

Fortes D'Aloia & Gabriel

TANYA
BONAKDAR
GALLERY

ENGRAVED INTO THE BODY

Curated by Keyna Eleison and Victor Gorgulho



Tanya Bonakdar Gallery, New York

June 25 – July 30, 2021

TEATRO EXPERIMENTAL DO NEGRO

ABDIAS NASCIMENTO

AGRIPPINA R. MANHATTAN

ANTONIO TARSIS

AYRSON HERÁCLITO

CARLA SANTANA

DAVI PONTES & WALLACE FERREIRA

DIAMBE

EFRAIN ALMEIDA

HERBERT DE PAZ

MARCIA FALCÃO

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MOISÉS PATRÍCIO

PANMELA CASTRO

PAULO NAZARETH

RODRIGO CASS

SONIA GOMES

Engraved into the Body

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Tanya Bonakdar Gallery and Fortes D'Aloia & Gabriel are pleased to present *Engraved into the Body*, curated by Keyna Eleison and Victor Gorgulho, at Tanya Bonakdar Gallery, New York. The group show expands on the exhibition of the same name at Carpintaria, Fortes D'Aloia & Gabriel's venue in Rio de Janeiro, Brazil in 2020.

The exhibition presents the work of both emerging and established Brazilian artists in tandem with the photographic archive of the *Teatro Experimental do Negro (Black Experimental Theater) (TEN)*, founded and directed by Abdias Nascimento (1914-2011) – a key figure in the country's advancement of Black intellectual thought. *Engraved into the Body* takes part of TEN's photographic collection as a framework and point of departure to discuss issues related to race, identity, and the body. As experiences of injustice and systemic racism have become increasingly urgent areas of cultural inquiry, this exhibition sheds a much needed light on the parallel histories of race and representation in the United States and Brazil, highlighting what both countries have in common as well as what makes their histories unique.

Abdias Nascimento's multidisciplinary legacy – which developed within the realms of art, academia and politics – is manifested in two of his paintings from the early 1970s, *Composição n. 1* and *Frontal de um tempo*, both painted during his time in the United States.

Self-exiled from Brazil in 1968 when a military dictatorship was underway in the country, the artist traveled to the United States – with support from the Fairfield Foundation – seeking to create an exchange between North American and Brazilian Black civil rights movements. He became a Professor at the University at Buffalo, New York and dedicated himself to painting. The visual representation of signs and deities associated with Afro-Brazilian religions proved to be a powerful theme in Nascimento's work, enabling him to communicate with his earthly counterparts, as well as with metaphysical realities and spiritual worlds. He eventually returned to Brazil in 1978.

Abdias Nascimento founded *Teatro Experimental do Negro (Black Experimental Theater) (TEN)* in Rio de Janeiro, in 1944, with the aim of establishing a place for Black people in theatre. The company pioneered a variety of activities that sought to carve out a space and encourage support for Black culture within a deeply racist society through literacy courses, labor fronts and even beauty contests. Although TEN's endeavors were forced to come to a halt in 1961 its legacy resonates today more than ever.

Engraved into the Body incorporates works from TEN's photographic collection to highlight the narrative dimension of the body, which is present in many of the works displayed, particularly in the photo-performances of Antonio Tarsis, Ayron Heráclito and Carla Santana. Through different

approaches, their works develop the idea of using the body as a medium in a performative act. Meanwhile, Melissa de Oliveira's photography uses the opposite approach, as it looks to the other. Through portraits taken at Morro do Dendê, a neighborhood of slums in the outskirts of Rio de Janeiro, where the artist was born and currently lives, de Oliveira uses the medium of photography as a practice in alterity and subjectivity.

Throughout the exhibition, video works capture performative gestures. In Rodrigo Cass's *Narciso no mijo (Narcissus in Piss)*, the artist is on a quest for his own reflection. In *Devolta* by Diable, documentation of circular choreography is carried out around a public monument that pays homage to Princesa Isabel, a member of the Brazilian Imperial Family. In 1888, Princesa Isabel issued Lei Áurea, which abolished slavery in the country – 23 years after the United States. Even though Isabel's act was worthy of public recognition, her historical role has long been called into question and her gesture considered purely emblematic given that it did not actually change the country's reigning slave-owning model. Davi Pontes & Wallace Ferreira's film, *Delirar o racial*, reflects upon race and plays with concepts of quantum physics in a performance that is a hybrid of dance and self-defense.

The re-assessment of colonial imagery is also explored in the work of Herbert de Paz. The artist fills in the negative space inside the silhouette of an indigenous figure taken from História do Brasil magazine, published for decades by Biblioteca Nacional, which perpetuated a historical narrative forged at the heart of colonialism. Meanwhile, Paulo Nazareth's sculptures challenge traditional colonial and imperial logic.

The body as an incarnated narrative also appears in the paintings of Márcia Falcão, Panmela Castro and Moisés Patrício. Falcão's works simultaneously use the female body as a symbol of violence and freedom in both public and private spheres. Castro's paintings portray close friends and family who agreed to sit for a portrait during the Covid-19 pandemic. The figures depicted in Patrício's paintings embody the ancestry of Candomblé, one of the major religions of the Brazilian African Diaspora.

