

**Fortes D'Aloia & Gabriel**

[www.fdag.com.br](http://www.fdag.com.br) | [info@fdag.com.br](mailto:info@fdag.com.br)

## **ArtRio 2020**

Stand B3

14–18 Oct 2020

With works by:

Adriana Varejão | Bárbara Wagner & Benjamin de Burca | Barrão

Carlos Bevilacqua | Cristiano Lenhardt | Efrain Almeida | Erika Verzutti

Gerber Mulder | Gokula Stoffel | Gusmão + Paiva | Iran do Espírito Santo

Jac Leirner | Janaina Tschäpe | Leda Catunda | Lucia Laguna

Luiz Zerbini | Marina Rheingantz | Rodrigo Cass | Sarah Morris

Sergej Jensen | Tiago Carneiro da Cunha | Yuli Yamagata

# Adriana Varejão

Rio de Janeiro, 1964

*Alegoria da América (2015)* is part of a series inspired by Chinese fig leaf paintings, in which miniature landscapes and interiors were often painted in the traditional way. However, a pernicious turnaround presents us with strange creatures and a Chinese warrior, weaving various elements, from the artist's incessant research on themes such as colonial iconography to images produced by European travelers, from animals in costume to cartography. The work mixes different recurring elements in Varejão's work such as the use of ceramics and their crackling, as well as a wide range of references, visual, historical and symbolic, recontextualized critically in rich parodies. *Alegoria da América* was presented at the Paula Rego and Adriana Varejão exhibition, in 2017 at Carpintaria.

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



**ADRIANA VAREJÃO**  
**Alegoria da América, 2015**  
Óleo e gesso sobre tela  
[Oil and plaster on canvas]  
134 x 136 x 6,5 cm





ADRIANA VAREJÃO  
Alegoria da América, 2015



**ADRIANA VAREJÃO**  
**Alegoria da América, 2015**  
Detalhe [Detail]







**ADRIANA VAREJÃO**  
**Alegoria da América, 2015**  
Detalhe [Detail]





ADRIANA VAREJÃO  
Alegoria da América, 2015



# Barrão

Rio de Janeiro, 1959

Barrão's sculptures originate from ceramics and porcelain intentionally broken and reorganized in a non-hierarchical and, at first glance, random way. Functional objects such as cups 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, paving the way for new interpretations packed with irony and humor.

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

**BARRÃO**  
**Vagativus, 2020**  
Louça e resina  
[Porcelain and epoxy resin]  
77 x 31 x 45 cm



BARRÃO  
Vagativus, 2020





**BARRÃO**  
**Os Perigos do Amor, 2020**  
Louça e resina epóxi  
[Porcelain and epoxy resin]  
85 x 48 x 49 cm





BARRÃO  
Os Perigos do Amor, 2020

# Carlos Bevilacqua

Rio de Janeiro, 1965

Carlos Bevilacqua's work operates in the permanent tension between instability and balance, in the semantic interval defined by him as “poetic instant”. He uses materials such as wood, steel, stones and glass in utterly synthetic configurations - line, point, circle, sphere - to then test their physical limits until the precise moment when tensions reach their point of stability.

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





**CARLOS BEVILACQUA**

**Homem análogo 2, 2015**

Madeira, feltro e ramo de avenca

[Wood, felt and Southern maidenhair fern branch]

36 x 42 x 42 cm



CARLOS BEVILACQUA  
Homem análogo 2, 2015

# Cristiano Lenhardt

Itaara, 1975

Cristiano Lenhardt works with different media and processes: video, performance, observation, photography, drawing and printmaking. His art-making brings about the transformation of materials and symbols of the everyday, with references ranging from folklore to literature, to sci-fi. By using graphite pencils to hide ads and news features that appear on the newspaper pages, the artist proposes a sort of recycling of the world.

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





**CRISTIANO LENHARDT**

**Sem Título, 2020**

Grafite e lápis de cor sobre jornal

[Graphite and colored pencils on newspaper]

54 x 61 cm





CRISTIANO LENHARDT  
Sem Título, 2020  
Detalhe [Detail]



# Efrain Almeida

Boa Viagem, 1964

Efrain Almeida's work subtly addresses issues related to the body, sexuality and religion, permeated by regional references from his experience in the Northeast of Brazil. His work is rooted in representations of nature, of the mythological universe and of popular culture. According to the artist, “it is an enlargement of my watercolor research. I process this passage of time and light at work and the importance of thinking about these oppositions of abstraction / figuration, of how this relationship can take place.”

