

Fortes D'Aloia & Gabriel

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Art Basel Miami

Stand C23

Nov 30 - Dec 04

Anderson Borba | Leda Catunda | Simon Evans TM | Sergej Jensen
Ernesto Neto | Lucia Laguna | Erika Verzutti | Yuli Yamagata | Luiz Zerbini



Anderson Borba

Anderson Borba

Santos, 1972

Images are the starting point for Anderson Borba's sculptures, shifting and unfolding into a process-oriented construction, using the figure as a pattern for formal decisions. His sculptures employ found, industrial-grade wood, manipulating this material through the use of methods and gestures characteristic of a DIY universe. *Intimacy* carves two parts united by an element with a distinct corporal quality, provoking at once a pictorial and emotional response. In other works, such as *Needle* and *Half-totem*, the rough flecks of pressure from the artists chisel make chapped textures onto the wood. Each part is slotted together into complex arrangements that move from roughly hewn blocks to smooth rounded elements. Color is introduced through spray paint in these imposing sculptures that recall the playfulness of their assembly.

ANDERSON BORBA
Intimacy, 2021
Madeira [Wood]
50 x 40 x 20 cm [19.6 x 15.7 x 7.8 in.]





ANDERSON BORBA
Intimacy, 2021

ANDERSON BORBA

Needle, 2021

Madeira, papel e tinta spray [Wood, paper and spray paint]

125 x 20 x 20 cm [49.2 x 7.8 x 7.8 in.]



ANDERSON BORBA
Needle, 2021



ANDERSON BORBA
Needle, 2021





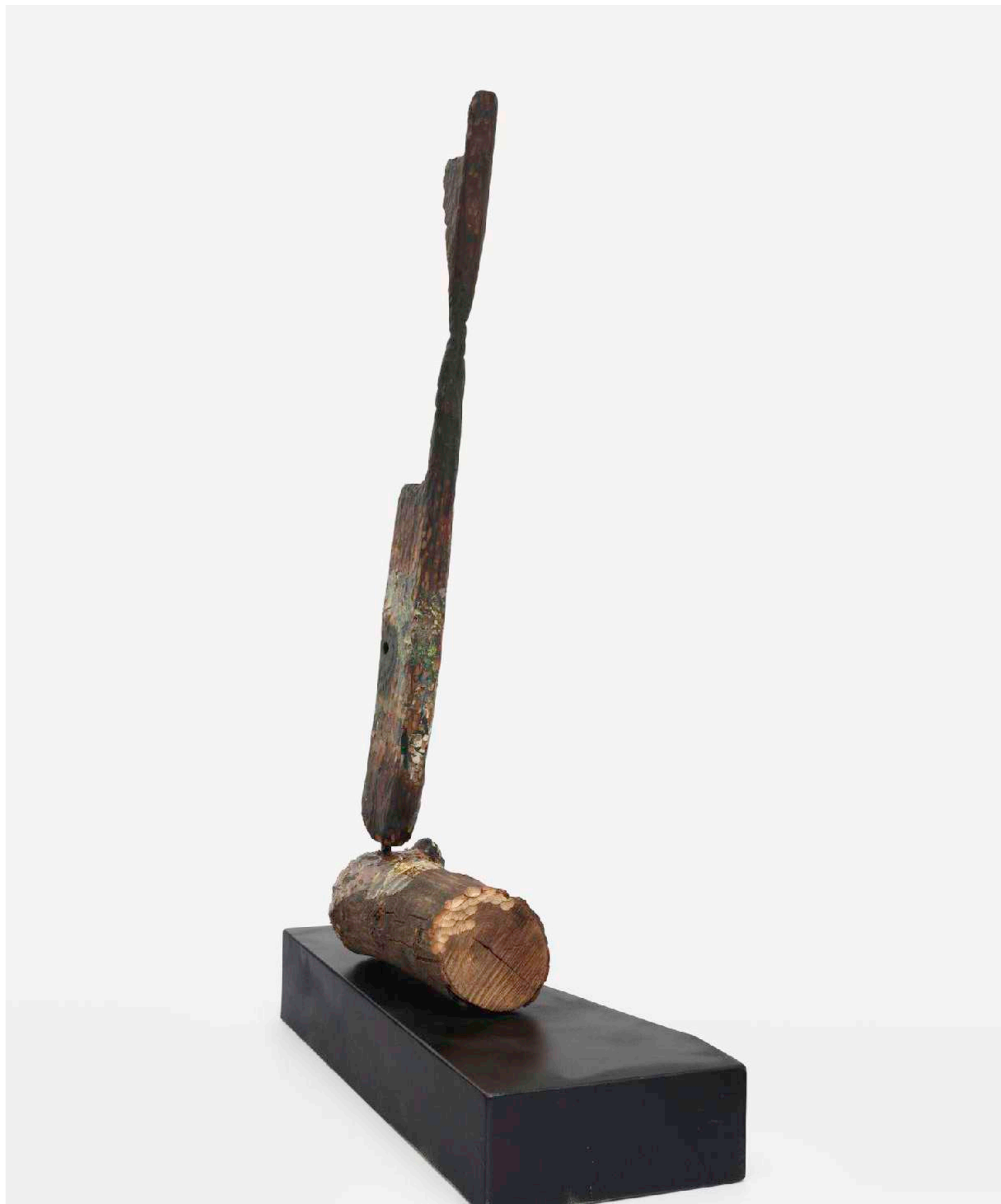
ANDERSON BORBA

Half-Totem, 2021

Madeira, papel e tinta spray [Wood, paper and spray paint]

100 x 55 x 30 cm [39.37 x 21.6 x 11.8 in.]

ANDERSON BORBA
Half-Totem, 2021



ANDERSON BORBA

Fropenk, 2021

Madeira, papel e tinta spray [Wood, paper and spray paint]

127 x 30 x 30 cm [50 x 11.8 x 11.8 in.]



ANDERSON BORBA
Fropenk, 2021
Detalhe [Detail]





Leda Catunda

Leda Catunda

São Paulo, 1961

Since the 1980s, Leda Catunda has developed her sharp, ample pictorial production informed by the use of varied and unconventional supports as surfaces to create her paintings. Using fabrics, apparel, and other supplies as raw materials for her works, Catunda goes beyond the two-dimensional field in paintings that flirt with sculpture and object, often occupying the exhibition space in surprising volumes and scales. In *Dedinhos II*, a multilayered composition of monochrome finger-like shapes creates an astonishing tridimensionality, inviting the viewer to lose oneself in the sensations sparked from the work's movement and tactility. In *Véus Escuros* on the other hand, elongated, cascading drops of fabric are layered and painted in earthy tones, suggesting a form somewhere between natural and animal.

[Click here for more information on the artist](#)



LEDA CATUNDA

Dedinhos II, 2021

Acrílica e esmalte sobre tecido [Acrylic and enamel on fabric]

80 x 76 cm [31.49 in. x 29.9 in.]



LEDA CATUNDA
Dedinhos II, 2021



LEDA CATUNDA
Dedinhos II, 2021
Detalhe [Detail]



LEDA CATUNDA
Dedinhos II, 2021
Detalhe [Detail]



LEDA CATUNDA
Dedinhos II, 2021

LEDA CATUNDA

Véus Escuros, 2018

Acrílica sobre tela [Acrylic on canvas]

220 x 55 cm [86 x 21 in.]





