

Fortes D'Aloia & Gabriel

www.fdag.com.br | info@fdag.com.br

República, SP

SP-Arte OVR

24–30 Aug 2020

With works by:

Bárbara Wagner e Benjamin de Burca | Barrão | Cristiano Lenhardt

Daniel Sinzel | Efrain Almeida | Erika Verzutti | Ernesto Neto | Gokula Stoffel

Gusmão + Paiva | Iran do Espírito Santo | Ivens Machado | Jac Leirner

Janaina Tschäpe | Leda Catunda | Lucia Laguna | Luiz Zerbini | Mauro Restiffe

Nuno Ramos | Rivane Neuenschwander | Robert Mapplethorpe | Rodrigo Cass

Sara Ramo | Sarah Morris | Tiago Carneiro da Cunha | Valeska Soares | Yuli Yamagata

Our project is born from the desire to provide a return to the physical experience of art. We installed new and recent works by gallery represented artists in a residential apartment in Praça da República, downtown São Paulo. The domestic, intimate set up is an invitation to indulge in rich sensory experiences denied by the digital sphere.

Selected works by Bárbara Wagner & Benjamin de Burca, Barrão, Cristiano Lenhardt, Daniel Sinsel, Efrain Almeida, Erika Verzutti, Ernesto Neto, Gokula Stoffel, Gusmão + Paiva, Iran do Espírito Santo, Ivens Machado, Jac Leirner, Janaina Tschäpe, Leda Catunda, Lucia Laguna, Luiz Zerbini, Mauro Restiffe, Nuno Ramos, Rivane Neuenschwander, Robert Mapplethorpe, Rodrigo Cass, Sara Ramo, Sarah Morris, Tiago Carneiro da Cunha, Valeska Soares and Yuli Yamagata are included in this install that can also be seen in videos and photographs made especially for this SP-Arte viewing room.



Jac Leirner

São Paulo, 1961

Compulsion and consumption, accumulation and reorganization are recurrent issues in the work of Jac Leirner. She uses materials from her daily life, which are mostly disposable or worthless. The piece *Middle East* is created from packaging of cigarette silks mounted on wood. The irregular shape of the packages, disassembled and organized in chromatic compositions, gives form to the sculpture. To complement, the artist inserts precision levels in the supports so as to literally and metaphorically underline an idea of balance.

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



JAC LEIRNER

Middle East, 2016

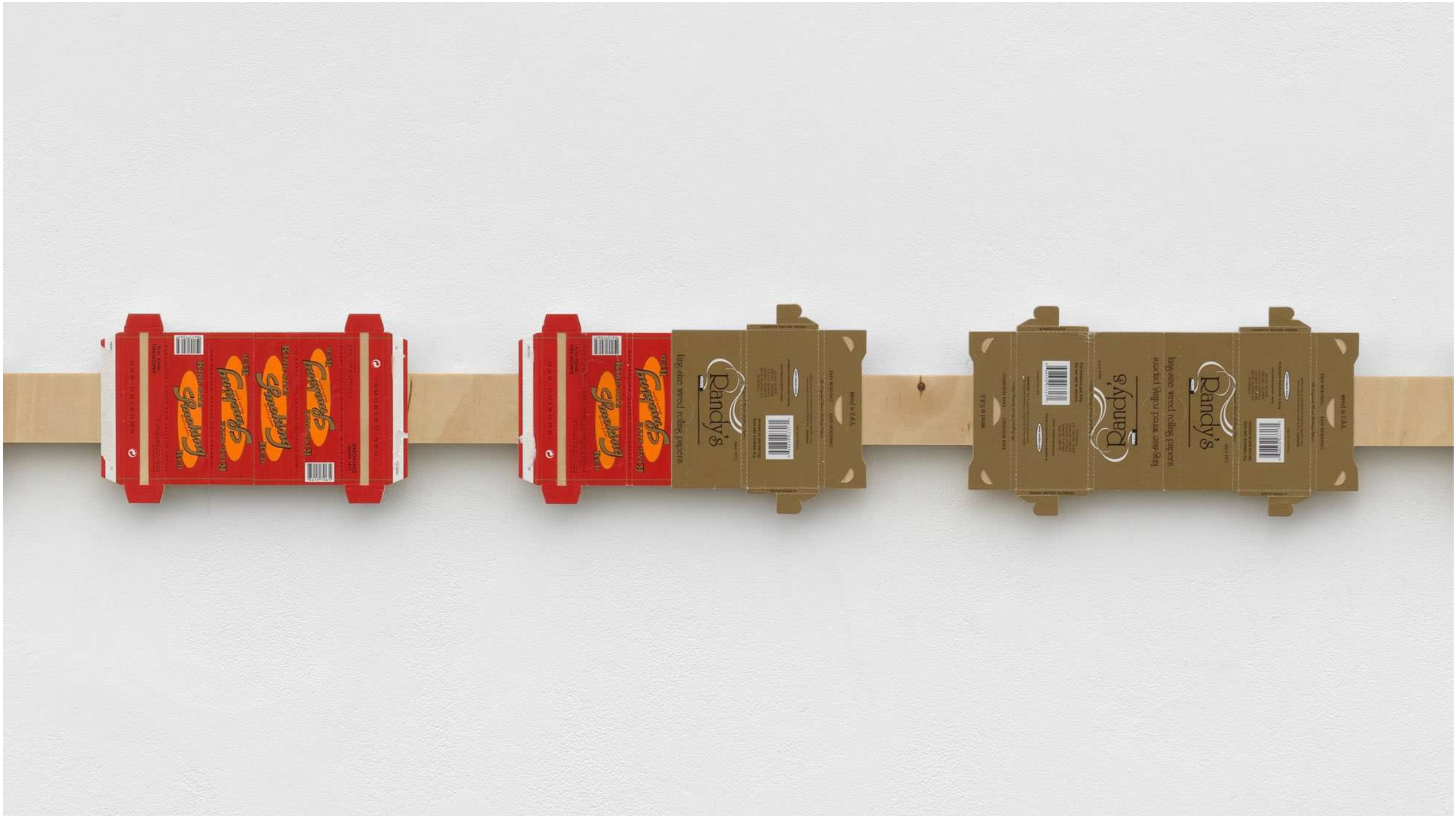
Embalagem de papel para cigarro e nível de precisão sobre compensado de madeira

[Rolling paper package and liquid level indicator on plywood]

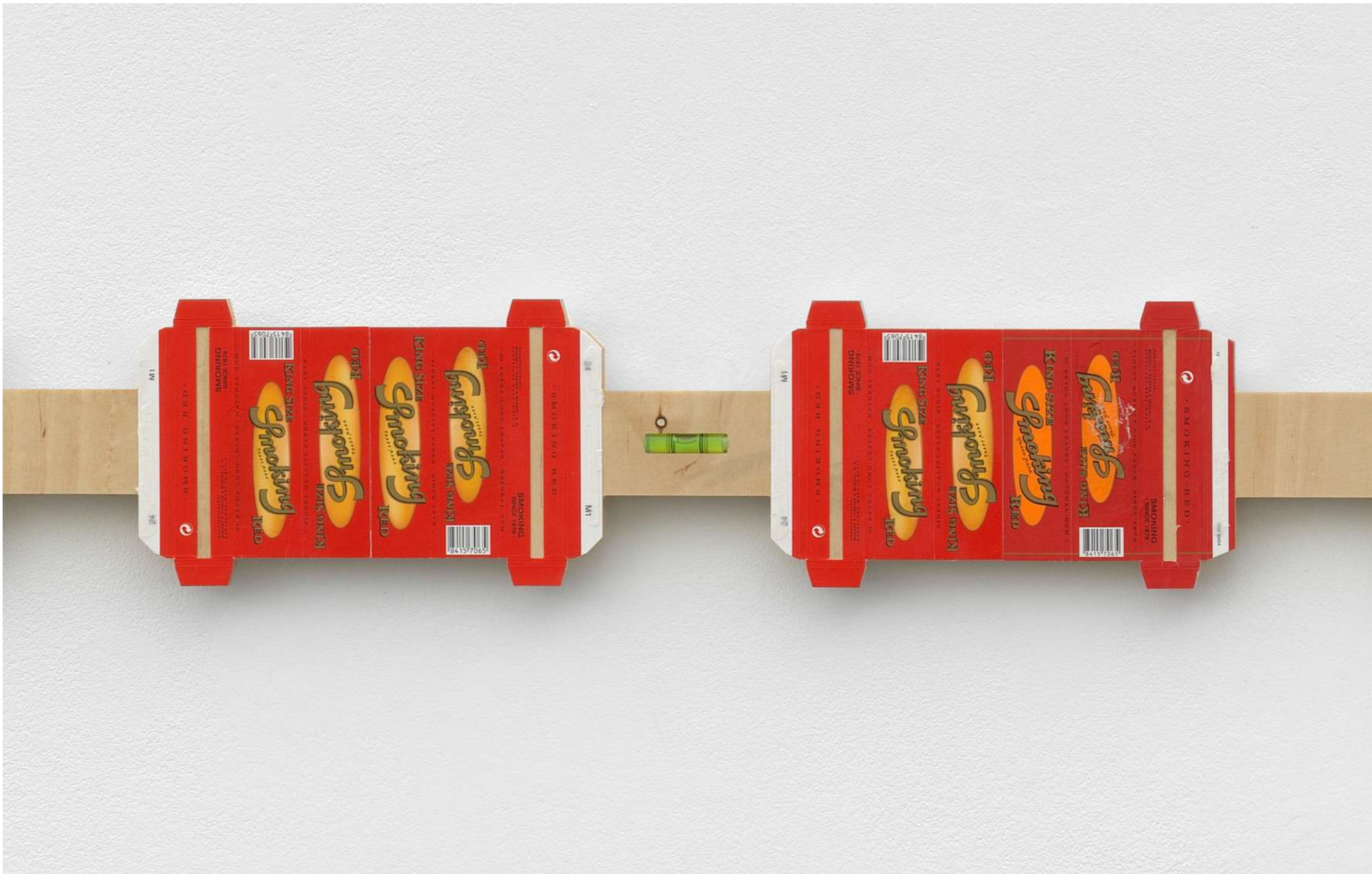
10,7 x 231,9 x 2 cm



República, SP
SP-Arte OVR 2020



JAC LEIRNER
Middle East, 2016
Detalhe [Detail]



JAC LEIRNER
Middle East, 2016
Detalhe [Detail]

Iran do Espírito Santo

Mococa, 1963

Iran do Espírito Santo examines the space between the concrete and the abstract, translating everyday objects and industrial design into precise and perceptually complex forms. In *Vaso* the artist creates the illusion of a container filled with water, in which the hollow glass is replaced by an extremely clear crystal, sublimating the functionality of the original object.

“My sculptures represent, almost entirely, objects of daily use. An important quality of the sculptures is that they have a body, a density, many times much greater than the actual object itself. And this makes a counterpoint, I think, significant to the original function of things. On the other hand, the drawings also refer to the same objects or objects analogous to those of the sculptures with a freedom of the medium itself, which is another type of representation ” – Iran do Espírito Santo

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

IRAN DO ESPÍRITO SANTO

Vaso | Vase, 2011-2012

Cristal [Crystal]

26 x 15 x 15 cm

Edição de [Edition of] 6 + 2 AP





IRAN DO ESPÍRITO SANTO
Vaso | Vase, 2011-2012

IRAN DO ESPÍRITO SANTO
Sem Título (VII), 2019

Marcador permanente sobre papel
[Permanent marker on paper]

153,7 x 107 cm





João Maria Gusmão + Pedro Paiva

Lisboa, Portugal, 1979 | Lisboa, Portugal, 1977

The duo Gusmão + Paiva uses simplified schematic foundations to examine our relation to reality to subvert it with humor and sensitivity, giving trivial things an enigmatic aura. They choose to model not the pieces themselves, but their molds – a resource which opens random possibilities and pushes them away from any sense of style. The logic of the pieces is closely related to the unpretentious drawing, made almost distractively, as in *Pregnant Sculpture* [*Escultura grávida*].

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

GUSMÃO + PAIVA
Escultura Grávida | Pregnant Sculpture, 2018

Bronze

Dimensões totais [Overall dimensions]: 156 x 45 x 35 cm

Escultura [Sculpture]: 76 x 36 x 23 cm | Base: 80 x 45 x 35 cm

Edição de [Edition of] 3 + 2 AP





GUSMÃO + PAIVA
Escultura Grávida | Pregnant Sculpture, 2018

Mauro Restiffe

São José do Rio Pardo, 1970

Continuing his research on modernist architecture, Mauro Restiffe reveals nuances of the creations of extraordinary Italian architects like Carlo Scarpa and Carlo Mollino from a humanistic point of view. The works exhibited at SP-Arte were developed during the artist's recent stay in Italy, where he had a solo show at OGR Torino.

