

Fortes D'Aloia & Gabriel

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Márcia Falcão

Mar 12 – Apr 23 2022

In Márcia Falcão's research, the "Brazilian woman" - so sexualized, objectified and stereotyped by hundreds of authors in the visual arts and mass culture - doesn't find herself dancing the samba full of glitter in the sound of "Lá vou eu, lá vou eu / hoje a festa é na avenida". Her works remind us of the constant friction between tension, pleasure, and violence, between the party and the violence that affects so many women around her. Far from pointing fingers, these are images that embody the contradictions of being alive in Rio de Janeiro, in Brazil, and any place in the world.

We began thinking about the works in the show from the titles: 'Badass', 'Catedral', 'Adorando por verso', 'Matriforma' and 'O êxtase', to name a few. In those statements, the connection suggested by the artist between the female body and the church, between image and ass, between painting and motherhood is evident; if cathedrals were - and still are for some people - welcoming spaces, Márcia Falcão is more interested in how the body and, perhaps, her own, when transformed as painting, can be simultaneously tensioned as a place of reception and repulsion.

[Click here to access the complete essay](#)

— Raphael Fonseca



Márcia Falcão
Galpão | Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2022



MÁRCIA FALCÃO

Badass, 2022

Acrílica, óleo e pastel oleoso sobre tela

[Acrylic, oil and oil pastel on canvas]

220 x 180 x 3.5 cm

[86.6 x 70.8 x 1.3 in]



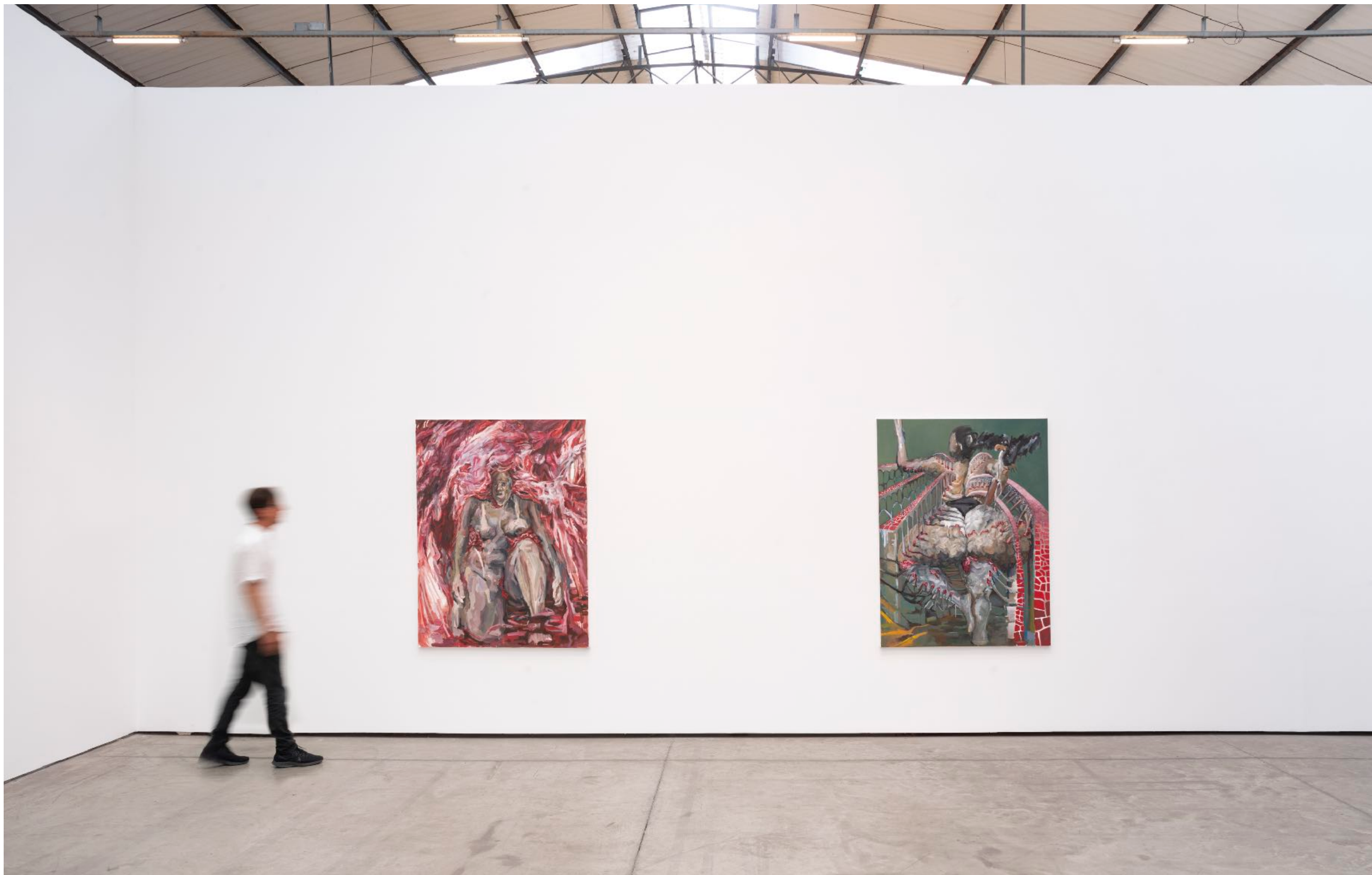
MÁRCIA FALCÃO
Badass, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Badass, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Badass, 2022



