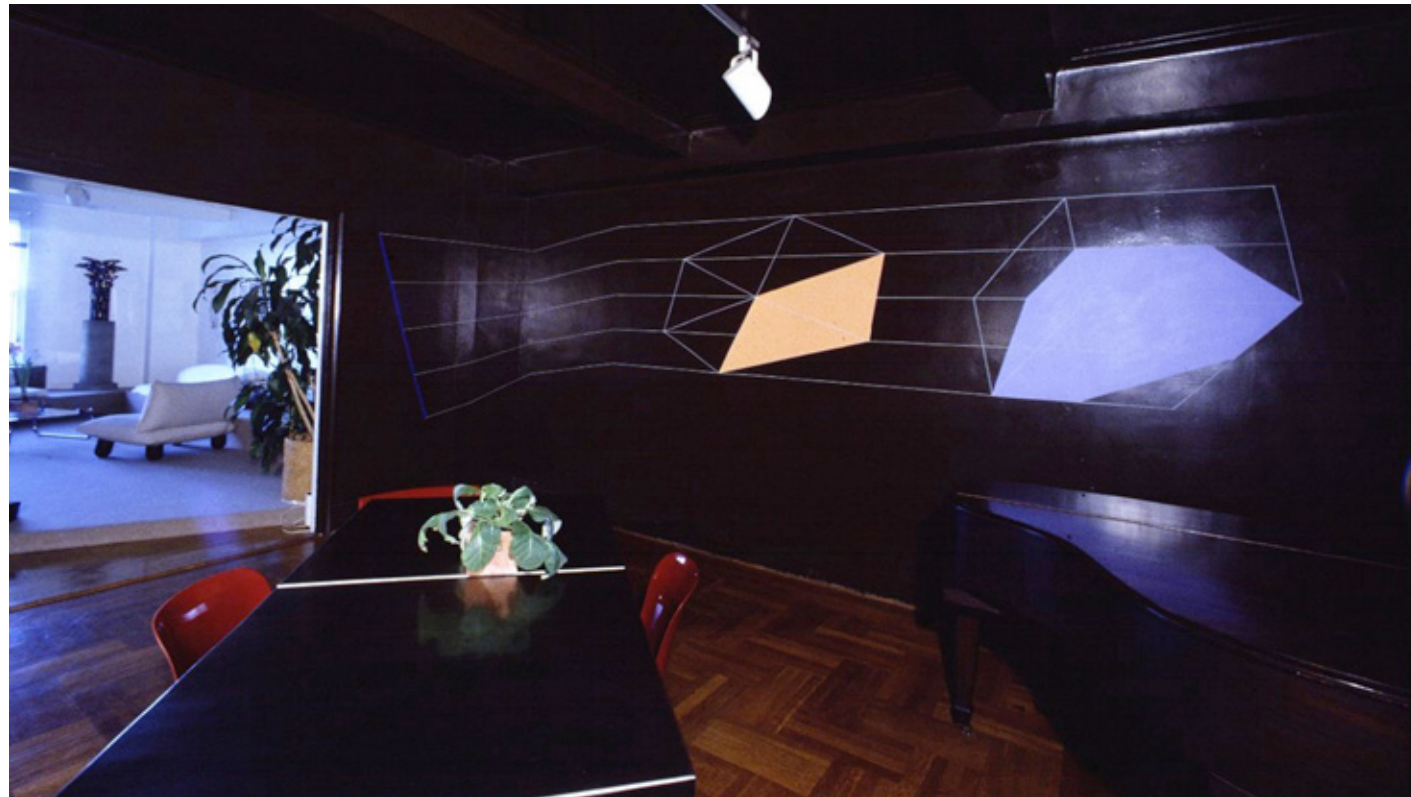


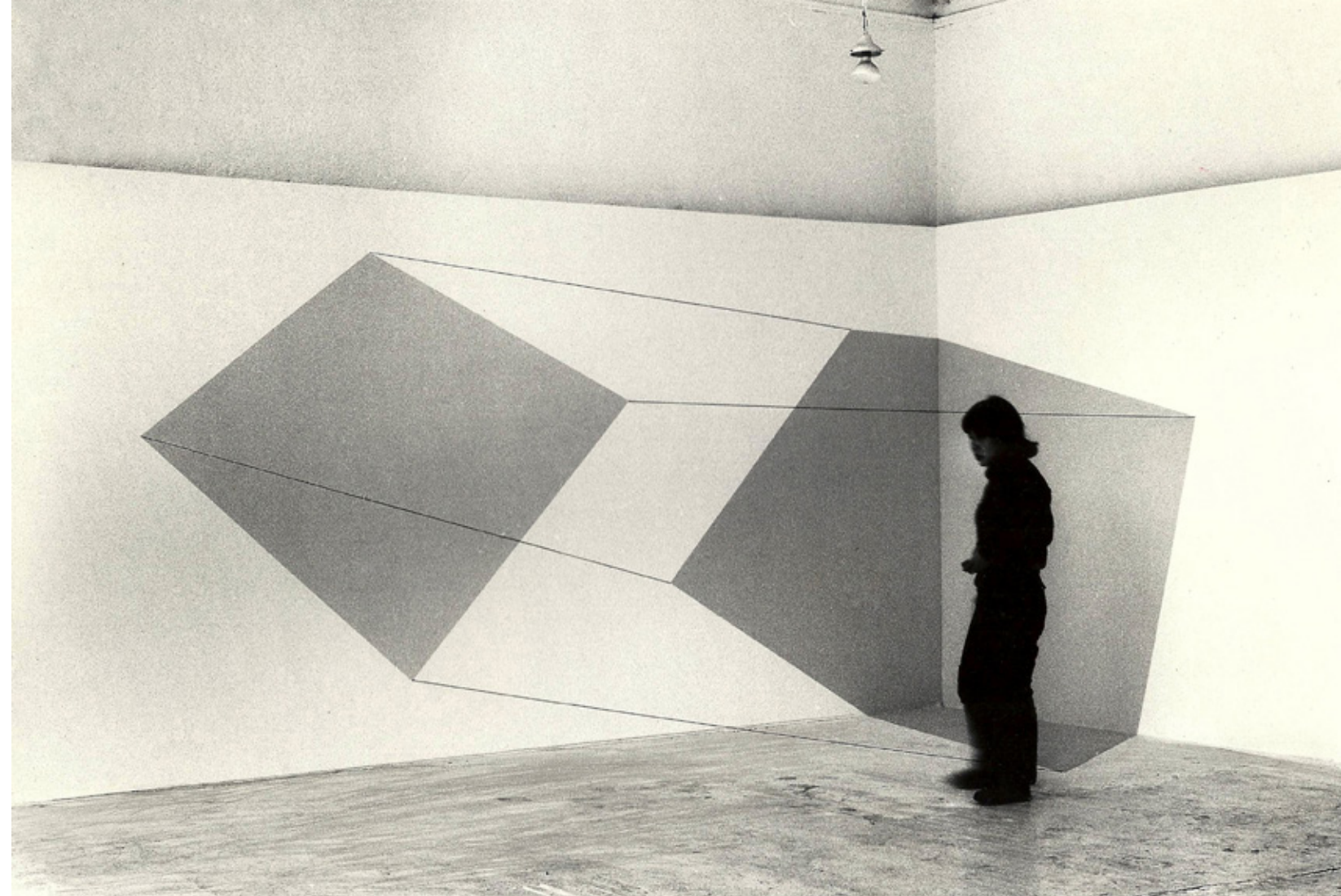
Diagram of the Analogy A, B, C (Triptych), 1979
Gouache and pencil on paper
3 parts: 21 x 30 inches (55 x 78 cm)



Installation at the Regina Trapp's residence, New York, 1979
Wall painted mural



The Dining Room/A Sala de Jantar, At Barbara Schwartz's residence, New York, 1978
Wall painted mural