The connection between the depiction of the body and religion also appears in the work of Efrain Almeida, whose wood and bronze sculptures embrace the popular imagery of Brazil's Northeastern region, where he was born. The interest in ordinary materials also defines the sculptural practice of Sonia Gomes. The twisted fabrics enclosed in the wire cage allude to the desired freedom expressed in Agrippina R. Manhattan's LED work – “Before we fall we will become the sun”.

With special thanks to Elisa Larkin Nascimento and IPEAFRO (Instituto de Pesquisas e Estudos Afro-brasileiros).



Installation view, *Engraved into the Body*, Tanya Bonakdar Gallery, New York, 2021



Installation view, *Engraved into the Body*, Tanya Bonakdar Gallery, New York, 2021



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TEATRO EXPERIMENTAL DO NEGRO



TEATRO EXPERIMENTAL DO NEGRO

Sem Título (Seleção de fotos do acervo do Teatro Experimental do Negro)

34 photographs
variable dimensions
(TBG 22877)

Teatro Experimental do Negro [Black Experimental Theatre], founded in 1944 by artist Abdias do Nascimento. The company was created to assert an arena for Black people in the theater and pioneered a combination of activities that sought to carve out space and encourage praise for Black cultures within a deeply racist society, such as literacy courses, labor fronts, and even beauty contests. The Emperor Jones (1920) by American dramatist Eugene O'Neill was TENs first-ever production, directed by Nascimento, which debuted in 1945 at Rio de Janeiro's Theatro Municipal. Two years later, O filho pródigo [The Prodigal Son] by Brazilian playwright Lúcio Cardoso, premiered. TEN produced several other shows, working with Brazilian and foreign texts. Although the endeavors of TEN came to halt in 1961 its legacy is more relevant nowadays than ever.



ABDIAS NASCIMENTO

Frontal de um templo

1972

Acrylic on canvas

40 1/8 x 60 1/4 inches; 102 x 153 cm

(TBG 22876)

Abdias Nascimento, poet, writer, playwright, artist, and pan-Africanist activist, founded the Teatro Experimental do Negro [Black Experimental Theatre] and the Museu de Arte Negra [Black Arts Museum] project. Professor Emeritus at the State University of New York, and a federal deputy, senator of the Republic, and secretary to the government of the State of Rio de Janeiro. His paintings, widely exhibited in Brazil and abroad, explore the African cultural legacy in the context of combating racism. Nascimento delves deep into African roots, searching for signs and signifiers, which reference Egyptian hieroglyphics to West African Adinkra ideograms to Haitian Voodoo Veve. In alluding to ancient African states with writing and knowledge systems, highly developed philosophy, political organization, he reminds us that Afro-Brazilian culture has its place in a long history of learned African civilization and its worldwide influence. As such, Nascimento's artistic practice is inseparable from his political activism and academic career.

ABDIAS NASCIMENTO



ABDIAS NASCIMENTO
Frontal de um templo
1972

ABDIAS NASCIMENTO



ABDIAS NASCIMENTO

Composição n. 1

1971

Acrylic on canvas

35 7/8 x 24 inches; 91 x 61 cm

(TBG 22875)

ABDIAS NASCIMENTO



ABDIAS NASCIMENTO
Composição n. 1
1971

AGRIPPINA R. MANHATTAN



AGRIPPINA R. MANHATTAN

O Vôo de Lorenza

2021

LED panel

38 5/8 x 7 1/2 inches; 98 x 19 cm

Edition of 3

(TBG 22878.1)

Scrolling text:

(Front)

BEFORE WE FALL WE WILL BECOME THE SUN.

(Back)

ANTES DE CAIRMOS, NOS TORNAREMOS O SOL.



Agrippina R. Manhattan is a trans artist and researcher. Born and raised in São Gonçalo, and currently lives and works in Rio de Janeiro. Her practice stems from a deep concern for everything that restricts freedom -- the word, the norm, the hierarchy, the thought. She chose her name and invented herself, like the title of a work or finding the translation of what she feels in poetry. Manhattan thinks of sculpture as poetry, poetry as sculpture, and everything as one and a part of it.



Antonio Tarsis

Cavalo I e II

2015

Inkjet print on paper

23 5/8 x 35 1/2 inches; 60 x 90 cm (overall)

23 5/8 x 17 3/4 inches; 60 x 45 cm (each)

Edition of 5

(TBG 22879.4)

As part of his research processes, Antonio Tarsis walks attentively through the city. He rescues materials of all kinds from the streets, which he combines, reproduces, and recontextualizes in compositions with photographs and collages, and installations. Walking functions as a way to get to know and recognize the city: in its paths, one finds elements that provide subsidies to make small records of one's own time and place and, to the same extent, relate to its historical weight. Commonly, the materials he retrieves carry given narratives. The artist wants to subvert those assumptions, transforming the salvaged items into brand new compositions and objects.



