

Fortes D'Aloia & Gabriel
Kurimanzutto — otusmiru

Leonor Antunes
Nairy Baghramian
Anderson Borba
Abraham Cruzvillegas
Márcia Falcão
Álvaro Lapa
Ernesto Neto
Gabriel Orozco
Damián Ortega
Wilfredo Prieto
Mauro Restiffe
Marina Rheingantz
Sofía Táboas
Adriana Varejão
Erika Verzutti
Haegue Yang
Luiz Zerbini

Part I

July 8 - July 31, 2023

Fortes D'Aloia & Gabriel (São Paulo and Rio de Janeiro) is pleased to host kuri-manzutto (New York and Mexico City) for a collaborative exhibition at Casa da Cul-tura da Comporta. The meeting of the two galleries' programs presents a chance to explore works spanning distinct genres, techniques, and geographies within a unified curatorial perspective.

The exhibition unfolds in two acts. The first act opens on **July 8** and proposes the natural world as that which is external to us. The selection of works showcase diverse ways in which space can be depicted and explored, encompassing intri-cate investigations on architecture and landscapes. Through varied applications of forms and materials, the sculptures, photographs, and paintings in act one collapse the delineation between organic and constructed space.

Plants teeter between the abstract and the figural in the work of **Gabriel Orozco** (Mexico, 1962). In his *Suisai series* (2016), daubs of pale green, mauve, and ochre ink gather in mimetic forms of nature. Within the pools of ink are a familiar lexicon of geometric circles enhanced by the schematic arrangement found in *Dé Fruit* (2017). Orozco's work reveals cyclic actions that unfold in nature as they mediate between the geometric and the organic, stillness and movement.

In **Luiz Zerbini's** (Brazil, 1959) large-scale painting *Musa Miraculosa* (2023), layers of intricate patterns form complex prints of foliage that are half-dissolved in ab-stract structures with meticulously detailed textures. Stark contrasts between the vibrant colors in the natural motifs portray a synthetic edge in his *Metamor-fose* (2017) series. The artist fossilizes the ephemeral with the juxtaposition of rainbow gradients, pressed leaves, and stems. A similar dimension springs from the fossil-like materiality of **Anderson Borba's** (Brazil, 1972) work. In *Mata-Leão (Rear-Naked Choke)* (2022), Borba sculpts wood and then burns, paints, presses, and manipulates materials such as paper and varnish into the composition.

Mauro Restiffe (Brazil, 1970) and **Marina Rheingantz** (Brazil, 1983) depict seascapes stripped of monumentality and imbued with atmospheric radiance. The analog grain in *Restiffe's 2020* (2020) situates an embracing couple in the foreground in a dreamlike, half-remembered scene. Likewise, the imagined landscape of *Rhein-gantz's Silver Lake* (2023) creates a vaporous ambiance filled with thick layers of paint, whose forms may oscillate between rocks and smudged paint depending on the viewer's perspective: a procedure translated into the rhythmic, curt marks of thread in her tapestry *Balsa 1* (2017).

Vegetation becomes airborne in the artificial plants that emerge from the suspended straw pot of **Haegue Yang's** (South Korea, 1971) *The Intermediate - Antenna Basket on Rings* (2017). The television antenna protruding amongst the plants pres-ents a duality between the natural and the technological, the folk and the modern. Yet, the straw vase in the shape of elephant ears recalls the craftsmanship from the woven rattan **Leonor Antunes** (Portugal, 1972) encountered in Franca Helg's family home in Galliate Lombardo, Varese, Italy, and then reimagined in the hanging *Franca #2* (2018).

Antunes maps architectural details, while **Wilfredo Prieto** (Cuba, 1978) maps images and **Abraham Cruzvillegas** (Mexico City, 1968) maps psychogeographic landscapes. In Prieto's *Fake News series* (2021) he interpreted the photographs from the na-tional and international press through abstract applications of acrylic on canvas. In *Otras rutas 13* (Other routes 13, 2023), Cruzvillegas engages his entire body as he uses a mop to paint lines that map pathways within a space we can only imagine. From the emptiness of the exposed canvases, the construction of space also forms in the work of the self-taught painter and writer **Álvaro Lapa** (Portugal, 1939–2006). The implication of space evokes a discarded note or a valley and the references to or inclusion of written words suggest ever-changing narrative paths.



Part I
July 8 - July 31
Installation view



Part I
July 8 - July 31
Installation view



Part I
July 8 - July 31
Installation view



Part I
July 8 - July 31
Installation view



Part I
July 8 - July 31
Installation view





Gabriel Orozco

Dé Fruit, 2017

Pierre calcaire / Limestone

30 x 30 x 30 cm (11.81 x 11.81 x 11.81 in.)



Gabriel Orozco

Suisai XXXVIII c, 2016

Watercolour on gold card

Artwork Size: 46 x 38 cm (18.11 x 14.96 in.)

Framed Size: 67.1 x 57.7 x 4.4 cm (26.42 x 22.72 x 1.73 in.)









Gabriel Orozco

Suisai XXXIX a, 2016

Watercolour on gold card

Frame Size: 78.7 x 69.1 x 4.5 cm (30.98 x 27.2 x 1.77 in.)

Artwork Size: 52 x 45 cm (20.47 x 17.72 in.)



Gabriel Orozco

Suisai XXXIX b, 2016

Watercolour on gold card

Frame Size: 78.7 x 69.1 x 4.5 cm (30.98 x 27.2 x 1.77 in.)

Artwork Size: 52 x 45 cm (20.47 x 17.72 in.)







Gabriel Orozco

Suisai XXXIX c, 2016

Watercolour on gold card

Frame Size: 78.7 x 69.1 x 4.5 cm (30.98 x 27.2 x 1.77 in.)

Artwork Size: 52 x 45 cm (20.47 x 17.72 in.)



Luiz Zerbini

Musa miraculosa, 2023
Acrílico sobre tela (Acrylic on canvas)
160 x 280 cm (62.992 x 110.236 in)







Luiz Zerbini

Noturna, 2023

Acrílica e óleo sobre papel Hahnemühle (acrylic and oil
on Hahnemühle paper)

117 x 85 cm (46 x 33.4 in)

Luiz Zerbini

Arco íris na luz prata, 2023
Acrílica e óleo sobre papel
Hahnemühle (acrylic and oil on
Hahnemühle paper) 106 x 70,5 cm
(41.7 x 27.7 in)





Luiz Zerbini

Água escura, 2023
Óleo sobre papel Hahnemühle (oil on
Hahnemühle paper) 117 x 85 cm (46 x 33.4 in)

Luiz Zerbini

Arco íris no mato, 2023 Óleo
sobre papel Hahnemühle (oil on
Hahnemühle paper) 117 x 85 cm
(46 x 33.4 in)



Haegue Yang

The Intermediate - Antenna Basket on Rings, 2017
Artificial straw, powder-coated stainless steel frame, steel wire rope, artificial
plants, TV antennas
180 x 80 x 80 cm (70.87 x 31.5 x 31.5 in.)







