



TATA NAVIA

PERSONAE



**ODON
WAGNER**
CONTEMPORARY

TATA NAVIA

PERSONAE

October 20 - November 11, 2006

**ODON
WAGNER**
CONTEMPORARY

172 Davenport Road, Toronto, ON M5R 1J2, Canada
T 416.962.0438 800.551.2465 F 416.962.1581 E info@odonwagnergallery.com www.odonwagnergallery.com

Member of the Art Dealers Association of Canada

TATA NAVIA: PERSONAE

In the paintings of Tata Navia, chairs signify the absent human. Their legs, seats and backs are designed to hold our human bodies, and when they're empty Navia's chairs take on uncanny human personae. They may have recently served their function, but now the chairs assume identities of their own, independent of their former occupants. Each painting is composed like a narrative, and the chairs are social creatures interacting with their own kind of body language. The paintings define a multitude of relationships, situations and occurrences. In each scenario, we can speculate as to who is leading, who is following, who is audacious and who is timid. While each little vignette tells a story of the artist's own creation, it is the viewer who decides what these works are really about. Whether we see chairs falling to a crashing end, or floating dreamily through the atmosphere depends on what experiences we bring to the act of looking.

Navia has honed a language in painting that is unmistakably her own. Essentially each picture is painted with two distinct technical approaches, as the artist juxtaposes her treatment of the subjects to the spaces they occupy. While the chairs are rendered convincingly as present objects, the backgrounds are painted with an 'all over' approach in the manner of an abstract expressionist where every square inch is treated with equal importance. The result is an unaffectedly bold contrast between vast expanses of colour, and comparatively small subjects painted with fine brushstrokes and meticulous attention to detail. The expanse of space surrounding the chairs works as a visual device that sharply focuses our attention to the small subjects. These are not still life paintings, but micro dramas enacted on a minimalist stage that the artist has carefully set for us.

In keeping with theatrical style, Navia's chairs are illuminated with spotlight brilliance, casting shadows onto a ground that refuses to recede into deep space. Because of its purity and saturation, the fields of colour are not merely relegated to the background, but equal to the chairs in the attention they command. Navia's colour sits on the surface and fills the canvas rather than giving the effect of emptiness. Instead of appearing frighteningly alone in an empty abyss, the little

chair in "Untitled 281" is either levitating or affixed somehow to the punchy red substance of its surroundings. The paintings convey a highly original aesthetic sensibility, bursting with vitality and humour, and the artist's sincerity is evident in her careful attribution of human traits to each of her devotedly rendered chairs.

Navia is continually experimenting with the emotional effects of different colours, the arrangement of her subjects and the canvas size, feeling her way by instinct and infusing her work with a sense of play. Her relentless experimentation keeps the work fresh, and each painting is interesting both in and of itself and also within the larger series. The artist is always looking for new ways to set the stage and we are continually surprised by the diversity of viewpoint, mood and narrative within this unified body of work.

"Untitled 305" depicts nine chairs circled together and cropped above their seats and legs. They are like a group of heads huddled together in a hushed meeting, and we view them as though glimpsed through a window or keyhole; we are not seeing the whole picture here. Navia always leaves something to the imagination, and it is the viewer's delight to fill in the rest of the story.

Laura Peturson
July 2006



1

Untitled 300
oil on canvas, 40 x 40"



2
Untitled 306
oil on canvas, 60 x 36"



3

Untitled 305
oil on canvas, 22 x 84"



4
Untitled 307
oil on canvas, 40 x 60"



5

Untitled 281
oil on canvas, 48 x 28"



6
Untitled 308
oil on canvas, 18 x 50"



7

Untitled 301
oil on canvas, 48 x 24"



8
Untitled 304
oil on canvas, 40 x 72"



9

Untitled 274
oil on canvas, 18 x 64"



10

Untitled 309
oil on canvas, 72 x 36"