Antonio Tarsis

Ofertão

2015

Inkjet print on paper

Triptych

16 1/2 x 35 1/2 inches; 42 x 90 cm (overall)

16 1/2 x 11 7/8 inches; 42 x 30 cm (each)

Edition of 5

(TBG 22880.2)



AYRSON HERÁCLITO

História do Futuro - Corpo e Sal: o Capítulo da Hidromancia
2015

Mineral pigment on paper, mounted on aluminum

59 x 88 1/2 inches; 150 x 225 cm

Edition of 5

(TBG 22881.3)

Ayrson Heráclito comes from the Northeastern state of Bahia. His practice proposes an assessment of local culture from the standpoint of art, history, and sociology. He works in painting, photography, film, installations, and performance, and lately has begun using organic materials – oil palm, jerky, sugar. This particular photo performance took place during a 2015 residency in Senegal, where he developed the installation “Os Shakes” presented at the 57th Venice Biennale in 2017. The artist draws on the traditions of African-based religions to celebrate Ogum while referencing the book “History of the Future” written in 1649 by Father Antônio Vieira. Instead of focusing on the past, Heráclito envisions possible futures. By way of hydromancy, agromancy, and aeromancy, forms of prediction through reading water, fields, and air, respectively.



CARLA SANTANA

Fardo I

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5; 1 AP

(TBG 22904.AP1)

Carla Santana started in theatre, working in two companies: Terraço Artes Integradas and Mundé. Her practice comprises drawing, painting, collage, sculpture, photography, video, and performance. Santana is interested in the idea that every image is a text and the body is a fundamental device of expressiveness, seeking to externalize and investigate the subtle relationships between the subjective body and the social body.

CARLA SANTANA



CARLA SANTANA

Fardo II

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5

(TBG 22905.3)

CARLA SANTANA



CARLA SANTANA

Fardo III

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5

(TBG 22906.3)

CARLA SANTANA



CARLA SANTANA

Fardo IV

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5

(TBG 22907)

CARLA SANTANA



CARLA SANTANA

Fardo V

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5

(TBG 22908.3)

CARLA SANTANA



CARLA SANTANA

Fardo VI

2017

Inkjet on cotton paper

19 5/8 x 29 1/2 inches; 50 x 75 cm

Edition of 5

(TBG 22909.3)



DAVI PONTES & WALLACE FERREIRA

Delirar o racial

2021

Video

Edition of 5, 2 AP

(TBG 22913)

Vimeo: <https://vimeo.com/563829032>
password: tbg2021

Pontes' research and practice are rooted in concepts of race, choreography and self-defense and how those function from the idea of archive contained in the production of History. Ferreira is interested in entering layers of the invisible, inhabiting fragilities, and accumulating movements that blur certainties and dispute narratives. Together, they eschew words in favor of body-centered images that touch the eyes and move multiple senses. As the artists' put it, "Delirar o racial is an image for us to think of spatiality without the formal fictions of space and time". They seek a choreography that escapes linearity, turning to "non-locality" -- the principle of quantum mechanics that describes the possibility of instantaneous communication between particles, regardless of their distance from each other -- to expose a more complex reality in which everything has a current and virtual existence. In the universe guided by the principle of non-locality, displacement and relation do not describe what happens, because all particles are involved. The result is a truly experimental work, where they turn to "a series of actions that deal with uncertainty, disorder and the provisional, in order to think about an ethics out of time for Black lives".

Delirar o racial was commissioned by Programa Pivô Satélite, 2021.

**DIAMBE**

Princesa Isabel (da série Devolta)

2020

Inkjet on cotton paper

23 5/8 x 35 3/8 inches; 60 x 90cm

Edition of 5

(TBG 22914.1)

Diambe considers choreography and collective construction as methods to move freely across different environments, as a “strategy to open up places and enable actions that go against powerful instructions”. In the Devolta series, this expanded concept of choreography offers legal grounding for interventions across the city. As the artist put it: “I understood, through a municipal law, that choreography is like a key that differentiates my work from what is meant by terrorism, alterity, or relational art”. The video and photographs record them choreographing a circle of fire around a public monument that pays homage to Princesa Isabel, a member of the Brazilian Imperial Family. In 1888, Princesa Isabel issued Lei Áurea, which abolished slavery in the country – 23 years after the United States. Even though Isabel’s attitude was worthy of public recognition, her historical role is purely symbolic since it did not change the country’s reigning slave-owning model. Multiple layers of history aroused by the statue are called into question here, challenging colonial stories and their timeless rule.

DIAMBE



DIAMBE

Devolta

video

Dimensions variable

Duration 3 min, 14 sec

Edition of 5; 1 AP

(TBG 22915)

Vimeo link: <https://vimeo.com/559441108>

password: tbg2021

EFRAIN ALMEIDA



EFRAIN ALMEIDA

Mãos (Anéis)

2014

Umburana and oil

Sculpture: 2 x 4 3/8 x 7 7/8 inches; 5 x 11 x 20 cm

Base: 15 3/4 x 15 3/4 x 27 1/2 inches; 40 x 40 x 70 cm

(TBG 22917)

In Efrain Almeida's work, self-representation of the body and its parts references ex-votos, a typical offering found in Catholic churches in the Northeast of Brazil, where he was born and raised. Akin to a painter of religious icons – whose representations are made as an appeal and are, therefore, also forms of prayer – Almeida does not subject his sculptures to the imperative of exclusively aesthetic principles.