“The relationship with the camera is very different when you are in your habitat as opposed to when you are in the street or in places you don't know, cities you don't know, countries you don't know; promoting this intermediation is something that requires experience. When something catches my eye, I try to photograph it without being noticed. That is the idea: to record a scene without who or what is being portrayed – even if it is not something animated, a figure, even architecture or the city – noticing my presence or that of the camera.” – Mauro Restiffe

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



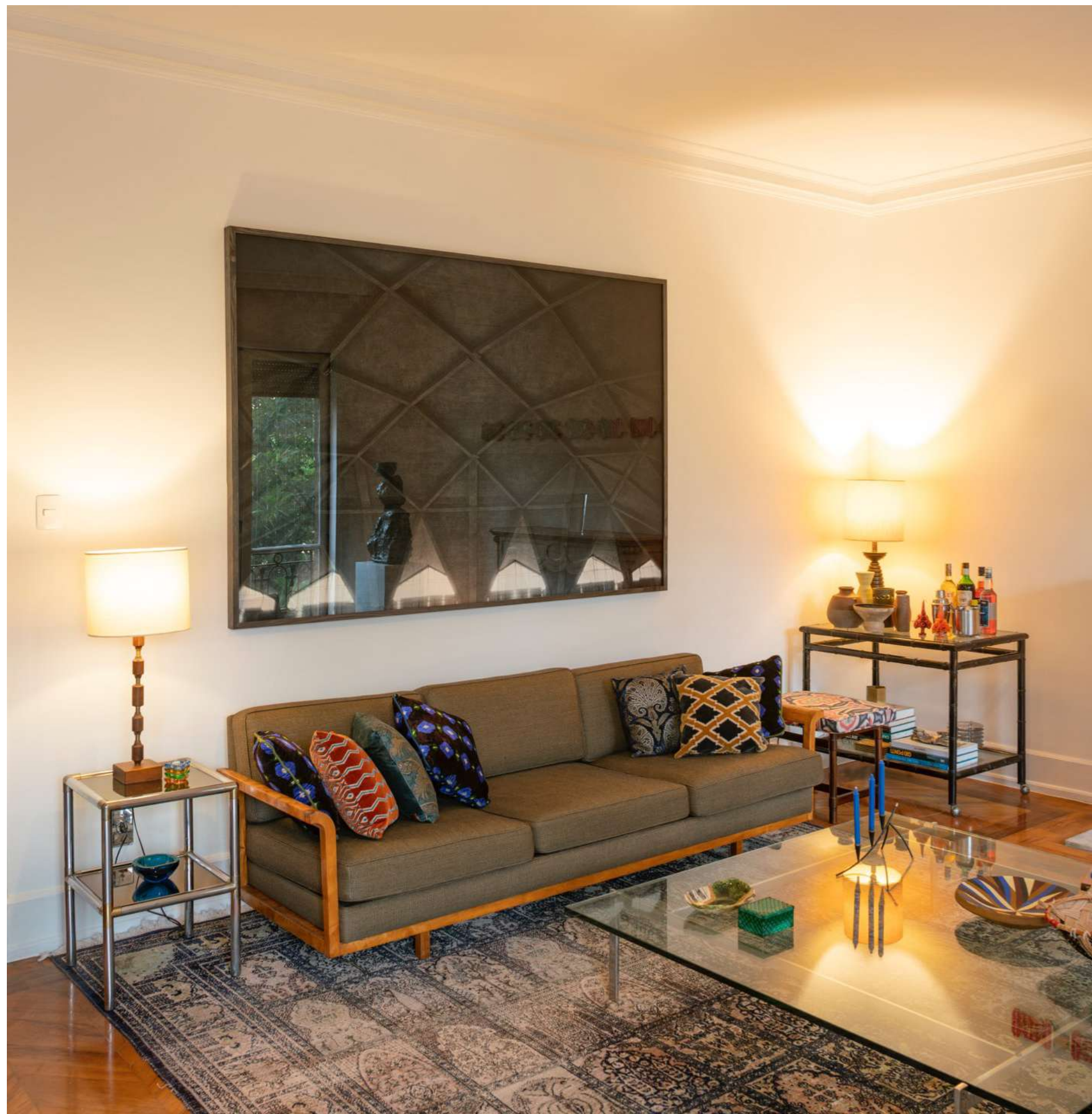
MAURO RESTIFFE

Borsa Valori, 2019

Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 141,5 x 207,5 x 5 cm

Edição de [Edition of] 3 + 2 AP





MAURO RESTIFFE

Scarpa #1, 2019

C-Print

Emoldurada [Framed]: 92,5 x 137,5 x 5 cm

Edição de [Edition of] 3 + 2 AP



MAURO RESTIFFE

Accademia #2, 2019

C-Print

Emoldurada [Framed]: 77,5 x 115 x 5 cm

Edição de [Edition of] 3 + 2 AP

Valeska Soares

Belo Horizonte, 1957

Beyond the Outsider is a work from the *Binding* series that Valeska Soares started in 2012. This group of paintings reveal geometric compositions made with vintage dust jackets and hardcover books on unprimed Belgian linen. Literature is a recurrent theme in Soares's work. Although at first the paintings look like formal and chromatic exercises, the choice of texts and images on the covers and the links established by the different titles reveal the artist's interest in narrative and fiction. Grouped by contrasting colors, the covers form large blocks on the surface of the canvas, like printed matter on a page. Soares does not propose a linear reading but rather rotates the text in different directions, forcing the viewer to navigate the surface in a labyrinthine way.

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



VALESKA SOARES
Beyond the Outsider (from Bindings), 2011
 Detalhe [Detail]



República, SP
SP-Arte OVR 2020

Sara Ramo

Madrid, 1975

In her artwork, Sara Ramo appropriates everyday elements and scenes, displacing them from their original context and rearranging them in her videos, photographs, collages, sculptures and installations. The artist investigates the moment in which the objects stop making sense in people's lives in order to create situations bereft of calm and order, making the world appears helter-skelter. Both formal and conceptual strategies overlap in a constant enactment of mapping a chaotic reality.

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



SARA RAMO

Matriz e a Perversão da Forma (Casca Marrom), 2015

Pedra gesso e pigmento [Dental stone and pigment]

2 peças [pieces] | Dimensões totais [Overall dimensions]: 45 x 42 x 72 cm

Peça [Piece] 1: 35 x 42 x 34 cm | Peça [Piece] 2: 45 x 29 x 33 cm

SARA RAMO
Eco: cave 2. O amor da Serpente, 2018
Tecido, linha, pigmento e papel
[Fabric, thread, pigment and paper]
155 x 95 cm



SARA RAMO
Eco: cave 2. O amor da Serpente, 2018
Detalhe [Detail]



Daniel Sinsel

Munich, 1976

Daniel Sinsel was raised in Bavaria, Germany, home to the Lüftlmalerei folk Muralism, whose development stems from the strong influence of Baroque and Rococo, and is characterized by the use of trompe l'oeil and the imitation of architectural elements. In the artist's work, decorative motifs are redesigned in various forms, such as in the ornaments framing the margins of the pieces – sometimes virtuously painted, sometimes achieved through assemblages.

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



DANIEL SINSEL
Untitled, 2019

Óleo sobre linho, cascas de avelã
[Oil on linen, hazelnut shells]
55 x 48.5 x 2.5 cm



DANIEL SINSEL
Untitled, 2019
Detalhe [Detail]



Erika Verzutti

São Paulo, 1971

Guided by the tactile experience, Erika Verzutti's “wall sculptures” forge complex relationships between painting and sculpture, form and sensoriality. Verzutti moves between bronze, papier-mache, aluminum and concrete, articulating diverse references to art history, as well as her perception of contemporary phenomena. This crossing of topics of different natures highlights the artist's purpose in mixing and confusing the usual order in which these subjects are usually approached.

"I have a certain awareness that I am creating a situation that will allow me to talk to painting, to use painting mechanisms, in a somewhat touristic way. And I started to exaggerate and do the opposite of what the surface was asking me, which was to fill in the folds, and explore this opposite direction, of painting an image ", Erika Verzutti

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



ERIKA VERZUTTI

A guerra do Brasil, 2020

Acrílico e óleo sobre alumínio reciclado [Acrylic and oil on recycled aluminum]

