

Fortes D'Aloia & Gabriel

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Ivens Machado

Artissima XYZ - Back to the Future

03 Nov –09 Dec 2020

Fortes D'Aloia & Gabriel is pleased to participate in Artissima XYZ - Back to the Future with a selection of works by late Brazilian artist Ivens Machado. The presentation focuses on early pieces, spanning from 1973 to 1992, all revolving around the representation of the body.

[Click here to watch archival videos of the artist](#)

Ivens Machado

Florianópolis, 1942 – Rio de Janeiro, 2015

Machado exhibited extensively during his lifetime, participating in a total of eight editions of the Bienal de São Paulo, as well as two editions of the Bienal do Mercosul in Porto Alegre. His work was also included in group shows at MoMA (New York, 2014) and MoMA PS1 (New York, 1988), Museo Del Barrio (New York, 1997), Musée d'Art Moderne de la Ville de Paris (Paris, 1987), among others. In 2016, the Museu de Arte Moderna, MAM/Rio de Janeiro, and Pivô, São Paulo, mounted consecutive posthumous surveys of his work.

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

In the 1970s, at the height of the military dictatorship that ruled Brazil from 1964 to 1985, Ivens Machado was among the pioneers of video art. His works articulate social and sexual tensions as they approach subjects like violence and repression. In *Escravidador/Escravidado* [*Slavemaster/Slave*] (1974) the relation of power between the two subjects is heightened by the infliction of pain in small gestures such as pinches, bites and slaps. The artist walks the narrow line between pain and pleasure, physicality and fantasy. Driven by the same interest in the body and relations of power, *Versus* (1974) touches on topics of race and homosexuality. In the video the artist himself is portrayed naked next to a black man; the camera goes back and forth between the two at the increasingly fast pace of their breaths until they can finally face and touch each other.



Slavemaster / Slave (Escravidor/ Escravo), 1974

Vídeo

8'37"

Edição de [Edition of] 5 + 1 AP

[Assistir \[Watch\]](#)



Slavemaster / Slave (Escravidor/ Escravo), 1974
Video Stills



Versus, 1974

Vídeo digital [Digital video]

4'05"

Edição de [Edition of] 5 + 1 AP

[Assistir \[Watch\]](#)



Versus, 1974
Video Stills

Versus, 1974



The videos bare a strong connection with his performance and sculptural works. *Performance com Bandagem Cirurgica* [*Performance with Surgical Bandages*] —executed in 1973— was documented in a series of black and white photographs. The artist wraps himself in surgical bandages, starting from his legs and arms all the way up to his chest and face. Machado gradually gives way to complete constraint, by severing and segmenting his body into fragments, finally muting himself. In *Painel de Azulejos* [*Tile Panel*] (1973) the surgical bandages take the form of two worms moving towards a drain placed on white tiles. The aseptic grid typical of hospital environments is challenged by the organic shapes of the worm.

Sem Título (Performance com bandagem cirúrgica) #26, 1973-2018

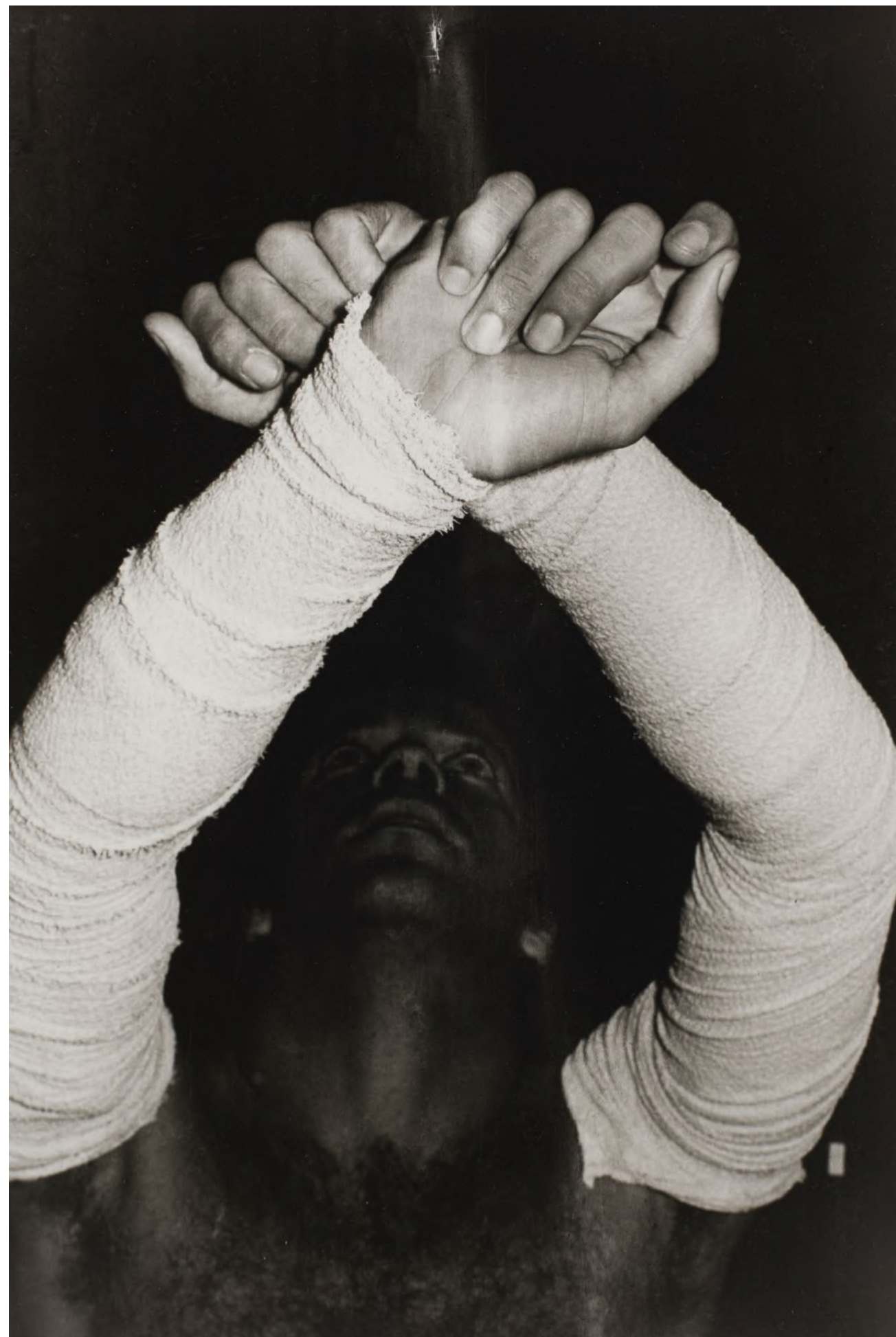
Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #6, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #14, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #16, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #40, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