EFRAIN ALMEIDA



EFRAIN ALMEIDA
Mãos (Anéis)
2014

EFRAIN ALMEIDA

EFRAIN ALMEIDA

Cabeça (mestiço)

2017

Bronze and acrylic

8 5/8 x 5 1/2 x 6 5/8 inches; 22 x 14 x 17 cm

Edition of 2

(TBG 22919.2)



EFRAIN ALMEIDA



EFRAIN ALMEIDA
Cabeça (mestiço)
2017

HERBERT DE PAZ

Herbert de Paz is an artist from El Salvador, living in Rio de Janeiro since 2013. Over the past years, he amassed several issues of a once widely distributed magazine titled *Revista de História da Biblioteca Nacional* [The National Library History Magazine], whose first issue came out in 2005. The publication was unique in the country, created, produced, and directed by historians, dedicated exclusively to spreading historical knowledge from a specialist viewpoint. Yet, due to financial hardship, the magazine stopped circulating in print in 2016. For this body of work, the artist selects figures that appear in those now archival issues of the magazine, enlarges, and places them within the exhibition space as an actor in a historical play of sorts. He then fills in the cut-out figures with other images found within the same image bank. The strictly visual assemblage of multiple histories of Brazil subtly questions hegemonic narratives, inviting the viewer to draw new conclusions or storylines for those characters.

HERBERT DE PAZ

Alegoria das Américas (da série *Iconografia das Sombras*)
2021

Collage on aluminium
67 x 36 1/4 inches; 170 x 92 cm
(TBG 22921)



MARCIA FALCÃO

The richly figurative painting of Márcia Falcão delves into the relationship between the body, particularly that of the non-white woman, and the city of Rio de Janeiro, where she lives and works. In representing the female figure, the artist acknowledges its strengths and fragilities, the complexities of its context, and its art historical references. In the large painting included in the show, we see an upside-down female body, hung like a piece of meat at the meatpackers' – a depiction that is at once loathsome and commonplace within specific contexts in Brazil. Paraphrasing Falcão, it's not that her paintings are absurd, but the very fabric of reality in which we live.