Leonor Antunes

Franca #2, 2018

Rattan, rattan-core, hemp rope

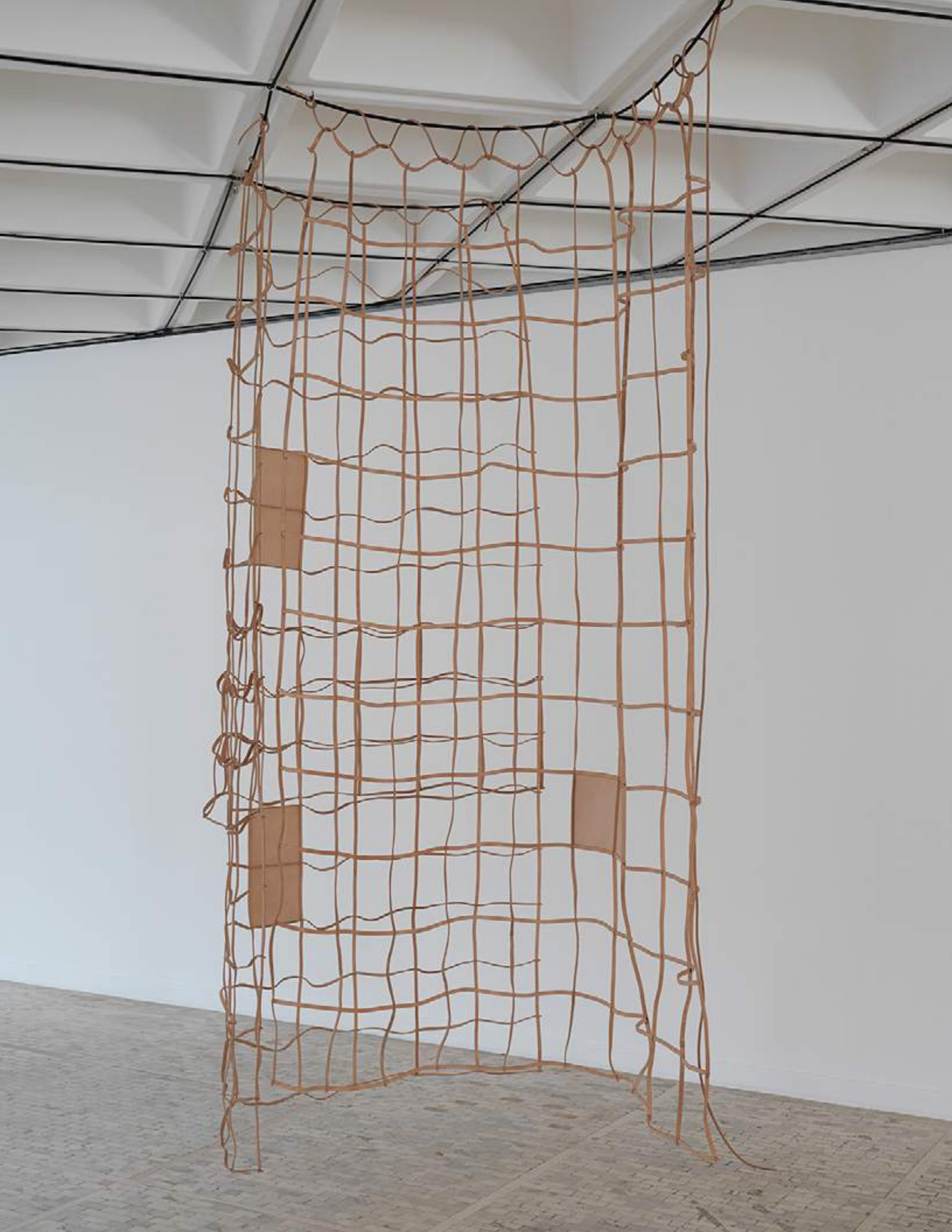
339 x 32 x 7 cm (133.46 x 12.6 x 2.76 in.)



Leonor Antunes

random intersections #21, 2018
Leather and nylon yarn
312 x 53 cm (122.83 x 20.87 in.)





Leonor Antunes

el n13 en Chimalistac, 2018

Leather and nylon yarn

312.5 x 190 x 127 cm (123.03 x 74.8 x 50 in.)



Lula cree "necesario" crear una moneda común en la región para dejar la dependencia del dólar

Publicado: 23 ene 2023 16:55 GMT



El mandatario brasileño considera que hay países que muchas veces tienen dificultades en el equilibrio con la moneda estadounidense.



Luiz Inácio Lula da Silva y Alberto Fernández en rueda de prensa en la Casa Rosada, 23 de enero de 2023

Luis Robayo / AFP

Wilfredo Prieto

Una moneda común /A common currency,
2023 Acrylic on linen
200 x 300 x 5 cm (78.74 x 118.11 x 1.97 in.)



INICIO » NOTICIAS ECONOMÍA »

UNE no prevé afectaciones al servicio durante el pico nocturno de este miércoles

En este artículo: [Cuba](#), [Economía](#), [Electricidad](#), [Termoeléctrica](#), [Unión Eléctrica \(UNE\)](#)

4 enero 2023 | 1 | M



Termoeléctrica Antonio Maceo. Foto: AGN.

La Unión Eléctrica estima para la hora pico una disponibilidad de 2 883 MW y una demanda máxima de 2 750 MW, con una reserva de 133 MW, por lo que si se mantienen las condiciones previstas no se pronostican afectaciones al servicio por déficit de capacidad.

Wilfredo Prieto

El pico nocturno de este miercoles / This month's nighttime peak,
2023 Acrylic on linen
200 x 300 x 5 cm (78.74 x 118.11 x 1.97 in.)







INCORPORACIÓN

'Pasapalabra' rompe sus moldes con el fichaje de Cristina Alvis como copresentadora

El concurso ha incorporado por primera vez en su historia a una copresentadora, quien capitaneará junto a Roberto Leal el primer tramo del programa



Cristina Alvis, en 'Pasapalabra'. (Antena 3)

Wilfredo Prieto

Pasapalabra, 2021

Acrylic on canvas

59.4 x 84.1 x 4 cm (23.39 x 33.11 x 1.57 in.)