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

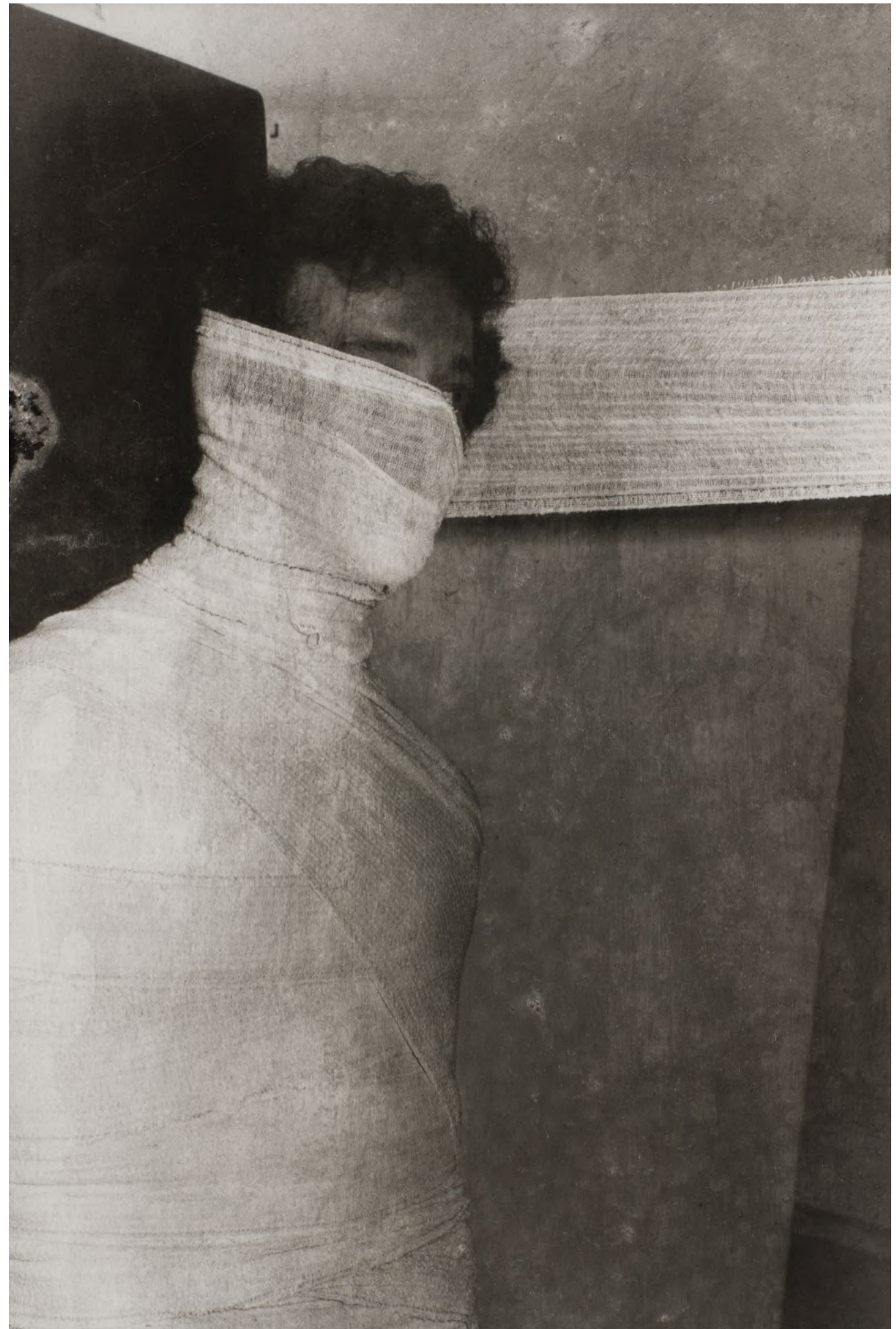
Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #62, 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



Sem Título (Performance com bandagem cirúrgica) #64, 1973-2018

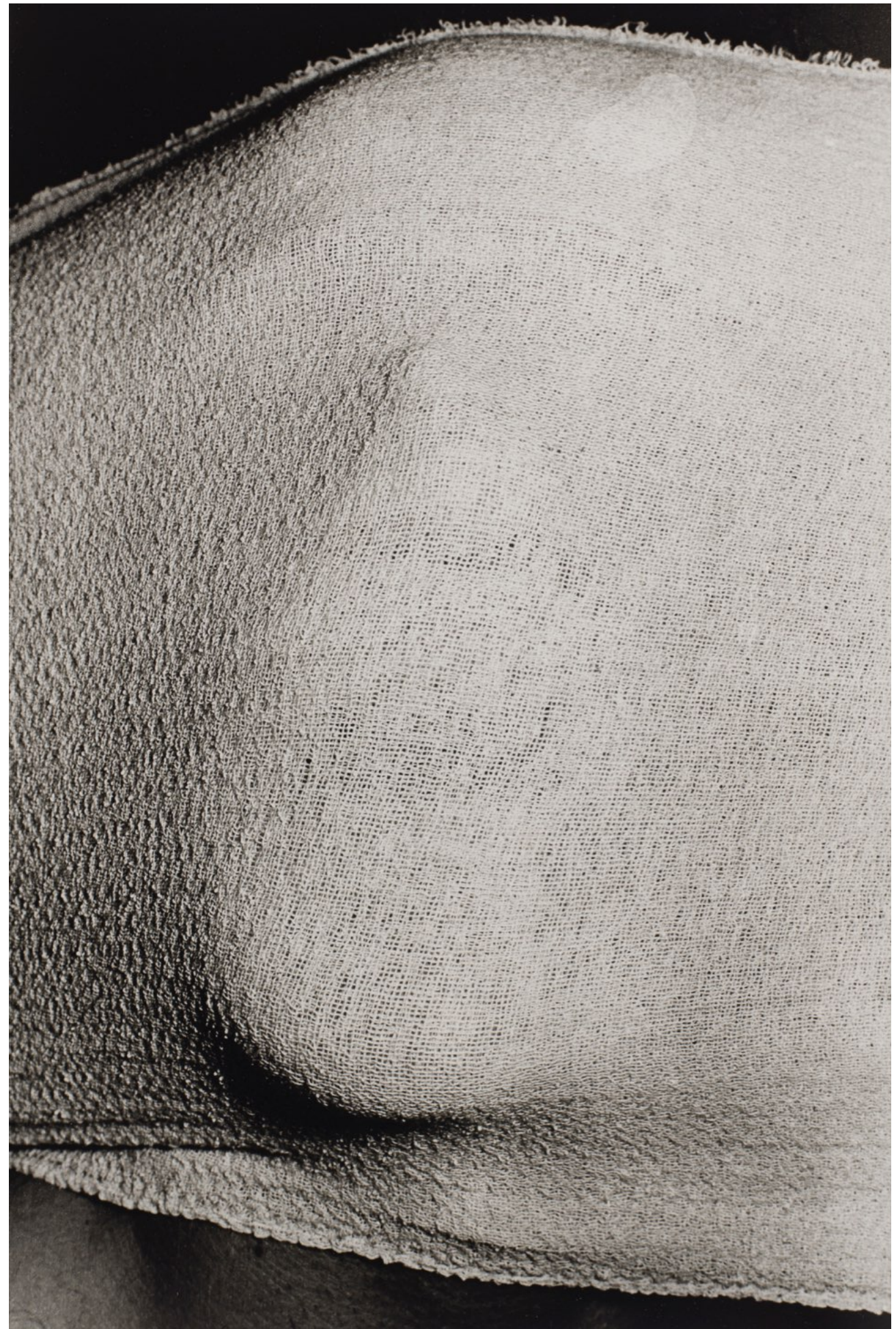
Fotografia em emulsão de prata [Gelatin silver print]