Márcia Falcão
Galpão | Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2022

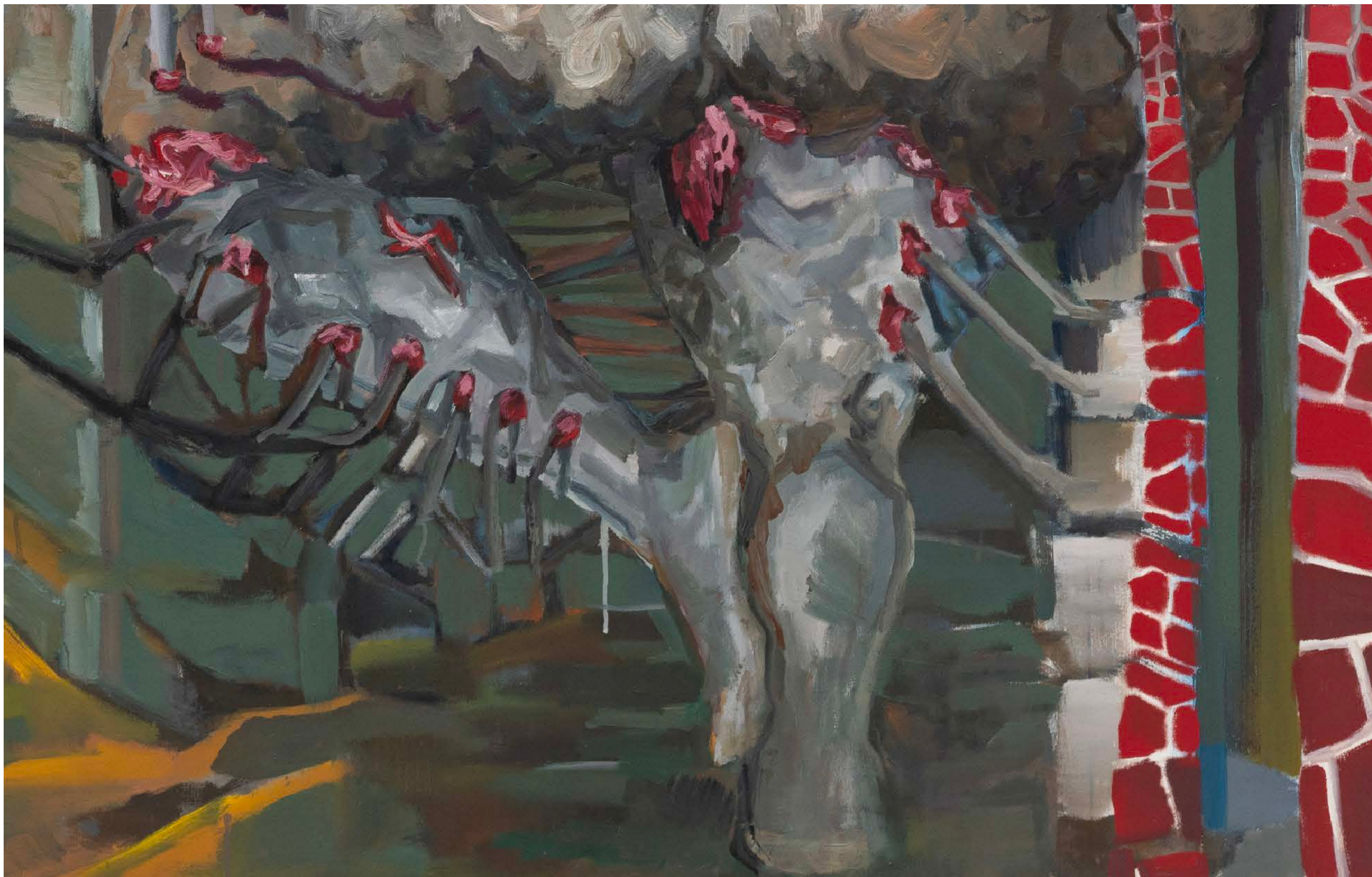


MÁRCIA FALCÃO
Catedral, 2022

Acrílica, óleo e pastel oleoso sobre tela
[Acrylic, oil and oil pastel on canvas]
160 x 120 x 3.5 cm [63 x 47.1 x 1.3 in]