INDONESIA

Un vídeo de los marineros del submarino hundido emociona a Indonesia

- En la grabación, hecha semanas antes del incidente, varios de sus tripulantes entonan una canción titulada “Adiós”

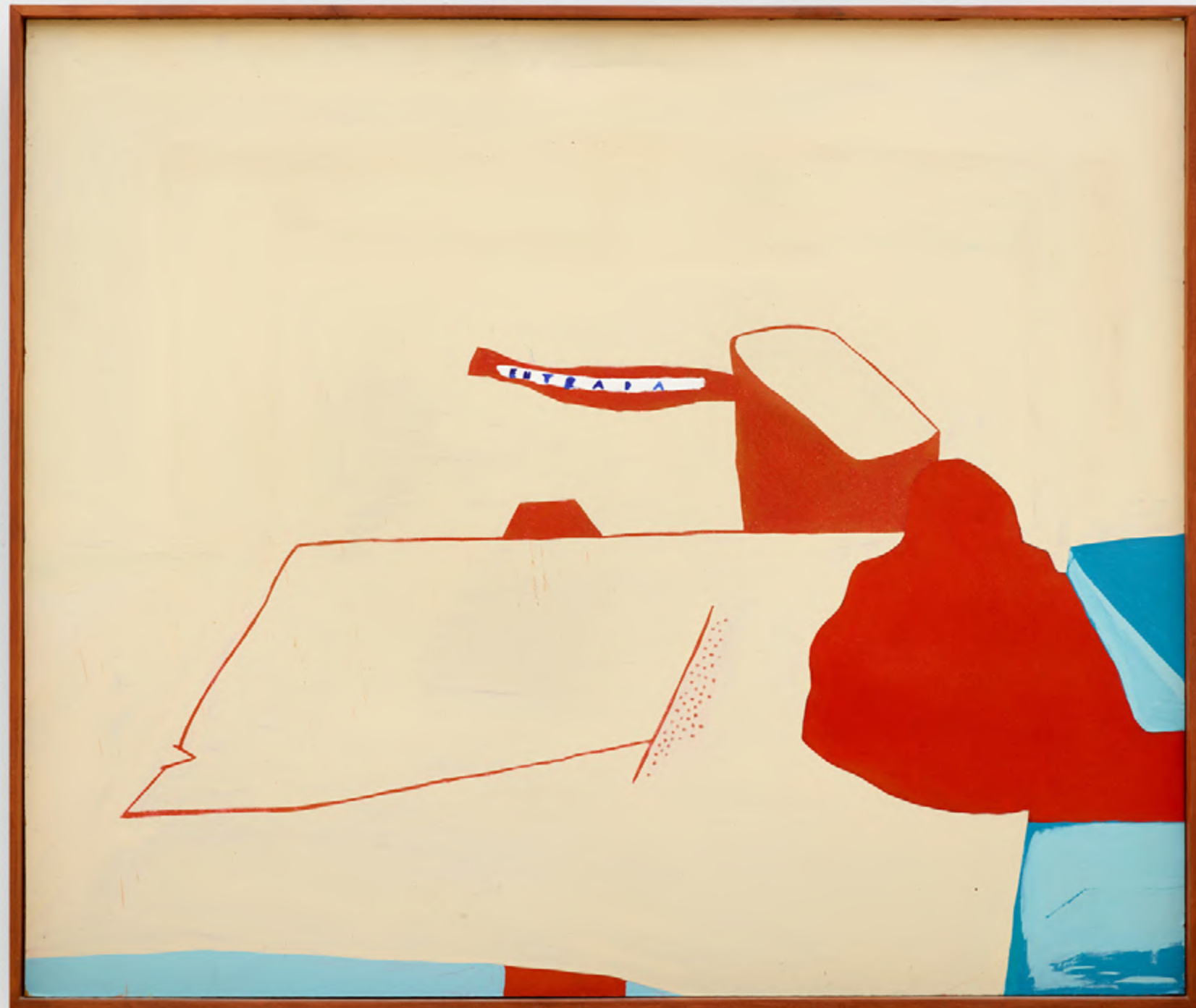


Wilfredo Prieto

Los marineros del submarino hundido, 2021
Acrylic on canvas
59.4 x 84.1 x 4 cm (23.39 x 33.11 x 1.57 in.)