Imagem [Image]: 45 x 30 cm

Papel [Paper]: 50,5 x 40,5 cm

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP

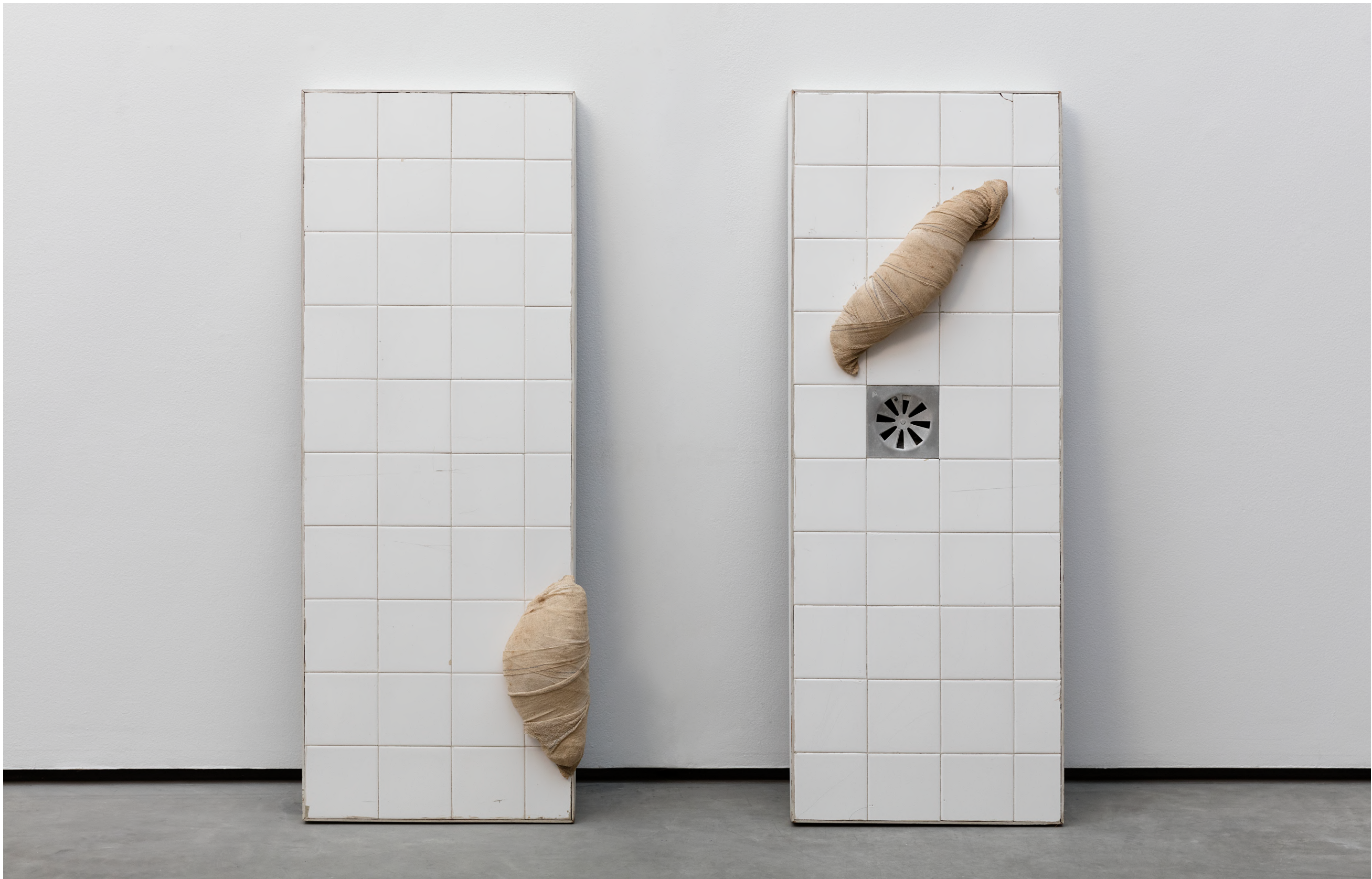




Ivens Machado: Corpo e Construção
Carpintaria | Rio de Janeiro, 2018



Ivens Machado: Corpo e Construção
Carpintaria | Rio de Janeiro, 2018



Painel de Azulejos, 1973

Painel de azulejos com ralo metalico e trouxa de bandagens

[Tiled panels with metallic drain and bundle of cloth bandages]

Overall dimensions: 151 x 115 x 18 cm approx. | 151 x 57 x 18 cm each panel

Painel de Azulejos, 1973
Detalhe [Detail]



Painel de Azulejos, 1973
Detalhe [Detail]





Ivens Machado: O Cru do Mundo
Pivô | São Paulo, 2016



Sem Título / Untitled, 1990

Concreto armado, pigmento e madeira [Reinforced concrete, pigment and wood]

30 x 300 x 75 cm



Sem Título / Untitled, 1990
Detalhe [Detail]



