

ORTUZAR

Frieze Masters 2024

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Ortuzar is pleased to present a selection of paintings and sculptures by Frank Bowling, Feliciano Centurión, Miyoko Ito, Suzanne Jackson, Jacqueline de Jong, Maruja Mallo, Maybelle Stamper, Linda Stark and Megumi Yuasa for Frieze Masters 2024. The works on display, which range from the mid-twentieth century to the turn of the millennium, explore personal experiences of the environment, varying from a deep connection to nature, to displacement, exile and belonging.

In many works on view, landscapes are rendered through abstract or stylized means, reflecting the artists' biographies of migration and synthesis of multiple cultural frameworks. Frank Bowling's monumental *Towards Crab Island* (1983) exemplifies this, referencing his native Guyana through heavily built-up surfaces that mimic the contours of landmasses emerging from the fluidity of the ocean. The title refers to an island in the Berbice River in Guyana, the first land one encounters when entering the harbor of New Amsterdam, where his mother was born, and attests to the powerful mnemonic echoes of Bowling's homeland in his life and art.

Takako Yamaguchi's *Untitled* (1999), part of a series of large-scale works on paper, depicts the water cycle as a kind of celestial map—clouds, rain, spermatozoid-like creatures and a great wave forming an infinite loop. These intricate seascapes destabilize the conventions of Eastern and Western painting traditions, twisting sources as varied as Max Ernst, Art Deco designer Jean Dunand and Edo period screens into something new and unfamiliar. Miyoko Ito's abstractions, while evoking the aura of landscapes, depict ambiguous locations with a complex spatial logic that simultaneously conjures the openness of vistas and the claustrophobia of interior spaces. In *Islamic* (1972), Ito's own experiences of upheaval and confinement subtly shape the painting's iconography and muted, introspective palette.

Megumi Yuasa, a Japanese-Brazilian sculptor and ceramicist, and Maruja Mallo, who relocated from Galicia, Spain to Buenos Aires, both combine their experiences of South America with their respective Japanese and Spanish heritage. In Yuasa's work, including abstract sculptures from his "espárragos" series, the artist combines glazed ceramics, stone and metal to evoke cloudforms, mountains and trees. Miniaturized moons and biomorphic forms become universal symbols, suspended in space as if held in each other's gravity. Mallo's *La Red* (1938) from her "Religion of Work" series memorializes fishers and fieldworkers from coastal towns Bueu and Vigo in Galicia, depicting them as androgynous, mythological women. Mallo's fascination with archetypes and scientific ordering systems also appears in her 1940s works, including *Joven negra* (1948), which regally depicts an Afro-Brazilian woman in profile.

Ortuzar's booth also includes a landmark work by Jacqueline de Jong from her "Vie privée de cosmonautes" ("Private Lives of Cosmonauts") (1966–1967) series, in which the artist takes on the galactic perspective of an astronaut, surrounding the central figure with vibrantly colored vignettes from the 1960s cultural revolutions. A World War II émigrée, de Jong imbues her mini pictorial history with sensitivity to trauma and political powerlessness, while resisting fixed interpretation (or a fixed orientation; the painting can be hung in any way). The reclusive, mid-century artist Maybelle Stamper creates more enigmatic and internal visions on paper and board. Primarily a printmaker, the artist variously employs geometric abstraction, futurism, surrealism and symbolism through a proto-feminist lens. These works, many created during Stamper's time on Captiva Island, express profound and deeply individual spiritual and psychological truths.