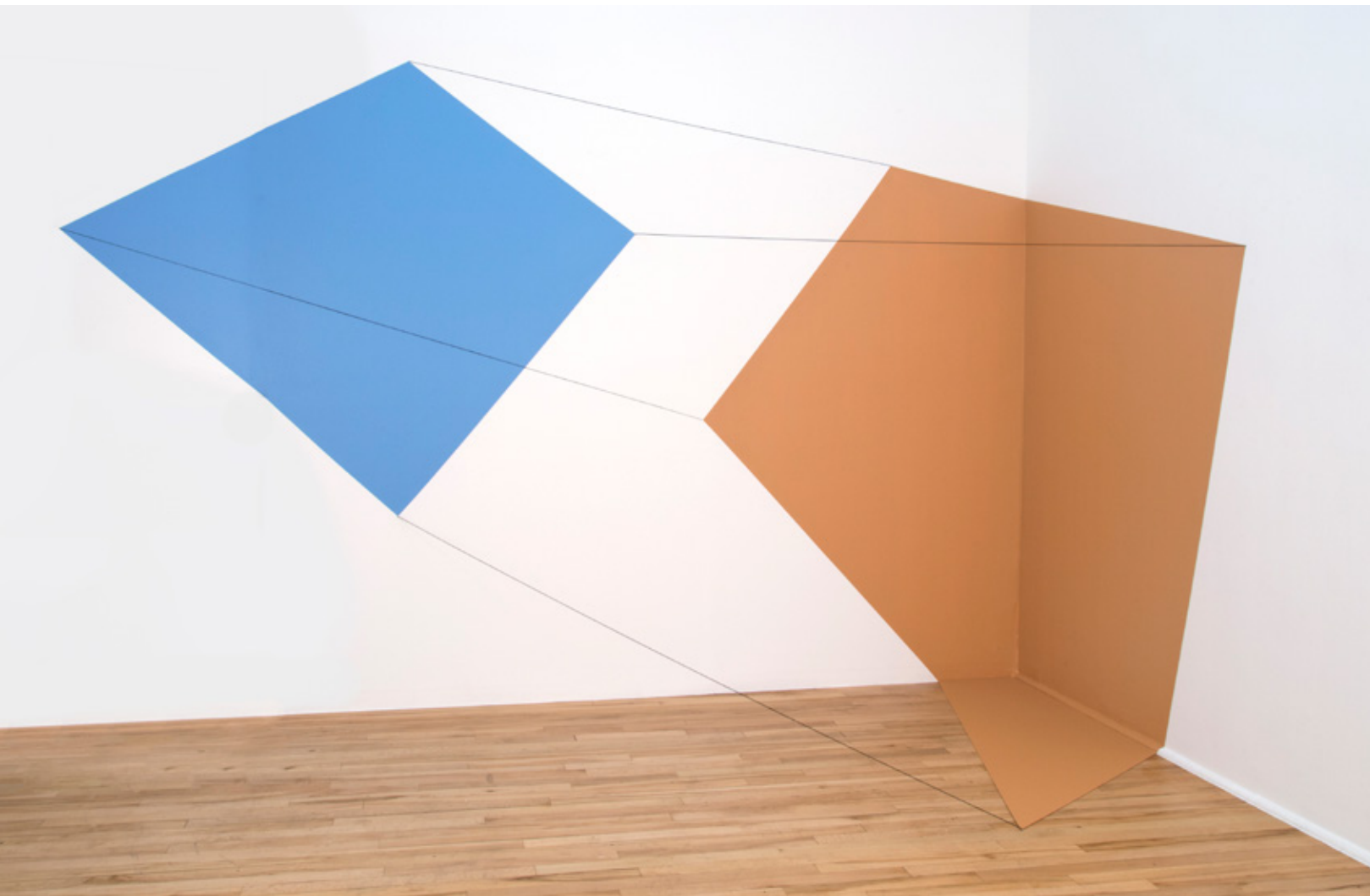


The artist with an installation view of *PS1*, New York, 1981.

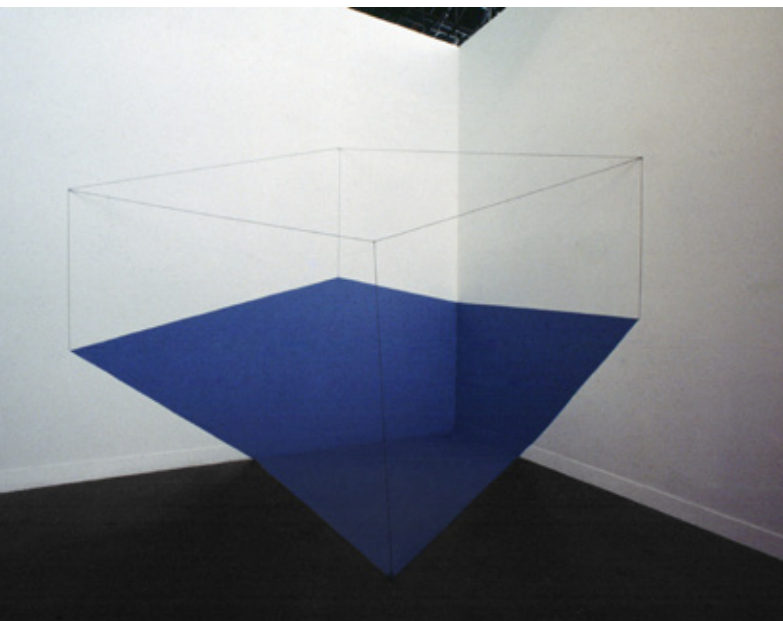
In 1981, Okumura realized the large scale sculpture, *Installation/Instalação*, in the Espaço Arena, Pinacoteca, São Paulo. After her works were acquired by Brazilian private collectors, such as Geraldo Abbondanza, Gilberto Chateaubriand, Conrado Malzoni, Maria Helena Vitule, Aparício Basilio da Silva, established artist Tomie Ohtake and sculptor, Sergio Camargo, she displayed her works in a series of exhibitions. In 1985, Okumura traveled to Tokyo, this time with her parents. Her travels coincided with her participation in "Today's Art of Brazil", an exhibition at the Hara Museum of Contemporary Art, where works of Okumura entered the Museum's permanent collection. In 1989, Okumura started working in the Public Services Department at the United Nations, while simultaneously producing art at her studio in Union Square, New York, where she still works.