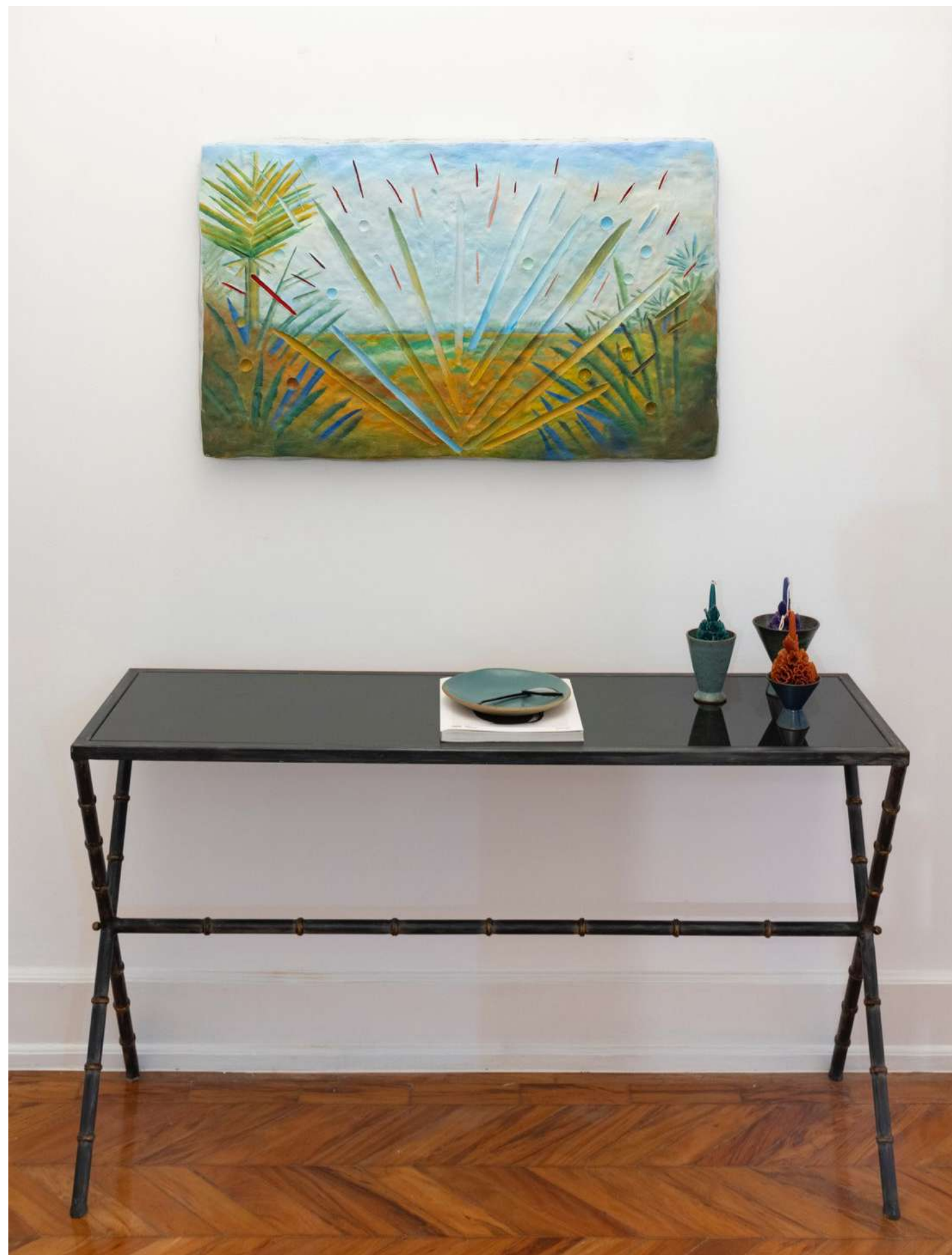
63 x 103 x 6 cm

ERIKA VERZUTTI
A guerra do Brasil, 2020





ERIKA VERZUTTI
A guerra do Brasil, 2020



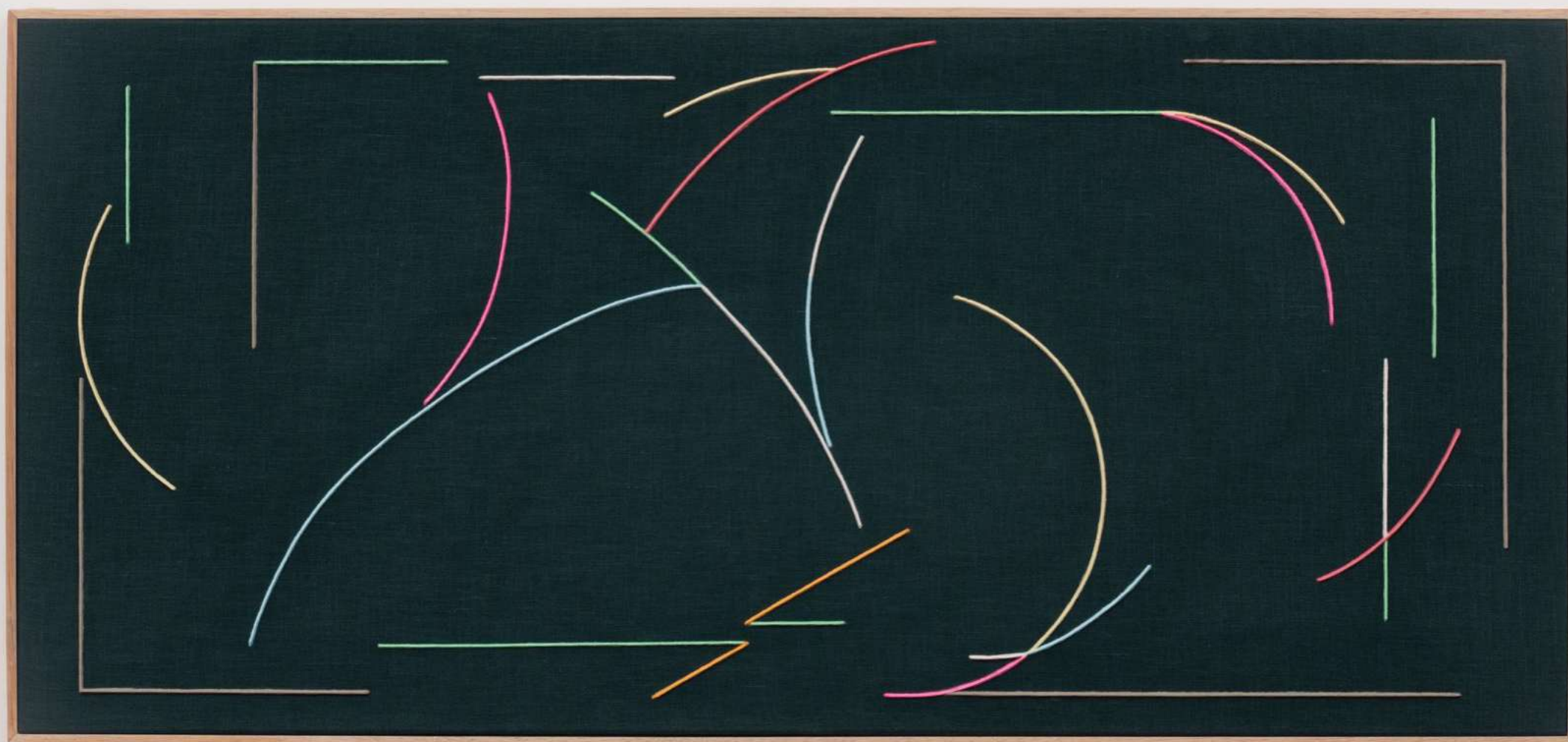
Rodrigo Cass

São Paulo, 1983

Rodrigo Cass's interests range from sacred-religious representation to modern Brazilian art history. The monochrome surface of his paintings is interrupted by strokes of concrete meticulously applied to create margins and intervals, moments of pause and silence.

“In a world surrounded by so many rules, it gives me great pleasure to witness the breaking and cracking of a structure, of a line, of a plane, and to uncover deep messages from within those breaks. I have used concrete, gray and white cement on linen, paper, photography to create objects and project videos. Concrete interests me as a building material and with it I can make visible, urgent, real, figures in transformation. It is the element of architecture, it is on the sidewalks, it is an element of the world ”, Rodrigo Cass

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



RODRIGO CASS

Inner Happenings, 2020

Concreto, concreto branco e tempera sobre linho

[Concrete, white concrete and tempera on linen]

42 x 92 x 3 cm



RODRIGO CASS
Inner Happenings, 2020



RODRIGO CASS

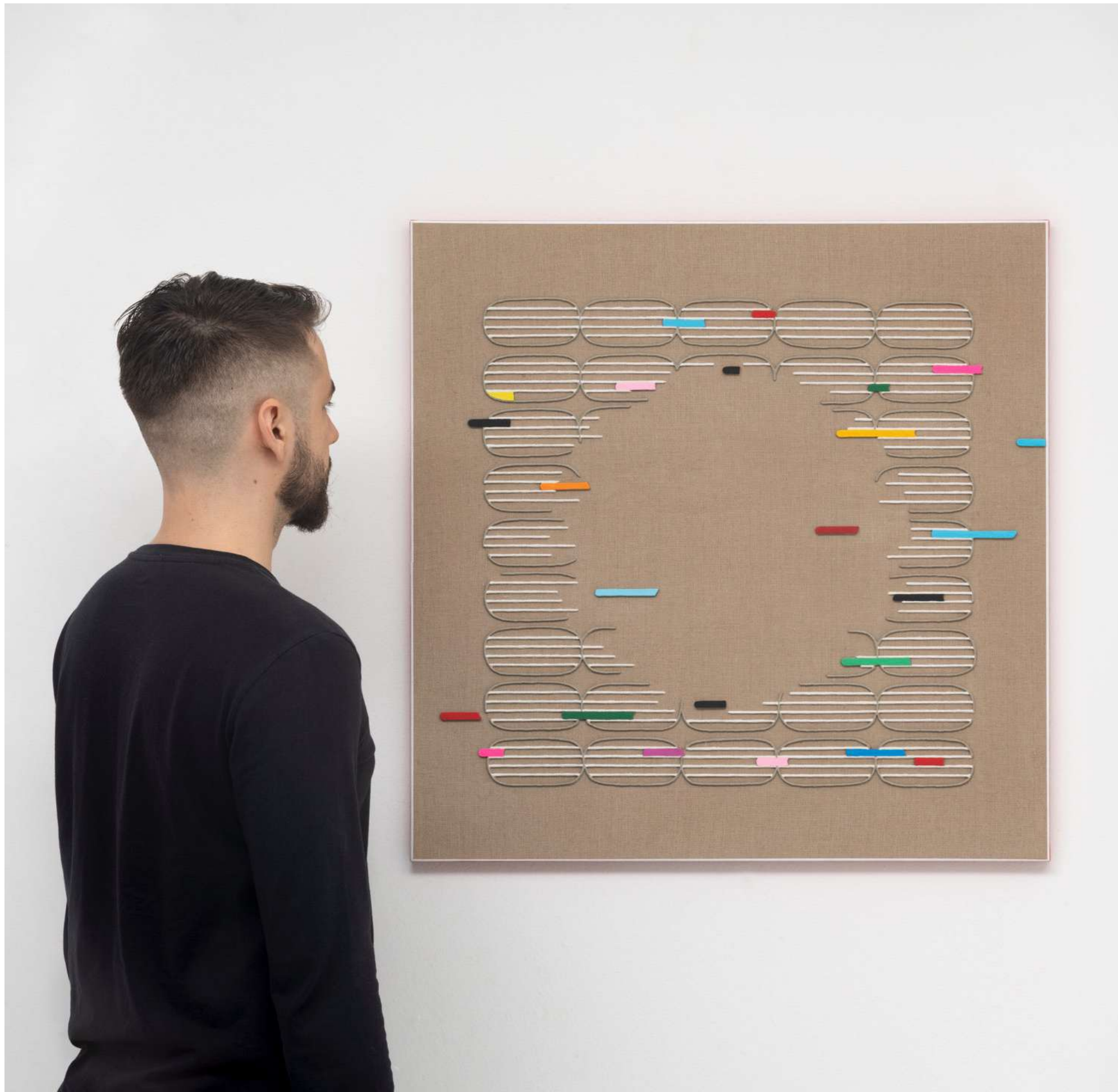
Espaço Amoroso, 2020

Concreto e tempera sobre linho
[Concrete and tempera on linen]

70 x 70 x 2 cm



RODRIGO CASS
Espaço Amoroso, 2020



RODRIGO CASS
Espaço Amoroso, 2020

Barrão

Rio de Janeiro, 1959

The starting point for Barrão's sculptures are ceramics and china intentionally broken and reorganized in a non-hierarchical and, at first glance, random way. Functional objects such as mugs and vases merge with others of a decorative nature and kitsch aspect such as birds and dogs. Once fragmented and regrouped, the pieces lose their functionality and decorative aspect, paving the way for new interpretations, loaded with irony and humor.

"*Ninguém Entra Ninguém Sai* is a sculpture made of china, for the wall, which brings harmony in colors and shapes. I think that these forms end up being completed and entering into one another, they are two bodies that end up occupying the same space. There is a harmony, a paralysis in which everything is complete, in which everything is part of the whole." – Barrão

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

BARRÃO
Ninguém Entra Ninguém Sai, 2020
Louça e resina epóxi
[Porcelain and epoxy resin]
99 x 33 x 48 cm

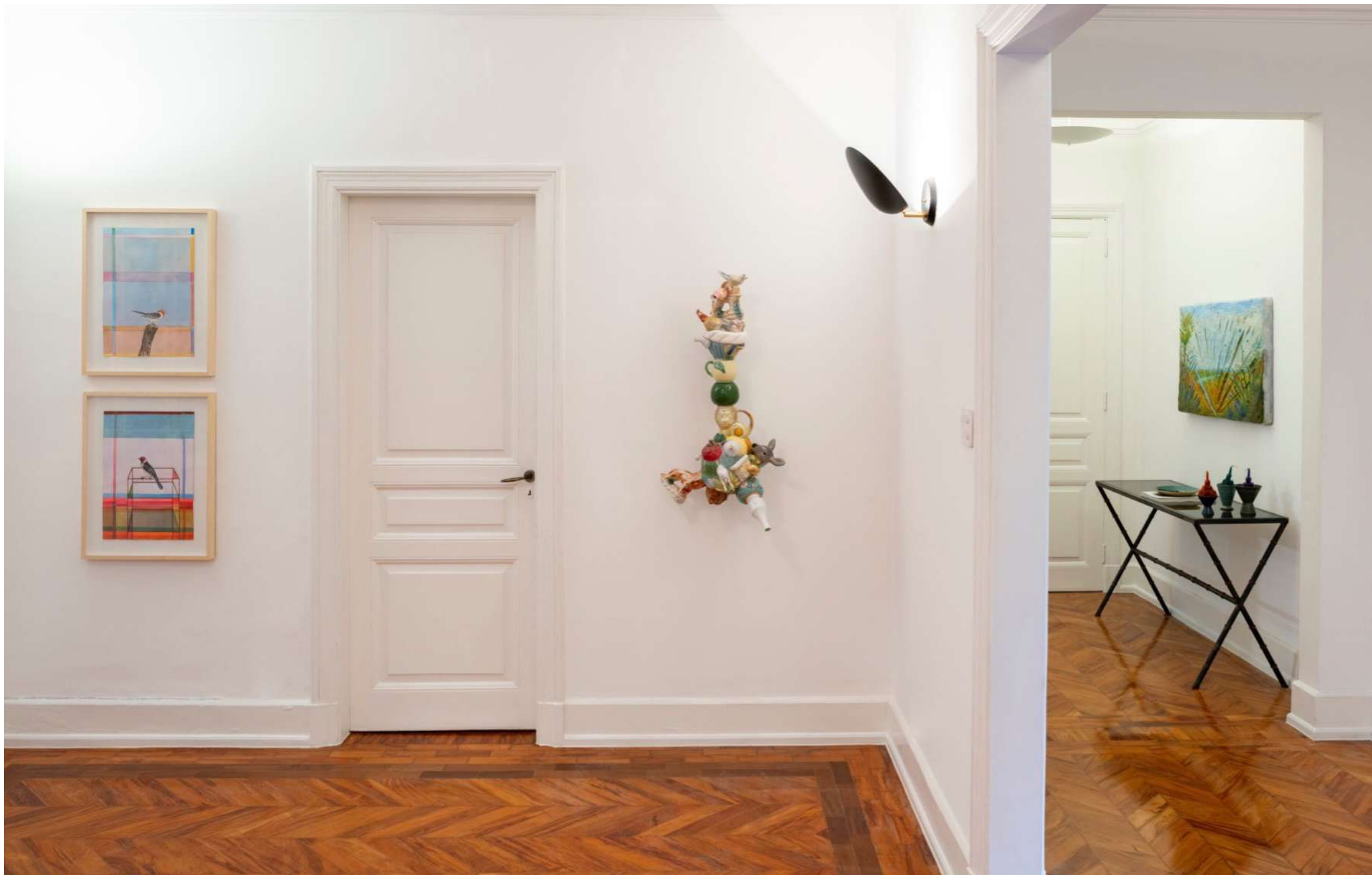




BARRÃO
Ninguém Entra Ninguém Sai, 2020



BARRÃO
Ninguém Entra Ninguém Sai, 2020
 Detalhe [Detail]



BARRÃO
Instante Preguiça, 2020
Louça e resina epóxi
[Porcelain and epoxy resin]
76 x 33 x 44 cm



BARRÃO
Instante Preguiça, 2020





BARRÃO
Instante Preguiça, 2020
Detalhe [Detail]

Efrain Almeida

Boa Viagem, 1964

The work of Efrain Almeida subtly and quietly addresses issues related to the body, sexuality and religion, permeated by regional references from his experience in the Northeast of the country. His pieces highlight images of nature, the mythological universe and popular culture. In *Cabeça Vermelha (landing)* and *Klee and Sculpture* watercolors, a typical bird typical of the Northeast of Brazil is depicted in front of a background of modernist traits.