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

**EFRAIN ALMEIDA**  
**Cabeça Transe com Lágrimas de Nossa Senhora, 2020**  
Bronze, óleo, madeira e acrílico  
[Bronze, oil, wood and plexiglass]  
64 x 25 x 25 cm







**EFRAIN ALMEIDA**  
**Cabeça Transe com Lagrimas de Nossa Senhora, 2020**  
Detalhe [Detail]



**EFRAIN ALMEIDA**  
**Cabeça Transe com Lágrimas**  
**de Nossa Senhora, 2020**





**EFRAIN ALMEIDA**  
**O Exilado / The Exile, 2020**  
Aquarela sobre papel  
[Watercolor on paper]  
51 x 36 cm

**EFRAIN ALMEIDA**  
**O Migrante / The Migrant, 2020**  
Aquarela sobre papel  
[Watercolor on paper]  
51 x 36 cm





# Erika Verzutti

São Paulo, 1971

*A Era da Inocência Acabou* e *Colagem*, both from 2020, derive from Cubist references and use the newspaper as a literal record of reality. In *A Era da Inocência Acabou*, it is possible to identify the name of the newspaper and even the headlines that refer to the current crisis. Furthermore, at the center of this "wall sculpture" Verzutti develops a conversation with cubist painting. The collage - which was the cubist's *modus operandi* par excellence - materializes in Verzutti's homonymous work (*Colagem*) through the reliefs on the surface. The artist moves easily between bronze, aluminum and painting, articulating different references to art history, as well as her perception of contemporary phenomena.

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



**ERIKA VERZUTTI**

**A Era da Inocência Acabou, 2020**

Acrílico e óleo sobre bronze

[Acrylic and oil on bronze]