Maruja Mallo
La Red, 1938
Oil on canvas
37 1/4 x 58 1/2 inches (94.5 x 148.5 cm)
(AO 0589) – PRICE UPON REQUEST (ON RESERVE)





Maruja Mallo, *La Red*, 1938 (detail)



Maruja Mallo

Joven negra, 1948

Oil on board

18 1/2 x 15 1/8 inches (47 x 38.5 cm)

(AO 0500) – \$385,000



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P. 25 H.
AGOSTO 1948

Maruja Mallo, *Joven negra*, 1948 (detail)

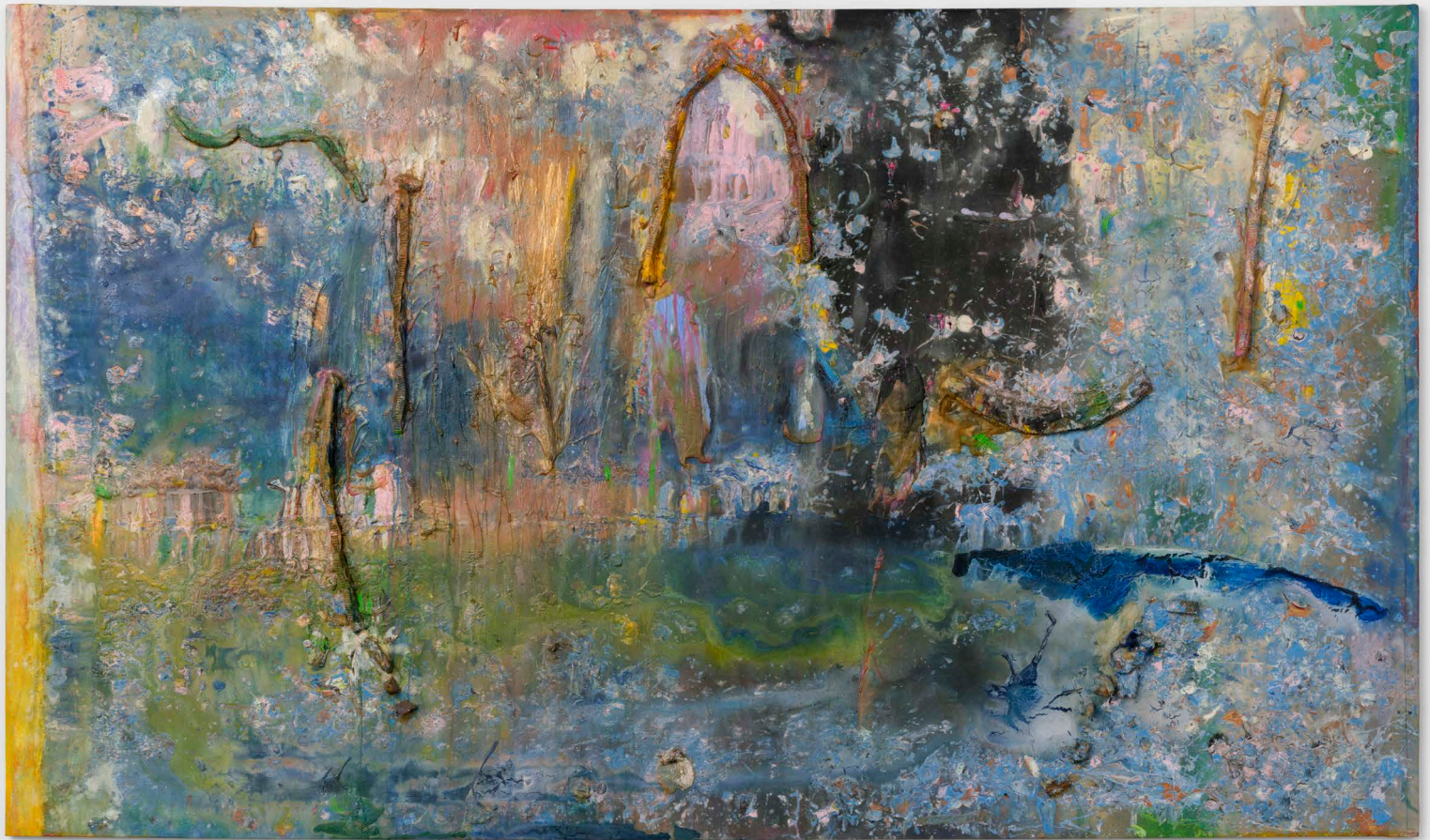




Maruja Mallo
Estudio para Desnudo Femenino, 1946
Oil on board
19 3/4 x 15 1/8 inches (50 x 38.5 cm)
(AO 0578) – \$150,000