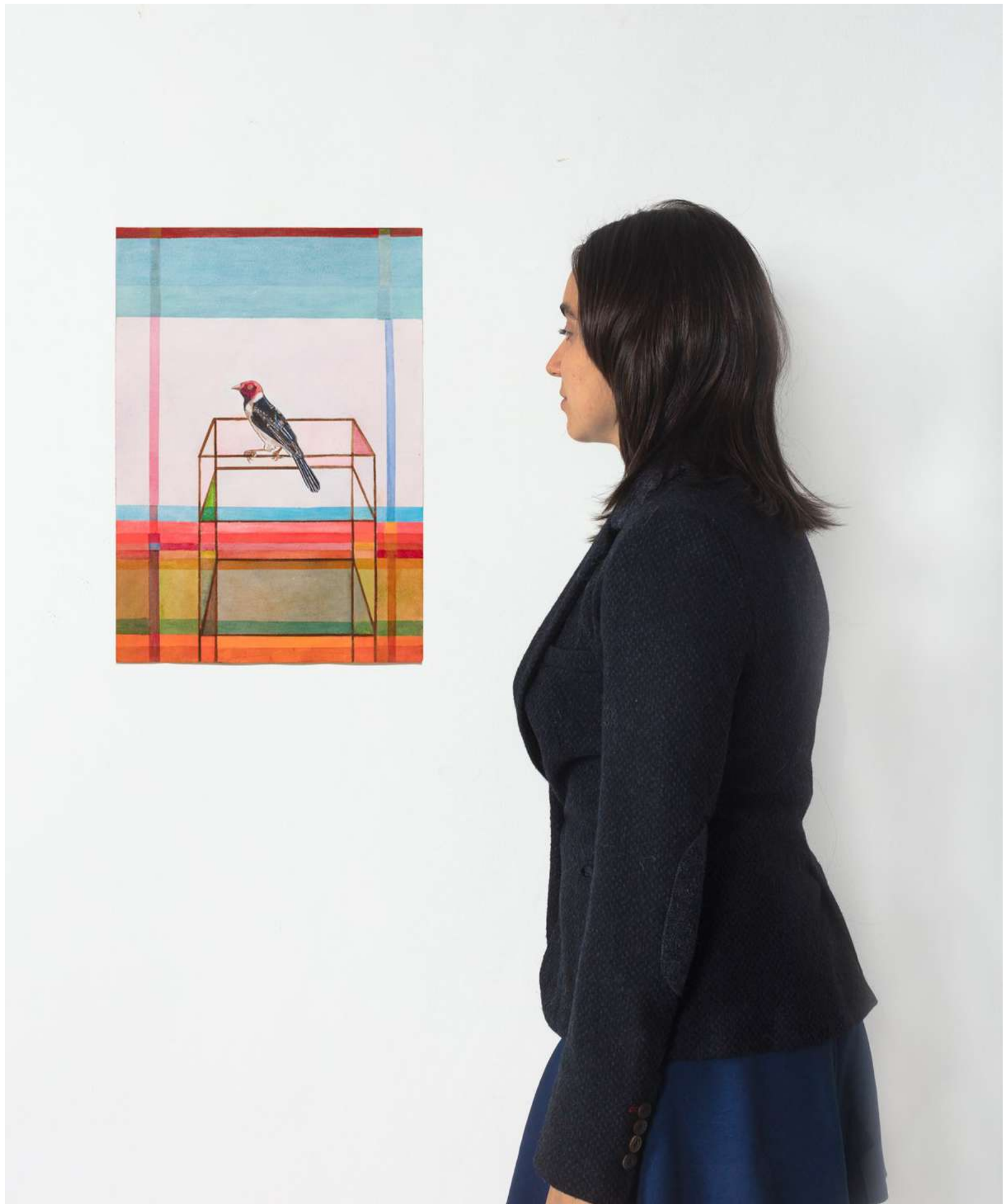
“It is a thickening of my research on watercolor. I process this passage of time and light in the work and the importance of thinking about these oppositions of abstraction / figuration, of how this relationship can take place ” – Efrain Almeida

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

EFRAIN ALMEIDA
Klee e Escultura, 2020
Aquarela sobre papel
[Watercolor on paper]
51 x 36 cm



EFRAIN ALMEIDA
Klee e Escultura, 2020



EFRAIN ALMEIDA
Cabeça Vermelha (Pouso), 2020
Aquarela sobre papel
[Watercolor on paper]
51 x 36 cm



Janaina Tschäpe

Munique, 1973

Janaina Tschäpe inhabits a terrain between reality and fable, between the seen landscape, the remembered landscape and the portrayed landscape. The nature that surrounds her studio in Bocaina de Minas, appears in references to plants and forests and in deep shades of blue and green. In the abstract paintings, the contrast between the striking lines of bright pastel and the watery, casein-based brushstrokes is remarkable.

“The drawings for me are like calligraphy, a mark, a gesture that also involves physicality. It is almost a daily exercise and one that completes a vocabulary, that infiltrates within the brushstroke and within the painting, comes within this vision of how I want to deal with the landscape, how I manage to continue this dialogue ” – Janaina Tschäpe

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



JANAINA TSCHÄPE
Rainflowers, 2020

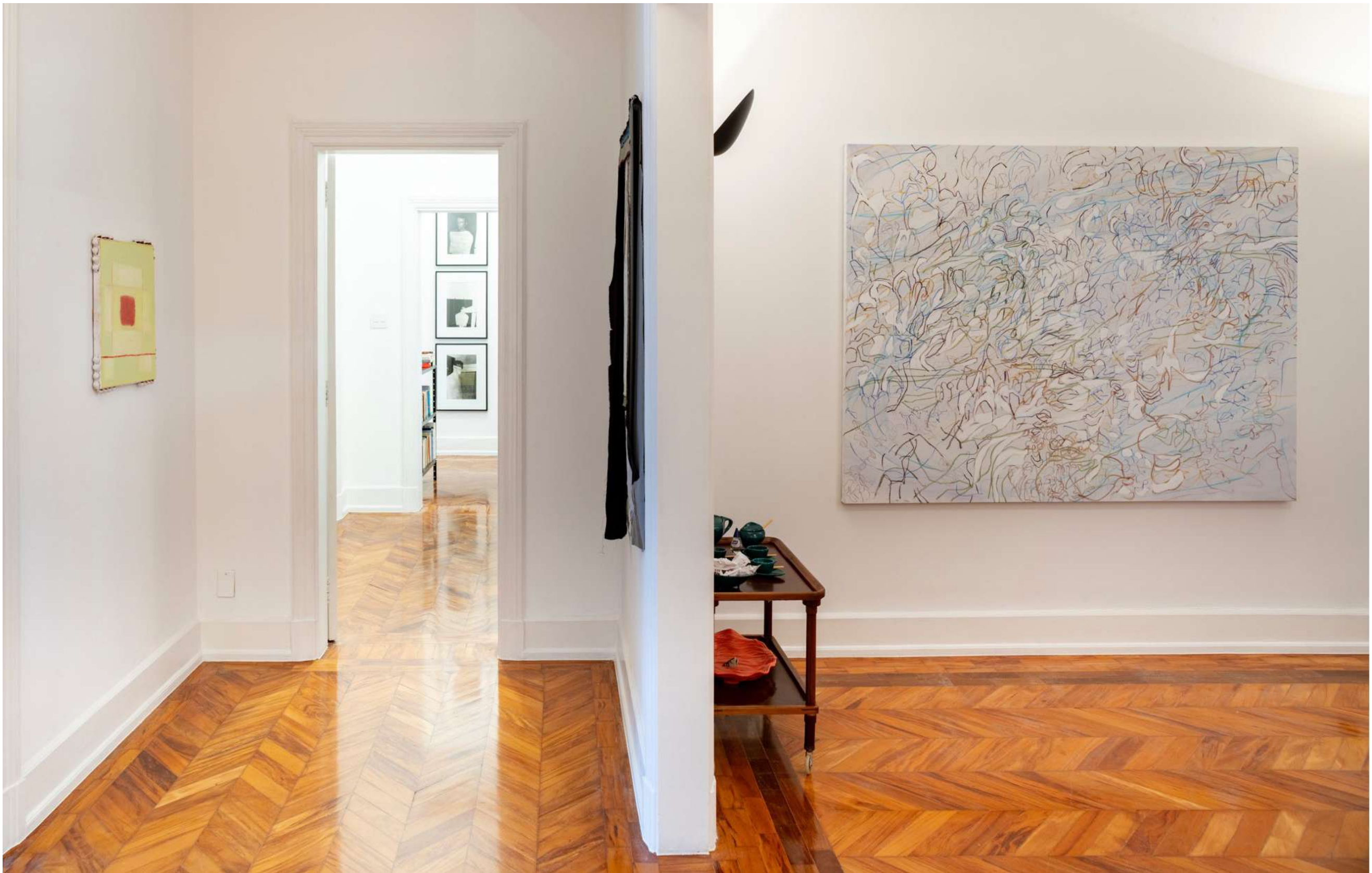
Caseína e giz de cera sobre tela [Casein and crayon on canvas]
155 x 200 cm



JANAINA TSCHÄPE
Rainflowers, 2020
Detalhe [Detail]



JANAINA TSCHÄPE
Rainflowers, 2020





JANAINA TSCHÄPE

Ocean Mountain, 2020

Tinta à base de caseína e lápis de cor sobre tela [Casein and colored pencil on canvas]

222 x 292 cm



JANAINA TSCHÄPE
Ocean Mountain, 2020
Detalhe [Detail]



JANAINA TSCHÄPE
Ocean Mountain, 2020

Ivens Machado

Florianópolis, 1942 - Rio de Janeiro, 2015

Ivens Machado used raw materials from the construction industry, such as concrete, steel beams and wood, handling them in such way as to reorganize the codes of conventional sculpture. His pieces articulate social and sexual tensions as they approach subjects like violence and repression, themes that proved to be controversial during his career, specially during the military dictatorship in Brazil.

The series of photographs *Untitled (Performance with Surgical Bandages)* (1973-2018) underpins a relation between body and sculpture. While covering parts of the body, the white bandages highlight its shapes as they cut the subject (the artist himself) in parts. Arms and legs appear to be detached from the body and face, which is covered at one point, and defiantly stares at the camera at another. The artist forges his body as a field of experimentation, allowing connotations of pain and deprivation. The choice of the gauze as a performance device references pain both in a physical, self-flagellation dimension and in a metaphorical way, alluding to military and sexual repression.