MÁRCIA FALCÃO
Catedral, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Catedral, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Catedral, 2022



MÁRCIA FALCÃO

Adorando pelo avesso, 2022

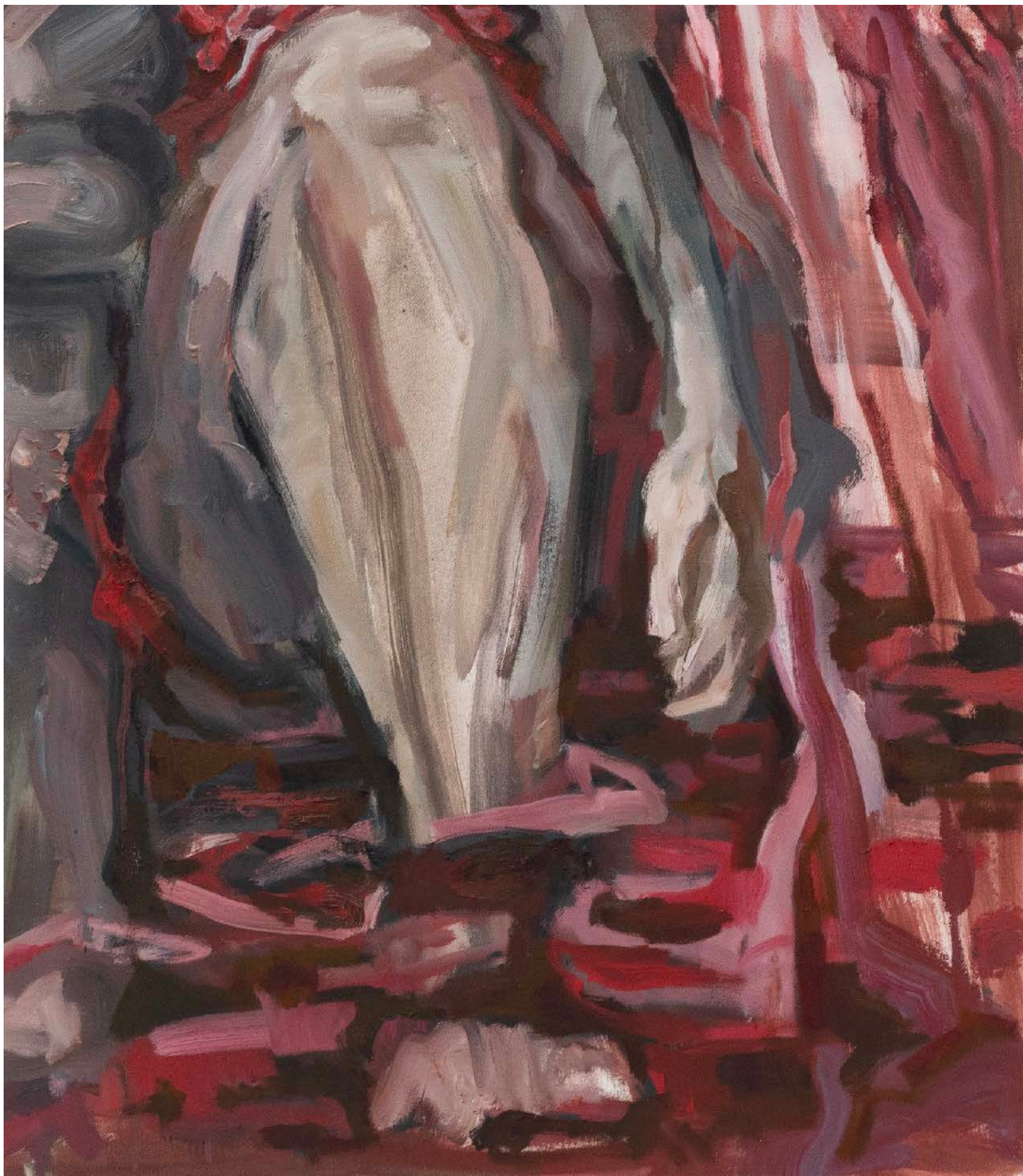
Acrílica, óleo e pastel oleoso sobre tela