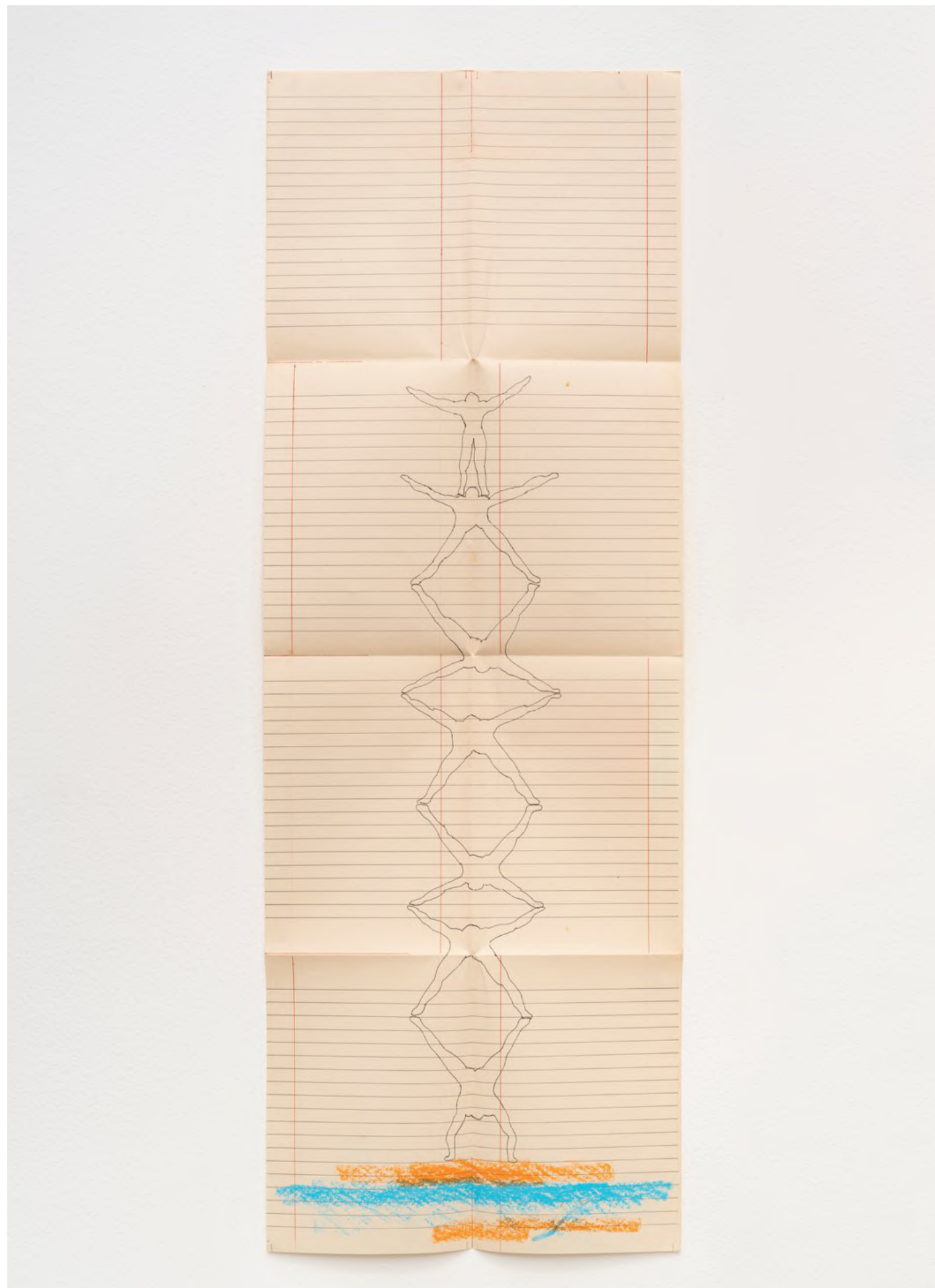
Sem Título / Untitled, 1990

Understanding the political character of space is a fundamental prerequisite to read Ivens Machado's sculptures and drawings. Throughout his career the artist produced a body of works on ruled paper where he continuously intervenes the lines. Machado's interest is in revealing the political character of the normative distribution of space. Ruling lines, graph paper, notebooks are surfaces linked to the learning process, therefore the perfect physical representation of an imposed education and method. The lines disrupted by Machado's hand break the logic that regulates them, his intervention corrects the fundamental layout of a space designed for writing.