MARCIA FALCÃO

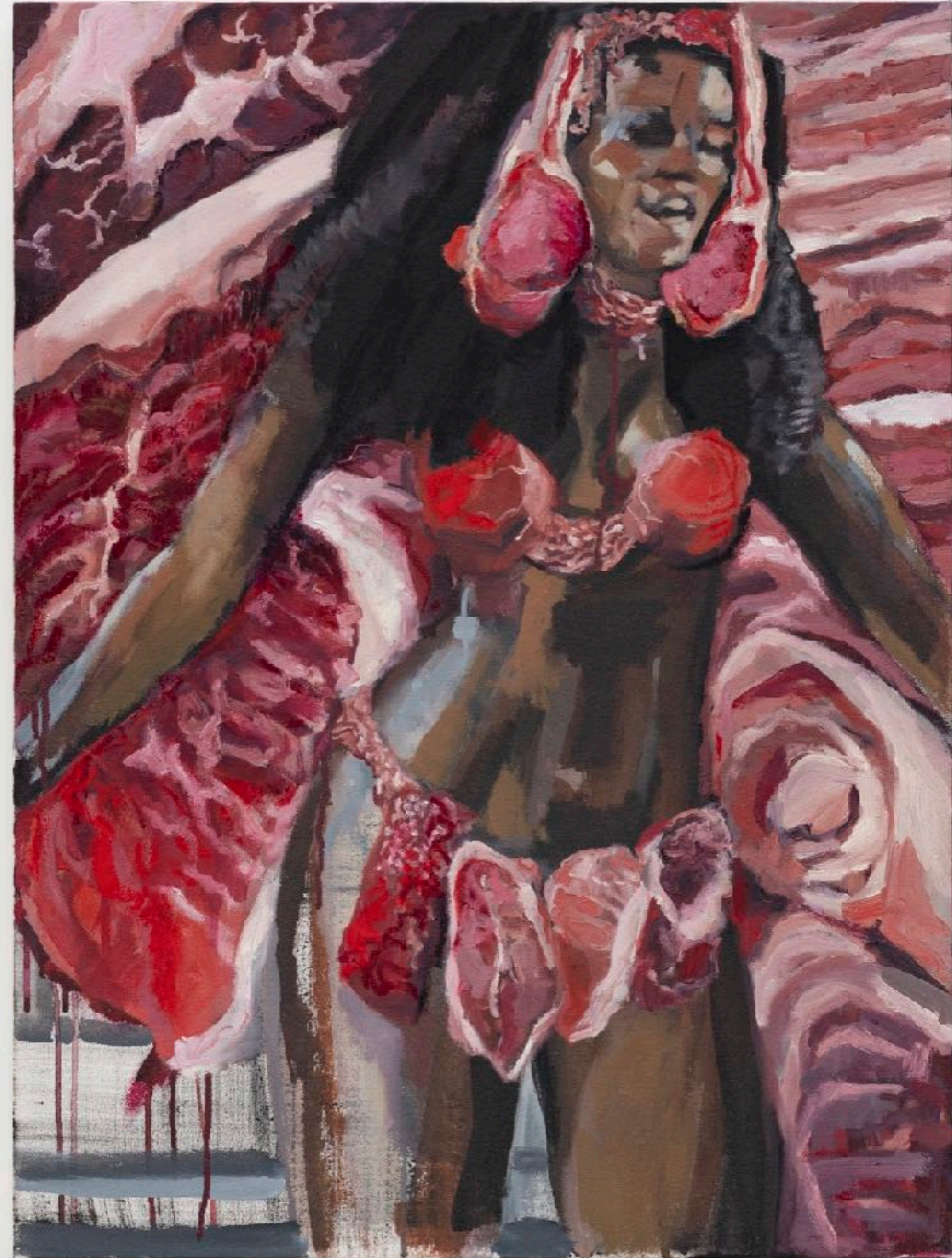
Ex Plena Dor

2021

Acrylic, oil and oil pastel on canvas

31 1/2 x 23 5/8 x 1 inches; 80 x 60 x 2.7 cm

(TBG 22922)



MARCIA FALCÃO



MARCIA FALCÃO

Marimba

2021

Acrylic, oil and oil pastel on canvas

70 7/8 x 59 x 1 1/4 inches; 180 x 150 x 3.2 cm

(TBG 22923)



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

23 5/8 x 35 1/2 inches; 60 x 90 cm

Edition of 5; 1 AP

(TBG 22924.1)

Melissa de Oliveira's photography becomes a powerful exercise in alterity and the construction of subjectivity. A resident of Morro do Dendê, in Rio de Janeiro's Ilha do Governador, Oliveira started by capturing what she saw in the streets and alleys of the favela and making a visual record of events organized by its residents.

MELISSA DE OLIVEIRA



MELISSA DE OLIVEIRA

Morro do Dendê

2021

Inkjet on cotton paper

23 5/8 x 35 1/2 inches; 60 x 90 cm

Edition of 5; 1 AP

(TBG 22925.1)



MELISSA DE OLIVEIRA

Morro do Dendê

2021

Inkjet on cotton paper

15.75 x 23.62 inches; 40 x 60 cm

Edition of 5; 1 AP

(TBG 22926.1)

MELISSA DE OLIVEIRA



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

21 x 31 1/2 inches; 53.3 x 80cm

Edition of 5; 1 AP

(TBG 22927.1)

MELISSA DE OLIVEIRA



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

21 x 31 1/2 inches; 53.3 x 80cm

Edition of 5; 1 AP

(TBG 22928.1)

MELISSA DE OLIVEIRA

MELISSA DE OLIVEIRA

Morro do Dendê

2021

Inkjet on cotton paper

31 1/2 x 21 inches; 80 x 53.3 cm

Edition of 5; 1 AP

(TBG 22929.1)





MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

21 x 31 1/2 inches; 53.3 x 80cm

Edition of 5; 1 AP

(TBG 22930.AP1)

MELISSA DE OLIVEIRA



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

23 5/8 x 35 3/8 inches; 60 x 90cm

Edition of 5; 1 AP

(TBG 22931.3)



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

26 1/4 x 39 3/8 inches; 66.6 x 100 cm

Edition of 5; 1AP

(TBG 22932)



MELISSA DE OLIVEIRA

Morro do Dendê

2020

Inkjet on cotton paper

23 5/8 x 35 3/8 inches; 60 x 90 cm

Edition of 5; 1 AP

(TBG 22933)

MOISÉS PATRÍCIO

An artist and art educator, Moisés Patricio works in photography, video, performance, rituals, and installations, and deals with elements of Latin and Afro-Brazilian culture. The cosmovisions of African origins are the main inspiration for his works and pave the way for other discussions, such as politics and society, based on Black protagonism.

MOISÉS PATRÍCIO

Retrato de mãe de santo de Exu
2020

Oil on canvas
82 5/8 x 83 inches; 210 x 211 cm
(TBG 22934)





MOISÉS PATRÍCIO

Retrato de mãe de santo de Exu
2020

MOISÉS PATRÍCIO



MOISÉS PATRÍCIO

Yawo - o recém iniciado

2020

Oil on canvas

91 x 83 inches; 231 x 211 cm

(TBG 22935)



MOISÉS PATRÍCIO
Yawo - o recém iniciado
2020

MOISÉS PATRÍCIO



MOISÉS PATRÍCIO

O Sacerdote

2020

Acrylic on canvas and porcelain vase

10.63 x 8.66 x 5.91 inches; 27 x 22 x 15 cm

72 7/8 x 63 inches; 185 x 160 cm (painting)

10 5/8 x 8 5/8 x 6 inches; 27 x 22 x 15 cm (vase)

(TBG 22936)





MOISÉS PATRÍCIO
O Sacerdote
2020

PANMELA CASTRO

Panmela Castro began her practice as a graffiti artist in the suburbs of Rio de Janeiro. She is interested in the dialogue that the marginalized female body establishes with the city. Castro constructs performances strongly rooted in personal experience, which she documents in painting. For the series Vigília [Vigil] she created intimate portraits of people who agreed to sit for her during the Covid-19 pandemic. One of those sitters was Black model, performer and actress Aisha Mbikila, pictured here with a vase of red flowers. In Castro's words: "Vigils are painting-memories of happenings that enter the night in my studio, sometimes more behaved, and other times, with too much dancing and drinking. Vigil is about belonging. Talking about myself from the mirror of the other: experiences that become politics based on this meeting."

