

Marina Perez Simão: Solanaceae

January 20 – March 2, 2024
1201 South La Brea Avenue
Los Angeles



Marina Perez Simão, *Untitled/Sem título* (Detail), 2023
© Marina Perez Simão, courtesy Pace Gallery

Los Angeles – Pace is pleased to present an exhibition of immersive paintings by Marina Perez Simão at its Los Angeles gallery. On view from January 20 to March 2, 2024, the show, titled *Solanaceae*, will bring together some 15 canvases of various sizes—including monumental panoramas—created by the artist in the past year. *Solanaceae* will mark Simão’s first-ever solo presentation in LA and, more broadly, on the West Coast of the United States, and the exhibition will coincide with the 2024 edition of Frieze LA. It will be accompanied by a new catalogue from Pace Publishing, featuring a foreword by the gallery’s Curatorial Director Kimberly Drew as well as an original essay by SCAD Museum of Art Assistant Curator Brittany Richmond.

Working across oil painting, watercolor, and printmaking, Simão is known for her vibrant, lyrical compositions exploring both interior and exterior landscapes. Through her practice, she constructs visual journeys into semi-abstract and often unknowable realms made up of organic, undulating forms. Imbued with visions and memories, Simão’s oneiric landscapes reflect her deep and enduring interest in abstraction’s power to convey ideas, concepts, and feelings that transcend language.

In the paintings for her upcoming exhibition with Pace in LA—which takes the scientific name for the nightshades family of plants as its title—the artist meditates on the phenomenological effects of different conditions of light and its absence. In a departure from her past works, Simão has adopted a palette of deep, dark colors for her new landscapes, combining multiple hues at a time to emulate the nuances of bioluminescence. Elaborating upon her recent experimentations with traditional Florentine fresco techniques for a painting she showed this year in São Paulo, Simão has realized many of these landscapes at grander scales than she has ever worked in before, with two monumental compositions each extending more than 12-feet in width. As part of her process for making these paintings, she experiments with forms in watercolors and smaller scales, bringing a confident intuition to her final, large-scale compositions.

Tapping into the rich material histories of murals and frescos, mediums often associated with depictions of heaven or paradise, the artist's new large-scale works lend a distinctly experiential and transportive dimension to this presentation. Featuring layers of color, these paintings—which seem to glow and vibrate with energy drawn from an internal, celestial light source—speak to Simão's unique ability to imbue her work with luminosity.

Her paintings are marked by expressive and gestural brushstrokes, which respond to one another within individual works and across multiple compositions, giving the entire exhibition a sense of continuity and consequence with respect to time and movement. In her tableaux that suggest caves, forests, rivers, waterfalls, and other environments, Simão examines the way that light can function as a supernatural force in our experience of nature. Boundaries between interior and exterior spaces are blurred and, in some cases, obliterated in these scenes of unreality and mystery.

Among Simão's recent projects was her 2022 residency with Cahiers d'Art in Paris, where she presented an exhibition of watercolors.

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 in France, The Ekard Collection in the Netherlands, and the Samdani Art Foundation in Bangladesh, as well as the Speed Art Museum in Kentucky and the University of Chicago in the United States.

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 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.

Today, Pace has seven locations worldwide, including European footholds in London and Geneva as well as Berlin, where the gallery established an office in 2023. Pace maintains 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's long and pioneering history in California includes a gallery in Palo Alto, which was open from 2016 to 2022. Pace's engagement with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, along with an office and viewing room in Beijing. In spring 2024, Pace will open its first gallery space in Japan in Tokyo's new Azabudai Hills development.






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