[Acrylic, oil and oil pastel on canvas]

160 x 120 x 3.5 cm [63 x 47.1 x 1.3 in]



MÁRCIA FALCÃO
Adorando pelo avesso, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Adorando pelo avesso, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Adorando pelo avesso, 2022



Márcia Falcão
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MÁRCIA FALCÃO

Quintal, 2022

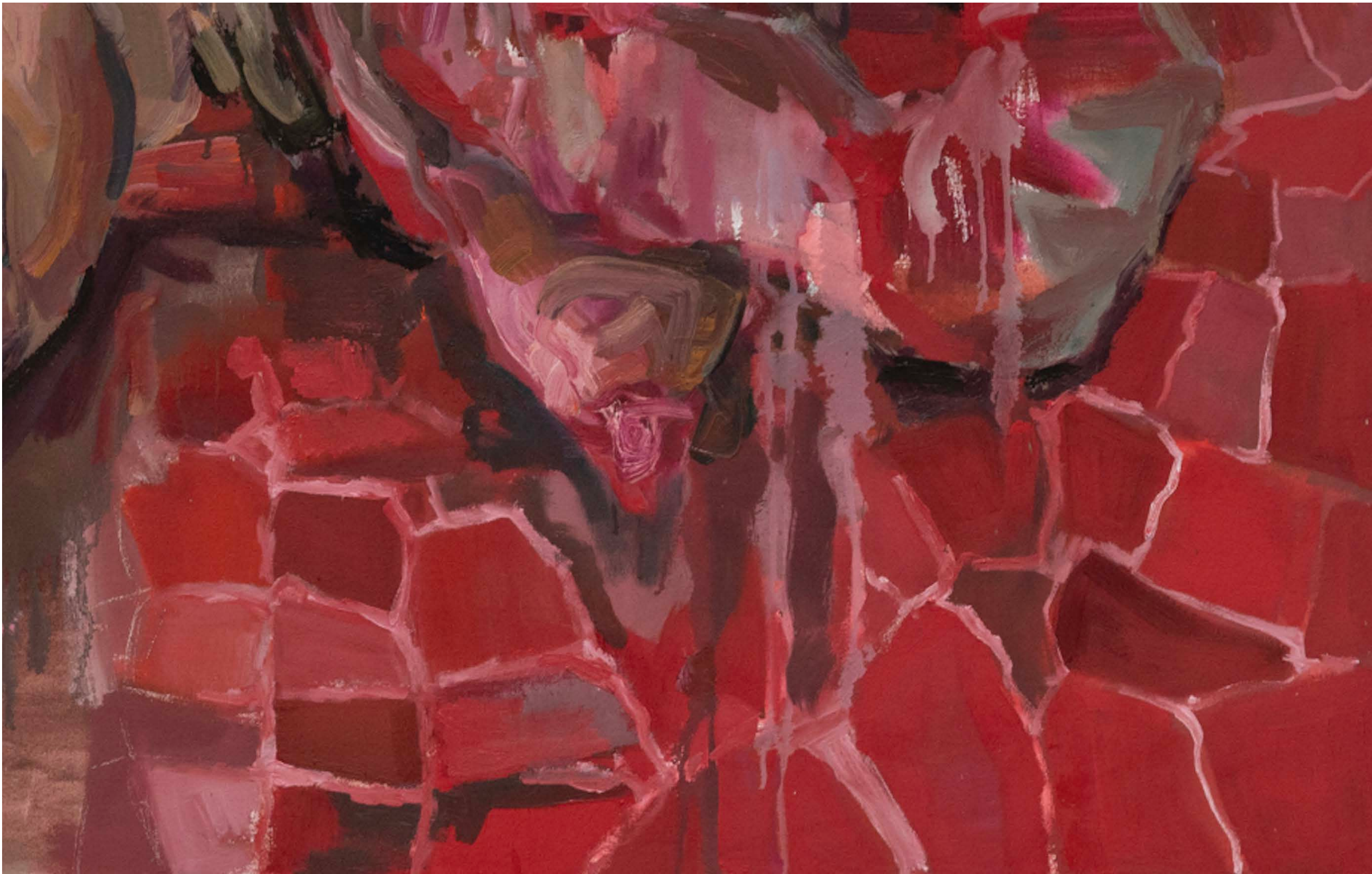
Acrílica, óleo e pastel oleoso sobre tela