PANMELA CASTRO

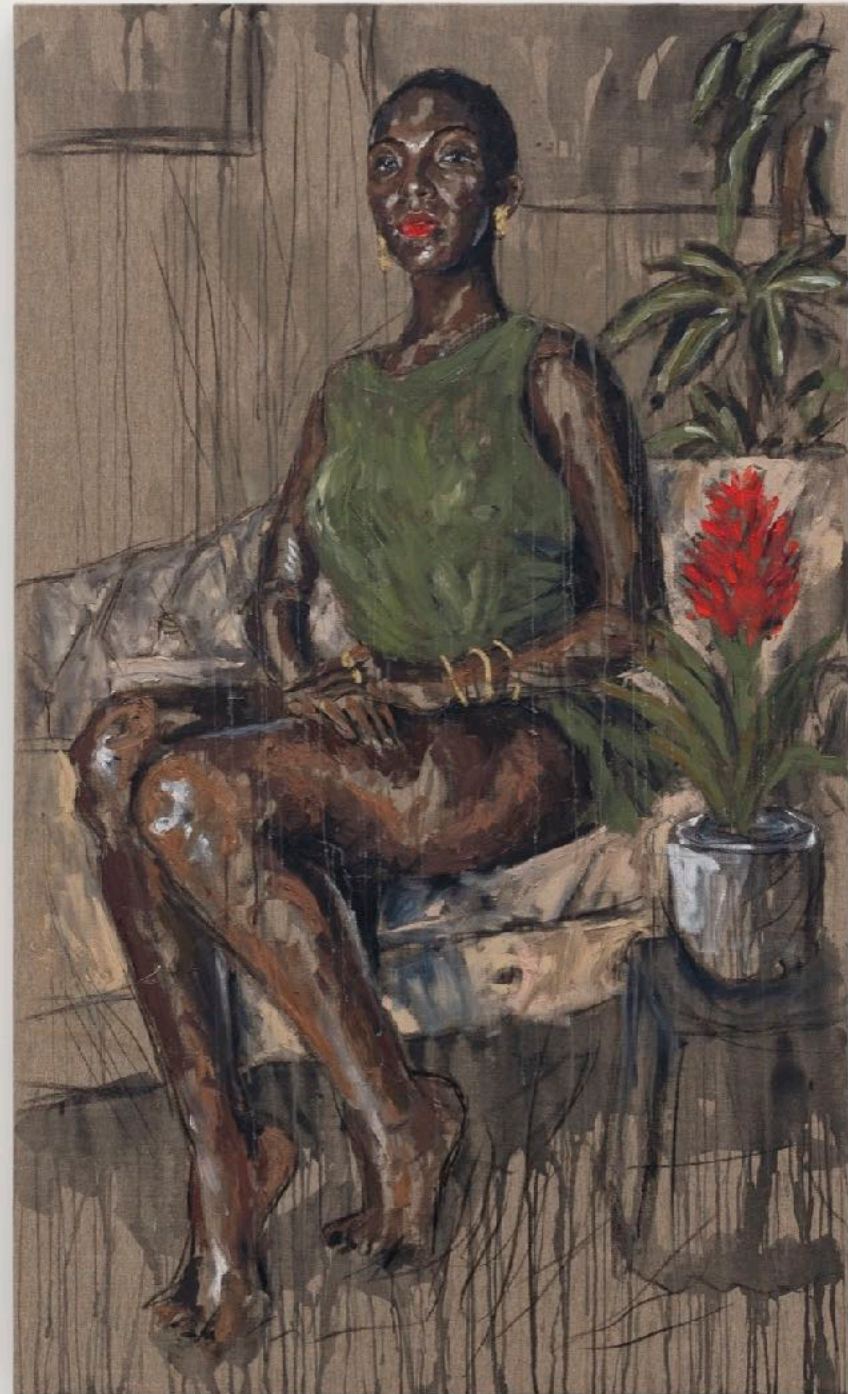
Aisha Mbikila

2021

Oil on linen

59 x 35 1/2 x 3 1/8 inches; 150 x 90 x 8 cm

(TBG 22937)





PANMELA CASTRO

Aisha Mbikila

2021

PANMELA CASTRO



PANMELA CASTRO

Rico Dalasan

2021

Oil on linen

35 3/8 x 47 1/4 x 3 1/8 inches; 90 x 120 x 8 cm

(TBG 22939)



PANMELA CASTRO

Rico Dalasan
2021

PANMELA CASTRO



PANMELA CASTRO

Tiago de Paula

2021

Oil on linen

47 1/4 x 35 1/2 x 3 1/8 inches; 120 x 90 x 8 cm

(TBG 22940)



PANMELA CASTRO

Tiago de Paula
2021

PANMELA CASTRO



PANMELA CASTRO

Heloísa Ariadne

2021

Oil on linen

35 1/2 x 59 x 3 1/8 inches; 90 x 150 x 8 cm

(TBG 22938)