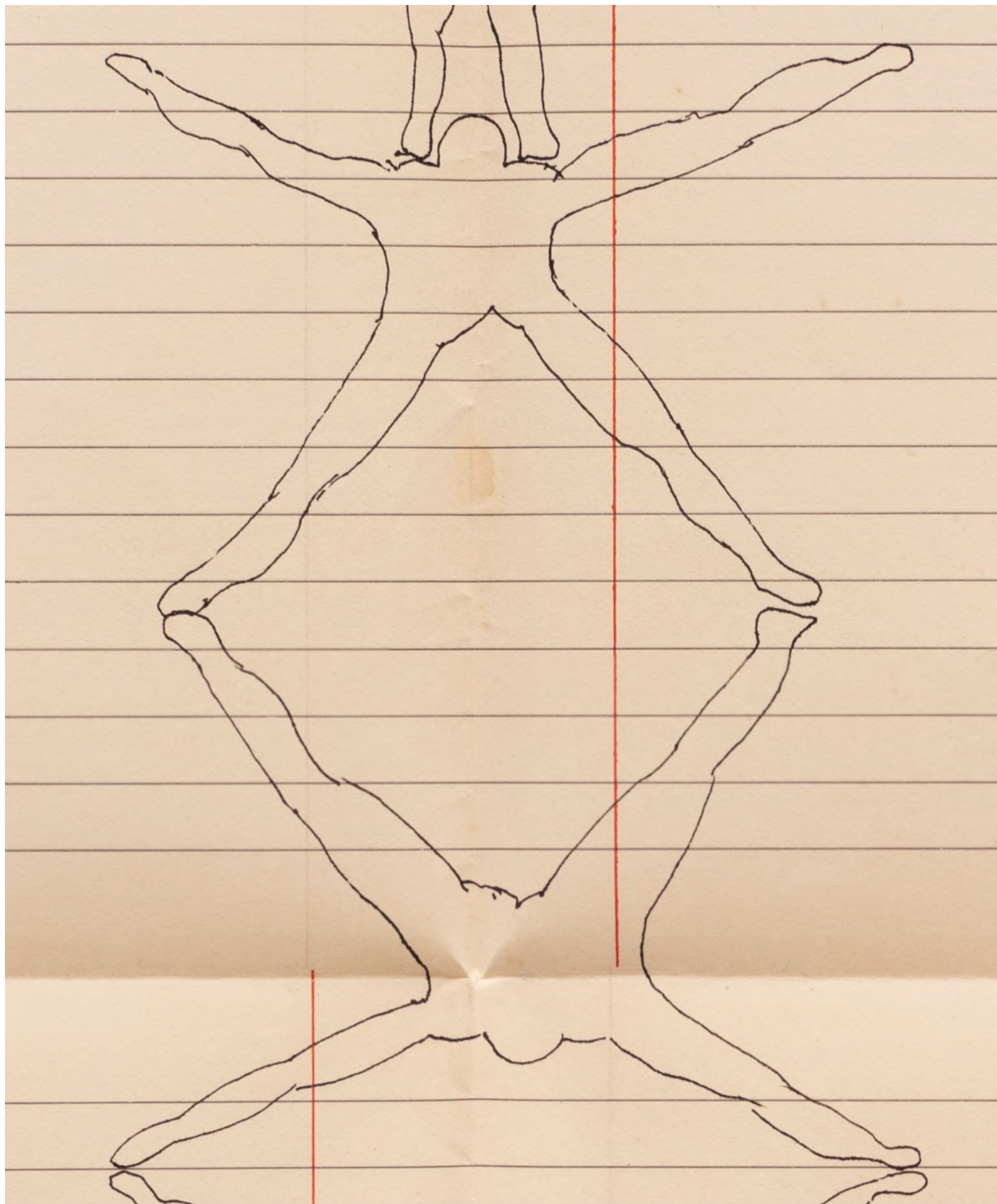
Sem Título / Untitled, c. 1992

Caneta esferográfica e bastão oleoso sobre papel pautado
[Ballpoint pen and oil stick on ruled paper]

87 x 21,7 cm



Sem Título / Untitled, c. 1992
Detalhe [Detail]





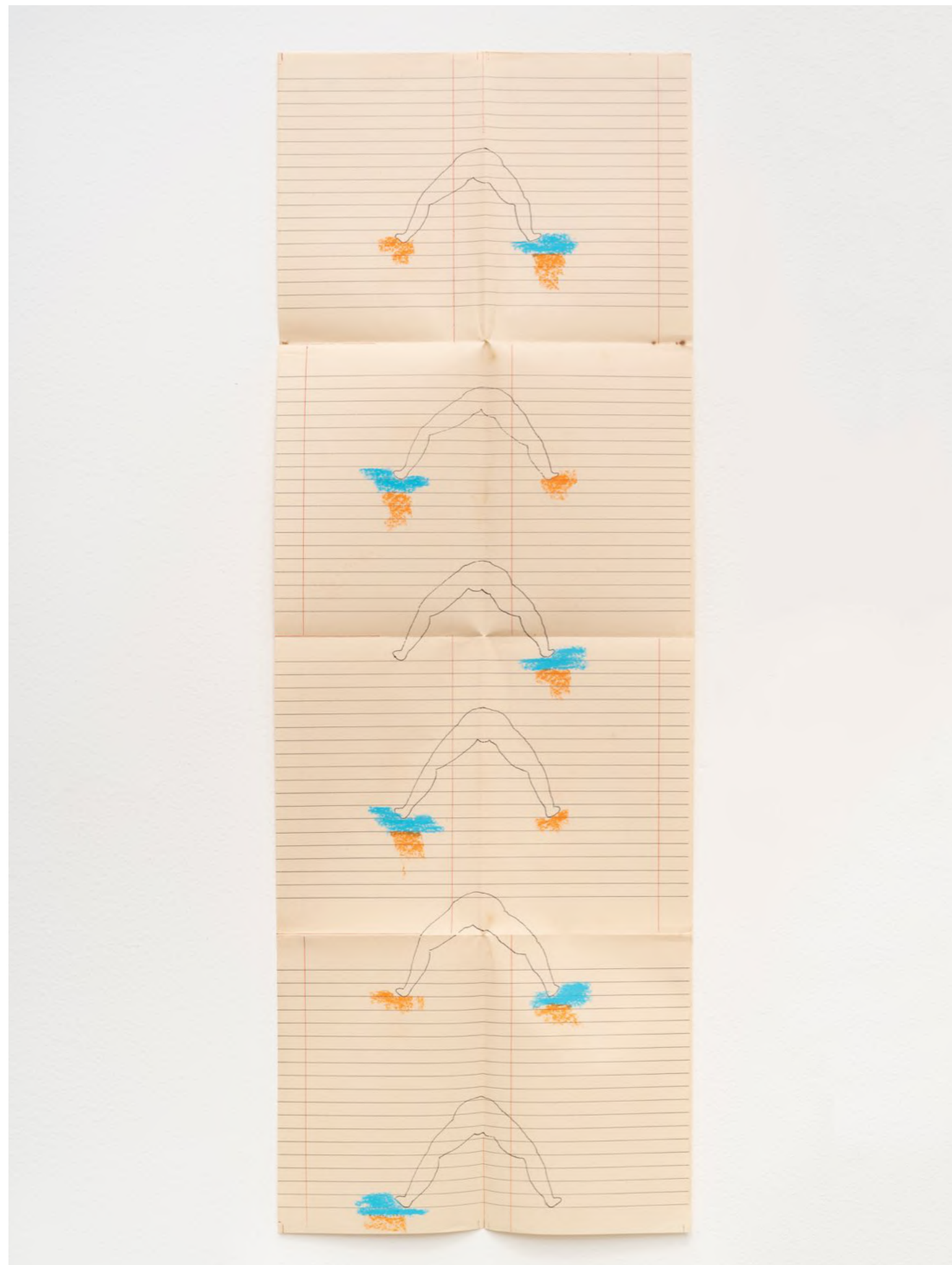
Sem Título / Untitled, c. 1992
Detalhe [Detail]