[Acrylic, oil and oil pastel on canvas]

180 x 220 x 3.5 cm [70.8 x 86.6 x 1.4 in]



MÁRCIA FALCÃO
Quintal, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Quintal, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Quintal, 2022



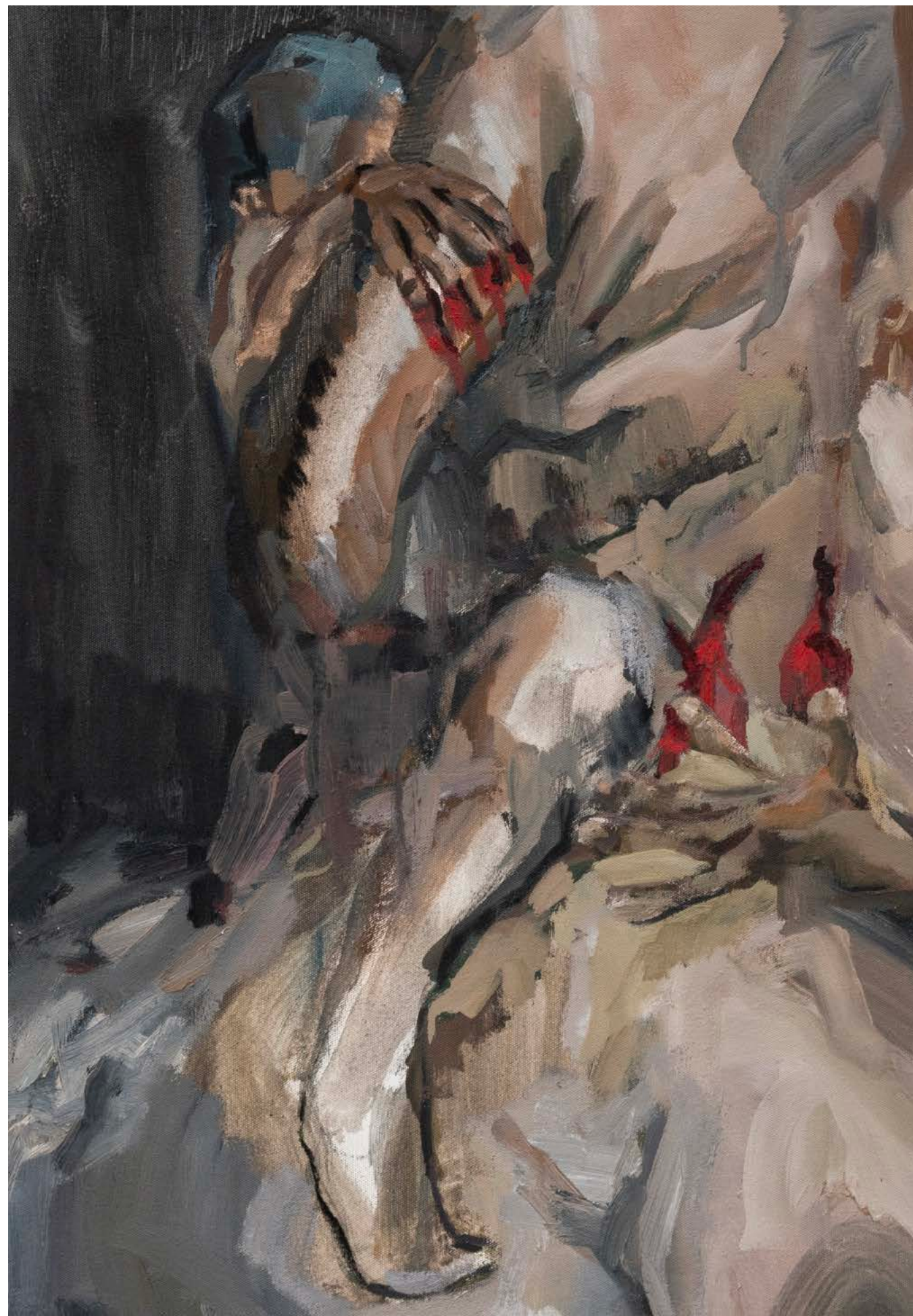
MÁRCIA FALCÃO