PANMELA CASTRO
Heloísa Ariadne
2021

PANMELA CASTRO

PANMELA CASTRO

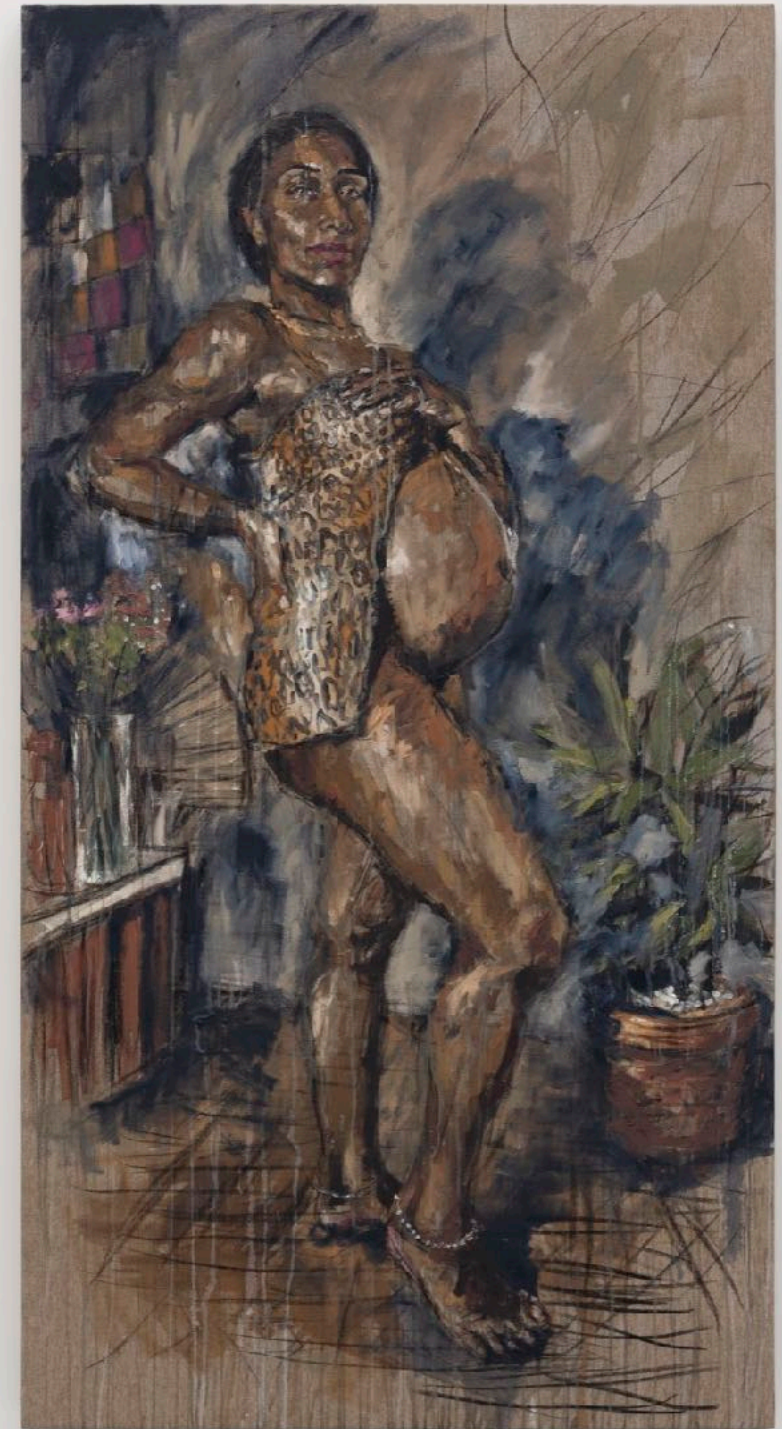
Monica Ventura

2021

Oil on linen

66 7/8 x 35 3/8 x 3 1/8 inches; 170 x 90 x 8 cm

(TBG 22941)





PANMELA CASTRO

Monica Ventura

2021

PAULO NAZARETH



PAULO NAZARETH

WAY TO DAY

2016

asphalt, corn, thickener

1 1/8 x 4 3/8 x 3 1/8 inches; 3 x 11 x 8 cm

(TBG 22942)

Paulo Nazareth's work is often the result of precise and simple gestures, which bring about broader ramifications, raising awareness to press issues of immigration, racialization, globalization, colonialism, and its effects in the production and consumption of art in his native Brazil and the Global South. While his work may manifest in video, photography, and found objects, his strongest medium may be cultivating relationships with people he encounters on the road — particularly those who must remain invisible due to their legal status or those who are repressed by governmental authorities.