In 1981, when I saw the space I was assigned to work at PS1, I wanted to take advantage of the corner space. I made a flat shape on the flat wall that connected to a shape where the two walls met the floor. I then connected the two shapes with painted and constructed lines. The cool color helped float the flat shape, whereas the warm corner shape stayed fixed onto the floor:

***Lydia Okumura,
November 2014***



PS1, New York, 1981/2014
 Wall paint and cotton cord
 96 x 132 x 60 inches (243.8 x 335.3 x 152.4 cm)



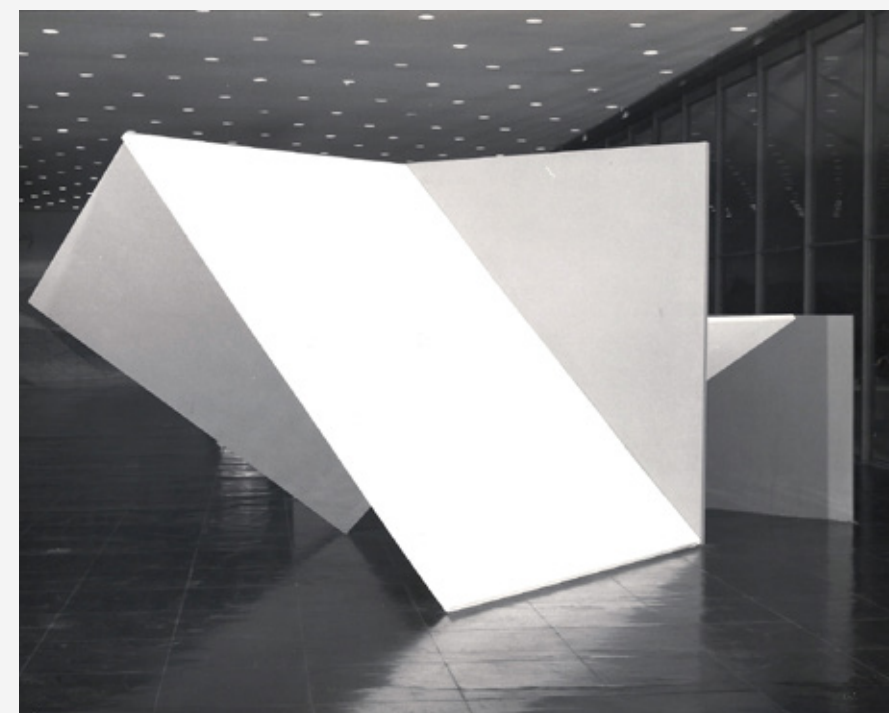
Installation views of site-specific works at the Medellin Biennial, Colombia, 1983