Matriforma, 2022

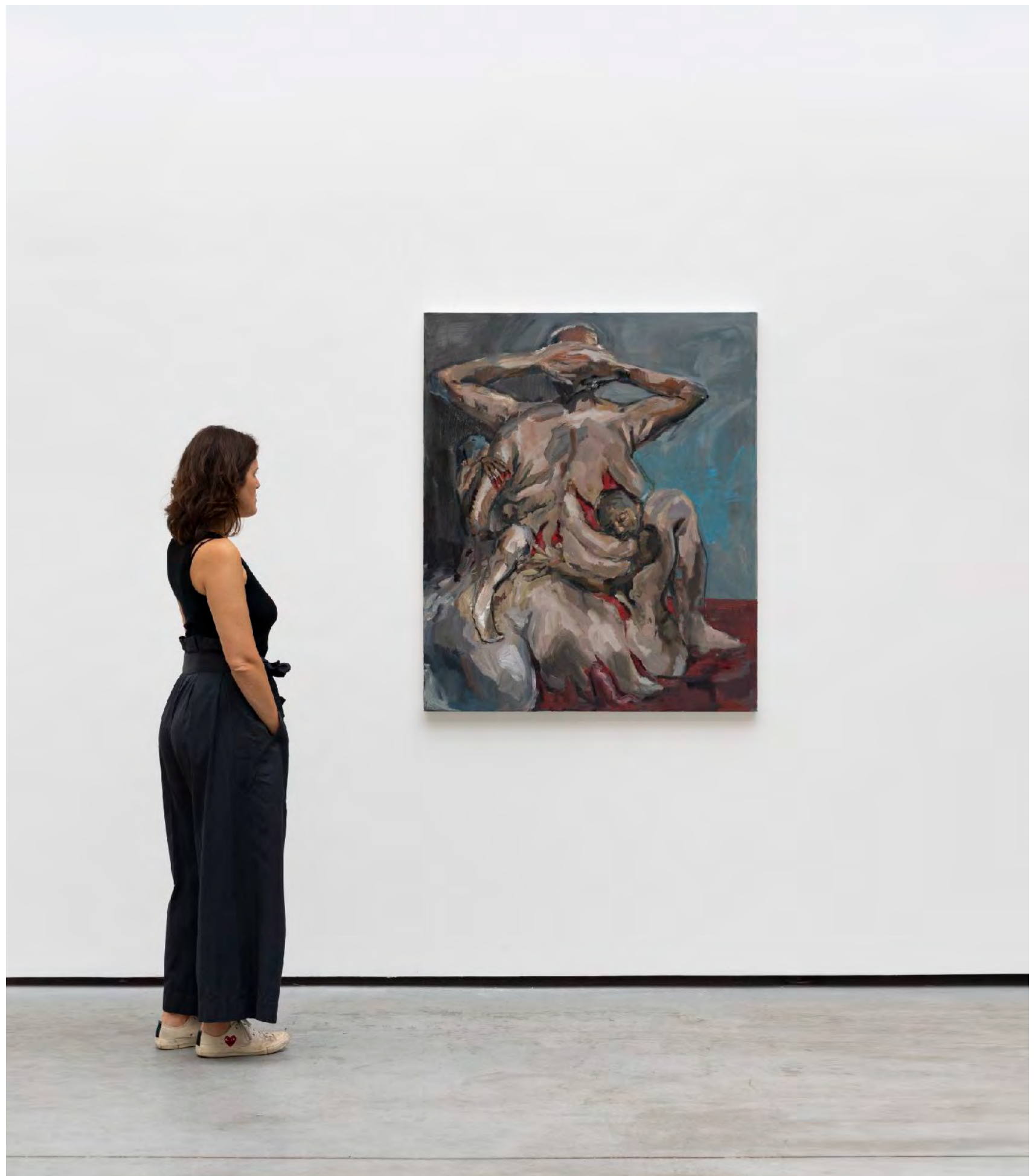
Acrílica, óleo e pastel oleoso sobre tela
[Acrylic, oil and oil pastel on canvas]
120 x 100 x 3.5 cm [47.2 x 39.4 x 1.3 in]



MÁRCIA FALCÃO
Matriforma, 2022
Detalhe [Detail]

MÁRCIA FALCÃO
Matriforma, 2022
Detalhe [Detail]