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

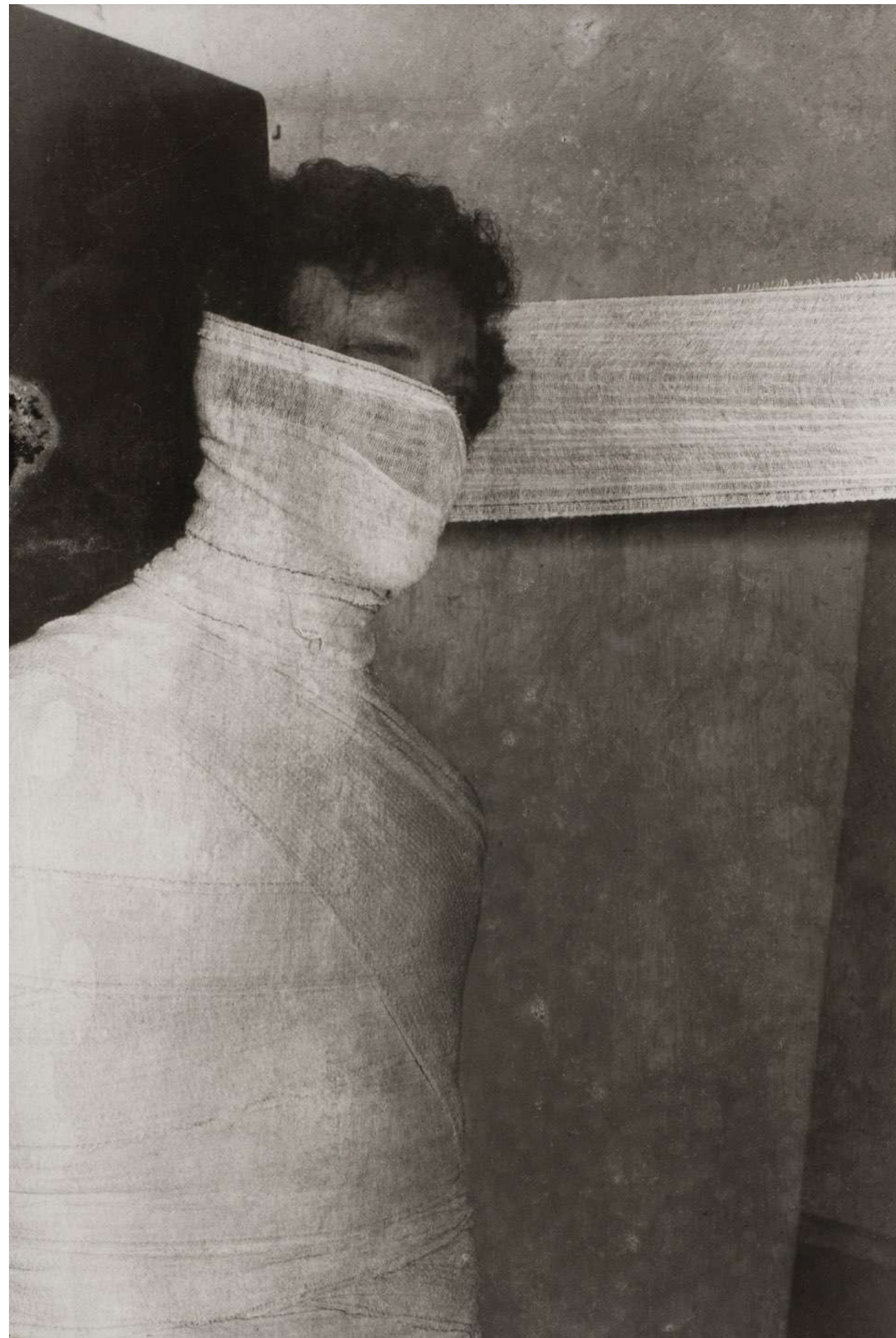
IVENS MACHADO

Sem Título 18 (Performance com bandagem cirúrgica) #60, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP





IVENS MACHADO

Sem Título / Untitled, 2006

Concreto armado e cacos de telha [Reinforced concrete and roof tile shards]

60 x 125 x 55 cm



IVENS MACHADO
Sem Título / Untitled, 2006



IVENS MACHADO
Sem Título / Untitled, 2006
Detalhe [Detail]



IVENS MACHADO
Sem Título / Untitled, 2006

Ernesto Neto

Rio de Janeiro, 1964

For his 1997 exhibition at the Tanya Bonakdar Gallery in New York, his first solo show in in the United States, Ernesto Neto filled the gallery space with Lycra sacks stuffed with colourful and aromatic substances such as chilli powder, ginger and turmeric. The title of each sculpture in that show – *Piff, Paff, Poff, Puff, Piff Piff* and *Puff Puff* –, onomatopoeically reflects the sound of the action required to install each work. The sculptures were arranged across the gallery so as to create abstract compositions of color, form and scent, generating a rich sensory experience.

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



ERNESTO NETO

Tanya Bonakdar Gallery | New York, 1997

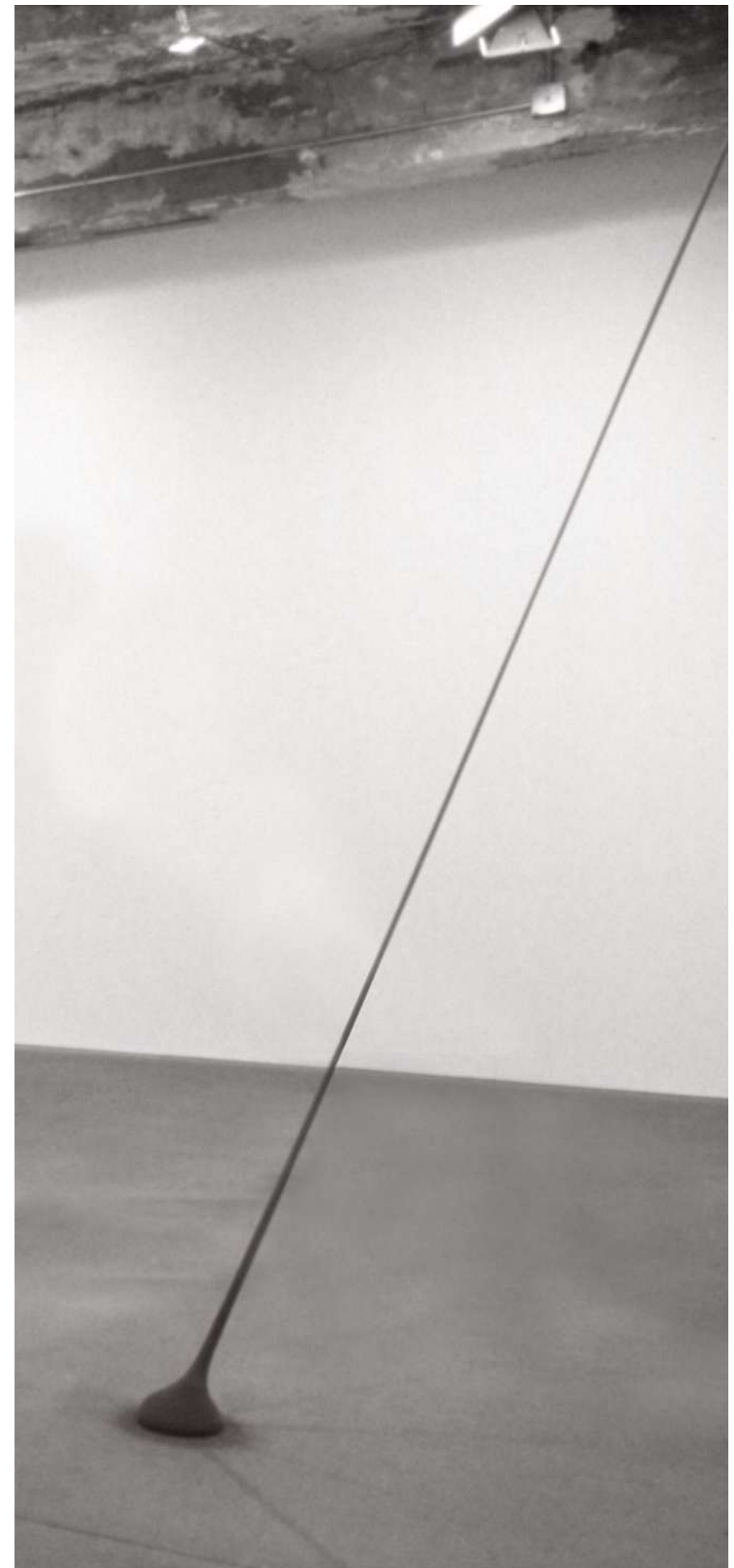
ERNESTO NETO

Piff, 1997–2006

Gengibre e poliamida
[Ginger and polyamide]

350 x 22 cm

Imagem apenas para referência
[Image for reference only]



ERNESTO NETO

Rezo Luz / Pray Light, 2017

Crochê de malha de algodão, sal grosso, vela, vidro e puxadores de madeira
[Cotton mesh crochet, coarse salt, candle, glass and wooden knobs]

250 x 115 x 115 cm

Edição de [Edition of] 5 + 1 AP





ERNESTO NETO
Rezo Luz / Pray Light, 2017
Detalhe [Detail]



Rivane Neuenschwander

Belo Horizonte, 1967

In the group of photographs entitled *Conversations*, Rivane Neuenschwander gathers images as if they were the result of hours of conversation. The objects that make up the scene - from a bunch of tomatoes to bread crumbs on the tablecloth - indicate the passage of time and show traces of the presence of interlocutors. Consensus, dissent, spontaneity, intensity and events make up conversations and the experience of living in a society. While the participation of others is implicit in the formalization of the work, the viewer is also called upon to contribute with his memories.

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



RIVANE NEUENSCHWANDER

Conversação [Conversation] 1-12, 2002

C-print montada sobre alumínio [C-print mounted on aluminum]

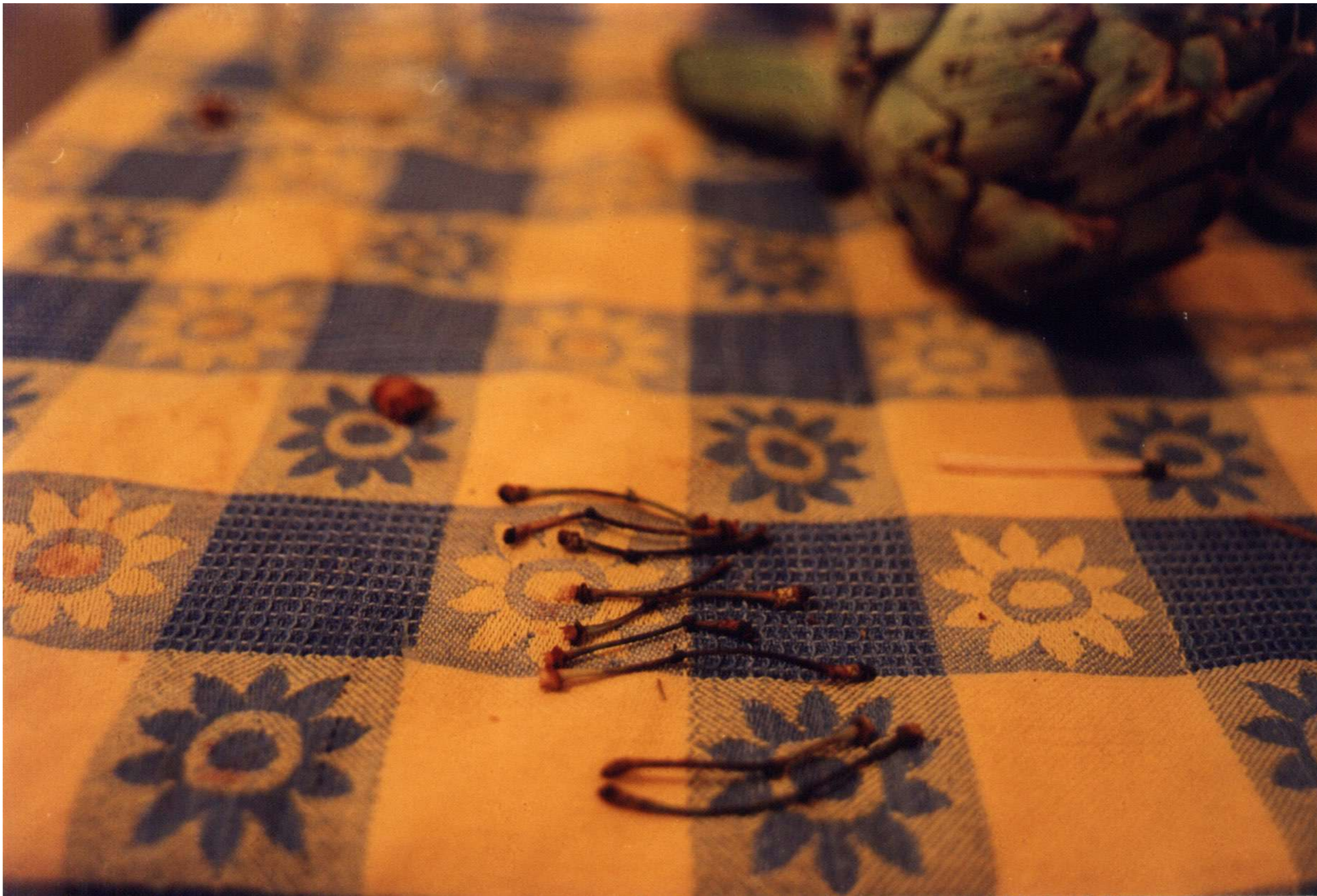
66 x 101.5 cm | 12 fotografias [photographs]



RIVANE NEUENSCHWANDER
Conversação [Conversation] 1-12, 2002



RIVANE NEUENSCHWANDER
Conversa[ção] [Conversation] 1-12, 2002



RIVANE NEUENSCHWANDER
Conversa[ção] [Conversation] 1-12, 2002

Robert Mapplethorpe

New York, USA, 1961 – Boston, USA, 1989

Robert Mapplethorpe is one of the most important American artists of the twentieth century. His production, cataloged and organized during his own lifetime, continues being shown and reexamined in the light of contemporary discussions on gender. With the support of the Robert Mapplethorpe Foundation, established in 1988, his work has been the subject of retrospective exhibitions in various institutions. His shows include: Kunsthal Rotterdam (Rotterdam, 2017), The Getty Museum of Art (Los Angeles, 2016), LACMA (Los Angeles, 2016), Montreal Museum of Fine Arts (Montreal, 2016), Kiasma Museum (Helsinki, Finland, 2015), Bowes Museum (Durham, UK, 2015), Tate Modern (London, 2014), Grand Palais (Paris, 2014), Musée Rodin (Paris, 2014). Mapplethorpe is present in several important collections around the world, including: MoMA (New York), Solomon R. Guggenheim Museum (New York), Metropolitan Museum of Art (New York), Whitney Museum of Modern Art, SFMOMA (San Francisco), Tate (London), National Portrait Gallery (London), Center Georges Pompidou (Paris), Stedelijk Museum (Amsterdam), Museum of Contemporary Art (Tokyo).