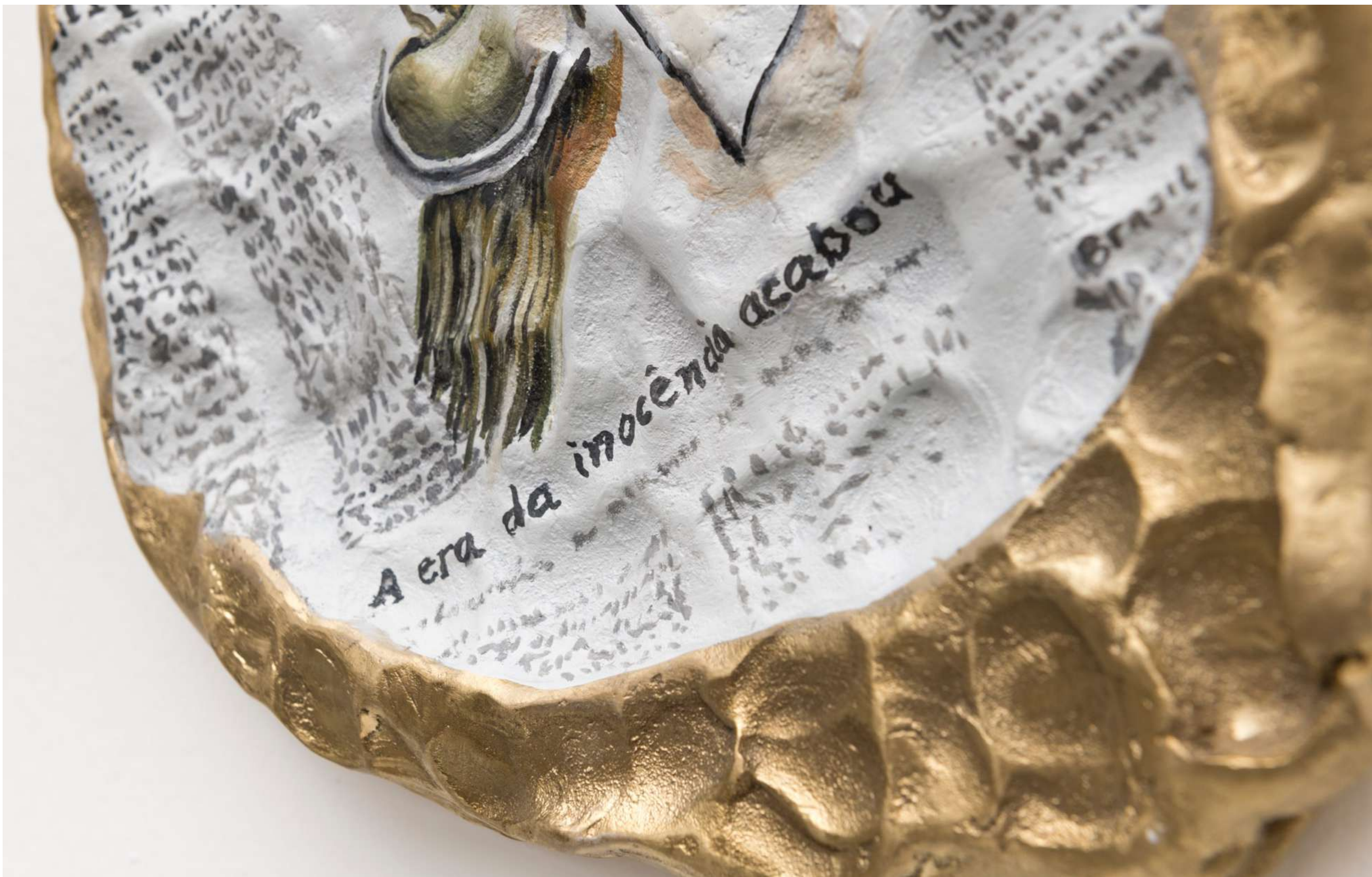
30,5 x 29,5 x 4 cm





ERIKA VERZUTTI  
A Era da Inocência Acabou, 2020





ERIKA VERZUTTI

A Era da Inocência Acabou, 2020

Detalhe [Detail]