LEDA CATUNDA
Véus Escuros, 2018
Detalhe [Detail]



LEDA CATUNDA
Véus Escuros, 2018
Detalhe [Detail]



LEDA CATUNDA
Véus Escuros, 2018
Detalhe [Detail]



LEDA CATUNDA
Véus Escuros, 2018

ENERGY

Simon Evans TM

Simon Evans™

Simon Evans, London, 1972 | Sarah Lannan, Phoenix, 1984

Simon Evans™ is the artistic collaboration between Simon Evans and Sarah Lannan. The artists create dense text-based collages saturated with short, poetic phrases, drawings, and images often from the detritus of everyday life both inside and outside the studio. With acute wit and melancholy, ambiguously personal and fictional narratives are woven into diagrams, charts, maps, taxonomies, advertisements, diary entries, inventories, and cosmologies. In *All This Potential Energy* different possibilities of desire are conjured up in a shamelessly luscious, crinkled, embossed collage capped in gold leaf.

[Click here for more information on the artists](#)



SIMON EVANS™

All That Potential Energy, 2019

Folha de ouro e técnica mista sobre papel

[Gold leaf and mixed media on paper]

150 x 124,5 cm [59 x 49 in.]



SIMON EVANS™

All That Potential Energy, 2019

Detalhe [Detail]



SIMON EVANS™
All That Potential Energy, 2019
Detalhe [Detail]

Sergej Jensen

Maglegaard, 1973

In his work, Sergej Jensen subverts the traditional painting vocabulary by employing fabrics such as linen, jute and silk as a base for his canvases. The artist appropriates all kinds of textiles, exploring the contrast between high & low quality materials as he deconstructs and sews them in a process that results in extremely subtle abstract compositions. Over these compositions, Jensen uses components such as acrylic paint and gold leaves, evoking an almost accidental, fortuitous use of these materials while highlighting textures, wefts and textile entanglements. In *Ivory Crab* the composition unfolds in a temporality and frequency of its own stumbling upon representation, whilst the sequin fabric lends an extravagant and silent electricity.

[Click here for more information on the artist](#)

SERGEJ JENSEN

Ivory Crab, 2018

Acrílica sobre tecido de lantejola

[Acrylic on sequin fabric]

154 x 103 cm [60 x 40 in.]





SERGEJ JENSEN
Ivory Crab, 2018
Detalhe [Detail]

The image shows a close-up of a woven textile structure. It features a grid of vertical yellow threads. Overlaid on this are horizontal bands of brown threads, which are woven in a way that creates a series of overlapping, elongated, oval shapes. The brown threads have a textured, slightly wrinkled appearance. The overall effect is a complex, three-dimensional-looking pattern. The text "Ernesto Neto" is centered in the middle of the image, overlaid on the brown woven section.

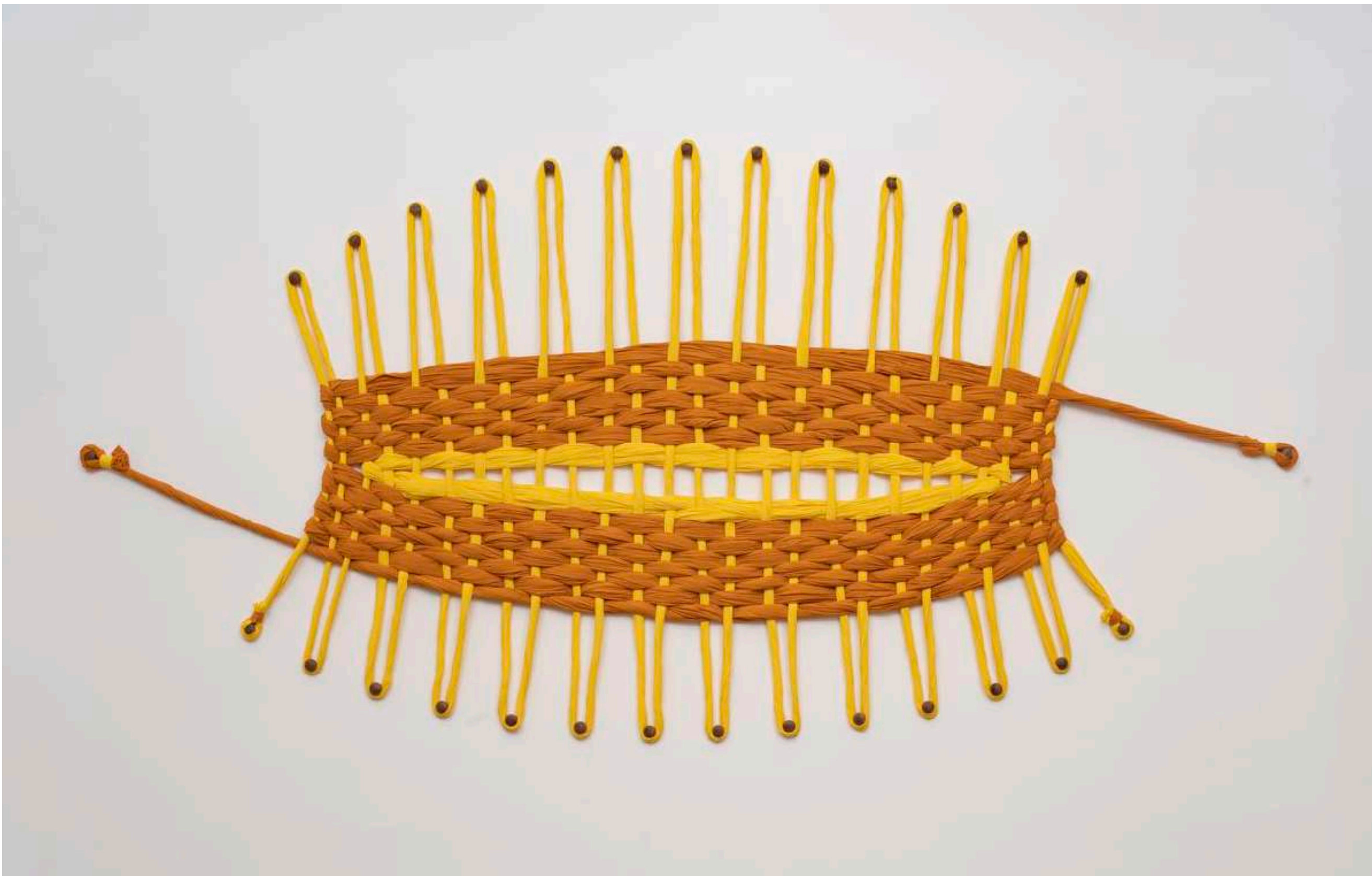
Ernesto Neto

Ernesto Neto

Rio de Janeiro, 1964

Since the beginning of his practice in the 1980s Ernesto Neto has built relationships between space, matter, and the natural and artificial world. His investigations unfold in sculptures and installations that range from minimalism to biomorphism, showing a singular interpretation of the Neo-Concrete heritage of Brazilian art. The artist incorporates organic forms and material into his pieces – spices, herbs, plants, and more – often inviting the public to a sensory immersion experience. *o ventre sopra zun zun e infinito* is part of the artist's most recent body of work that uses colored cotton knit threads to manually create wefts, with a weaving technique that operates between the microtension of the intertwined threads and empty spaces for breathing.