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

ROBERT MAPPLETHORPE

Alistair Butler, 1980

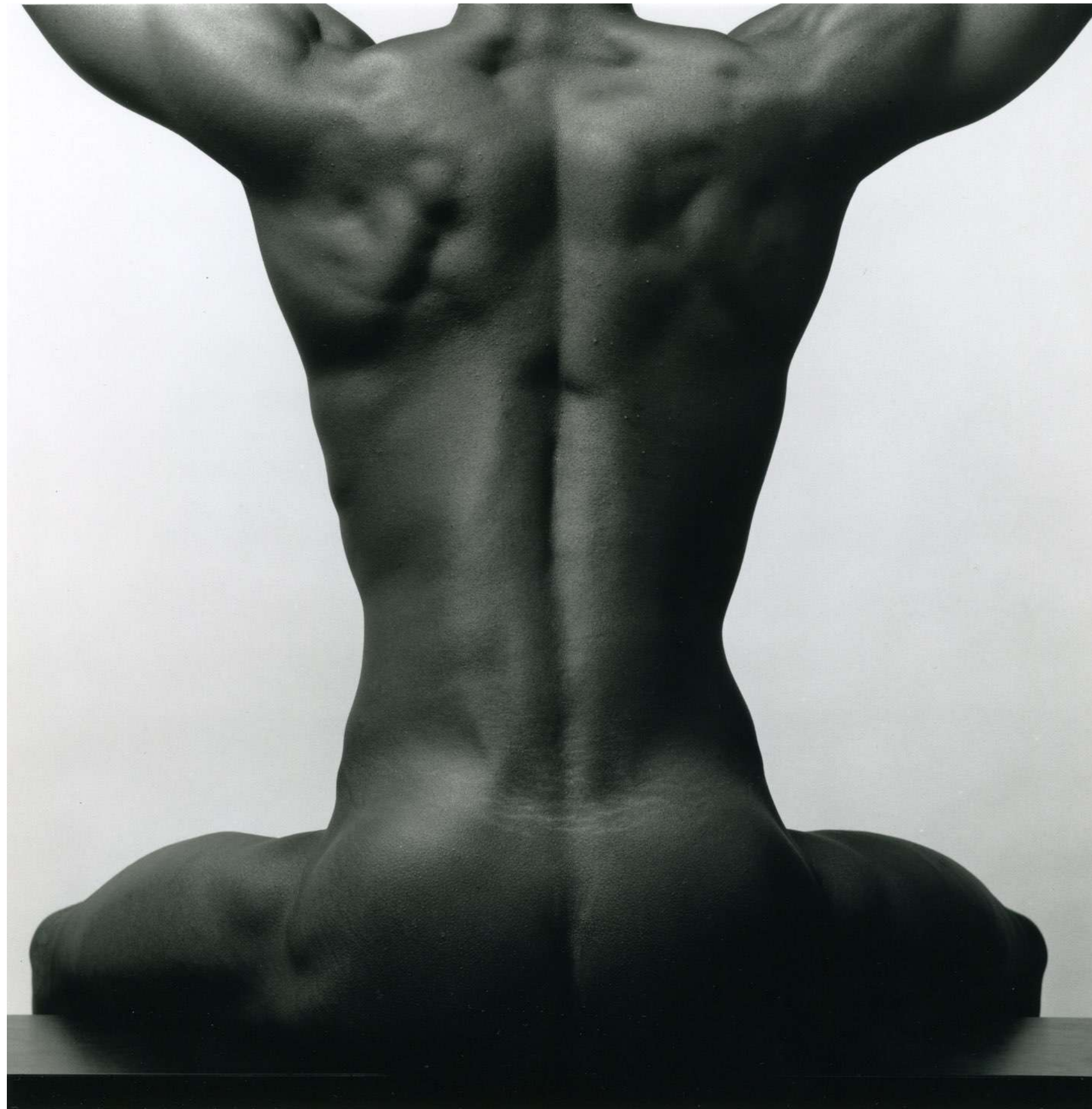
Fotografia em emulsão de prata

[Gelatin silver print]

40 x 50 cm

Edição de [Edition of] 15





ROBERT MAPPLETHORPE

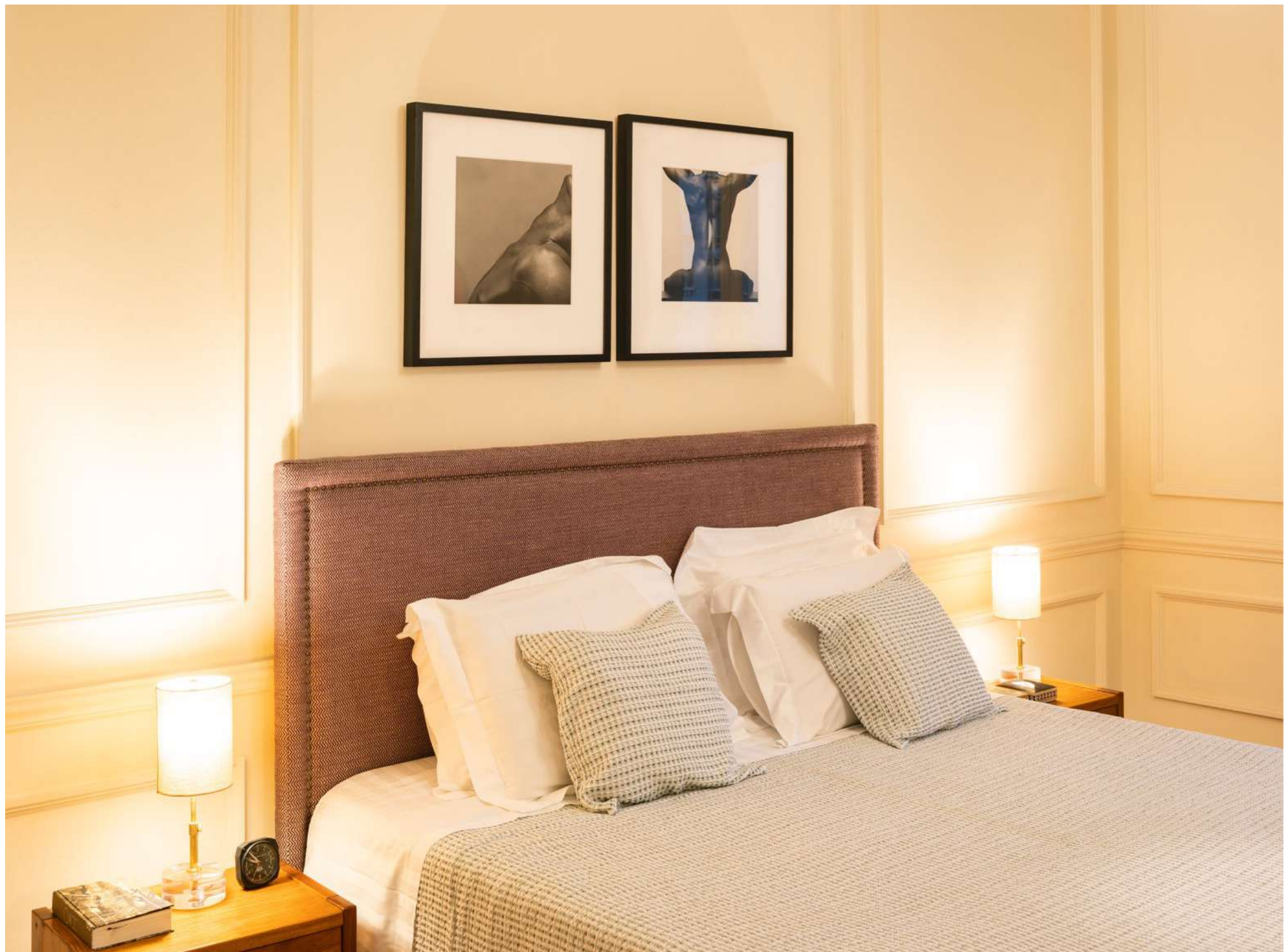
Clifton, 1981

Fotografia em emulsão de prata
[Gelatin silver print]

51 x 41 cm

Edição de [Edition of] 10

USD 30,000



Leda Catunda

São Paulo, 1961

Leda Catunda appropriates objects and images and uses them as raw material in her work, simultaneously challenging and mirroring the voracity of our time. Materials rich in textures and colors are superimposed, interlaced, cut and painted to form padded surfaces that extrapolate the picture plane. In *Friends III*, two eggs are interlinked, suggesting a literal and metaphorical connection.

“The work *Friends* from 2020 is composed of an oval - I like to call it eggs, there are two eggs, one bigger and one smaller, a mom and a small child, and they are holding their arms. It speaks of affection, it is made from cutouts of various fabrics with prints and it is specially layered around with denim, this fabric that is so strong in our daily lives ” – Leda Catunda

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



LEDA CATUNDA
Friends III, 2020
Acrílico sobre tecido [Acrylic on fabric]
140 x 188 cm



LEDA CATUNDA
Friends III, 2020
Detalhe [Detail]



LEDA CATUNDA
Friends III, 2020

LEDA CATUNDA
Fatiada II, 2019
Acrílica sobre tela, voile e veludo
[Acrylic on canvas, organza and velvet]
73 x 40 cm



LEDA CATUNDA
Fatiada II, 2019



LEDA CATUNDA
Fatiada II, 2019







LEDA CATUNDA
Saleti, 2013

Acrílica sobre tela e voil
[Acrylic on canvas and voile]
345 x 260 cm



LED A CATUNDA
Saleti, 2013
Detalhe [Detail]