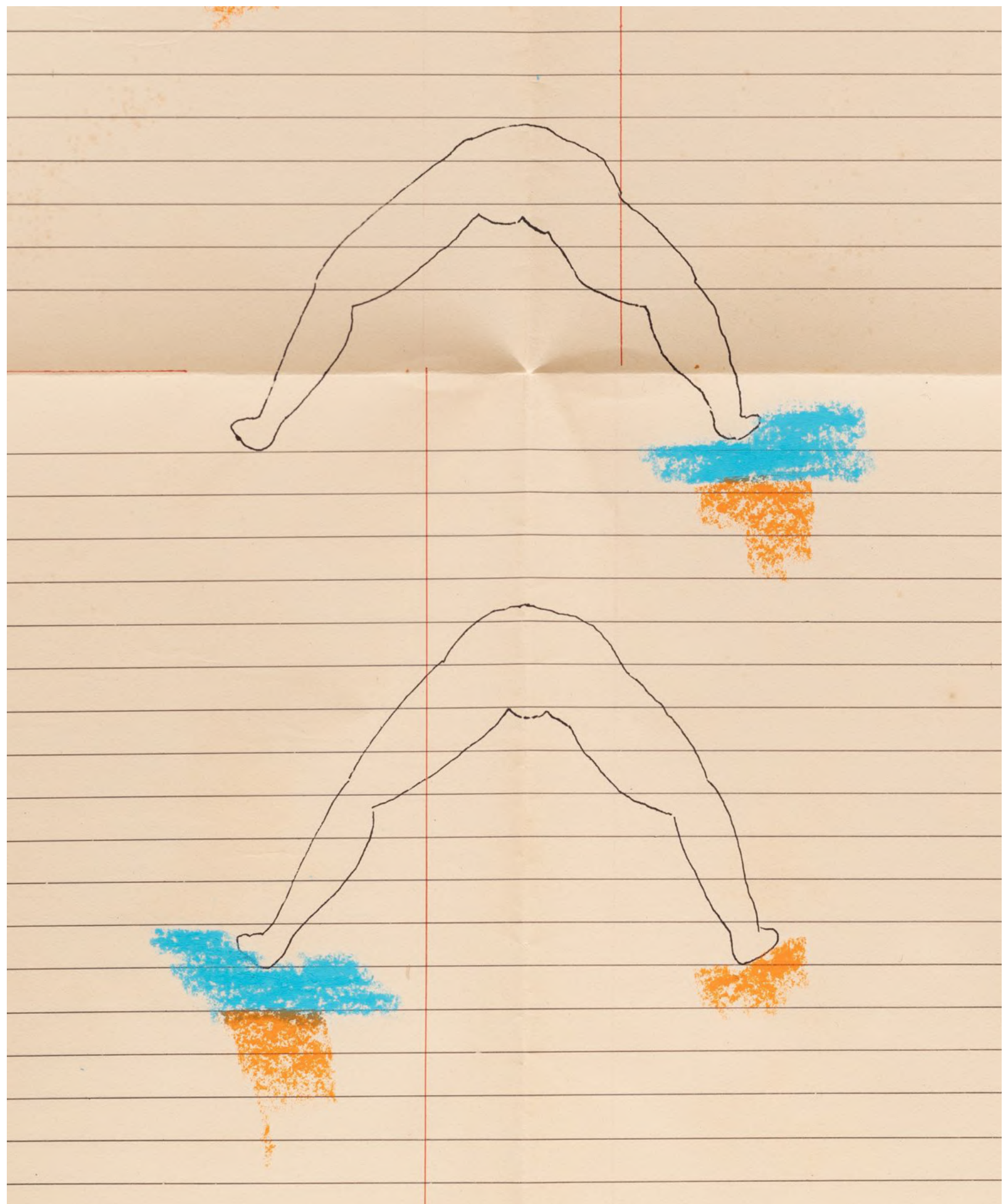
Sem Título / Untitled, c. 1992

Caneta esferográfica e bastão oleoso sobre papel pautado

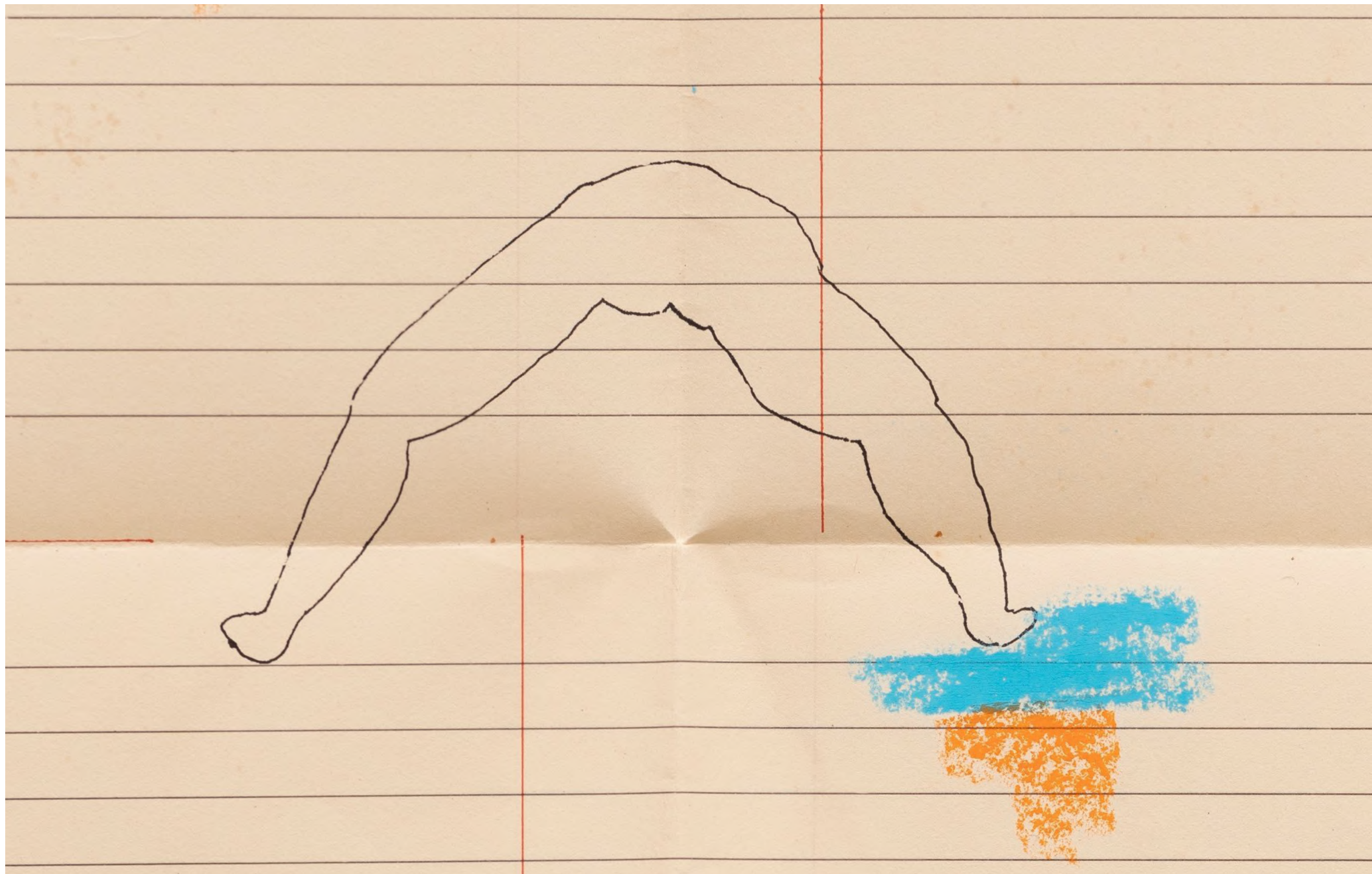
[Ballpoint pen and oil stick on ruled paper]

Emoldurada [Framed]: 80 x 39 cm





Sem Título / Untitled, c. 1992
Detalhe [Detail]