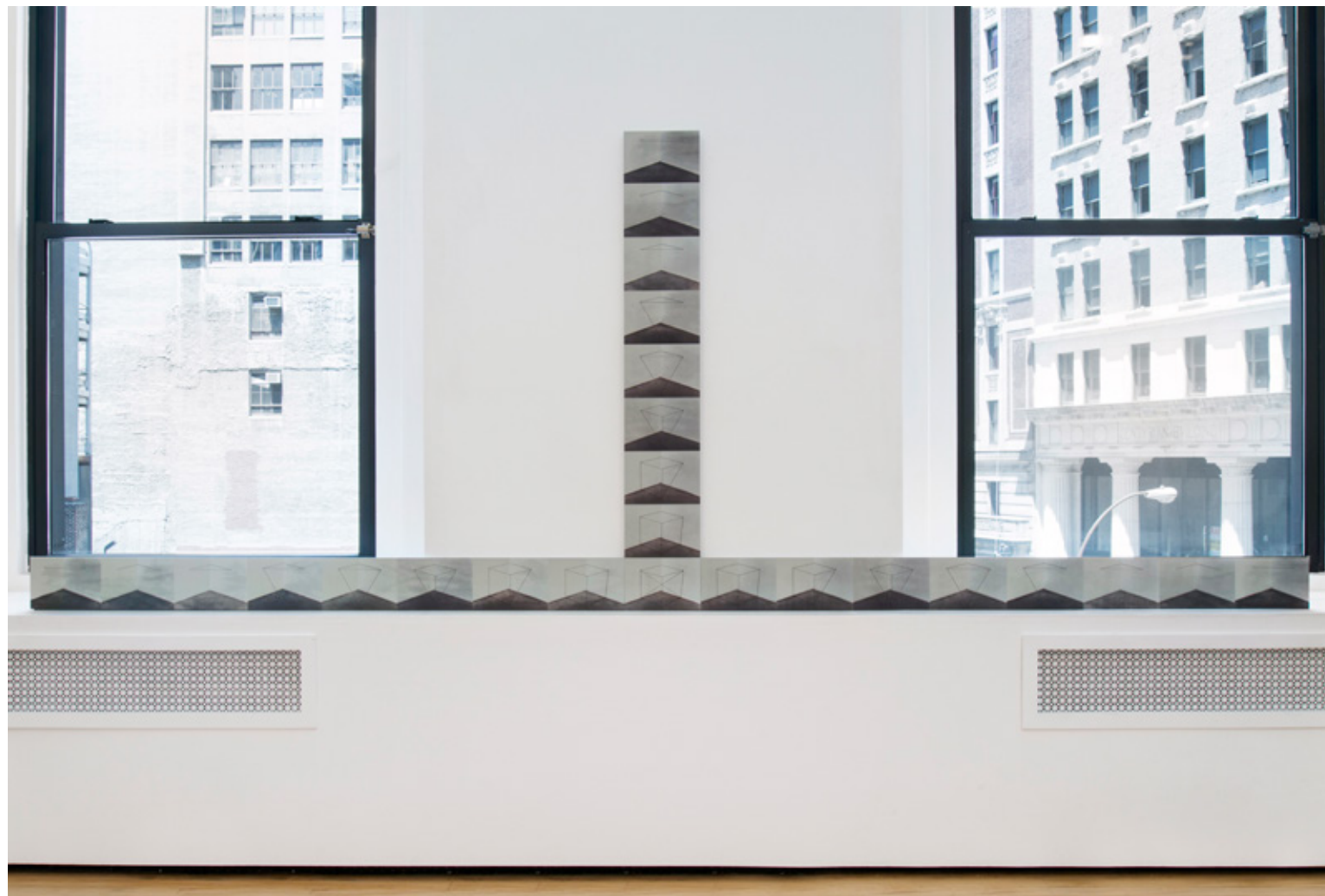
Installation view at Museu de Arte Moderna, São Paulo, 1984

In 1984, I was invited by Ilsa Leal Ferreira, director of the Museu de Arte Moderna in Ibirapuera Park, São Paulo, to do an installation, occupying the entire exhibition space, since they were