ISMAEL ARANA CORRESPONSAL HONG



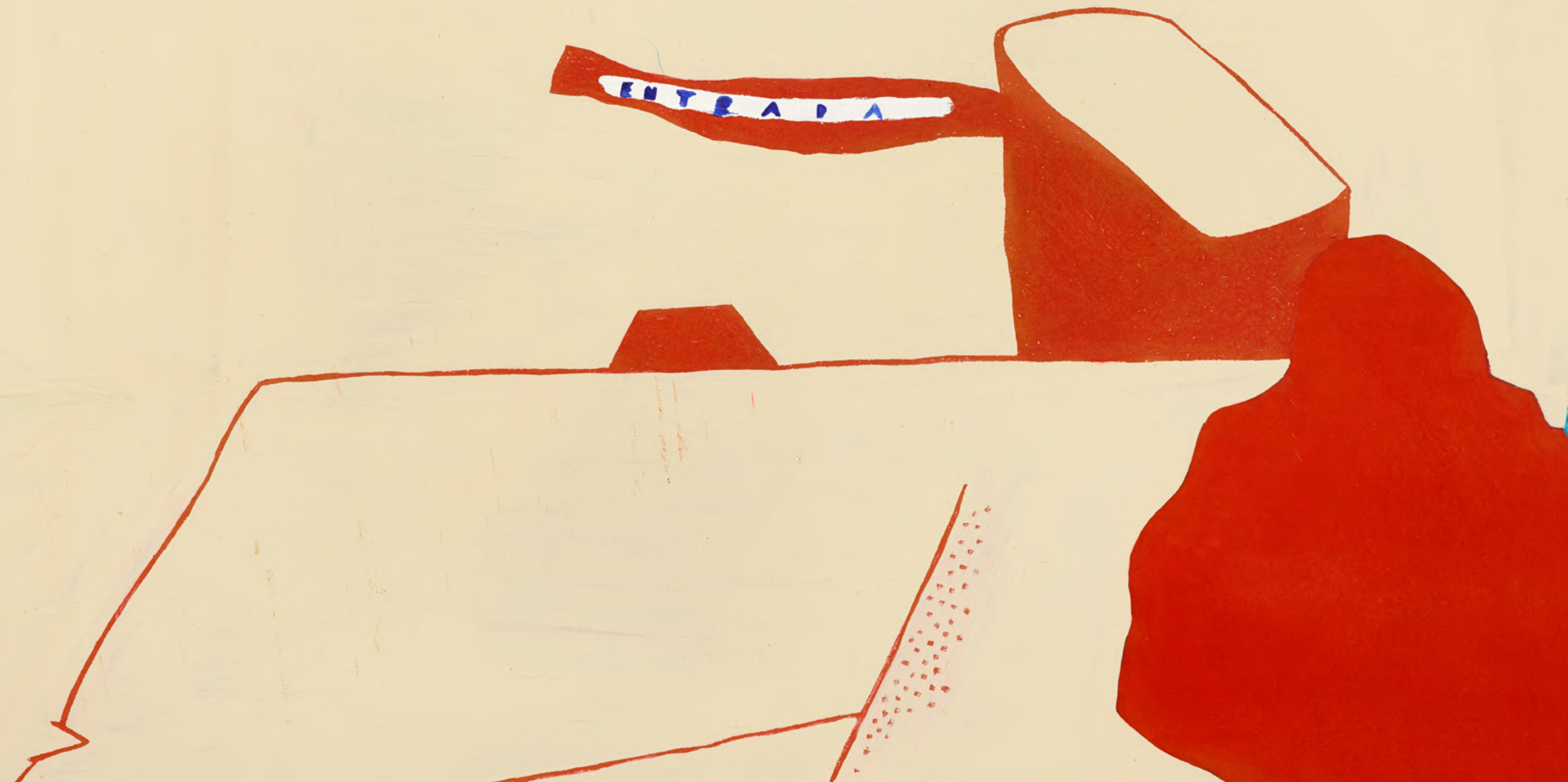
Álvaro Lapa

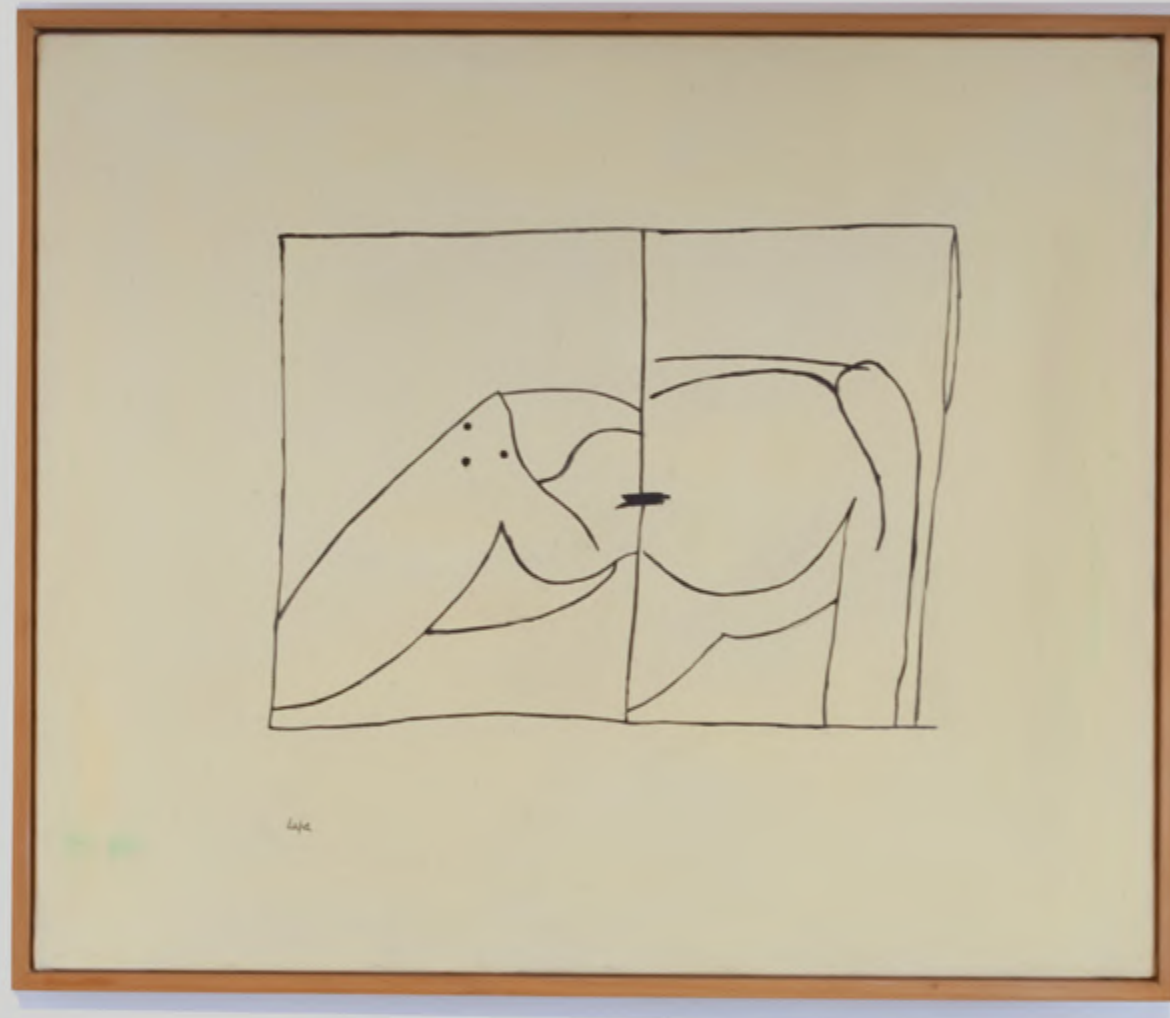
Campéstico, 1987

Acrílico sobre platex (Acrylic wood board)

92 x 110 cm (36.2 x 43.3)

price upon request





Álvaro Lapa

Untitled, (da série Lâmina) [from the series *Lâmina*],
2001 Acrylic on canvas
52 x 62 cm (20.5 x 24.4 in)



Álvaro Lapa

Untitled, (da série Auto) [from the series Auto], sem data, (circa 90s)

Acrylic on canvas

47 x 65 cm (18.5 x 25.6 in)





Mauro Restiffe

2020, 2020

Fotografia em emulsão de prata (Gelatin silver
print) 138 x 207 cm

Edição (Edition) 2/3

Part II
August 5 - August 31, 2023

If the works in act one offer diagrammatic patterns of the external world, then the works on view in act two look inward at our collective memories and unconscious thoughts. The second act opens on **August 5** and proposes the natural world as something internal to us through representations of bodily forms and cognitive processes. The artists blend personal narratives with shared experiences, delving into how material can be reimagined to forge novel concepts around what it means to be embodied.