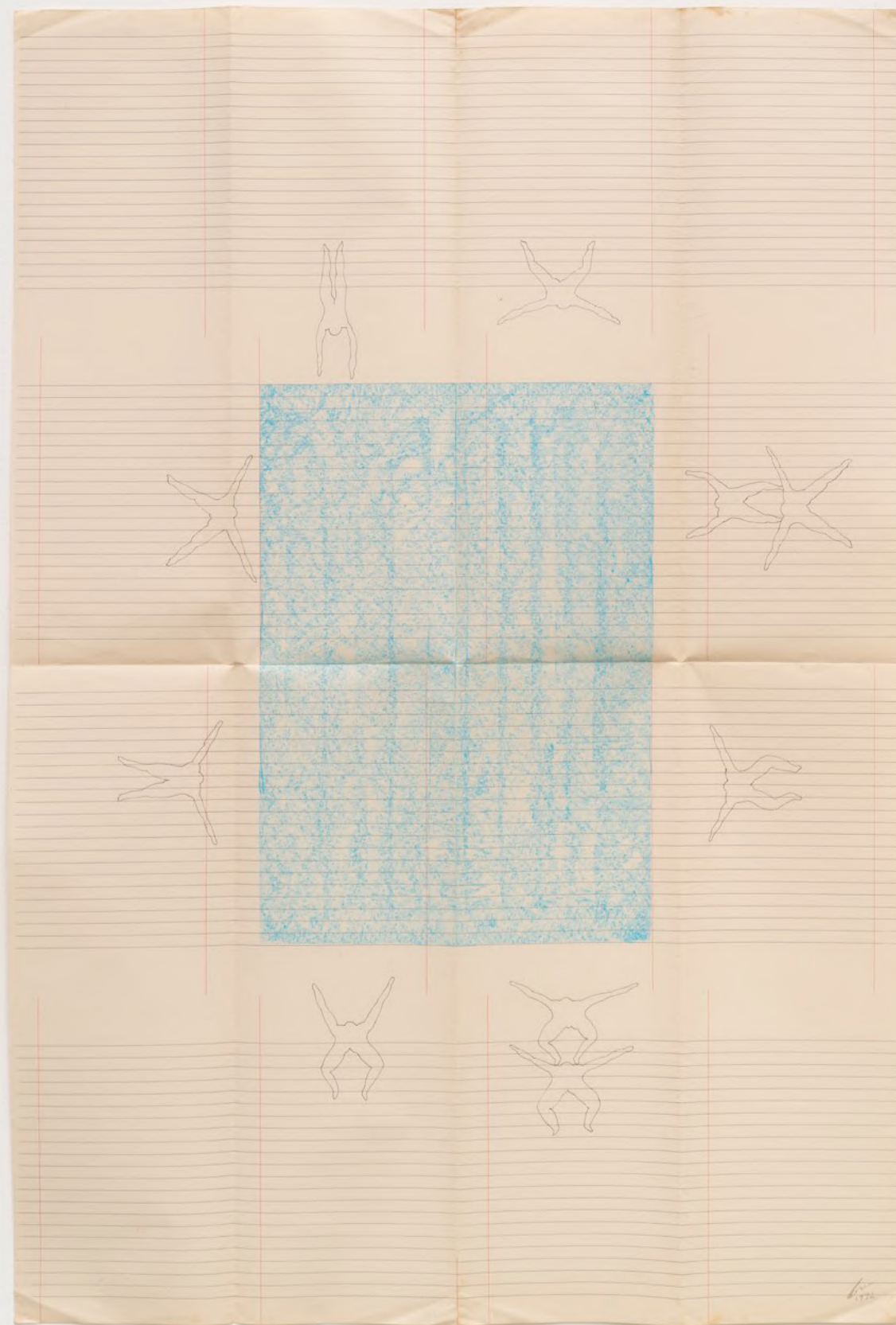
Sem Título / Untitled, c. 1992
Detalhe [Detail]