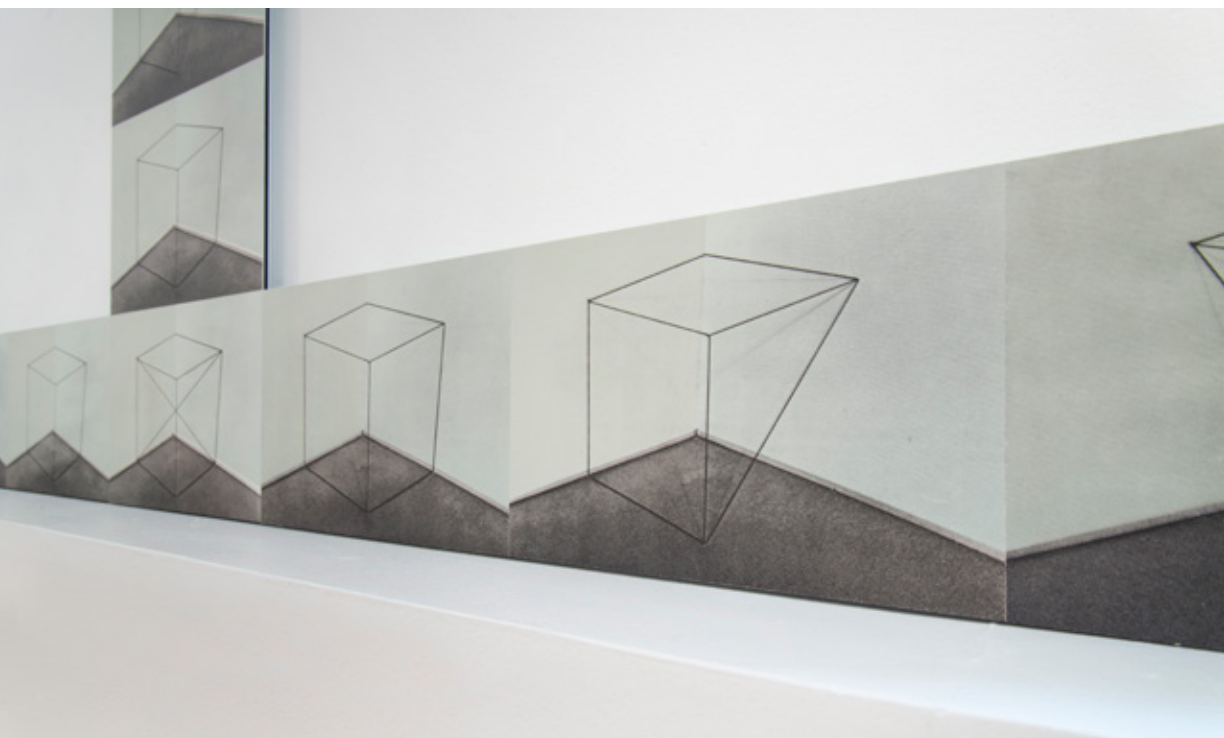
inaugurating a new glass wall by Lina Bo Bardi, and it was to happen in 30 days. The installation included several wall and floor pieces. They were made with steel wires, wire screens, wood paneling sculptures, and stretch fabric pieces, and paint, a total of 47 works.



Untitled, 1984
 Five wooden panels
 Exhibited at Museu de Arte Moderna, São Paulo, 1984



The Appearance, 1976
 25 silkscreen prints mounted on dibond
 49.5 x 133.75 inches (125.73 x 339.73 cm)
 Edition of 5



The Appearance, 1976
 Detail

LYDIA OKUMURA

Born in São Paulo, Brazil
 Lives and works in New York, USA

SELECTED EXHIBITIONS

- 2014 *ULTRAPASSADO I*, BROADWAY 1602, New York
ULTRAPASSADO II, BROADWAY 1602, New York
Equipe3 1973-2014, Museu do Solar da Marquesa, São Paulo; *contra o estado das coisas- anos 70*, Jaqueline Martins Gallery, São Paulo, Brazil
- 1995 Museu de Arte da Pinacoteca do Estado, São Paulo
- 1985 *Today's Art of Brazil*, The Hara Museum of Contemporary Art, Tokyo
- 1973/75/77/79/84 International Biennial of São Paulo
- 1981 *Contemporary Art of Latin America*, The National Museum of Osaka; The International Biennial of Medellin, Colombia; PS1, NY
- 1981 Museu de Arte da Pinacoteca do Estado, São Paulo
- 1980 *Installation/Two Artists*, Pratt Institute Gallery, NY
 AIR Gallery, New York
- 1977 *Nobè Gallery*, New York
- 1976 *Decade of 70's*, CAYC, Buenos Ayres/Museum of Contemporary Art, São Paulo
 Pratt Graphic's Center Annual Exhibition, NY
- 1975 *Three Artists Installation*, Estudio Actual Gallery, Caracas, Venezuela
- 1972 Museu de Arte Contemporânea de Campinas, SP; *Jovem Arte Contemporânea Acontecimentos*, Museu de Arte Contemporânea da Universidade de São Paulo; National Biennial of São Paulo
- 1968 Varanda Galeria de Arte, São Paulo

SELECTED COLLECTIONS

- Metropolitan Museum of Art, New York
 The Hara Museum of Contemporary Art, Nagano
 Museum of Belas Artes, Caracas
 Museum of Modern Art, Bogota
 Pinacoteca do Estado, São Paulo
 Museu de Arte Moderna, São Paulo
 Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo
 Museu de Arte Brasileira, São Paulo
 Museu de Arte do Parlamento, São Paulo
 Hyogo Prefecture Museum of Art, Kobe, Japan

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