LEDA CATUNDA
Instituto Tomie Ohtake | São Paulo, 2016

Lucia Laguna

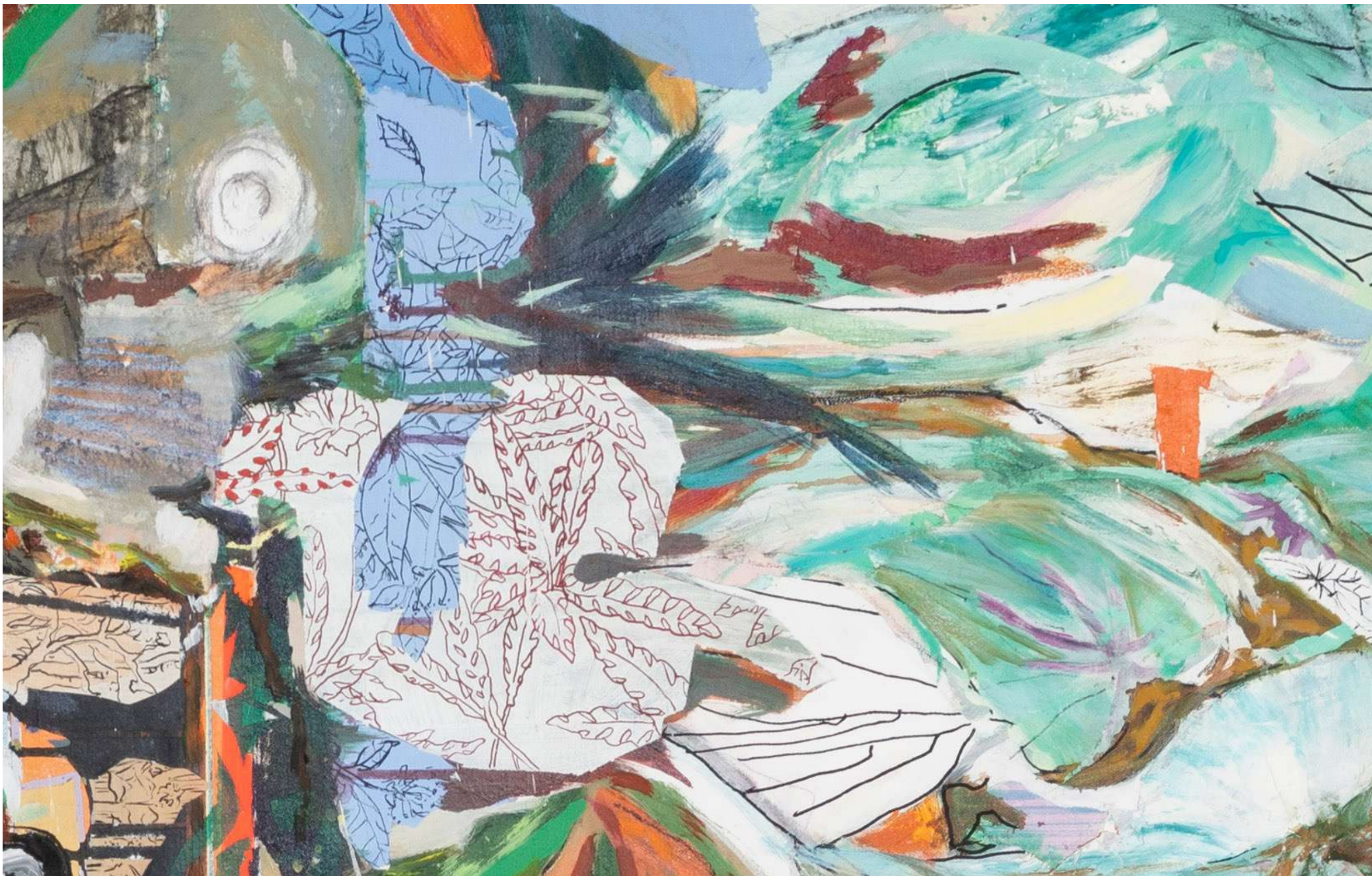
Campo dos Goytacazes, 1941

From her studio-home located in the neighborhood of São Francisco Xavier — a suburb of Rio de Janeiro — Laguna sees as far as Morro da Mangueira. It is a specific view of the city that is not usually pictured on postcards and touristic pamphlets. Remnants of precarious constructions, shacks, tarmac, stairs, fences, and light poles are incorporated into her canvases in a non-hierarchical way. If abstraction and geometry intrinsic to Laguna's compositions originate in the painting tradition; figuration and accumulation -- particularly evident in *Jardim nº 45* – are a more direct reference to the colors of her surroundings. That is, the inside and the outside become contaminated as the paintings take shape, in a distinctive period of maturation.

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



LUCIA LAGUNA
Jardim nº 45, 2019
Acrílica e óleo sobre tela
[Acrylic and oil on canvas]
160 x 160 cm



LUCIA LAGUNA
Jardim nº 45, 2019
Detalhe [Detail]



LUCIA LAGUNA
Jardim nº 45, 2019

Luiz Zerbini

São Paulo, 1959

Luiz Zerbini develops a complex visual vocabulary that dwells between figuration, abstraction and geometry. For the artist, the canvas is an expanded field of possibilities, either framing the viewer's perspective or building immersive windows that reveal figurative features. In both paintings and monotypes chromatic experiences prompted by figurative landscapes recreate images packed with layers of color and texture.

"I think like a painter so it means that all the comprehension of the world comes through my eye much more than from my mind. I have some ideas and then I need to wait for life to come through this idea and make a lot of things happen during that period that will finish the painting. I am always thinking about squares. Tiles for example and patterns and geometric things. So for example I am always doing abstract and figurative at the same time." – Luiz Zerbini

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



LUIZ ZERBINI

Partículas de amor, 2020

Acrílica e óleo sobre alumínio reciclado

[Acrylic and oil on recycled aluminum]

200 x 200 cm



LUIZ ZERBINI
Partículas de amor, 2020
Detalhe [Detail]



LUIZ ZERBINI
Partículas de amor, 2020

LUIZ ZERBINI
Casca, 2020

Óleo sobre papel algodão Hahnemühle
[Oil on Hahnemühle cotton paper]
98 x 65 cm



LUIZ ZERBINI
Espírito da Floresta, 2020
Óleo sobre papel algodão Hahnemühle
[Oil on Hahnemühle cotton paper]
110 x 80 cm





Nuno Ramos

São Paulo, 1960

Nuno Ramos works across painting, sculpture, installation, performance and video. Furthermore drawings are a recurring field of research for the artist and a way of experiencing themes that will later be developed in other projects.

“Little by little, drawing started to come into my life more often and today I actually draw almost every day on paper, I feel an almost physical need to do that. It is not that it is a transcript or a prediction of what I will do in larger installations, but the drawing brings me very close to the experience of these themes that I will develop later in very large installations, with another type of resource - even architectural, sometimes ” – Nuno Ramos

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



NUNO RAMOS

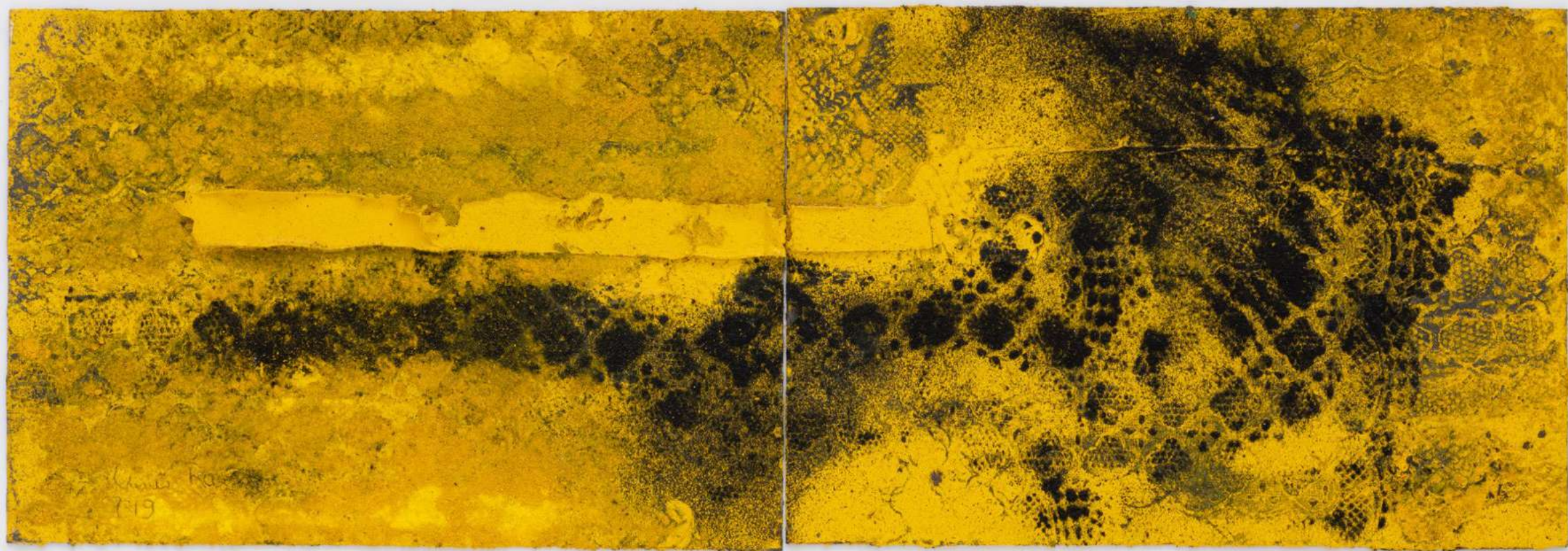
Série Discos das Horas, 2020

Óleo e pigmento sobre papel [Oil and pigment on paper]

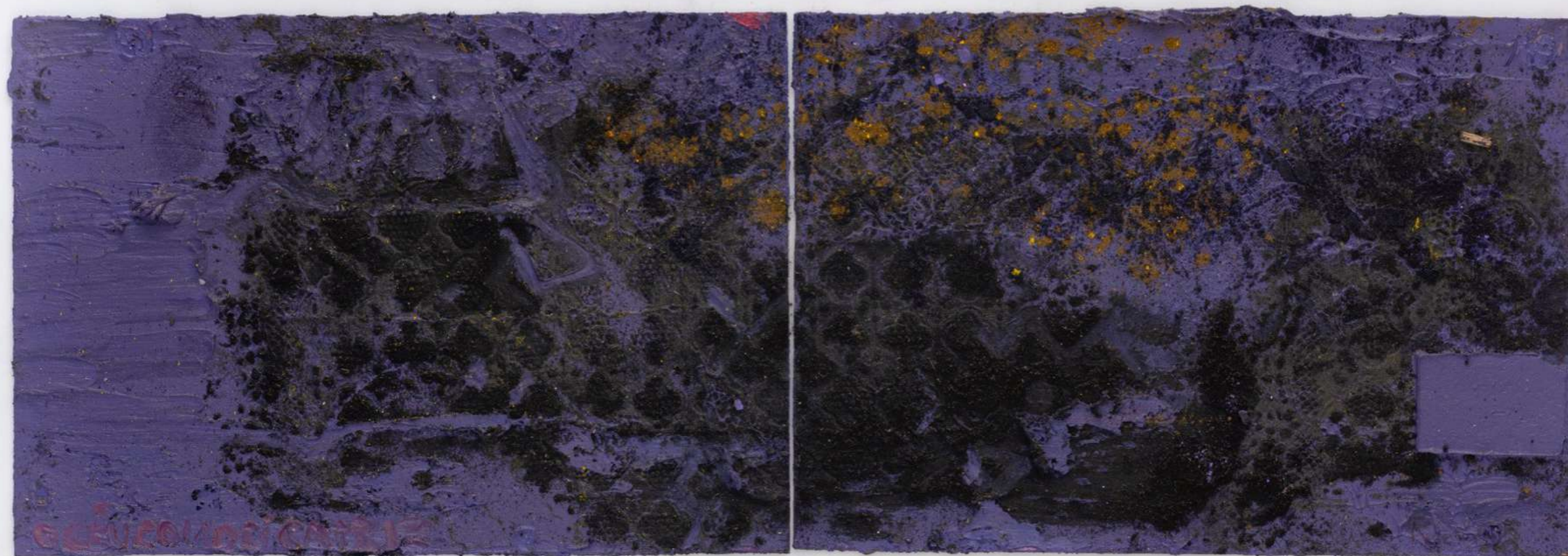
55 x 19 cm cada [each]