11

Untitled 302
oil on canvas, 40 x 40"



12

Untitled 276
oil on canvas, 76 x 60"



13

Untitled 299
oil on canvas, 72 x 31"



14

Untitled 294
oil on canvas, 48 x 28"



15

Untitled 273
oil on canvas, 18 x 96"



16

Untitled 310
oil on canvas, 48 x 24"

BIOGRAPHY



EDUCATION

- 2001 B.A. in Fine Arts, Magna Cum Laude. Concentration: Painting, Florida Atlantic University, Boca Raton, Florida
- 1991-1997 Painting workshops & courses, Taller Amparo Sanchez, Ibagué, Colombia
- 1990 Fellowship in Prostodoncy, Bogotá, Colombia
- 1989 B.S. in Dentistry, C.O.C, Bogotá, Colombia

SOLO EXHIBITIONS

- 2004 Arte Consultores, Bogota, Colombia
- 2003 Galería Cristobal Gonzalez, Quito, Ecuador
- 2003 Centro Cultural Comfandi, Cali, Colombia
- 2002 Galería Sol del Rio, Guatemala City, Guatemala
- 2002 Hilda Perez Gallery, Coral Gables, Florida
- 2001 The Studio Botero, Marco Island, Florida

GROUP EXHIBITIONS

2006	Feria Iberoamericana de Arte FIA, Caracas, Venezuela
2006	Arte Américas, Luis Perez Galeria
2006	Art Miami, Luis Perez Galeria
2005	Museo de Arte de El Salvador - MARTE - Auction
2005	Museum of Latin American Art - MoLAA - Long Beach, California
2005	Toronto International Art Fair, Odon Wagner Contemporary, Toronto, Canada
2005	Odon Wagner Contemporary, Toronto, Canada
2005	ArteAmericas, Luis Perez Galeria, Coconut Grove, Florida
2005	ART Miami, Luis Perez Galeria, Coconut Grove, Florida
2004	Juannio Foundation - Latin American Art Exhibit and Auction, Guatemala City, Guatemala
2003	Juannio Foundation - Latin American Art Exhibit and Auction, Guatemala City, Guatemala
2002	FIA - Galeria Luis Perez, Caracas, Venezuela
2002	Juannio Foundation - Latin American Art Exhibit and Auction, Guatemala City, Guatemala
2001	Fenix Fine Arts, Coral Gables, Florida
2001	Juannio Foundation, Latin American Art Exhibit and Auction, Guatemala City, Guatemala
2001	Colombian Consulate, Miami, Florida
2001	ARA Gallery Cultural Center, Coral Gables, Florida
2001	BFA Exhibition, Florida Atlantic University, Boca Raton, Florida
2001	The Studio Botero, Marco Island, Florida
1999	FAU Annual Student Art Exhibition, Boca Raton, Florida

HONOURS AND AWARDS

2001	Latin Woman Art Exhibition, First Prize
2000	Latin Woman Empowering Latin Woman Organization, Artist of the Year
1994-1995	Taller Amparo Sanchez, Best Artist

MEMBERSHIPS

National Association of College Scholars

COLLECTIONS

Museum of Latin American Art - MoLAA - Long Beach California

CREDITS

CURATORS

Odon Wagner
Laura Peturson

GRAPHIC DESIGN

Angela Wagner

PHOTOGRAPHY

Diego Robledo

PRINTING

Doosan, South Korea

Note: This catalogue is also available on our website

"Tata Navia: Personae"

ISBN 0-9781635-0-8

National Library of Canada

Copyright: Odon Wagner Gallery

172 Davenport Road, Toronto, ON M5R 1J2, Canada

T 416.962.0438 800.551.2465 F 416.962.1581 W www.odonwagnergallery.com E info@odonwagnergallery.com

Front cover: *Untitled 303*, oil on canvas, 48 x 48"

Back cover: *Untitled 282*, oil on canvas, 48 x 72"