Márcia Falcão's (Brazil, 1985) and **Erika Verzutti's** (Brazil, 1971) allusions to female bodies incite dialogues about the construction of figures and the cultural references suggested through their shapes and silhouettes. In *Ioga Psicológica* (Psycho-logical Yoga, 2023), Falcão's fleshy limbs contort and mold themselves into strenuous positions to fit into confined rectangular interiors, while the spiral forms of Verzutti's wall-based bronze relief cite the voluptuous form of Venus of Willendorf as much as prehistoric geoglyphs.

The symbolic potential of material properties are also seen in the multidisciplinary work of **Dámian Ortega** (Mexico, 1967). The mask of *Vaquero* (Cowboy, 2022) is made of found materials, such as cowhide and plastic, whereas his improvisational embroideries on canvas inspired by texts from poems and novels stem from textile traditions in Oaxaca. **Adriana Varejão** (Brazil, 1964) carries out a similar exploration through her engravings. The artist uses trompe l'oeil in her tiled environments to heighten the perceived depth of the surface. These haunting spaces evoke morgues and slaughterhouses as much as saunas, referencing a supposedly neutral, hygienic architectural typography that belies potentially violent functions. Ortega's *Extracción 6* (2018) comprises individual pieces by positioning newly-filled cement bags within a tubular container. As the pieces gradually dry and settle atop one another, they yield to the material's inherent tendencies, organically negotiating their spatial arrangement.

Subtle hints of abstracted bodies continue in the work of **Sofia Táboas** (Mexico, 1968), **Nairy Baghramian** (Iran, 1971), and **Ernesto Neto** (Brazil, 1964). Táboas's *Delta* (2022) is made of independent small canvases in the shape of triangles and rhomboids that she later arranges to produce a symmetrical composition that is balanced in form and color. In Baghramian's *Beliebte Stellen* (Privileged Points, 2011, 2015), three steel rods are covered with layers of beige, yellow, and green textured paint that retains hardened drips. Their curved forms attract human touch, as if audiences should ascend the wall. Similarly, Neto's sculptural installations beckon physical participation through their organic forms. The new site-specific installation *Vó gravidade que nos une nesta terra! (Grandmother Gravity That Unites Us On This Earth!)* (2023) comprises a crochet structure of counterweights hanging from the space's rafters. A delicate balance is drawn between the stones in each of its three nests, rendering gravitational force an active part of the piece. The site-specificity of Baghramian's and Neto's sculptures encourage sensorial activation beyond the visible.

Lastly, the work of **Sergej Jensen** (Denmark, 1973) and Neto's works on paper shift the audiences' attention to organic representations of the body. In Neto's drawings from the 1990s, line and wax on paper outline bodily forms and coiled limbs. In *Couple* (2018), Jensen defies traditional materials in his application of UV printing, acrylic, and gold to sewn moneybags.

Act one focuses on works that relate to the natural world as something external, harnessing an abundance of forms and translating them into artistic devices that fuse the natural and the artificial. Through tactics of formal organization of organic and constructed space, systemic logic is applied to gardens, landscapes, and architecture. Act two gathers works that deal with depictions of the body, from unconscious musings to mythical narratives. The artists here collapse multiple timescales into objects that bear the imprint of manual making and express natural rhythms and cycles.

Through a fusion of each gallery's program, the exhibition is a testament to the combined energies of a dynamic selection of artists working today.



Ernesto Neto

Vó gravidade que nos une nesta terra!, 2022 Crochê
com corda de algodão e pedras
500 x 620 x 20 cm (aprox) (196.85 x 244.09 x 7.87 in)







Ernesto Neto

Presos e Felizes, 2012

Crochê de corda de polipropileno e poliéster, vaso de cerâmica, plantas e especiarias (Crochet of polypropylene and polyester rope, ceramic vase, plants and spices)

Dimensões variáveis (Dimensions variable)

Edição (Edition) 4/5

Ernesto Neto

Terra vida céu, 2022

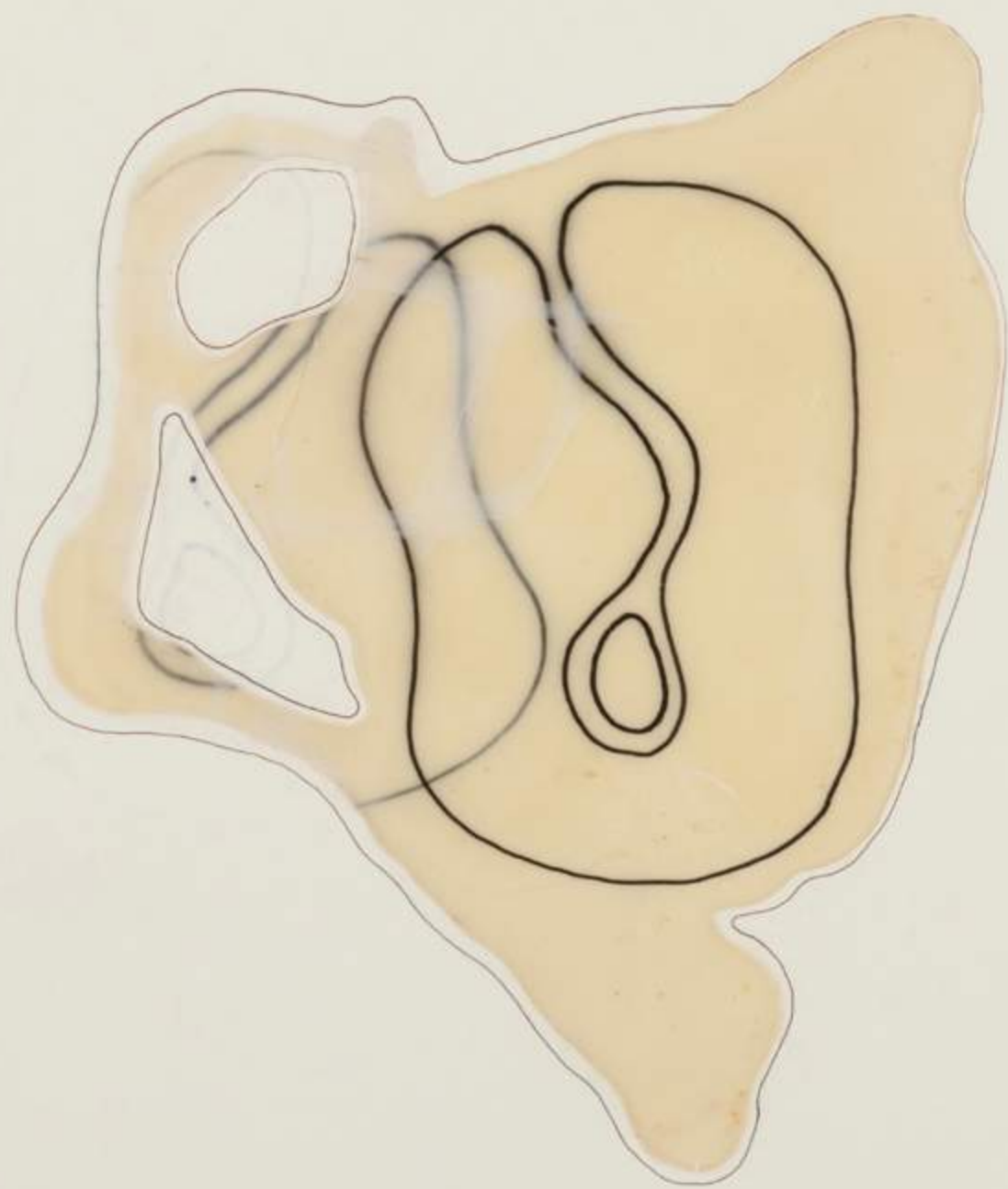
Crochê com barbante de algodão, especiarias e argila
expandida (Cotton string crochet, spices and expanded clay)