NUNO RAMOS
Série Discos das Horas, 2020



NUNO RAMOS
Série Discos das Horas, 2020



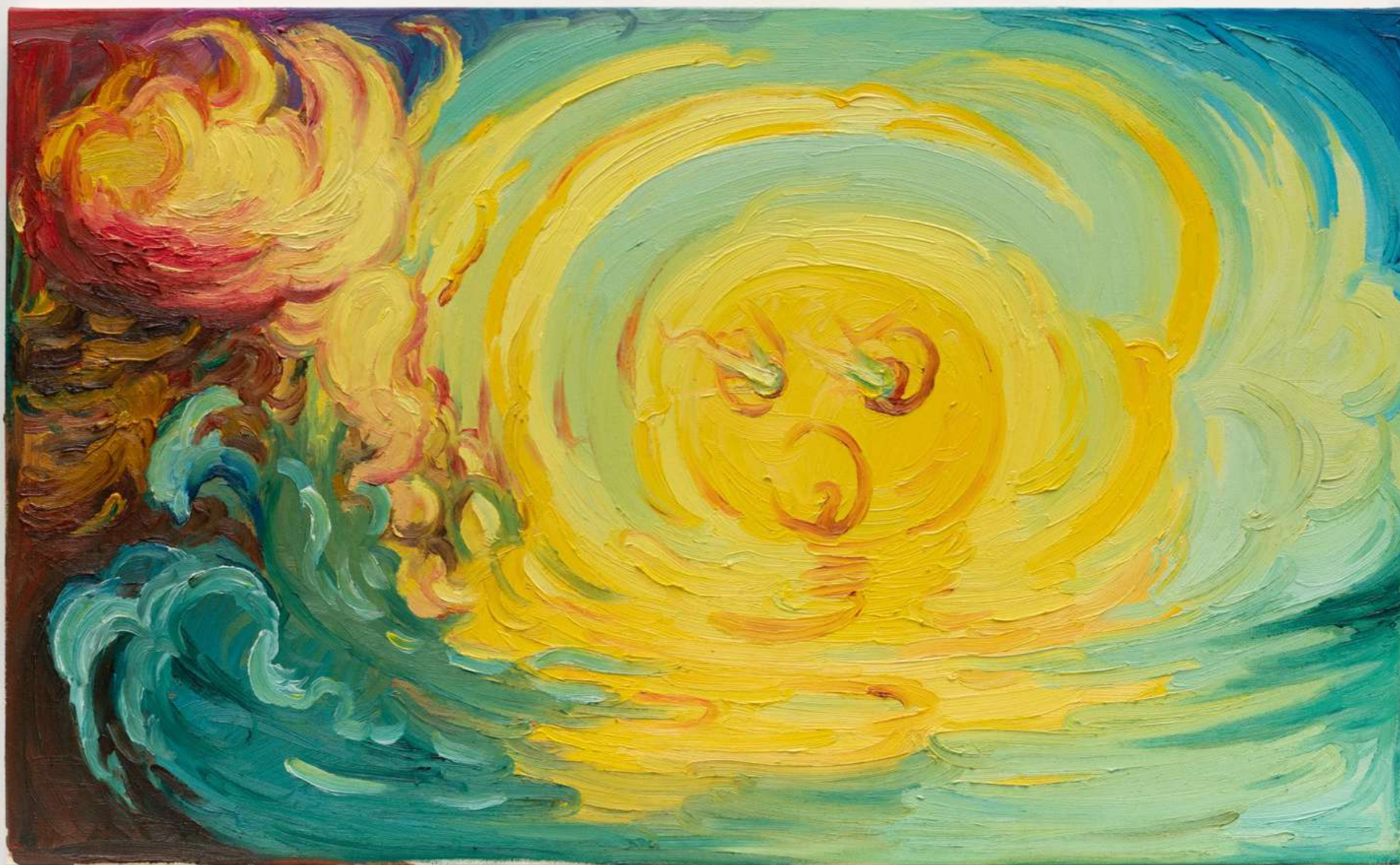
NUNO RAMOS
Série Discos das Horas, 2020

Tiago Carneiro da Cunha

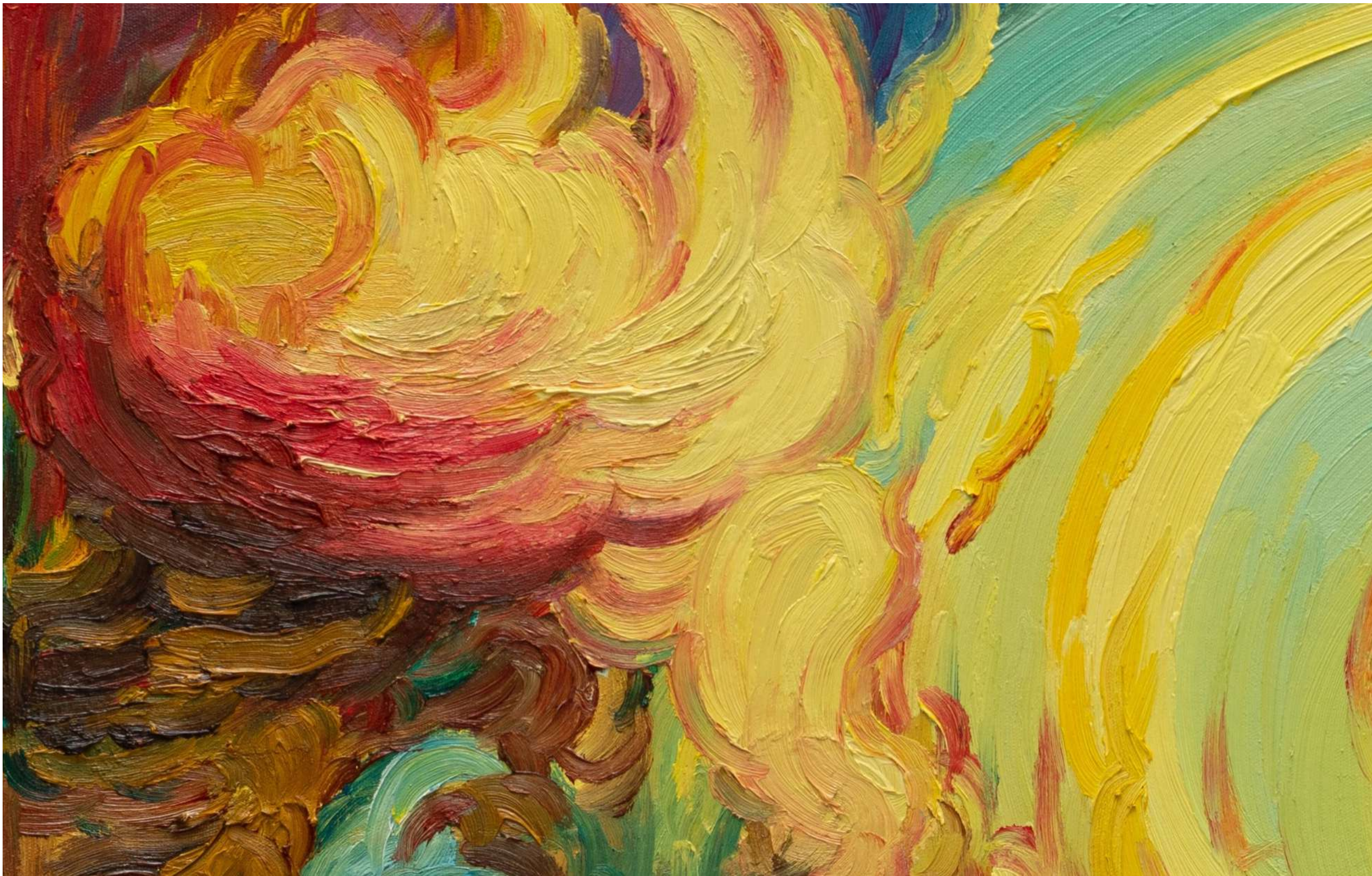
São Paulo, 1973

Employing a very dry humor – a trademark of his work – the artist creates hybrid figures that seem to suffer or collapse according to a sort of final judgment carried out by the stars, moral actors in this eloquent narrative. Carneiro da Cunha's interest in cartoon language becomes evident in pieces such as *Destroyer*, in which he uses caricature as a powerful visual translation tool of a particular fantastic or absurd situation – episodes that these days no longer seem so far fetched.

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



TIAGO CARNEIRO DA CUNHA
Destroyer, 2019
Óleo sobre tela [Oil on canvas]
66 x 108,5 cm



TIAGO CARNEIRO DA CUNHA
Destroyer, 2019
Detalhe [Detail]

TIAGO CARNEIRO DA CUNHA
Destroyer, 2019



Sarah Morris

Sevenoaks, Inglaterra, 1967

Sarah Morris' paintings employ a vast range of references from architecture to industrial design, iconography of maps, language, sociological diagrams, system and game theory. In *The Conversation*, a painting based on the intensity and poetry of Niemeyer's hands, the concentric composition suggests illusion and its solutions. Drawing inspiration from Roberto Burle Marx, Lina Bo Bardi, Oscar Niemeyer, fruits and even Bossa Nova album covers, her canvases are made up of brilliant compositions whose curves, vectors and interlocking spheres reference the sharp contrasts of Brazil's many social forms.

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

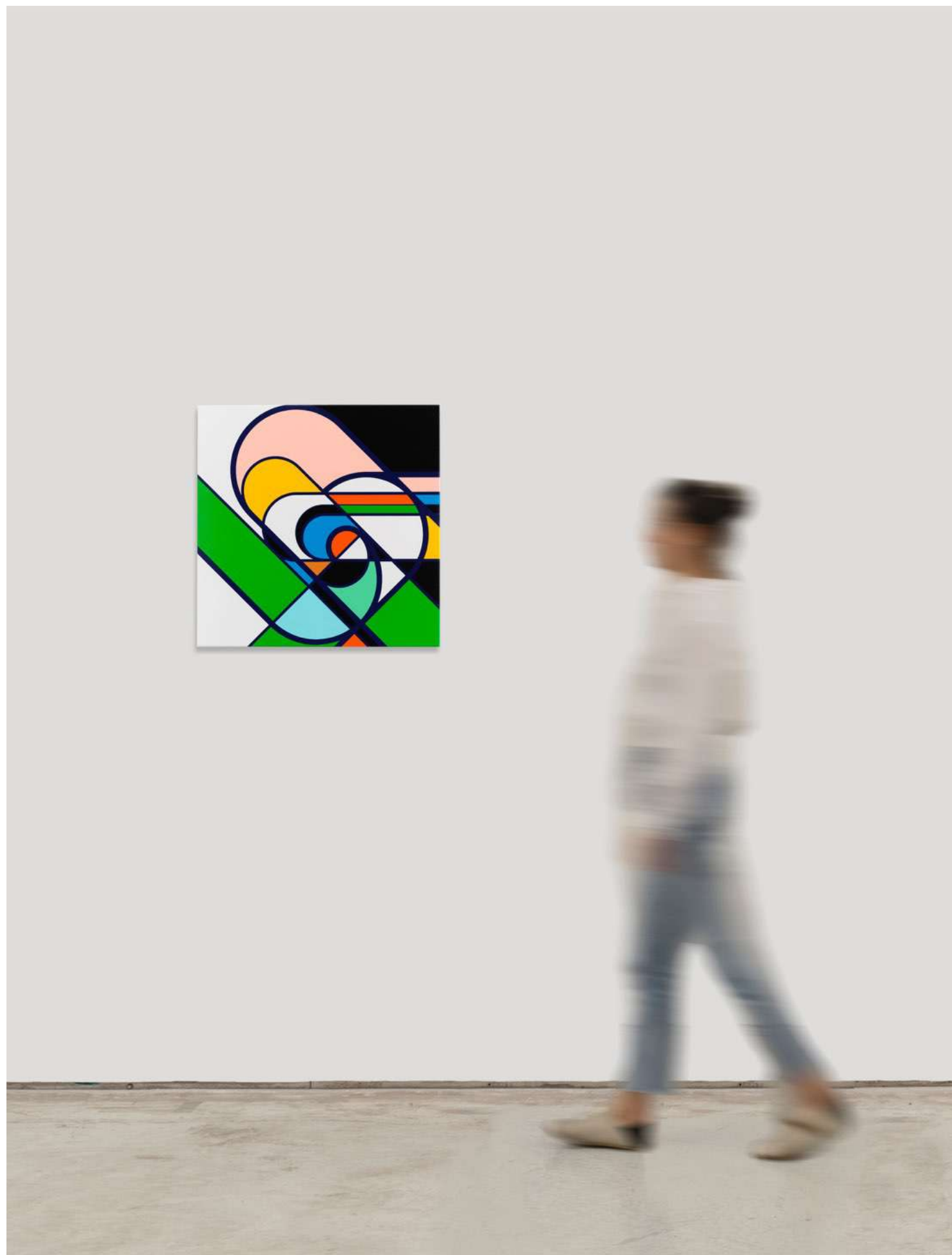


SARAH MORRIS
The conversation, 2020
Esmalte sobre tela
[Household gloss on canvas]
60 x 60 cm



SARAH MORRIS
The conversation, 2020
Detalhe [Detail]

SARAH MORRIS
The conversation, 2020



Bárbara Wagner & Benjamin de Burca

Brasília, 1970 | Munique, 1975

The diptych *Bonde do Passinho / As do Passinho S.A.* by Bárbara Wagner & Benjamin de Burca is part of the *Swinguerra* series (2019), originally created for the Brazilian Pavilion at the 58th Venice Biennale. *Swinguerra* was developed in close collaboration with dance groups from the outskirts of Recife, Northeast of Brazil, and follows their intense routine of rehearsals performing rhythms such as brega funk, batidão do maloka and swingueira – referenced in the work's title, but with a slight spelling twist that makes the word end in “guerra”, which means “war” in Portuguese. Although not part of the mainstream, these dance styles are popular phenomena in their communities and their origins date back to the country's cultural traditions. When facing the camera the dancers play the role of themselves, thus revealing the intrinsic knowledge of their bodies.

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



BÁRBARA WAGNER & BENJAMIN DE BURCA

Bonde do Passinho / As do passinho S.A. (da série Swinguerra / from the series Swinguerra), 2019

Pigmento mineral sobre papel de algodão [Mineral pigment on cotton paper]

Díptico [Dptych]: 110 x 294 cm

Edição de [Edition of] 5 + 2 AP



BÁRBARA WAGNER & BENJAMIN DE BURCA

Bonde do Passinho / As do passinho S.A. (da série Swinguerra / from the series Swinguerra), 2019



BÁRBARA WAGNER & BENJAMIN DE BURCA

Bonde do Passinho / As do passinho S.A. (da série Swinguerra / from the series Swinguerra), 2019

Fortes D'Aloia & Gabriel

www.fdag.com.br | info@fdag.com.br

Galpão
Rua James Holland 71
01138-000 São Paulo Brasil

Carpintaria
Rua Jardim Botânico 971
22470-051 Rio de Janeiro Brasil