Frank Bowling

Towards Crab Island, 1983

Acrylic, acrylic gel and acrylic foam on canvas

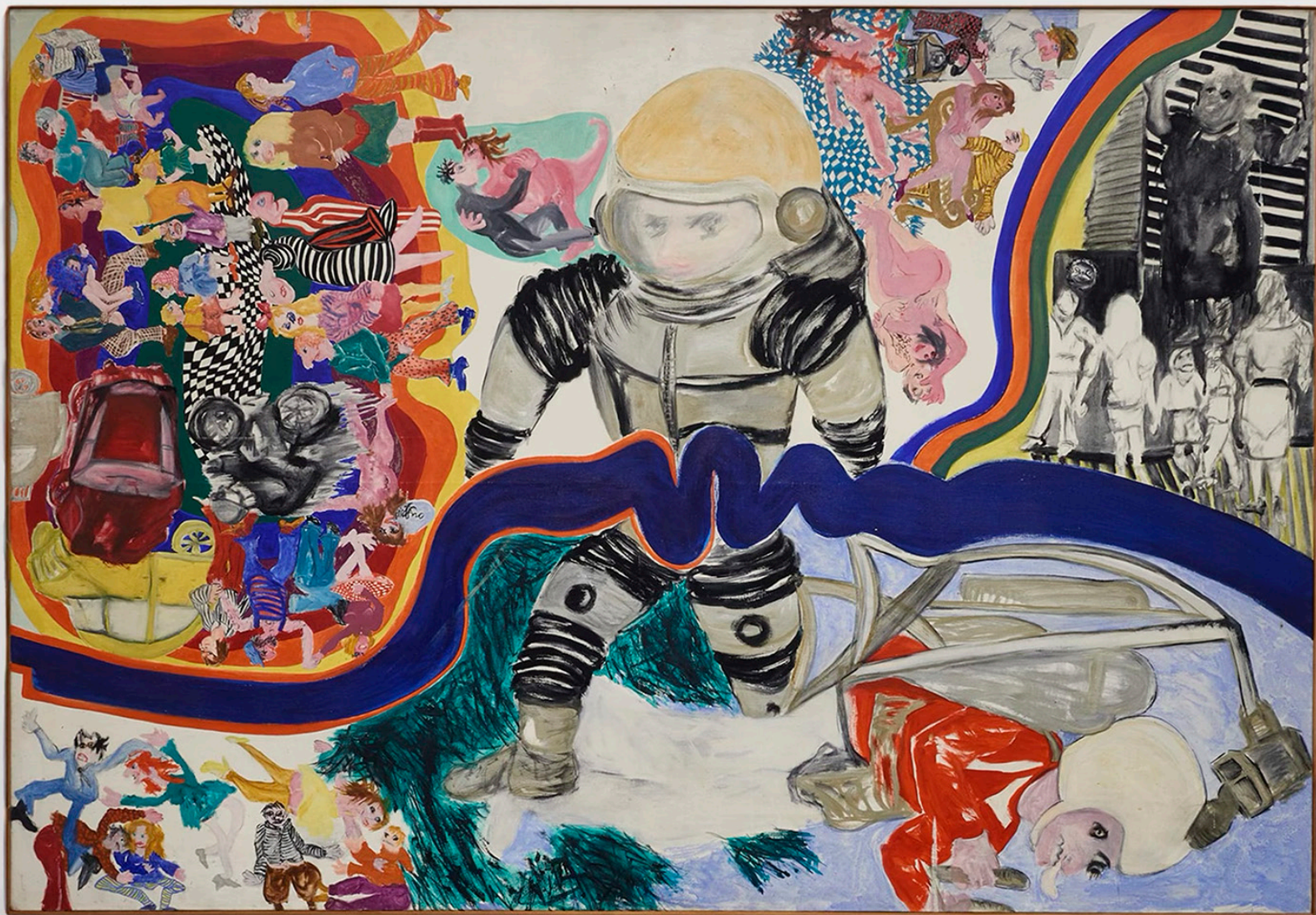
69 x 114 inches (175.3 x 289.6 cm)