[Click here for more information on the artist](#)

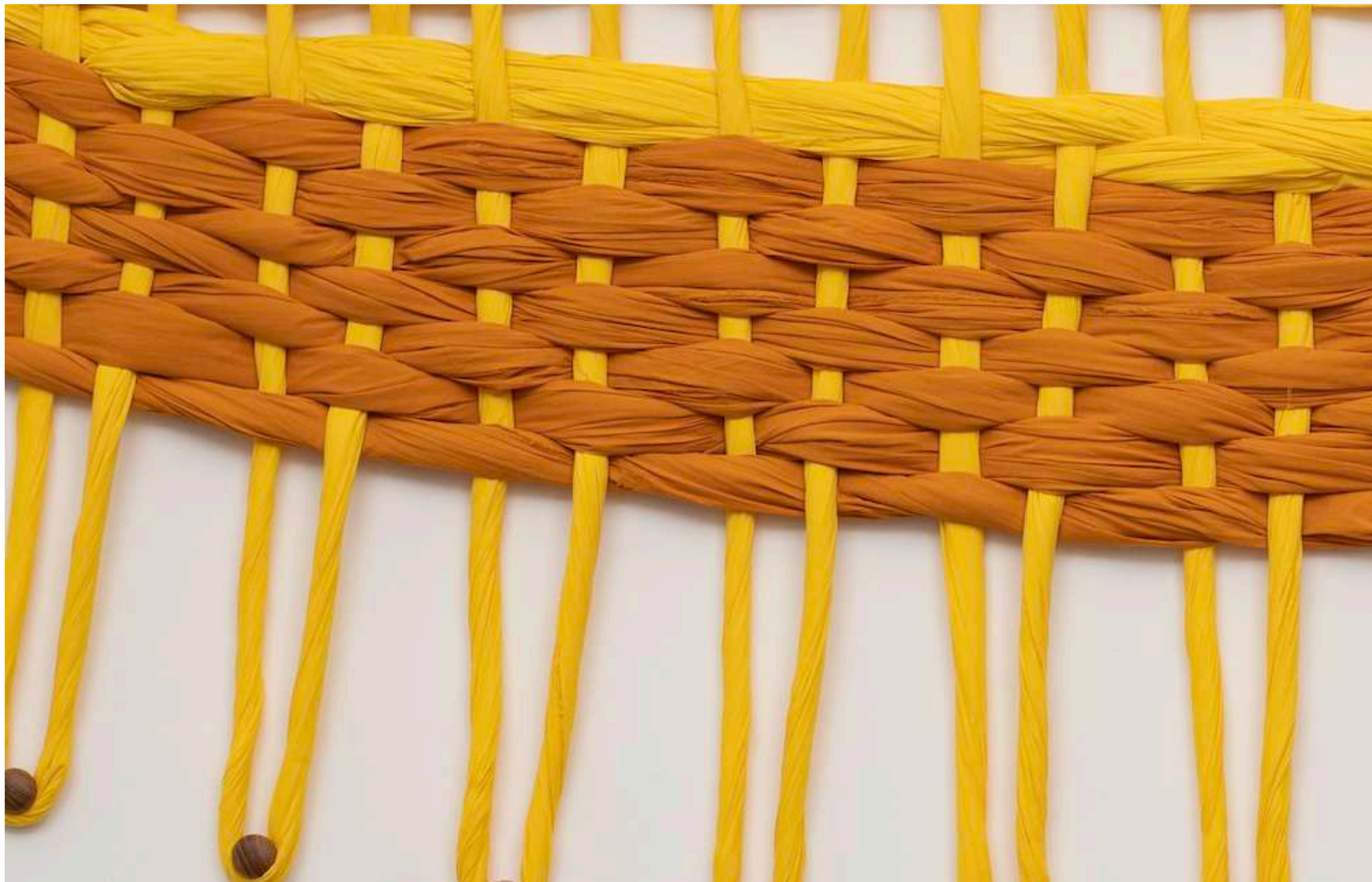


ERNESTO NETO

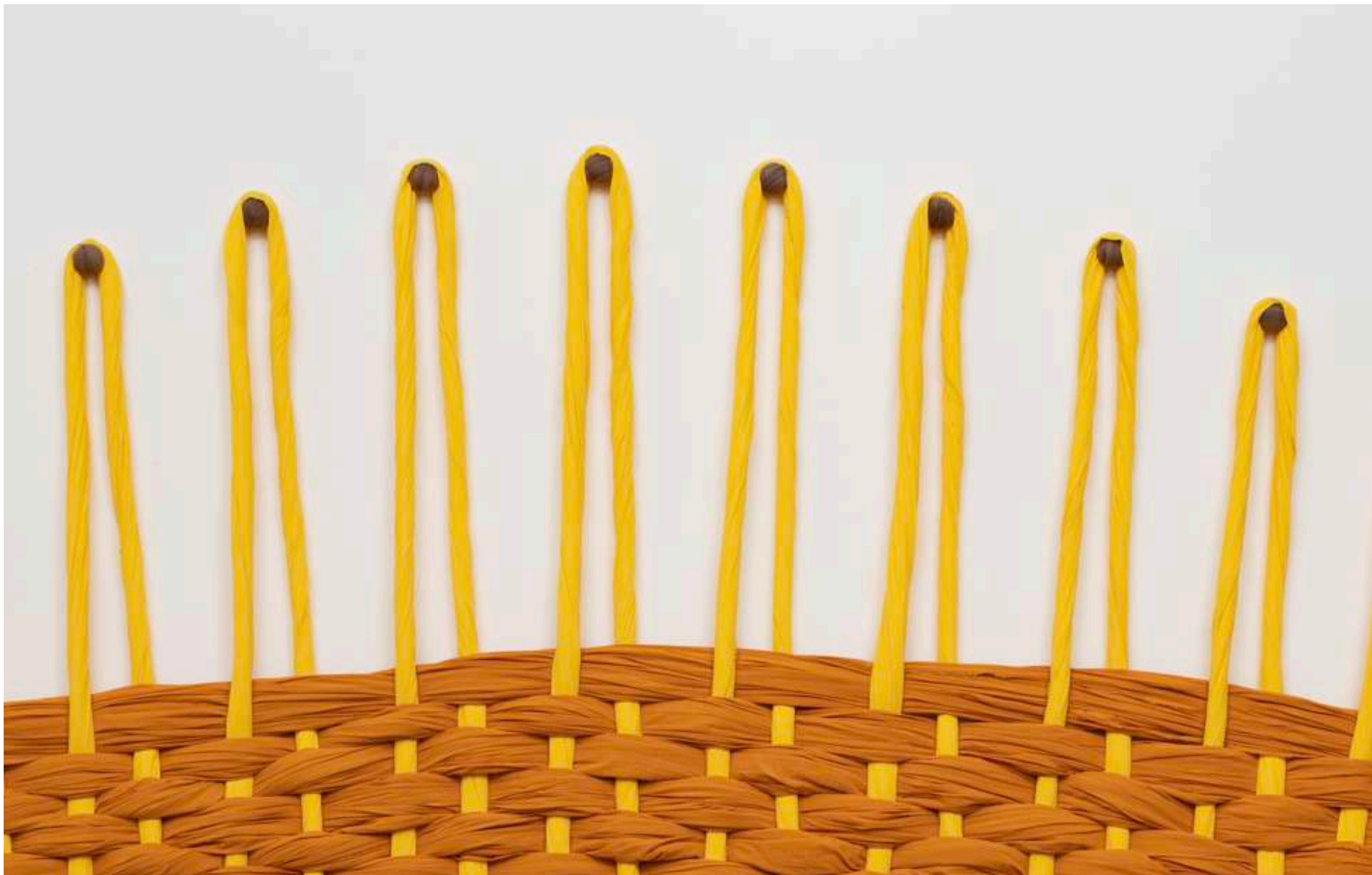
o ventre sopra zun zun e infinito, 2021

Voile de algodão e pinos de madeira [Cotton voile and wooden knobs]

