

**Fortes D'Aloia & Gabriel**

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# **Arte em Campo**

## Pacaembu

10–17 Dec 2020

**Carlos Bevilacqua**

# Carlos Bevilacqua

Rio de Janeiro, 1965

Carlos Bevilacqua's work stands at the constant tension between instability and balance; in the semantic gap he defines as “poetic instant”. He employs materials such as wood and steel in their utmost synthetic forms – the line, the dot, the circle, and the sphere – to then test their physical limits to the moment these tensions reach their point of balance. Bevilacqua summarizes his practice as follows: “I do not work with shapes. I work with forces”.

Bevilacqua's recent exhibitions include solo shows at Fortes D’Aloia & Gabriel (São Paulo) and Centro Cultural Candido Mendes (Rio de Janeiro), both held in 2019, as well as the monograph published by Editora Cobogó, which documents 30 years of his career through pictures of his works, sketches and notes.

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





**Escorpião em Fi maior, 2020**

Aço Corten [Corten steel]

122 x 291 x 141 cm

Edição de [Edition of] 3 + 1 AP





Escorpião em Fi maior, 2020



Escorpião em Fi maior, 2020







## Arte em Campo

Pacaembu | São Paulo, 2020

**Cristiano Lenhardt**



# Cristiano Lenhardt

Itaara, 1975

Cristiano Lenhardt works with a variety of medias and procedures: video, performance, observation, photography, drawing and engraving. The creation of his work happens through the transformation of materials and symbols referencing different sources, from folklore to literature and science fiction. In *Guaracys* (2016), a group of people sees what is out of reach, but also what is at hand. They live from what nature offers as nourishment, and that is the certainty of their path. Supernaturality keeps them from the delights of delirium and promotes healing for the possible ailments of body and spirit. Lenhardt approaches beauty, emptiness, time, sensoriality, silence, spirituality, myth and subconsciousness, not simply as subjects or form, but as elements incorporated through creation and construction.

Cristiano Lenhardt lives and works in Recife (PE). Exhibition highlights include: the 36th Panorama da Arte Brasileira, Museu de Arte Moderna, (São Paulo, 2019); the 32nd Bienal de São Paulo (São Paulo, 2016); 19th Festival de Arte Contemporanea Sesc\_Videobrasil: *Panoramas do Sul* (São Paulo, 2015); *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts (Ohio, 2014); *Programa Rumos*, Itaù Cultural (São Paulo, 2012); *Mythologies*, Cité Internationale des Arts (Paris, 2011); *Intimate Bureaucracies*, University of Essex (Colchester, 2011); and *Constructing Views*, New Museum (New York, 2010).

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



**Guaracys, 2016**

Super 8 transferido para Digital [Super 8 transfered to Digital]

10'

Edição de [Edition of] 5 + 1 AP

[Clique aqui para assistir \[Click here to watch\]](#)





**Ernesto Neto**



# Ernesto Neto

Rio de Janeiro, 1964

Tension, weight and empty spaces are decisive elements in Ernesto Neto's work, unfolding into installations, sculptures and drawings. Employing mostly textile and organic materials, his pieces are handmade under a meticulous process that seeks to activate all five senses. In the selected work, each steel piece presents an individual and organic design, fitting together with the others like the parts of a puzzle. With simple shapes that recall children's toys from the 1970s, the heavy pieces are assembled without the need for welds or other means of fastening, since their shapes interlock as they are set delicately in place with the help of a crane. The work is one of precise balance and dialogue with gravity – essential characteristics in the oeuvre of this artist – since the object's stability stems from the relation of tension among the parts instilled by the force of gravity. "It is a line sculpture, a drawing in space, a line of points that encounter one another and fit together, kissing each other in a continuous dance of male/female outlines," Neto states.

Noteworthy recent solo shows include: *Sopro*, Pinacoteca do Estado de São Paulo, (São Paulo, Brazil, 2019); *GaiaMotherTree*, Zurich Main Station, presented by Fondation Beyeler, (Zurich, Switzerland, 2018); *Boa*, Museum of Contemporary Art Kiasma (Helsinki, Finland, 2016); *Rui Ni / Voices of the Forest*, Kunsten Museum of Modern Art (Aalborg, Denmark, 2016); *Aru Kuxipa | Sacred Secret*, TBA21 (Vienna, Austria, 2015); *The Body that Carries Me*, Guggenheim Bilbao (Bilbao, Spain, 2014). His work is present in the following international collections: Centre Georges Pompidou (Paris), Inhotim (Brumadinho), Guggenheim (New York), MCA (Chicago), MOCA (Los Angeles), MoMA (New York), Museo Reina Sofía (Madrid), SFMOMA (San Francisco), Tate (London), and TBA21 (Vienna), among others.

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





**Sem Título, 2019**

Aço Corten [Corten steel]

218 x 344 x 150 cm

Edição de [Edition of] 3 + 1 AP





Sem Título, 2019





Sem Título, 2019





**Arte em Campo**

Pacaembu | São Paulo, 2020

# Los Carpinteros



# Los Carpinteros

Cuba, 1969 | Cuba, 1971

Marco Castillo e Dagoberto Rodríguez worked together as Los Carpinteros until 2018. In the pieces produced over the 26 years as a duo, they subverted elements of everyday life, working with different techniques and materials that carry with them the memory of their use. The works of the *Clavos* series are made up of several metallic sculptures that resemble oversized nails that have been bent out of shape and oxidized. Deprived of their purpose they lay on the ground like functionless bodies, flipping symptoms of failure into aesthetic power.

Noteworthy solo shows include: MARCO (Monterrei, 2015); Parasol Unit (Londres, 2015); Faena Arts Center (Buenos Aires, 2012); Silence Your Eyes, Kunstmuseum Thun (Tune, Suíça) and Kunstverein Hannover (Hanôver, Alemanha, 2012); Handwork – Constructing the World, Es Baluard (Palma, Espanha). Group shows they have participated in include the Bienal de Havana (2012, 2000 and 1994); the 4th Bienal do Mercosul (Porto Alegre, 2013); the 51st Venice Biennale (2005); and the 25th Bienal de São Paulo (2002). Their works figure in important collections around the world, such as those of Guggenheim (New York); MoMA (New York); MOCA (Los Angeles); CIFO (Miami); Daros (Zürich); Tate Modern (London); Reina Sofía (Madrid); TBA-21 (Vienna) and others.

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



**Clavo once, 2015**

Metal

145 x 350 x 50 cm





Clavo once, 2015





**Clavo trece, 2015**

Metal

130 x 220 x 110 cm approx.





Clavo trece, 2015





**Clavo catorce, 2015**

Metal

300 x 150 x 120 cm





Clavo catorce, 2015





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