(AO 3266) – PRICE UPON REQUEST





Frank Bowling, *Towards Crab Island*, 1983 (detail)



Jacqueline de Jong

Tournevicioux cosmonautique (les âmes les plus confuses se retrouvent un matin conditionnés par un peu de pesanteur), Cosmonautical Vicious Circle (The Most Confused Souls Find Themselves One Morning Conditioned by a Little Gravity), 1966

Acrylic on canvas

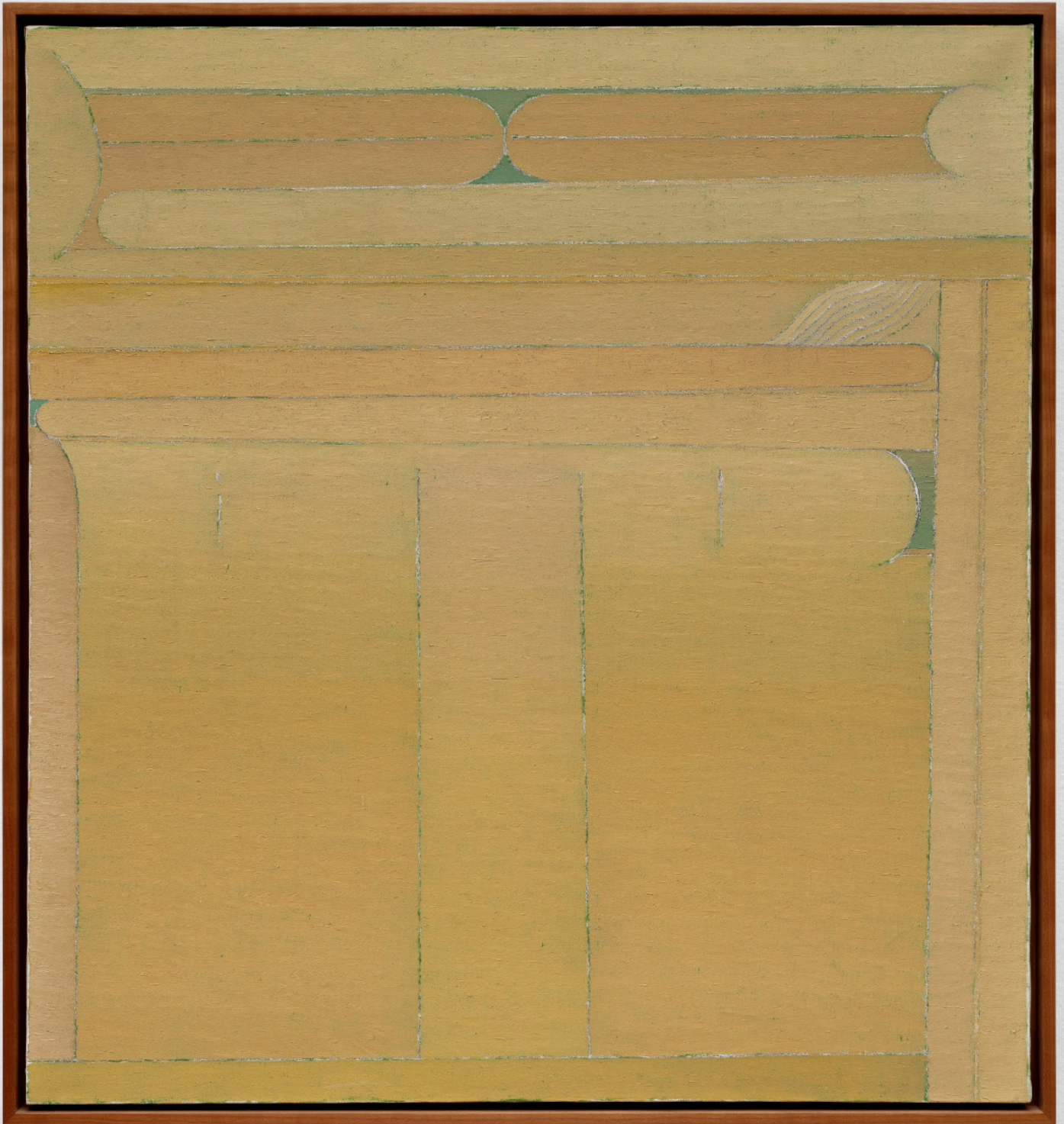
44.8 x 63.7 inches (114 x 162 cm)