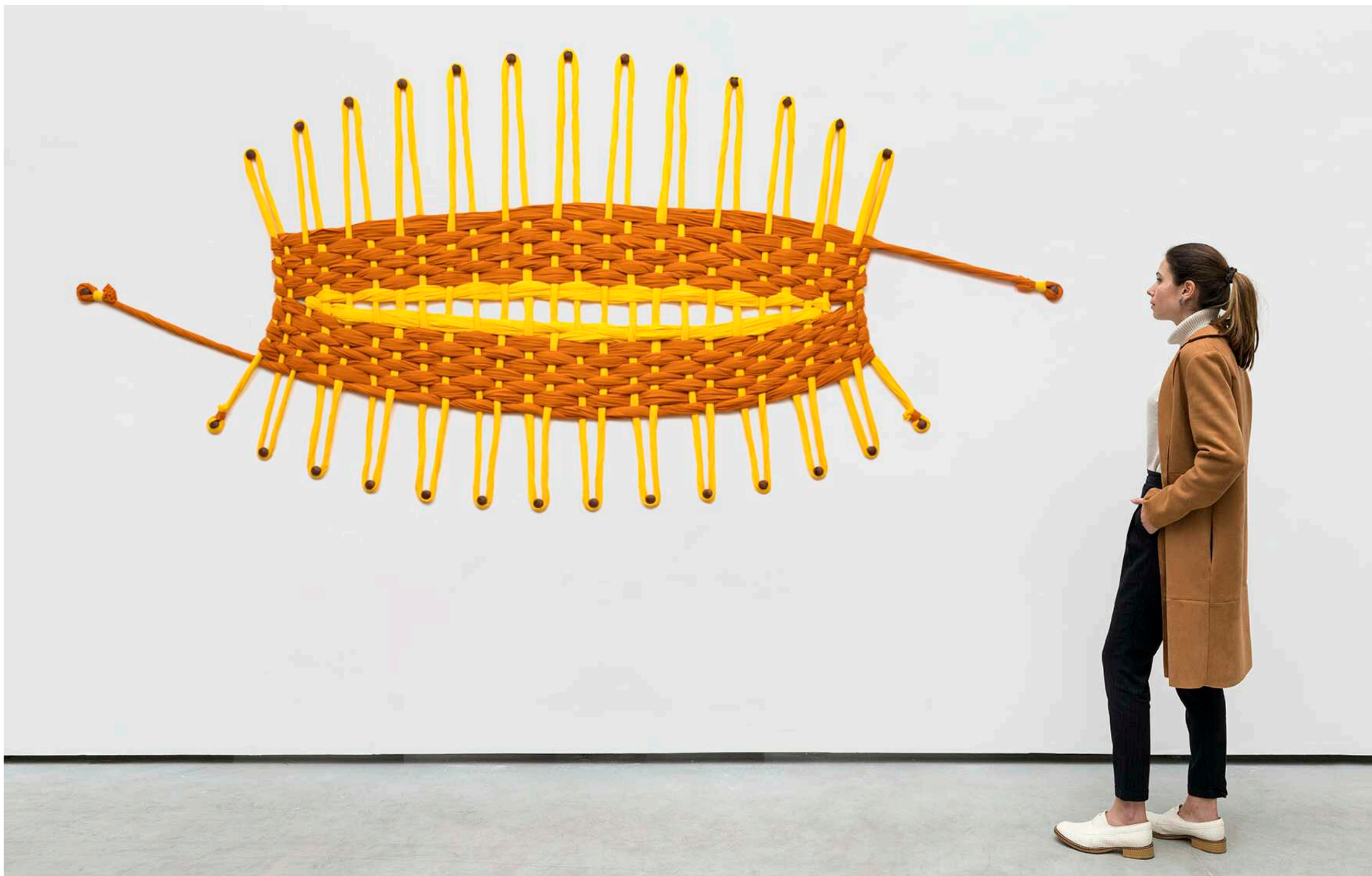
170 x 350 cm [66.9 x 137.8 in.]



ERNESTO NETO
o ventre sopra zun zun e infinito, 2021
Detalhe [Detail]



ERNESTO NETO
o ventre sopra zun zun e infinito, 2021
Detalhe [Detail]



ERNESTO NETO
o ventre sopra zun zun e infinito, 2021



Lucia Laguna

Lucia Laguna

Campo dos Goytacazes, 1941

For almost two decades, Lucia Laguna has divided her painting into three bodies of work: Landscapes, Gardens, and Studio. This division points to the inseparability between the artist's practice and her home/studio, located in a suburban neighborhood in Rio de Janeiro's North Zone. Observing the surroundings of her home/studio, the artist puts together complex scenes, which exist in a hybrid territory between abstraction and figuration. Through a collaborative process with her assistants, a very particular vocabulary emerges in Laguna's paintings, defined in the editing and re-editing of images and the use of different paints. Thus, while the landscape around the artist's home/studio may be the same, its displacement to the pictorial plane always takes place through a new journey — through specific compositions and temperatures.

[Click here for more information on the artist](#)



LUCIA LAGUNA

Jardim n. 58, 2021

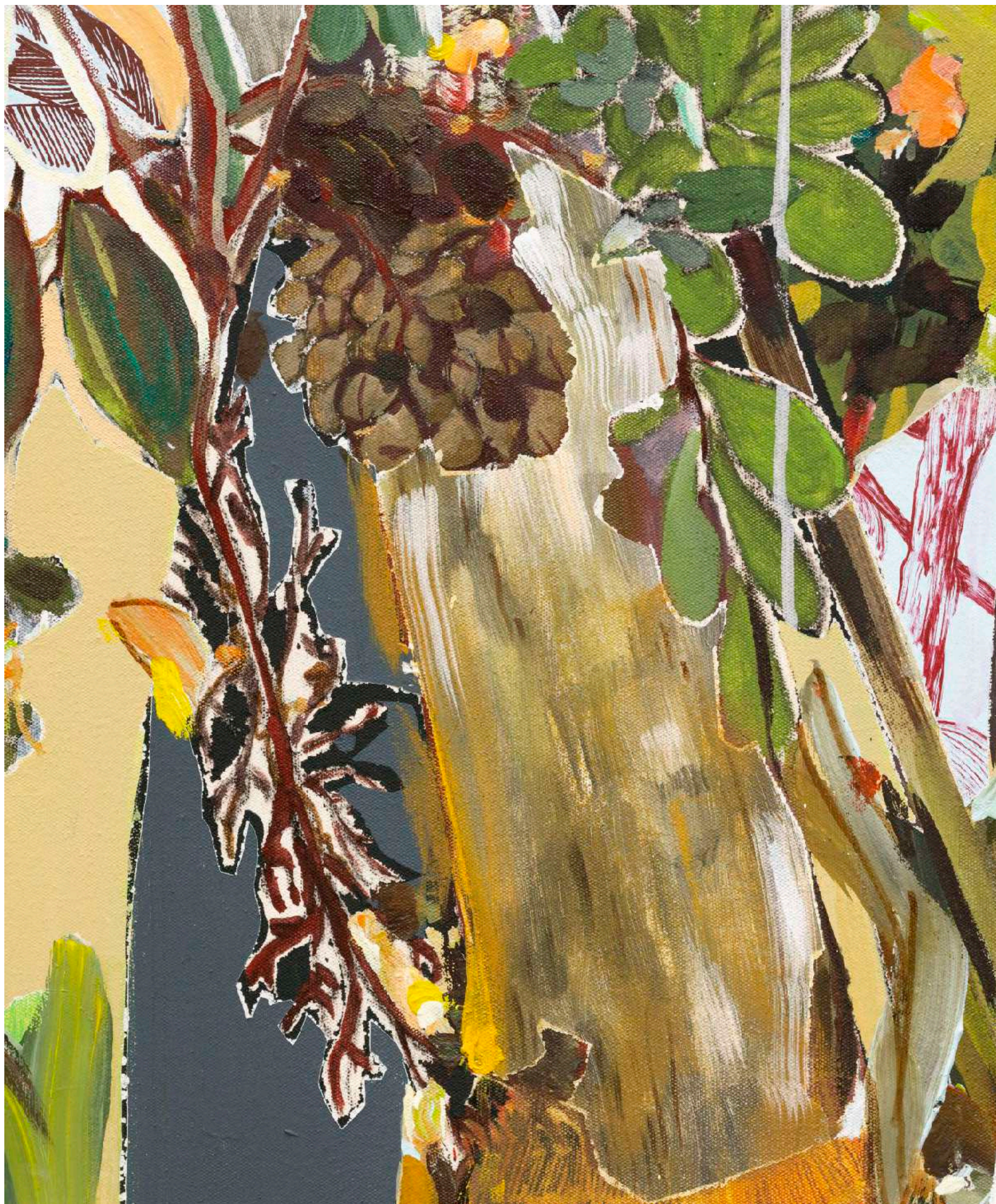
Acrílica sobre tela [Acrylic on canvas]