320 x 24 x 24 cm

Edição (Edition) 3/4







Ernesto Neto

above:

Untitled, 1993

Linha e cera sobre papel (Line and wax on
paper] 63 x 83 cm (24 x 32 in)

right:

Untitled, 1989-90

Grafite sobre papel (Graphite on
paper) 24 x 22 cm (9 x 8 in)





Nairy Baghramian

Beliebte Stellen (Privileged Points), 2011,
2015 Set of 3. Steel, epoxy resin
95 x 105 x 20 cm (37.4 x 41.34 x 7.87 in.)
61 x 76 x 13 cm (24.02 x 29.92 x 5.12 in.)
41 x 46 x 18 cm (16.14 x 18.11 x 7.09 in.)





Erika Verzutti

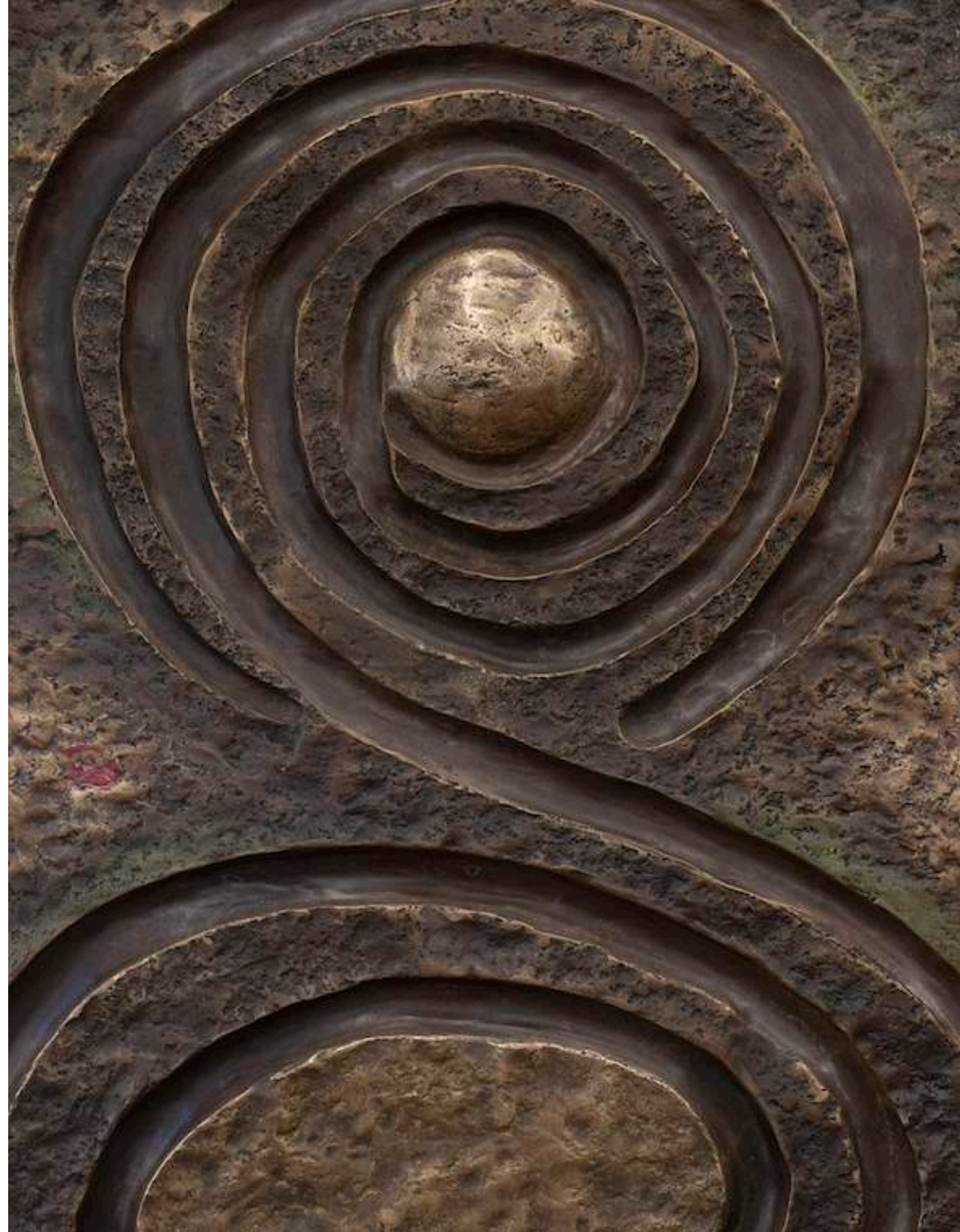
Praia Noturna com Jangadas / Nocturne Beach with Rafts,
2022 Óleo sobre bronze (Oil on bronze)
42 x 35 x 4 cm (16.5 x 13.7 x 1.5 in)
Edição (Edition) 3/3





Erika Verzutti

Small God, 2022
Óleo sobre bronze (Oil on bronze)
93 x 70 x 3 cm (36.6 x 27.5 x 1.1 in)
Edição (Edition) 2/2 AP





Damián Ortega

Extracción 6, 2018
Pigmented concrete with oxide (7 pieces)
70 x 30 cm. Ø (27.56 x 11.81 in. Ø)

Damián Ortega

Vaquero, 2022

Gourd, ixtle fiber, cowhide and plastic
65 x 22 x 60 cm (25.59 x 8.66 x 23.62 in.)







