

# LISSON GALLERY

## Press Release

### Olga de Amaral

55 Main Street

East Hampton, NY

August 12 – September 5, 2021

For the latest exhibition in East Hampton, Lisson Gallery is pleased to present a selection works by Olga de Amaral. In advance of her first major show with the gallery in New York (at 508 West 24th Street, November 2 – December 18, 2021), the solo presentation in East Hampton features four of Amaral's three-dimensional sculptural forms made from fibre. The Colombian artist has developed her own tools and techniques, woven strips of wool, linen, horsehair and cotton that create visual expanses, often adding a painterly application of gesso, acrylic and gold leaf. Working not only on the floor or the wall, Amaral carves up interiors with her hanging tapestries, creating floating formations that invite viewers to experience space in a new way.

The exhibition comprises works of varying sizes, including the vibrant, wall-based sculpture *Ombrío 18* (2015). The dynamic tapestry exemplifies Amaral's delicate weaving method, which connects hundreds of painted linen patches that manifest a deeply layered image-object of sizeable proportions. As with many of Amaral's works, pieces from the Ombrío series are illuminated by the shimmering reflection of incorporated metallic elements such as gold and palladium leaf. The bidimensional plane, where the traditional act of painting has been rendered, has itself been cut and reassembled, creating a sculptural work that operates as a deconstructed painting. This self-reflexive interrogation of the painting medium imbues Amaral's practice with a modernist flair while it simultaneously collapses modernism's separation between 'art' and 'craft' through the artist's demonstrated affinity for, and decades-long practice in, weaving and fibre art.

Even when working at a smaller scale, Amaral's work veers away from the domestic in feel. In *Pirámide B* (2014), the work approaches monumental architectural proportions through the artist's clear delineation of a pyramidal shape. Rather than a figurative or pictorial image of a pyramid, this work is a study in how the form and texture of two-dimensional material can lead to a suggestion of something wholly three-dimensional. Somewhere between a homage to the ancient objects crafted from gold and a mythical retelling of the rumors of El Dorado and the seven cities of gold, this panel recalls not only pre-Columbian architectural structures, but also the votive offerings of its indigenous inhabitants and the resplendent golden alters nestled in colonial churches in Bogotá and throughout Spanish America. This work is part of a small a series of Amaral's Pirámide works, some made in 2005-07 and some in 2014, in which the orientation of the triangular planes shift around and recede into the iridescent surface, creating gestural and perspectival movement through space.

The Amaral presentation follows solo exhibitions at the gallery by [Masaomi Yasunaga](#), [Roy Colmer](#), [Leon Polk Smith](#), [Ceal Floyer](#), [Laure Prouvost](#), [Sean Scully](#) and [Ryan Gander](#). Lisson Gallery's East Hampton space will continue its focused format featuring both influential, historical artworks and debuting new bodies of work in an experimental, intimate setting. An exhibition of work by [Rodney Graham](#) will be on view after the Amaral presentation, from September 9 – 26, 2021. The gallery is open to the public each Thursday through Saturday, from 11am to 6pm, Sundays from 12 – 5pm and Wednesdays by appointment.

### About Olga de Amaral

Olga de Amaral spins base matter into fields of color and weaves tectonic lines through space, unselfconsciously testing the borders between crafted object and the work of art. From the flat surfaces of tapestry through to resolutely three-dimensional sculptural forms made from fibre, the Colombian artist's work spans more than 60 years, in turn reaching even further back to the

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 138 Tenth Avenue, New York 10011 | +1 212 505 6431

spiritual qualities and ancient craquelure of medieval icon paintings or else the rigor and simplicity of the modernist grid, as if run through a loom. Developing her own tools and techniques, while relying on the hand for her strip-woven expanses of wool, linen and cotton, Amaral has also knotted reams of horsehair together and bolstered her fabric works through a painterly application of gesso or stucco, often highlighting the reverse, or foregrounding the edges. Working not only on the floor or the wall, Amaral carves up interiors with her hanging tapestries, creates floating formations from yarn or plastic, while following nature's lead for outdoor works such as *Hojarascas (Dried Leaves)*, begun in the 1970s, or working at architectural scale, for the creation of the six-story façade commission, *El Gran Muro (The Great Wall)*, in 1976.

Amaral's travels in the 1950s, '60s and '70s are reflected in her wide range of international influences. After an encounter with the Japanese technique of 'kintsugi' at the ceramics studio of British potter Lucie Rie in 1970, for example, Amaral began a series of *Fragmentos Completos (Complete Fragments)* employing gold leaf, layered and intertwined within the fabric of her hand-woven textiles. Amaral's work also references religious and ceremonial dimensions prescribed to gold through the pre-Columbian worship of the substance, especially in her *Alquimia (Alchemy)* works begun in 1984, which reclaim the notion of a material indelibly connected to the sun and the earth, but equally plundered from her country over many centuries. During a lecture at the Metropolitan Museum of Art in 2003, she said: "As I build these surfaces, I create spaces of meditation, contemplation and reflection... Tapestry, fibres, strands, units, cords, all are transparent layers with their own meanings, revealing and hiding each other to make one presence, one tone that speaks about the texture of time."

Olga de Amaral was born Olga Ceballos Vélez in Bogotá, Colombia in 1932, where she continues to live and work. She studied Architectural Drafting at the Colegio Mayor de Cundinamarca in Bogotá, leaving for the USA in 1952 to study textiles at the Cranbrook Academy of Art outside of Detroit, Michigan. By the 1960s she was herself a teacher at the Haystack Mountain School of Crafts in Maine and was included in a group exhibition at MoMA, New York entitled *Wall Hangings*, before staging a solo show, entitled *Woven Walls*, at New York's Museum of Arts and Design in 1970. After living in Barcelona and Paris in the early 1970s she returned to Colombia, representing her country at the Venice Biennale in 1986 and receiving her first major survey show at the city's Museo de Arte Moderno in 1993. Her work is in many major collections worldwide, including the Art Institute of Chicago, Chicago, IL, USA; Cleveland Museum of Art, Cleveland, OH, USA; Cranbrook Art Museum, Detroit, MI, USA; De Young Museum, San Francisco, CA, USA; Metropolitan Museum of Art, New York, NY, USA; Museum of Arts and Design, New York, NY, USA; Museum of Fine Arts, Houston, TX, USA; Museum of Modern Art, New York, NY, USA; Musée d'Art Moderne de la Ville de Paris, Paris, France; Museo Nacional, Bogotá, Colombia; American Craft Museum, New York, NY, USA; The National Museum of Modern Art, Kyoto, Japan; Rhode Island School of Design, Providence, RI, USA; San Antonio Museum of Art, San Antonio, TX, USA; Toledo Museum of Art, Toledo, OH, USA; and Tate Collection, London, UK.

## About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across two spaces in London, two in New York, one in Shanghai, as well as temporary spaces opened in 2020 in East Hampton and London's Mayfair district. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Ted Stamm and Roy Colmer.

In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

## For press enquiries, please contact

David Simantov, Communications Manager  
+1 212 505 6431 (Office)  
+1 917 243 9933 (Cell)  
[davids@lissongallery.com](mailto:davids@lissongallery.com)

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 138 Tenth Avenue, New York 10011 | +1 212 505 6431

i: @lisson\_gallery  
t: @Lisson\_Gallery  
fb: LissonGallery  
lissongallery.com

LONDON | NEW YORK | SHANGHAI

504 West 24th Street, New York 10011 | 138 Tenth Avenue, New York 10011 | +1 212 505 6431