Díptico [Diptych]: 140 x 140 cm cada [55.118 x 55.118 in. each]

Dimensões totais [Overall dimensions]: 140 x 280 cm [55.118 x 110.2 in.]

LUCIA LAGUNA
Jardim n. 58, 2021
Detalhe [Detail]





LUCIA LAGUNA
Jardim n. 58, 2021
Detalhe [Detail]



LUCIA LAGUNA
Jardim n. 58, 2021
Detalhe [Detail]



LUCIA LAGUNA
Jardim n. 58, 2021

LUCIA LAGUNA
Jardim n. 60, 2021
Acrílica sobre tela [Acrylic on canvas]
180 x 140 cm [70.8 x 55.118 in.]

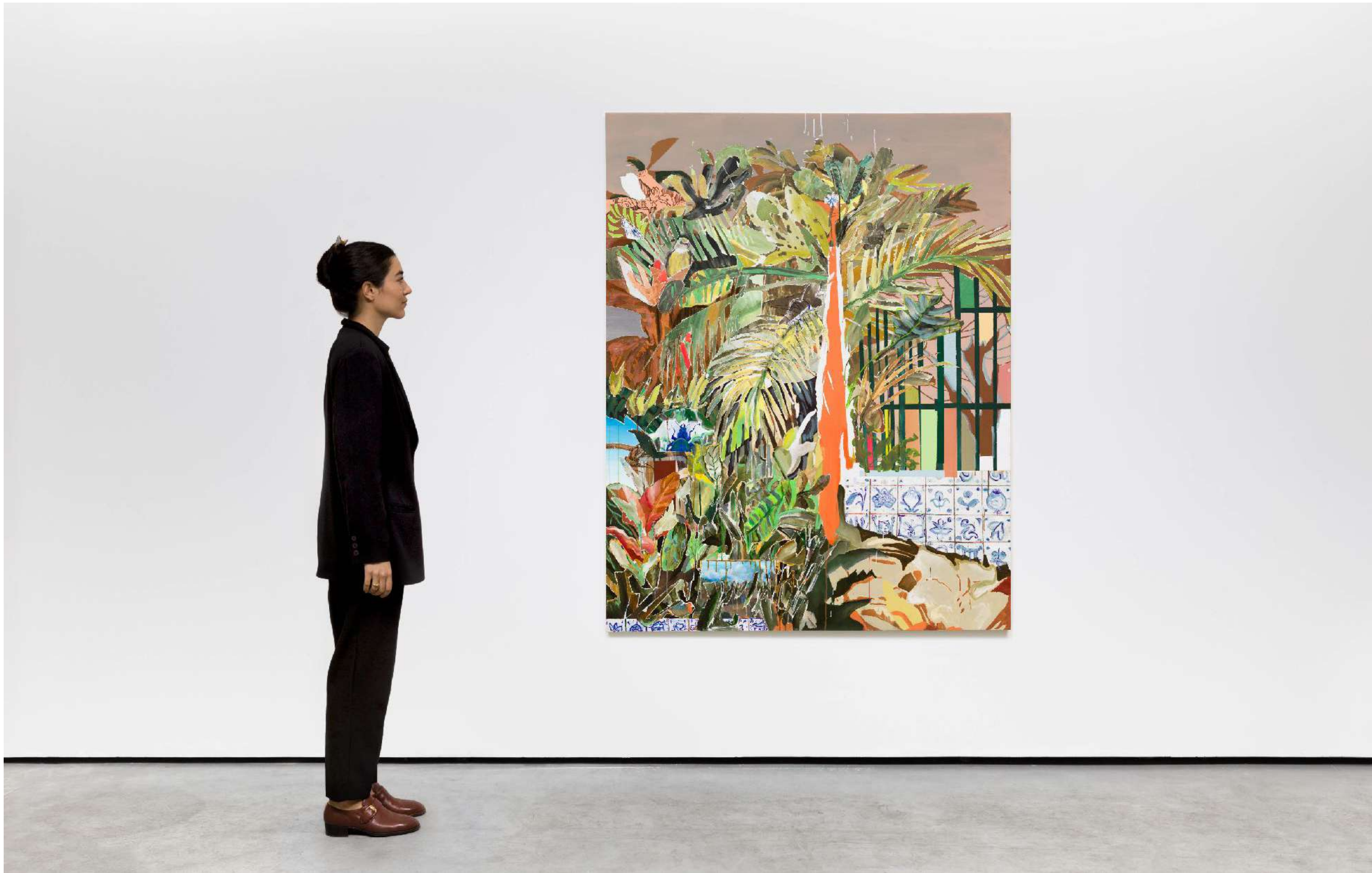




LUCIA LAGUNA
Jardim n. 60, 2021
Detalhe [Detail]



LUCIA LAGUNA
Jardim n. 60, 2021
Detalhe [Detail]



LUCIA LAGUNA
Jardim n. 60, 2021

An abstract painting featuring thick, textured brushstrokes in a variety of colors including yellow, grey, blue, red, orange, and white. The composition is dynamic and non-representational, with bold, expressive marks. The name 'Erika Verzutti' is centered in white text.

Erika Verzutti

Erika Verzutti

São Paulo, 1971

In her practice, Erika Verzutti makes a non-hierarchical use of different materials such as bronze, concrete, clay, and papiê-mâché to subvert conventional codes and signs of sculpture. Based on tactile experience, her work builds complex relationships between painting and sculpture, form and sensoriality, using the natural and the artificial to create a unique repertoire. In recent years, this pleasure in process has led to new forms and ways of making, reflected in the variousness of Verzutti's material explorations and the playfulness of approach to language.

[Click here for more information on the artist](#)

ERIKA VERZUTTI

Tartaruga na chuva, 2021

Acrílica sobre alumínio [Acrylic on aluminum]

77,5 x 58 x 4,5 cm [30.5 x 22.8 x 1.7 in.]