Márcia Falcão

Posição 15, da série Ioga Psicológica,
2023 Óleo sobre tela (Oil on canvas)
80 x 100 cm (31.496 x 39.37 in)



Abraham Cruzvillegas

Otras rutas, 10, 2023

Acrylic on canvas

202 x 289 cm (79.53 x 113.78 in.)





Adriana Varejão

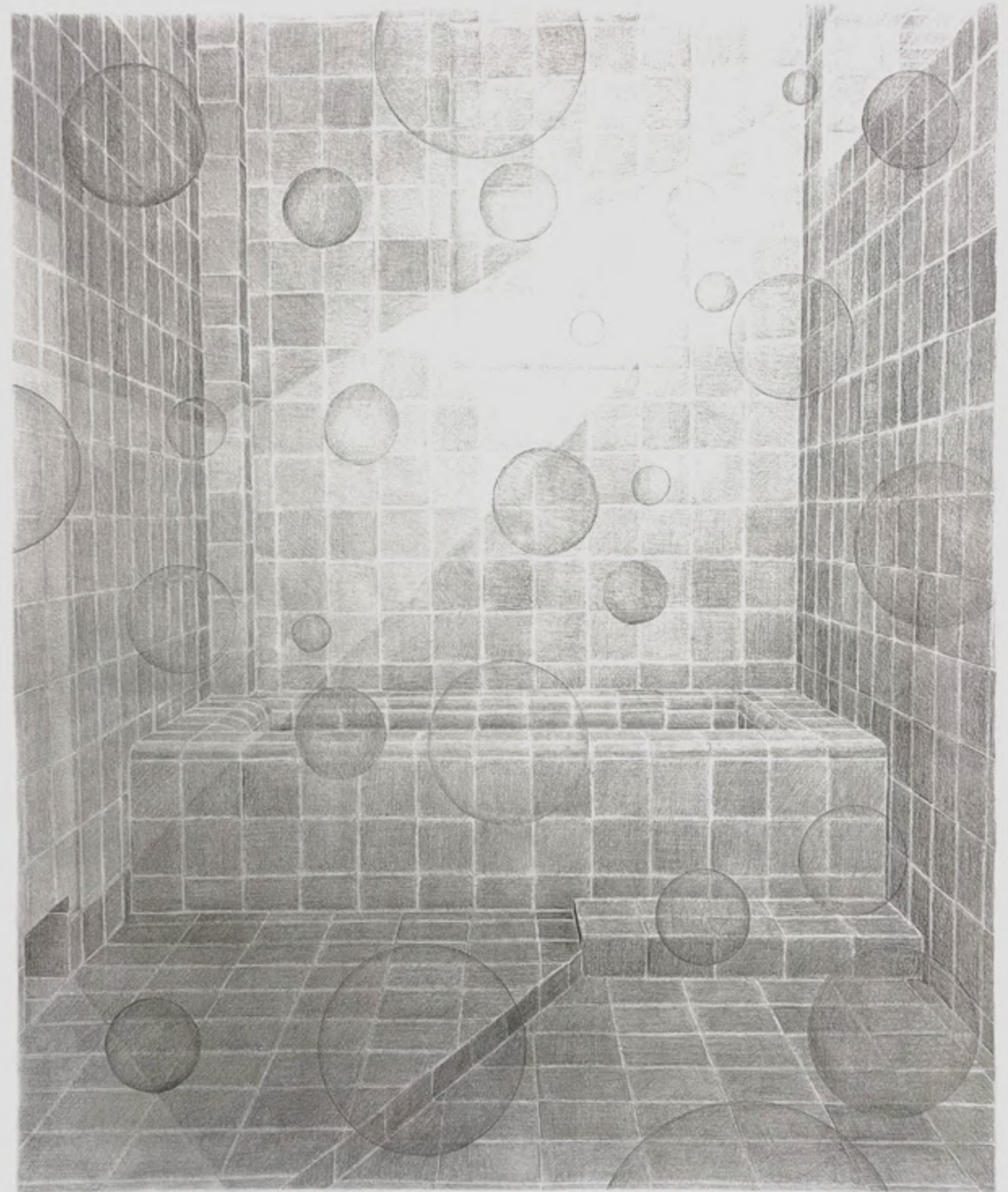
above:
O convidado, 2023
Lithography
Edition of 40, 76.5 x 104.5 cm