(AO 3945) – \$380,000





Jacqueline de Jong, *Tournevieux cosmonautique (les âmes les plus confuses se retrouvent un matin conditionnés par un peu de pesanteur)*, *Cosmonautical Vicious Circle (The Most Confused Souls Find Themselves One Morning Conditioned by a Little Gravity)*, 1966 (detail)



Miyoko Ito
Islamic, 1972
Oil on canvas
37 x 34 inches (94 x 84.6 cm)
(AO 3933) – \$650,000







Takako Yamaguchi

Untitled, 1999

Oil and metal leaf on paper

42 1/2 x 79 3/4 inches (108 x 202.6 cm)

(AO 3558) – \$650,000





Takako Yamaguchi, *Untitled*, 1999 (detail)



Takako Yamaguchi, *Untitled*, 1999 (detail)

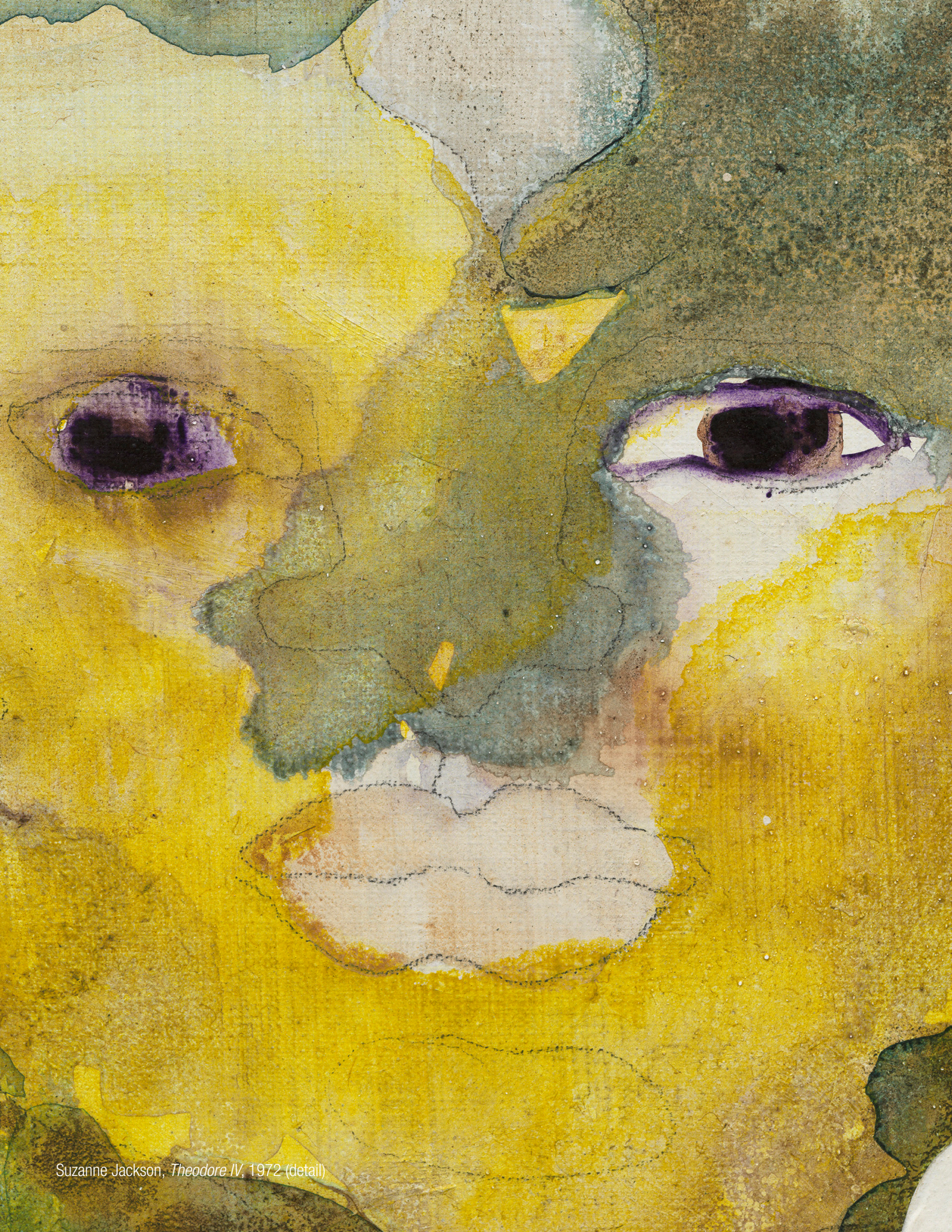


Suzanne Jackson
Theodore IV, 1972

Acrylic wash and graphite on gessoed canvas
22 7/8 x 24 7/8 x 2 1/2 inches (58.1 x 63.2 x 6.3
cm)

(AO 3629) – \$250,000





Suzanne Jackson, *Theodore IV*, 1972 (detail)



Maybelle Stamper

Five Bits of Blue, 1959

Watercolor on paper

Paper: 12 3/8 x 9 3/8 inches (31.4 x 23.8 cm)

Image: 9 7/8 x 7 1/2 inches (19.1 x 25.1 cm)

(AO 3346) – \$18,000



Maybelle Stamper

Spring Song, 1951

Color lithograph on paper

Paper: 13 1/8 x 10 inches (33.3 x 25.4 cm)

Image: 9 1/2 x 7 1/2 inches (24.1 x 19.1 cm)

(AO 3319) – \$18,000



Maybelle Stamper

Wings # One, 1951

Color lithograph on paper

Paper: 13 x 10 inches (33 x 25.4 cm)

Image: 8 3/4 x 6 7/8 inches (22.2 x 17.5 cm)

(AO 3329) – \$18,000



Feliciano Centurión

Untitled, 1994

Acrylic and embroidery on textile

92 x 78 inches (233.7 x 198.1 cm)