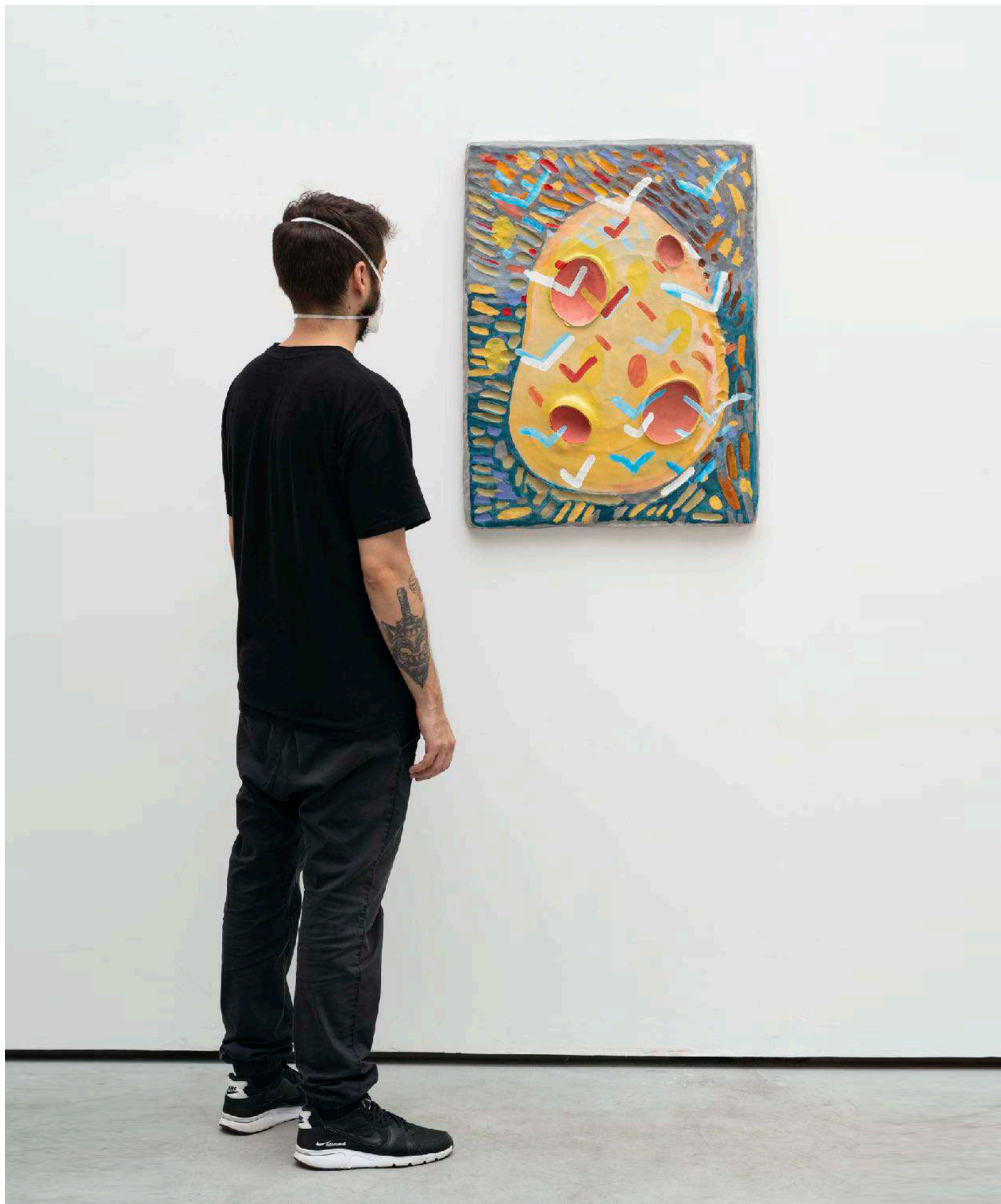


ERIKA VERZUTTI
Tartaruga na chuva, 2021

ERIKA VERZUTTI
Tartaruga na chuva, 2021
Detalhe [Detail]



ERIKA VERZUTTI
Tartaruga na chuva, 2021





Yuli Yamagata

Yuli Yamagata

São Paulo, 1989

Yuli Yamagata's production operates in a peculiar flow between figuration and abstraction, in works employing textile materials from busy commercial districts in São Paulo and everyday objects of the most varied origins. Her compositions—both in a two-dimensional plane and in sculpture—are inspired by the lexicon of comic books and by references connected to the gore universe (a subgenre of horror), and conceived as hybrid, human or animal figures, creatures usually represented through fragments of their bodies and exposure of feet, hands, bones, claws, eyeballs, and such. In *Nosso Segredo* (Our Secret), an enormous vivid coloured foot presses upon a placid, green skinned profile, lending the image a condition of hyperbole, as if the work were on the verge of screaming, wether out of fright or laughter.

[Click here for more information on the artist](#)



YULI YAMAGATA

Nosso segredo, 2021

Elastano, tecido oxford, corda de seda, tinta acrílica, linha de costura, fibra siliconada, chassi

[Elastane, oxford fabric, silk rope, acrylic paint, sewing thread, silicone fiber, chassis]

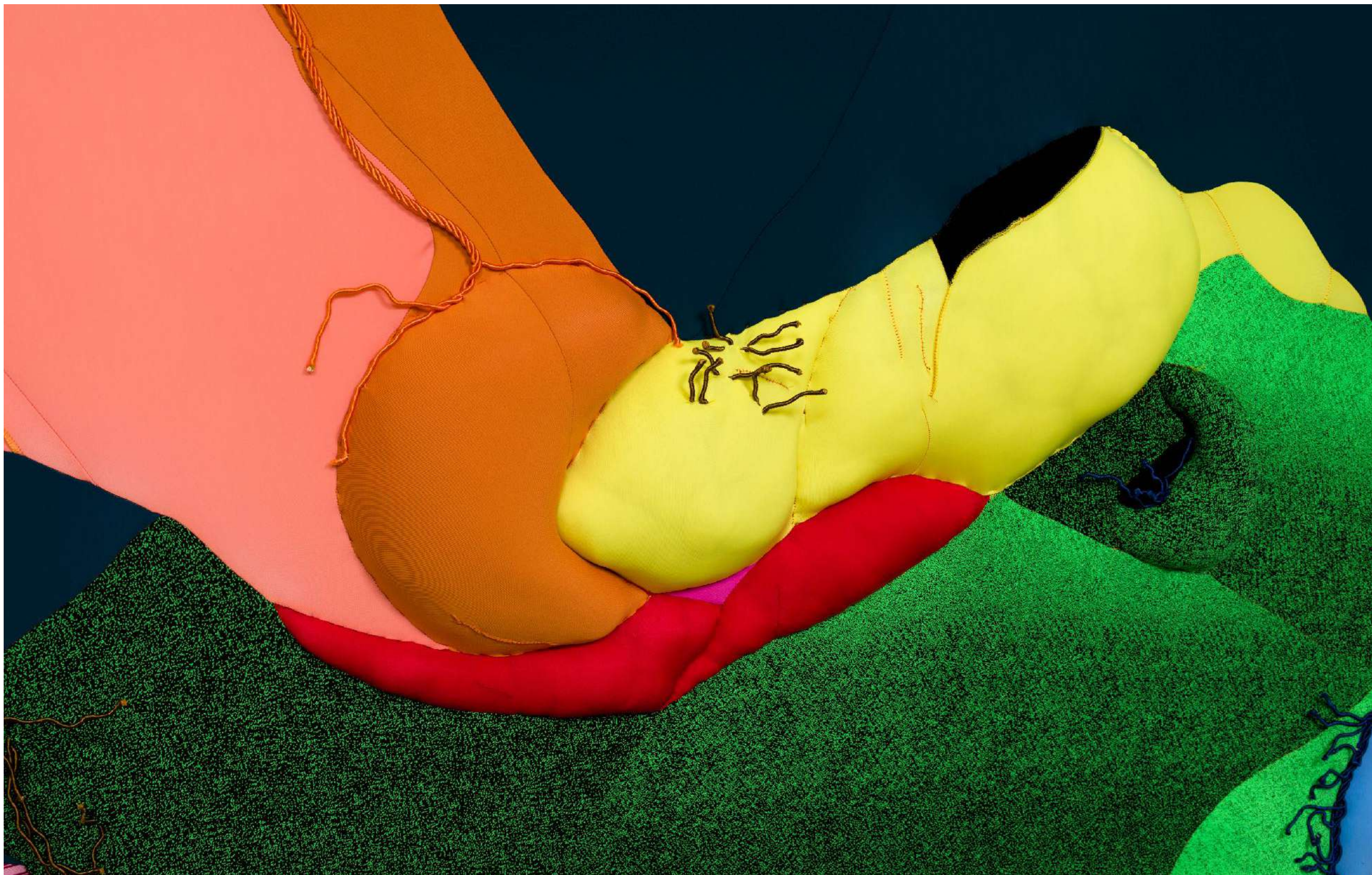
185 x 185 x 15 cm [72.8 x 72.8 x 5.9 in]