PAULO NAZARETH



PAULO NAZARETH
WAY TO DAY
2016

PAULO NAZARETH



PAULO NAZARETH

I AM NOT YOUR DRIVER

2016

plywood, plastic and metal

5 7/8 x 14 5/8 x 2 3/4 inches; 15 x 37 x 7cm

(TBG 22943)

PAULO NAZARETH



PAULO NAZARETH
I AM NOT YOUR DRIVER
2016



RODRIGO CASS

Narciso no Mijo

2006

video

5 min, 18 sec (looping)

Edition of 5

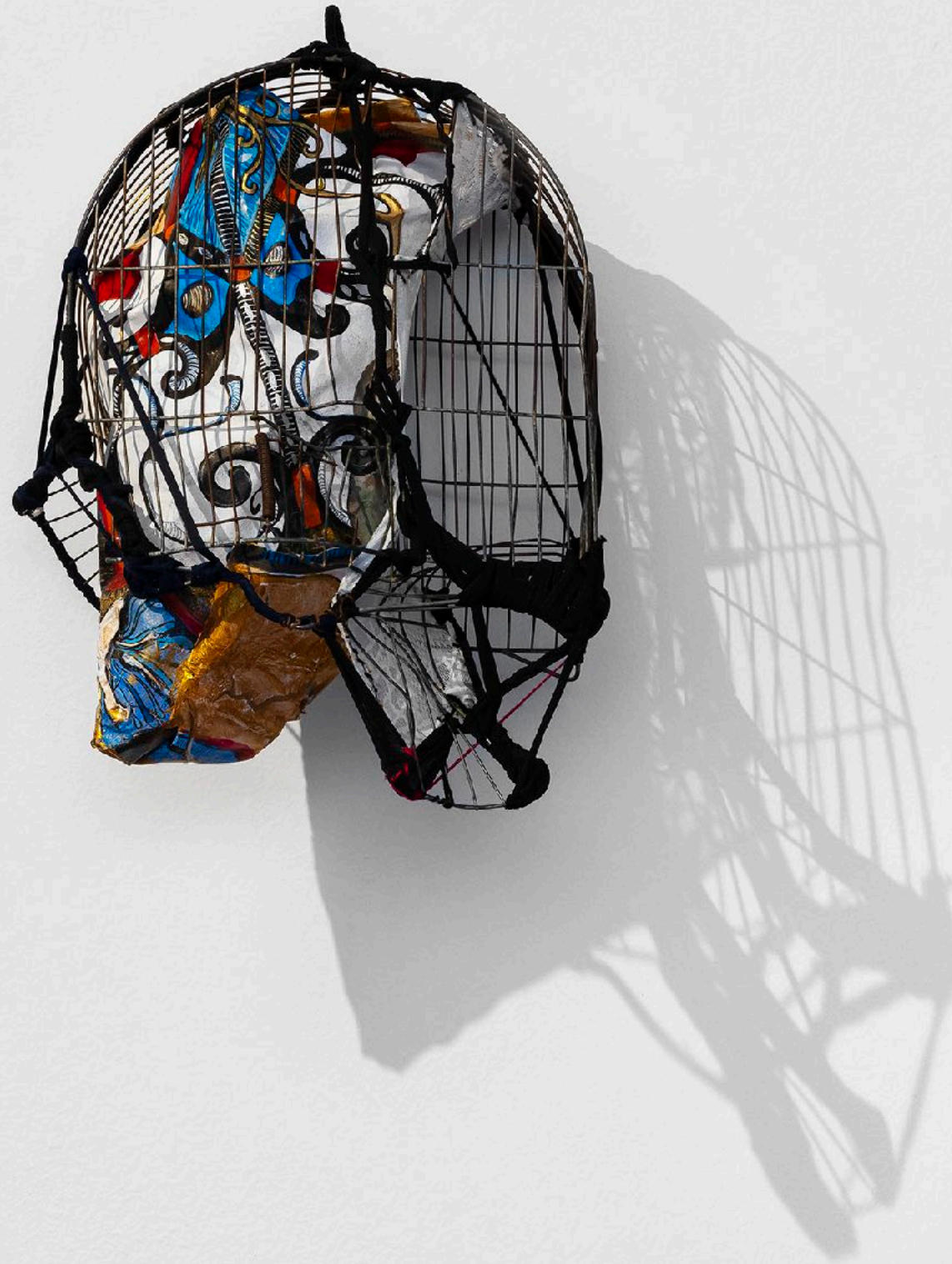
(TBG 22944.1)

Vimeo link: <https://vimeo.com/559238484>

password: tbg2021

Rodrigo Cass is interested in grappling with the concreteness of things, extracting qualities such as color, texture, weight, and function from everyday objects and situations. In his video works, Cass focuses on short and independent actions that are interleaved to create a single body. When combined the scenes reveal a performative element and grant objects a strong symbolic charge.

SONIA GOMES



SONIA GOMES

Untitled, from "A vida não me assusta" series
2006

Wire, fabric, threads and stone
10 5/8 x 14 1/2 x 13 inches; 27 x 37 x 33 cm
(TBG 22945)

Sonia Gomes' work binds together cultural movements and traditions that are intrinsically linked to the affirmation of memory, identity and the transformative power of creation in situations of vulnerability and invisibility. Through the use of fabric, thread, found and gifted objects, her multi-dimensional, sometimes biomorphic sculptures and structures stand as insistent placeholders for the absent or unseen body. These gestural inquiries refer to the body itself, as a way to decolonize the past and reclaim the present to reconstitute and celebrate both the self and her black heritage.

Fortes D'Aloia & Gabriel

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All work subject to availability and applicable VAT.