(AO 3790) – \$190,000



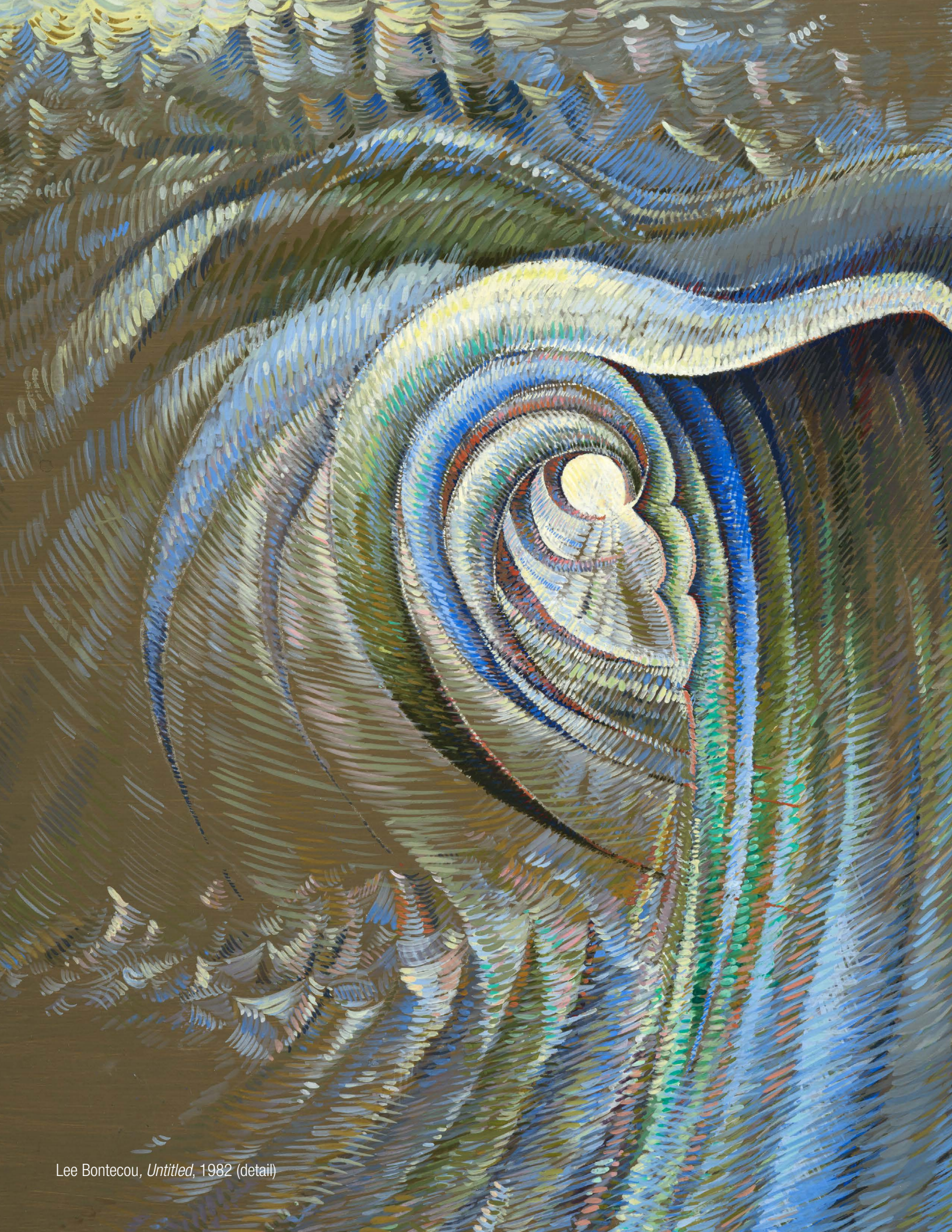


Feliciano Centurión, *Untitled*, 1994 (detail)



Lee Bontecou
Untitled, 1982
Casein and acrylic on paper
18 x 24 1/8 inches (45.7 x 61.3 cm)
(AO 3681) – \$220,000





Lee Bontecou, *Untitled*, 1982 (detail)



Gertrude Abercrombie
Four Shells, 1952
Oil on masonite
5 1/8 x 7 inches (13.1 x 17.7 cm)
(AO 2439) – \$250,000





Linda Stark
Ascender, 1997
Oil on panel
15 1/4 x 10 1/4 x 1 7/8 inches (38.7 x 26 x 4.8 cm)
(AO 3242) – \$65,000





Linda Stark, *Ascender* 1997 (detail)

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**Megumi Yuasa
Frieze Masters 2024**