YULI YAMAGATA
Nosso segredo, 2021



YULI YAMAGATA
Nosso segredo, 2021
Detalhe [Detail]



YULI YAMAGATA
Nosso segredo, 2021
Detalhe [Detail]



YULI YAMAGATA
Nosso segredo, 2021

YULI YAMAGATA

Shibari Neighbors, 2021

Elastano, veludo, tecido estampado, corda de seda, linha de costura e fibra siliconada

[Elastane, velvet, patterned fabric, silk rope, sewing thread and silicone fiber]

80 x 60 x 6 cm [31.49 x 23.622 x 2.36 in.]

Featured in Artsy Vanguard 2021





YULI YAMAGATA
Shibari Neighbors, 2021



YULI YAMAGATA
Shibari Neighbors, 2021
Detalhe [Detail]



YULI YAMAGATA
Shibari Neighbors, 2021
Detalhe [Detail]

An abstract artwork by Luiz Zerbini. The composition features a grid of colored squares in shades of blue, green, orange, and black. Overlaid on this grid are several large, overlapping circles in various colors: red, orange, yellow, grey, white, purple, and green. The circles are arranged in a way that they overlap each other and the grid squares, creating a complex geometric pattern. The text 'Luiz Zerbini' is centered in the middle of the image in a white, sans-serif font.

Luiz Zerbini

Luiz Zerbini

São Paulo, 1959

For over three decades, Luiz Zerbini has developed a complex visual vocabulary in painting at the intersection between figuration and geometric abstraction. The grid, a formal leitmotif closely associated with modernism, frequently appears in the artist's recent paintings and is used to explore relationships between color, light and movement. Zerbini sees the canvas as an expanded field of possibilities, framing the viewer's gaze by building small immersive windows that reveal subtle figurative traces. The malleable approach to the grid in his paintings is more conducive to contemplation than the rigor usually associated with geometric abstractionism. In the process, shapes are undone to form sinuous curves that sometimes evoke the representation of tropical vegetation and sometimes reveal rich patterns created by the manipulation of colors and tools for applying paint.

[Click here for more information on the artist](#)