MÁRCIA FALCÃO
Matriforma, 2022



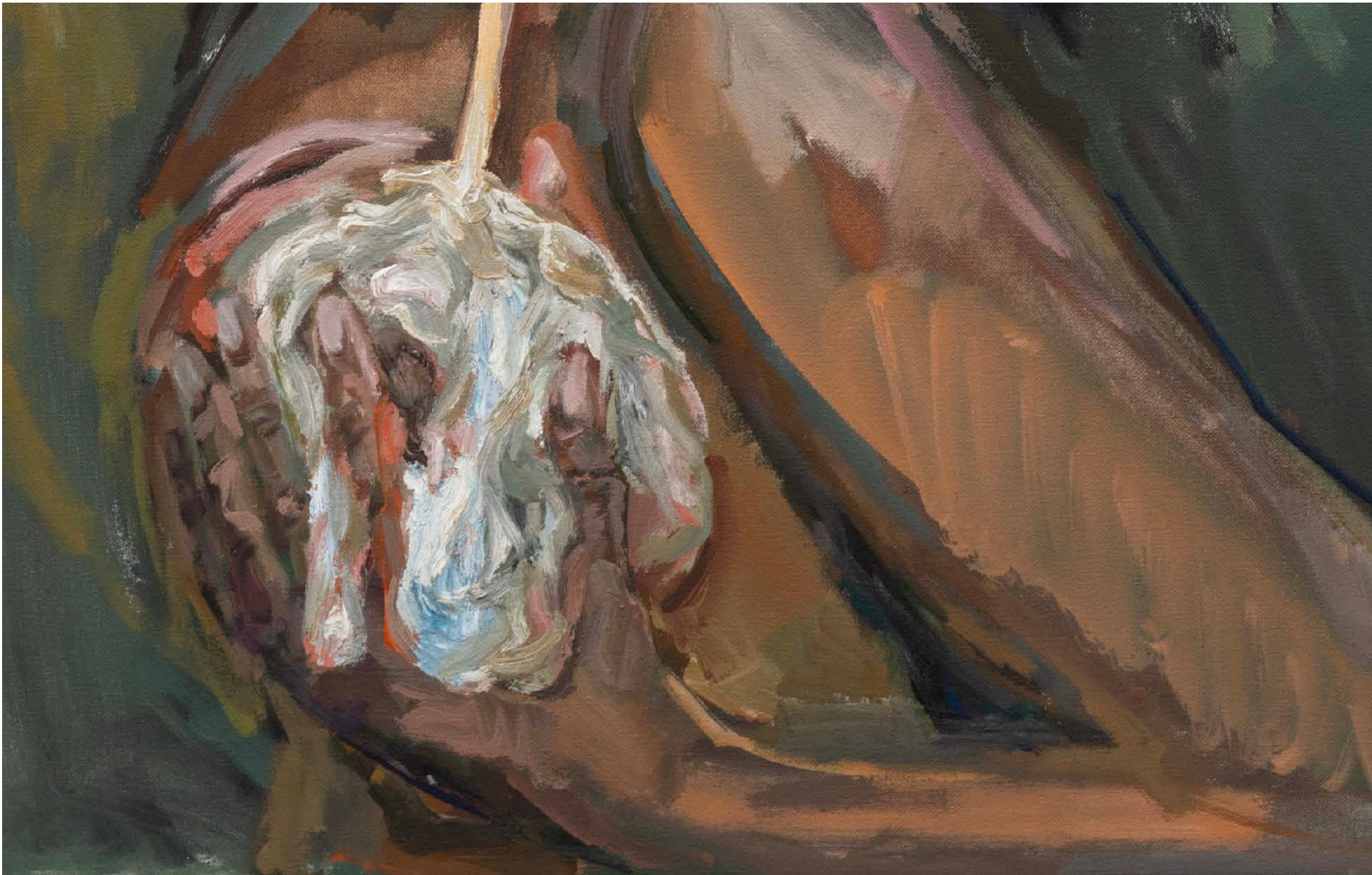
MÁRCIA FALCÃO

O êxtase, da série retratos para dar rosto, 2022

Óleo e pastel oleoso sobre tela

[Oil and oil pastel on canvas]

100 x 80 cm [39.4 x 31.5 in]



MÁRCIA FALCÃO
O êxtase, da série retratos para dar rosto, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
O êxtase, da série retratos para dar rosto, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
O êxtase, da série retratos para dar rosto, 2022



Márcia Falcão
Galpão | Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2022

Márcia Falcão (Rio de Janeiro, 1985) lives and works in Rio de Janeiro. Among her group exhibitions, the following stand out: *Crônicas Cariocas*, MAR — Rio de Janeiro Art Museum (Rio de Janeiro, 2021); *Engraved into the body*, Tanya Bonakdar Gallery (New York, 2021); *Hábito/ Habitante*, Escola de Artes Visuais do Parque Lage (Rio de Janeiro, 2021); *Ainda fazemos coisas em grupo*, Centro Municipal de Artes Hélio Oiticica (Rio de Janeiro, 2020); *12 Métodos de ser chegar a lugar algum*, Paço Imperial (Rio de Janeiro, 2019); e *Mostra EAV Parque Lage*, Escola de Artes Visuais do Parque Lage (Rio de Janeiro, 2018).

Emphasized by gesture and physicality, her painting articulates relations between the female body and the city, based on the artist's own experience in the suburbs of Rio de Janeiro, where she was born, lives, and works. The artist's figurative compositions present a gloomy palette commanded by shades of brown and red and thickened by the use of oil, acrylic, oil pastel, and charcoal, with a greater impasto in specific regions. Charged with an ethos of violence, between gesture and narrative, emerges a painting of strong visual impact.

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

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