Megumi Yuasa

For over six decades, Yuasa has crafted a distinctive body of work that fuses Japanese and Brazilian aesthetics, materials and techniques, reflecting the history of the East Asian diaspora in Brazil. Yuasa began his career in 1964 and quickly gained recognition for his innovative sculptures that elaborated on the conventions of Japanese ceramics by incorporating non-traditional materials like metals, oxides and paints. While exhibiting frequently in Japanese-Brazilian circles around Brazil, the artist has also organized and taught ceramics classes and workshops for many decades. His work and teachings express his personal cosmology of absolute interconnection and universal source: "Everything is made from everything, everything depends on everything. Everything is everything." His sculptures isolate elements and moments from nature, acting as distilled landscapes in which elements like trees, moons and seeds interact, whether balancing on, projecting off or supporting one another.

The artist has been the subject of solo exhibitions at Gomide&Co, São Paulo (2024); Galeria de Arte São Paulo (1987 and 1991) and Galeria Astréia, São Paulo (1973), among others. Group exhibitions featuring his work include *Diásporas asiáticas: Tocar a terra - cerâmica contemporânea nipo-brasileira*, Instituto Tomie Ohtake, São Paulo (2024); *O Curso do Sol*, Gomide&Co, São Paulo (2023); *Laços do Olhar*, Instituto Tomie Ohtake, São Paulo (2008), *Nipo-Brasileiros no Acervo da Pinacoteca do Estado de São Paulo*, Pinacoteca de São Paulo (2008); *Mostra Internacional Brasil-Japão*, Museu de Arte de São Paulo Assis Chateaubriand - MASP, São Paulo (1998); *80 anos da Imigração Japonesa*, Museu de Arte de São Paulo Assis Chateaubriand - MASP, São Paulo (1988); *10º Panorama de Arte Atual Brasileira - Escultura Objeto*, Museu de Arte Moderna de São Paulo (1978); the 13th and the 14th editions of the Bienal de São Paulo (1975 and 1977), among others. Yuasa's work is the permanent collection of the Pinacoteca de São Paulo.



Megumi Yuasa
Espássaro, c. 1990-1999
Glazed ceramics, iron, steel and aluminum
30 x 6 1/2 x 6 inches (76.2 x 16.5 x 15.2 cm)
(AO 3959) – \$60,000





Megumi Yuasa, *Espássaro*, c. 1990-1999 (detail)



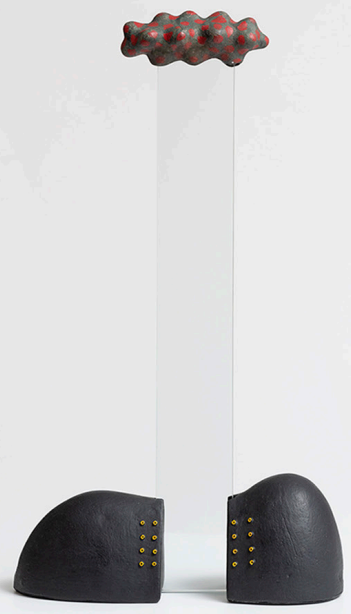
Megumi Yuasa

Untitled, c. 1990-1999

Acrylic on ceramics and glass

23 1/2 x 13 x 4 inches (59.7 x 33 x 10.2 cm)

(AO 3960) – \$45,000





Megumi Yuasa, *Untitled*, c. 1990-1999 (detail)



Megumi Yuasa

Espássaro, 1995

Acrylic on glazed ceramics and steel

42 1/2 x 13 x 11 1/2 inches (108 x 33 x 29.2 cm)

(AO 3957) – \$95,000





Megumi Yuasa, *Espássaro*, 1995 (detail)



Megumi Yuasa

Espássaro, 1995

Glazed ceramics, iron, steel and aluminum

86 x 21 1/2 x 6 1/2 inches (218.4 x 54.6 x 16.5 cm)

(AO 3958) – \$120,000





Megumi Yuasa, *Espássaro*, 1995 (detail)