



Lines and Dots: Alphabet of Signs
Deni Lantz and Oue Takuma

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F2T Gallery is pleased to present *Lines and Dots: Alphabet of Signs*, a two-person exhibition of Brazilian artist Deni Lantzman (b. 1993, São Paulo, Brazil) and Japanese artist Oue Takuma (b. 2000, Osaka, Japan).

Reinforcing the profound cultural connection that has long linked Brazil and Japan, the two artists develop, across distance, an **abstract language made of lines and dots—an alphabet of signs** that appear similar, yet acquire distinct meanings within each artist's practice. The comparison between Deni Lantzman and Takuma Oue allows us to explore two artistic approaches that, while differing in context and orientation, share a deep attention to **the body of the artist as the origin of the mark**. In both practices, lines and dots are not merely formal elements, but traces of a physical and rhythmic experience, emerging from movement, perception, and gesture.

The painting is therefore a deeply physical practice for both artists. For **Deni Lantzman**, this physicality begins with the *support* itself—at times raw linen canvas, at others sheets of aluminium or wooden panels. In each case, the support is far from neutral; it becomes an integral part of the

image, influencing the quality of the *surface* and the artist's gestures as the paint is applied. Layers of colour are built up and scraped back with stiff brushes, transforming the surface into something alive, scratched, textured, and materially charged.

In the aluminium works—an unexpected support born from pieces of roofing used in the studio when canvas had run out, and conceptually connected to the hand-painted signs of street vendors found along the rural roads of Brazil—the *screws* themselves become part of the visual language. They function as physical knots, precisely positioned points of tension in relation to the minimal colour field that characterises the rest of the painting, creating a tension within the overall rhythm of the composition.

Rhythm is indeed a key word in Lantzman's practice, deeply rooted in his background as a percussionist and influenced by his relationship with the samba community in Brazil. Rhythm is not simply a theme, but a structural principle within his work: the dot can be understood as an accent, a beat, a spark emerging from the minimal colour fields base of the painting, recalling the logic of musical composition.

In Lantzman's paintings, these knots also evoke seeds and the mapping of his garden. His devotion to cultivating plants is not secondary to his artistic practice, but a fundamental part of his daily life—a meditative practice of connecting with himself and with Nature. Many of his works thus become abstract maps of his cultivation, in which lines connect different crops, represented by the knots or points. At times, the painting itself originates from a ritualistic and spiritual gesture: Deni scatters seeds across the canvas, and wherever chance determines that they fall, he begins to paint the dots. This gesture refers conceptually to the act of sowing the earth, while also recalling the *jogo de búzios*, an Afro-Brazilian divinatory practice closely associated with Candomblé, a religion that developed in Brazil through spiritual traditions carried by the African diaspora. In the *jogo de búzios*, the casting of cowrie shells produces a symbolic configuration that is interpreted by the priest as an oracle, offering a spiritual and divinatory reading.

Brazilian culture—in its musical, rural, and spiritual dimensions—therefore exerts a profound influence on Lantzman's work. The result is a body of meditative paintings: open, deliberately enigmatic works in which colour and rhythm send signals to our unconscious, yet to be decoded.

It's interesting to see how Japanese artist **Oue Takuma** adopts a similar alphabet, but with a very different meaning. Oue's practice is grounded in his own physicality and it emerges from a sensory

disease. Suffering from sensory attacks affecting the skin, he finds relief by rubbing the skin of his back against the surface of the futon, using friction as a way to calm and regulate the body. In this context, painting could be understood as a sensory act: it might itself be experienced through the body, as a form of contact and friction between skin, pigment, and surface. For this reason, the artist gradually began applying the paint directly with his hands onto the panel.

Through this tactile process, the painting gradually becomes an extension of the artist's own body. Its surface, like the skin that encloses and protects the body, comes to embody the notion of "*boundary*": a threshold between the self and the outside world, both permeable and protective. The painted panel thus takes on the character of a *territory* to be defined and delimited. This instinct to mark and protect one's territory is further articulated through the inclusion of a collage composed of circular scans of stones. Evoking the ancient practice of placing stones to demarcate a boundary, these forms punctuate the surface as markers of possession, protection, and spatial definition. The painting becomes, therefore, not only an extension of the body, but a territory in its own right: a surface to inhabit, delimit, and protect, through which the artist negotiates the fragile boundary between the self and the world.

At the compositional level, the painting takes shape through a stratification of lines and points that gradually form structures of demarcation, resembling tubular elements of a fence. These

linear formations divide the surface into distinct areas, establishing a rigorous spatial order within the pictorial field. Beneath this structure, however, lies a rich accumulation of colour, built through successive layers of more fluid, at times almost watery paint, allowed to run and drip across the surface. This softness introduces a sensuous counterpoint to the rigidity of the tubular lines, creating a continuous tension between containment and release, structure and fluidity. The artist deliberately seeks such oppositions: "In my painting, contrasting materials and colours collide, generating a tension similar to a sound." Painting thus becomes a space of collision, where different physical and visual qualities encounter one another and produce a dynamic, almost vibrational tension.

Seen together, Lantzman and Oue Takuma reveal how the same elementary language can embody radically different relationships with the world. For Lantzman, they suggest rhythm, connection, and the generative act of life; for Oue, they mark boundaries, protection, and the negotiation of the self - a tool for individual and phenomenological investigation. Yet in both practices, abstraction originates in the body and transforms gesture into a system of signs in which line and point are not static elements but events—occurrences inscribed in space as traces of a body in action. Their shared alphabet therefore remains deliberately open: its meaning is not fixed, but emerges through the tension between body, material, space, and perception.

Deni Lantzman (b. 1993, São Paulo, Brazil) lives and works in São Paulo. He holds a degree in Visual Arts from the Universidade Estadual de Campinas (Unicamp). Recent solo and group exhibitions include: *Keeping Time*, at High Noon Gallery, New York (2025); *Ivorada*, at Galeria Simões de Assis, Balneário Camboriú (2025); *Art Livre: paisagem contemporânea* em Cidade Tiradentes, at Centro Universitário Maria Antonia, São Paulo (2024); *Let the World Come 'Round?*, at Teffia Gallery, Kingston, New York (2022); *Deni Lantz: Pinturas*, at Galeria Estação, São Paulo (2022).

Oue Takuma (b. 2000, Osaka, Japan) lives and works in Ibaraki Prefecture. He graduated in 2023 with a BA (major in oil painting) and completed in 2025 a master's degree (MFA) in the same field at Kyoto University of the Arts. He has participated in solo and group exhibitions including: *Takuma Oue "rubbing-rhizome" solo show* at Taka Ishii Gallery Maebashi, Gunma (2026); *Frieze Seoul* with Taka Ishii Gallery (2026); *Art Basel Hong Kong* with Taka Ishii Gallery (2026); *project N 102 Oue Takuma*, Museum solo show at Tokyo Opera City, Tokyo (2026); *Mark Making*, Taka Ishii Gallery Maebashi, Gunma (2025); *Up_03*, MtK Contemporary Art, Kyoto (2025); *Hitashitoku*, GALLERY GARAGE, Kyoto (2024); *Jogyo Zammai*, A-LAB, Hyogo (2024) and *Rabbit, Hummingbird, and Homunculus: How to Make a New Horizon*, MEDIA SHOP, Kyoto (2023).



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