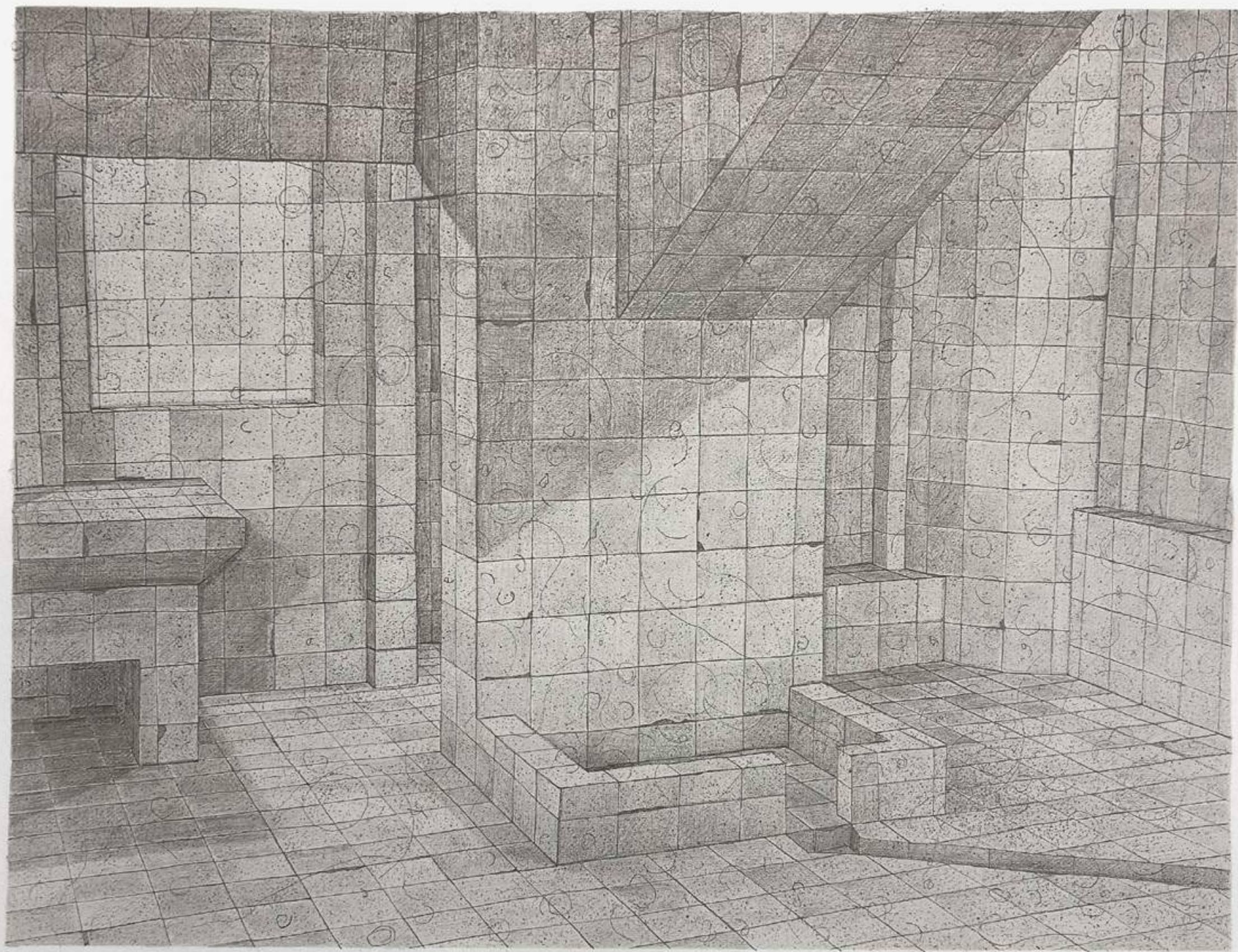
right:
Diva Divina, 2023
Lithography
Edition of 40, 104 x 73.5 cm

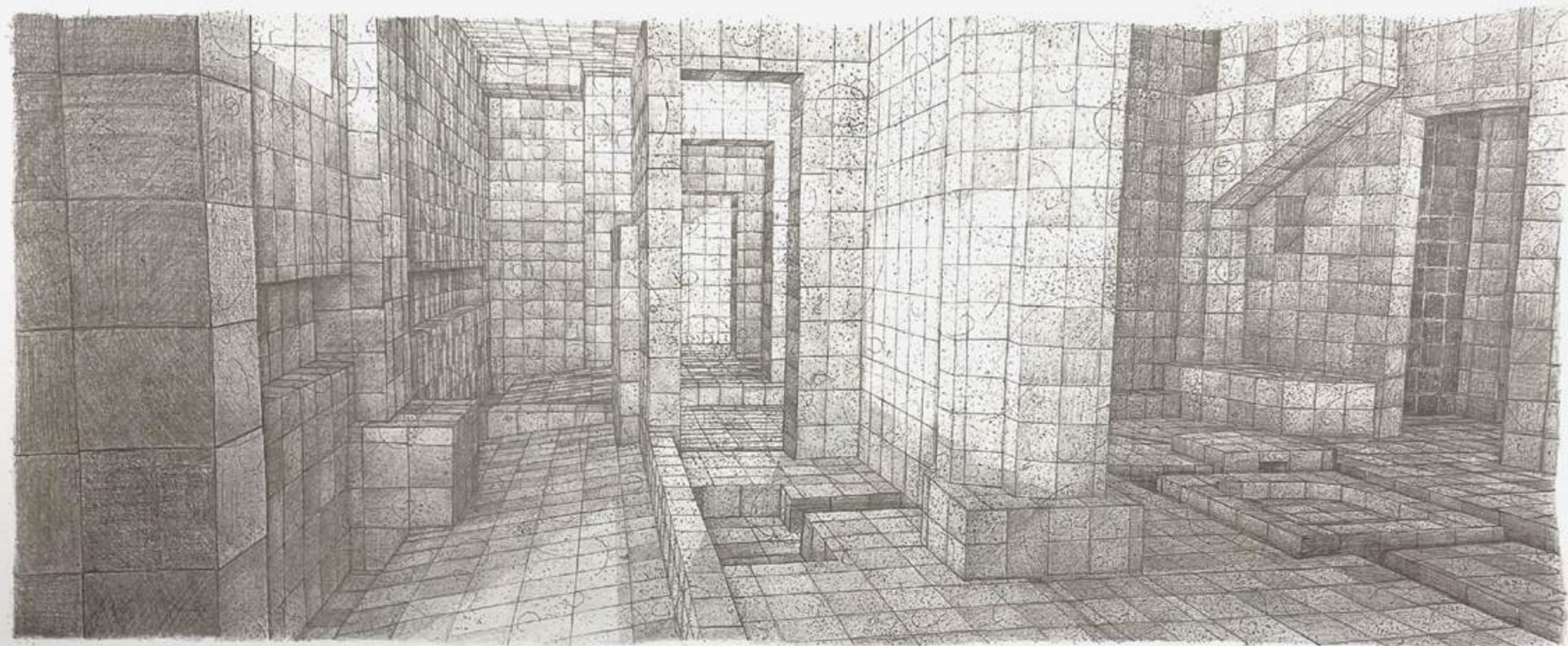
below:
O especialista, 2023
Lithography
Edition of 40, 76 x 104 cm

O Sedutor, 2023
Lithography Edition
of 40, 58 x 111 cm

O Obsceno, 2023
Lithography
Edition of 40, 73 x 105.5 cm













Sofia Táboas

Delta, 2022
Oil on linen canvas
150 x 170 x 3 cm (59.06 x 66.93 x 1.18 in.)



Fortes D'Aloia & Gabriella

All prices are exclusive of any applicable taxes and / or VAT

Parte I – 08.07 - 31.07

Parte II – 05.08 - 31.08