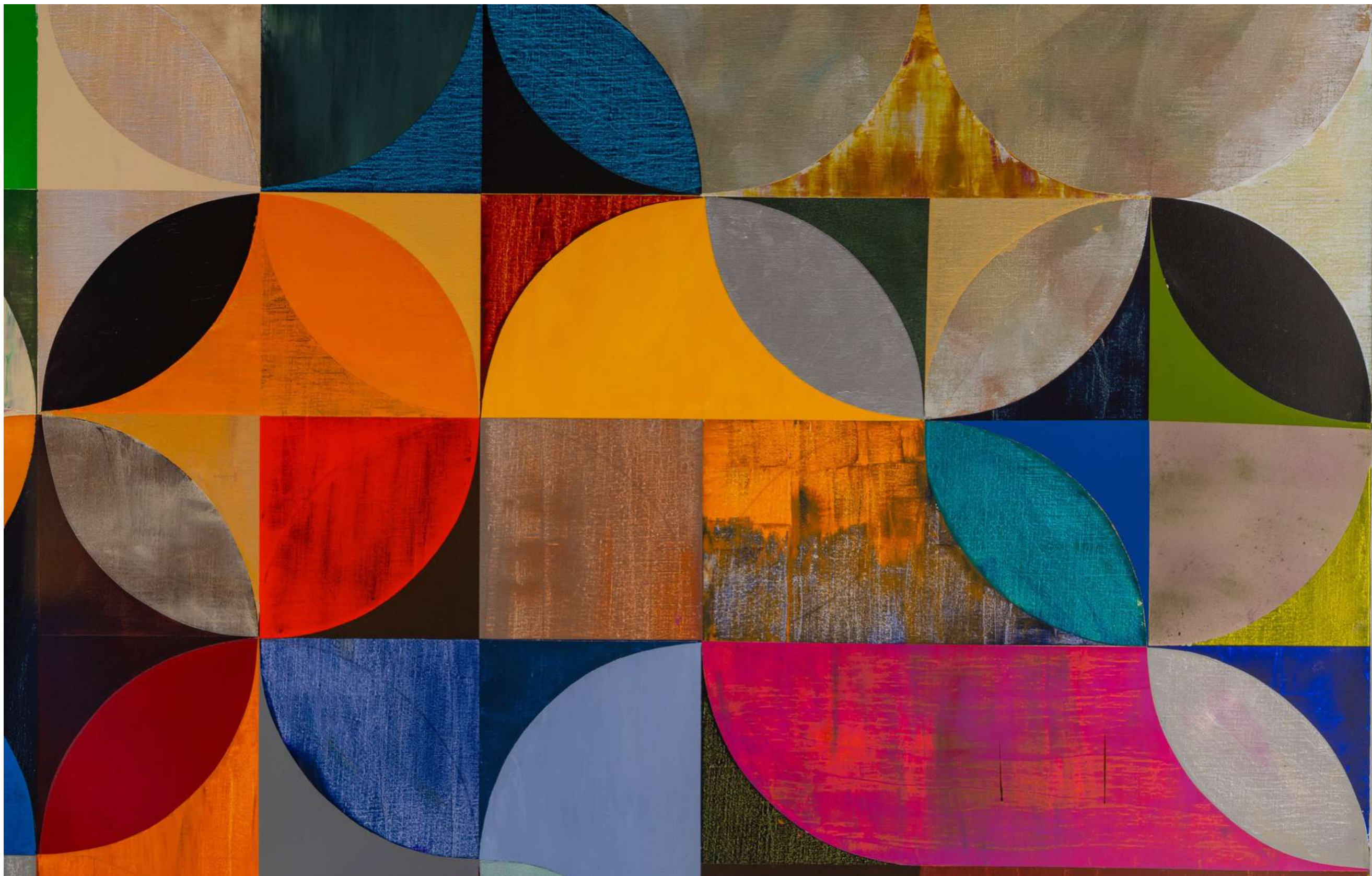


LUIZ ZERBINI

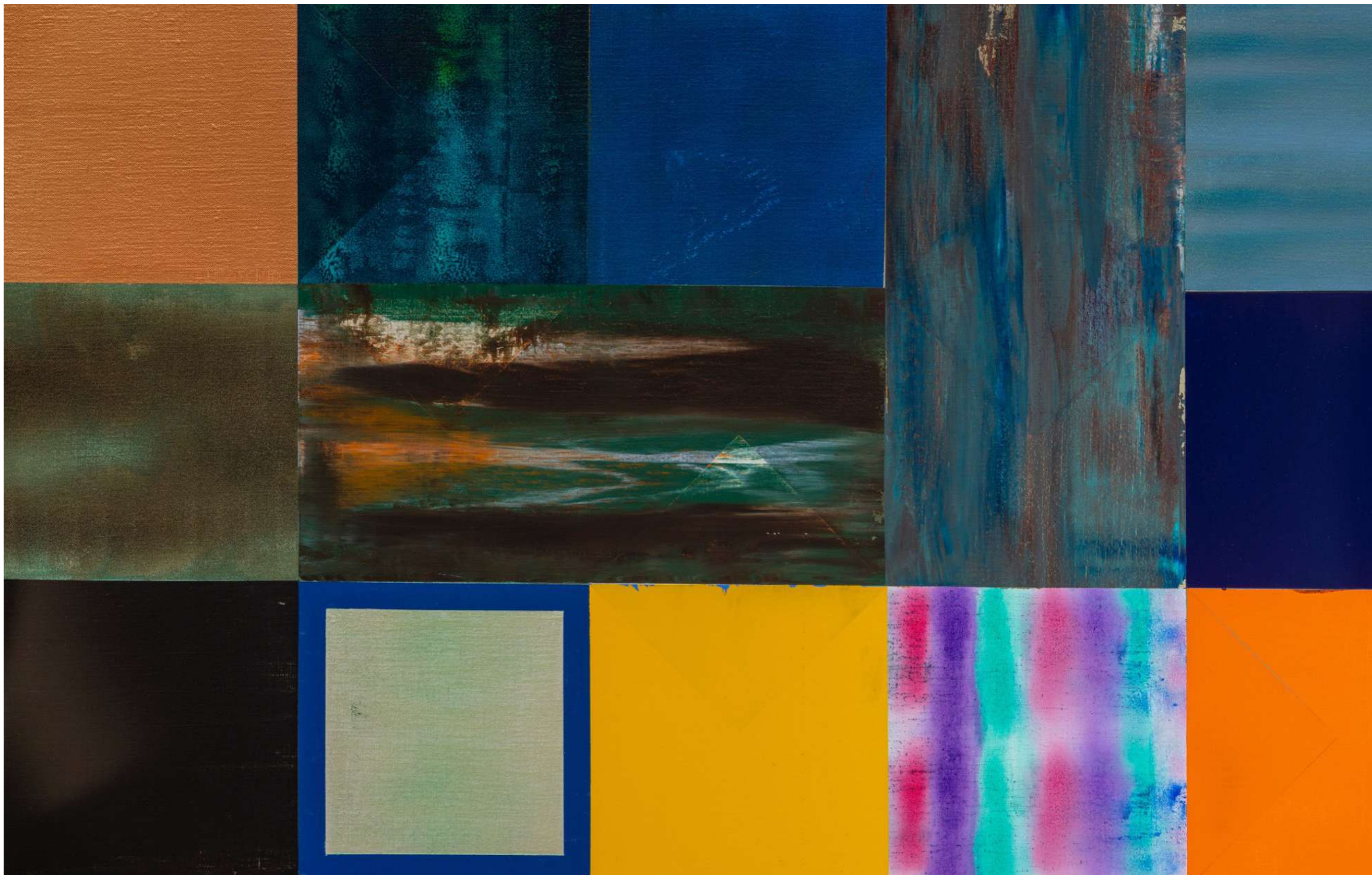
Gemini, 2018

Acrilica sobre tela [Acrylic on canvas]

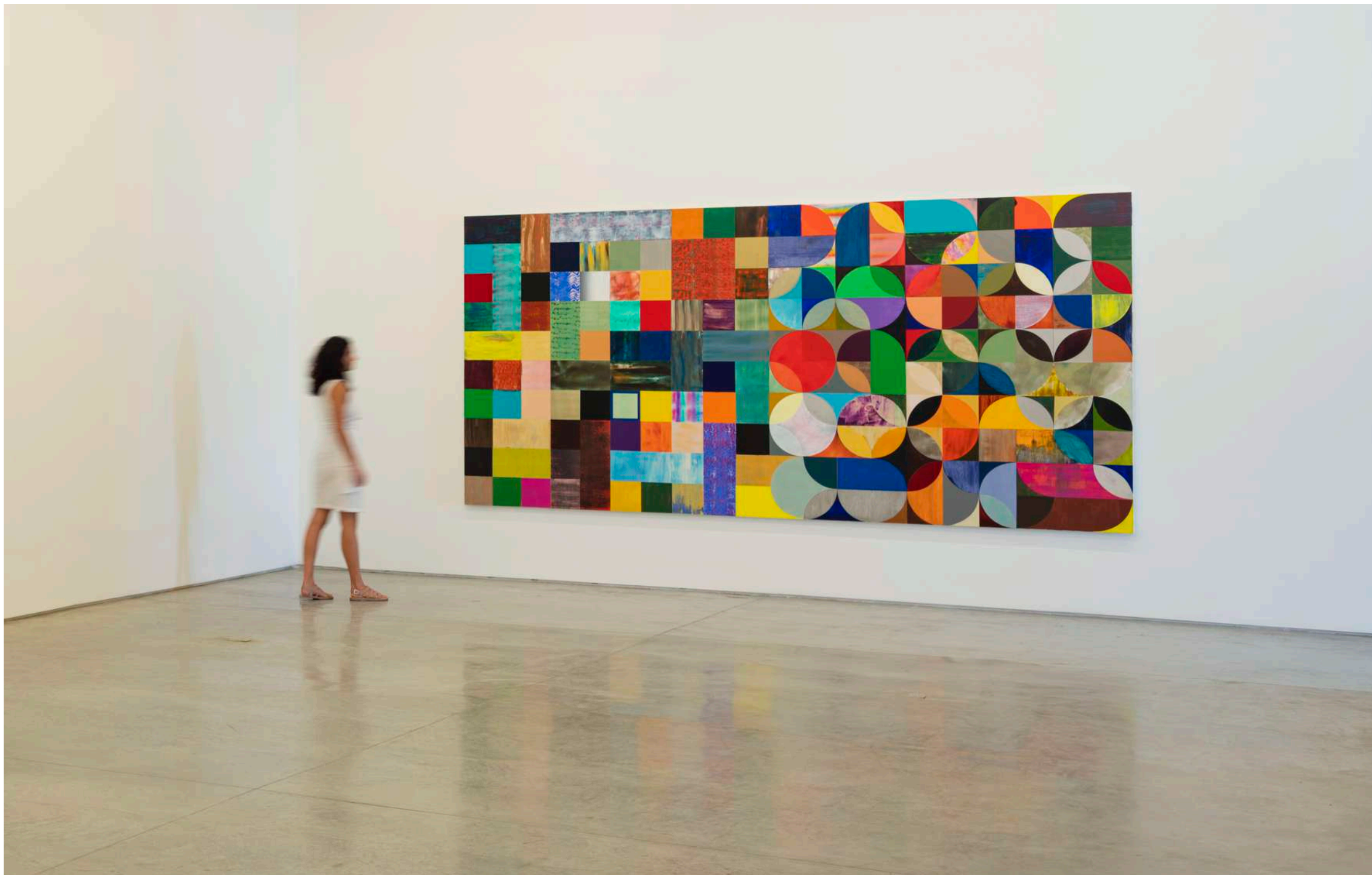
200 x 400 cm [78 x 157 in.]



LUIZ ZERBINI
Gemini, 2018
Detalhe [Detail]



LUIZ ZERBINI
Gemini, 2018
Detalhe [Detail]



LUIZ ZERBINI
Gemini, 2018

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