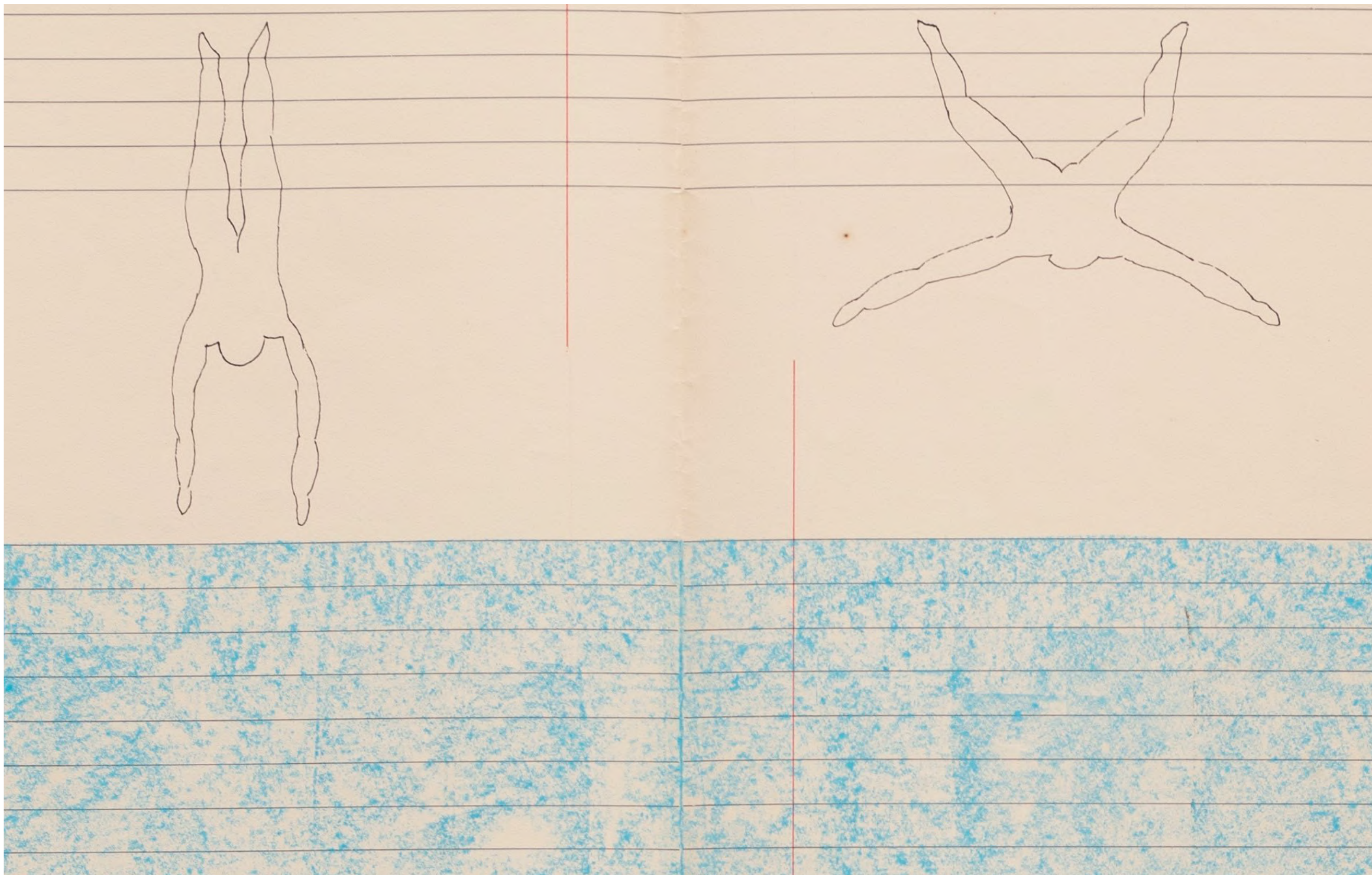
Sem Título / Untitled, c. 1992

Caneta esferográfica e bastão oleoso sobre papel pautado

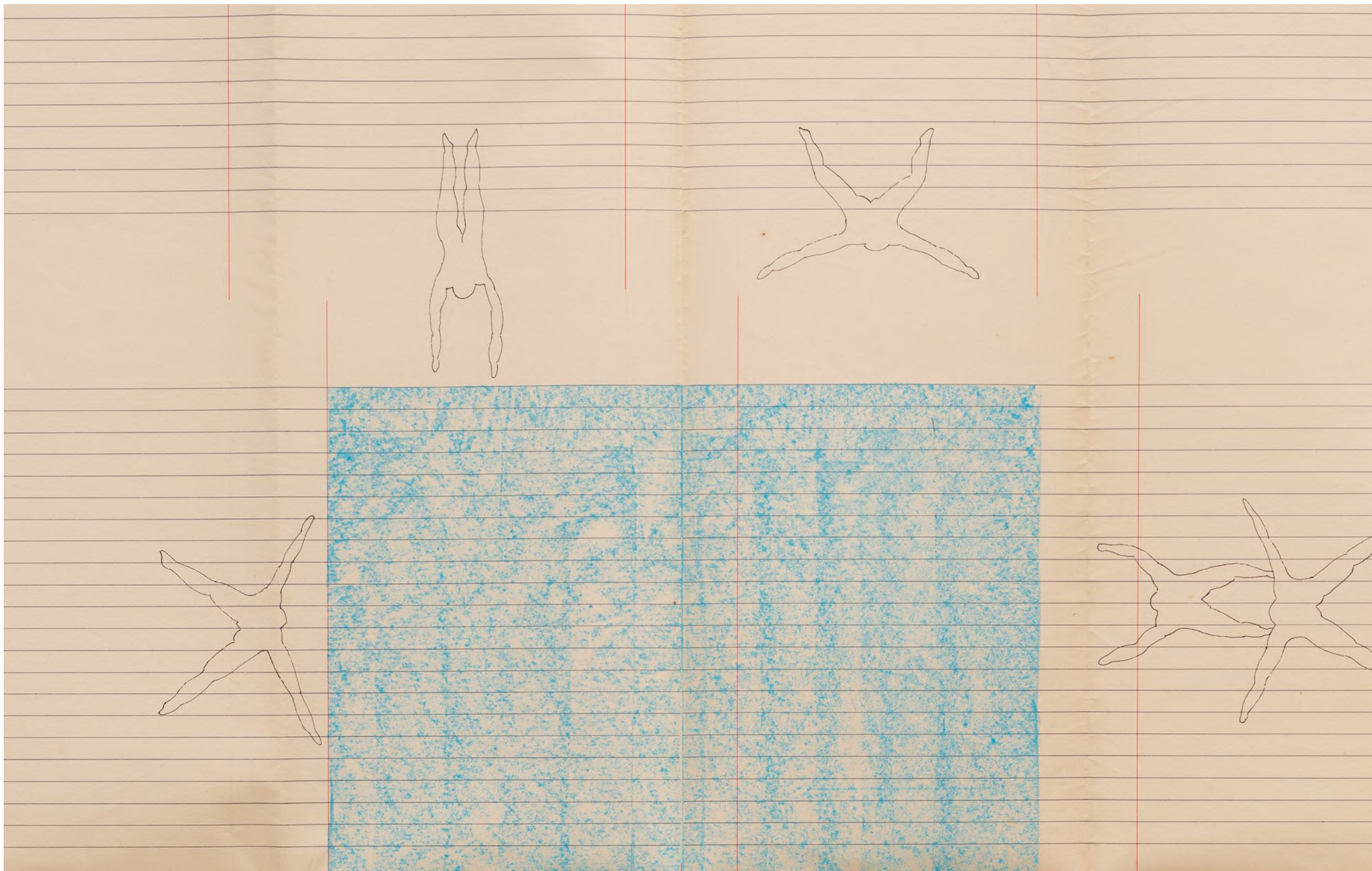
[Ballpoint pen and oil stick on ruled paper]

104 x 77 cm

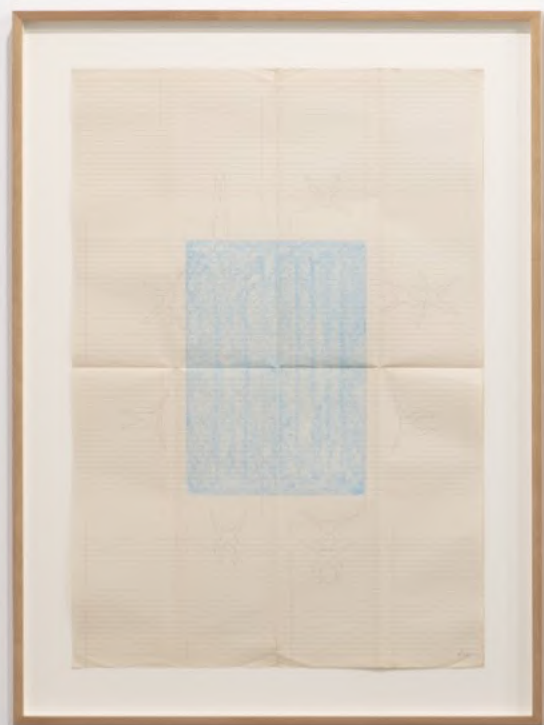




Sem Título / Untitled, c. 1992
Detalhe [Detail]



Sem Título / Untitled, c. 1992
Detalhe [Detail]



Untitled, c. 1992
Installation view

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