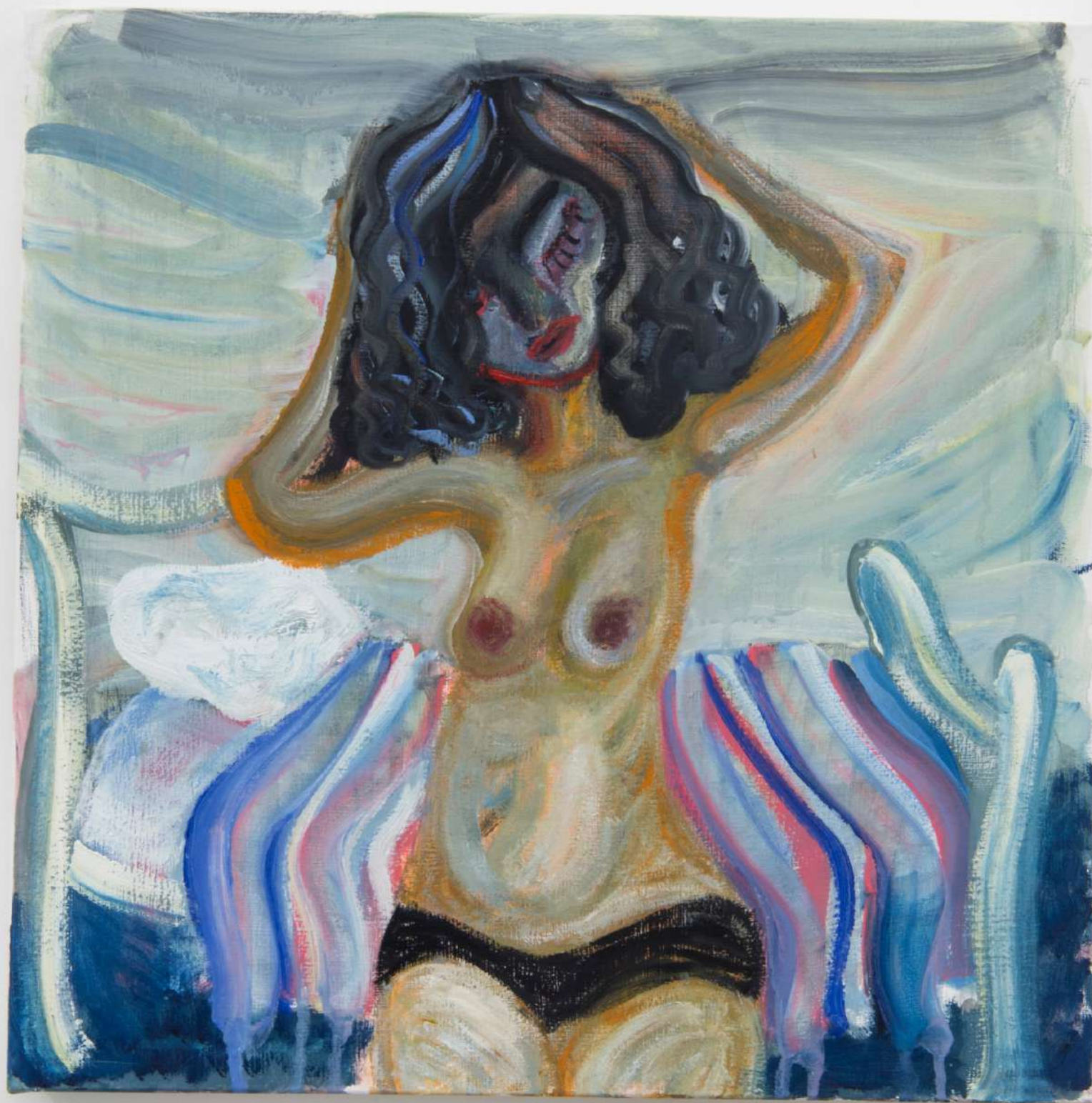


# Gerben Mulder

Amsterdã, 1972

In his paintings, Mulder explores the portrait as a starting point for fiction and existential investigations. His characters have distorted proportions, puffy eyes and wildly bulging eyes, walking a fine line between innocence and perversion. The artist's flowers seem to reflect the same range of human complexity. The expressionist gesture of the brushstrokes and the thick layer of paint accentuate the density of the themes, which are nonetheless treated with a palette of luminous colors.

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



**GERBEN MULDER**  
**Start of the Day, 2020**  
Óleo sobre tela  
[Oil on canvas]  
40 x 40 cm





**GERBEN MULDER**  
**Garden Tired Still Life, 2020**  
Óleo sobre tela  
[Oil on canvas]  
70 x 50 cm



GERBEN MULDER  
Garden Tired Still Life, 2020



# Gokula Stoffel

Porto Alegre, 1988

*Halo* (2020) by Gokula Stoffel is a painting in acrylic made with several layers of cutout and overlapping plastic canvas. The narrative takes place in the contours and seams of the different parts, as well as in the brushstrokes. Through a translucent and reflective surface, the artist approaches a continuous flow of images of different natures: portraits, landscapes, and abstract textures.

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



**GOKULA STOFFEL**

**Halo, 2020**

Acrílico e tecidos sobre lona plástica  
[Acrylic and fabrics on plastic canvas]

202 x 155 cm





**GOKULA STOFFEL**  
**Halo, 2020**  
Detalhe [Detail]





GOKULA STOFFEL  
Halo, 2020



# Iran do Espírito Santo

Mococa, 1963

*Estudo para Poste* (2007) predates the realization of a work that borrows its shape from a street lamp in New York. Despite being a "study" it is executed with absolute precision in relation to the original model. Made of solid stainless steel, it is part of a body of works that deal directly with the idea of light through objects and emitting devices, which have been part of the artist's work since the 1990s. Density is very important, especially because the contradiction of light being filled by dense matter.

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

**IRAN DO ESPIRITO SANTO**  
**Estudo para Poste, 2007**  
Aço inoxidável  
[Stainless steel]  
70 x 16 x 16 cm





**IRAN DO ESPIRITO SANTO**  
**Estudo para Poste, 2007**  
Detalhe [Detail]



**IRAN DO ESPIRITO SANTO**

**Sem Título (VIII), 2019**

Marcador permanente sobre papel  
[Permanent marker on paper]

153,5 x 107 cm



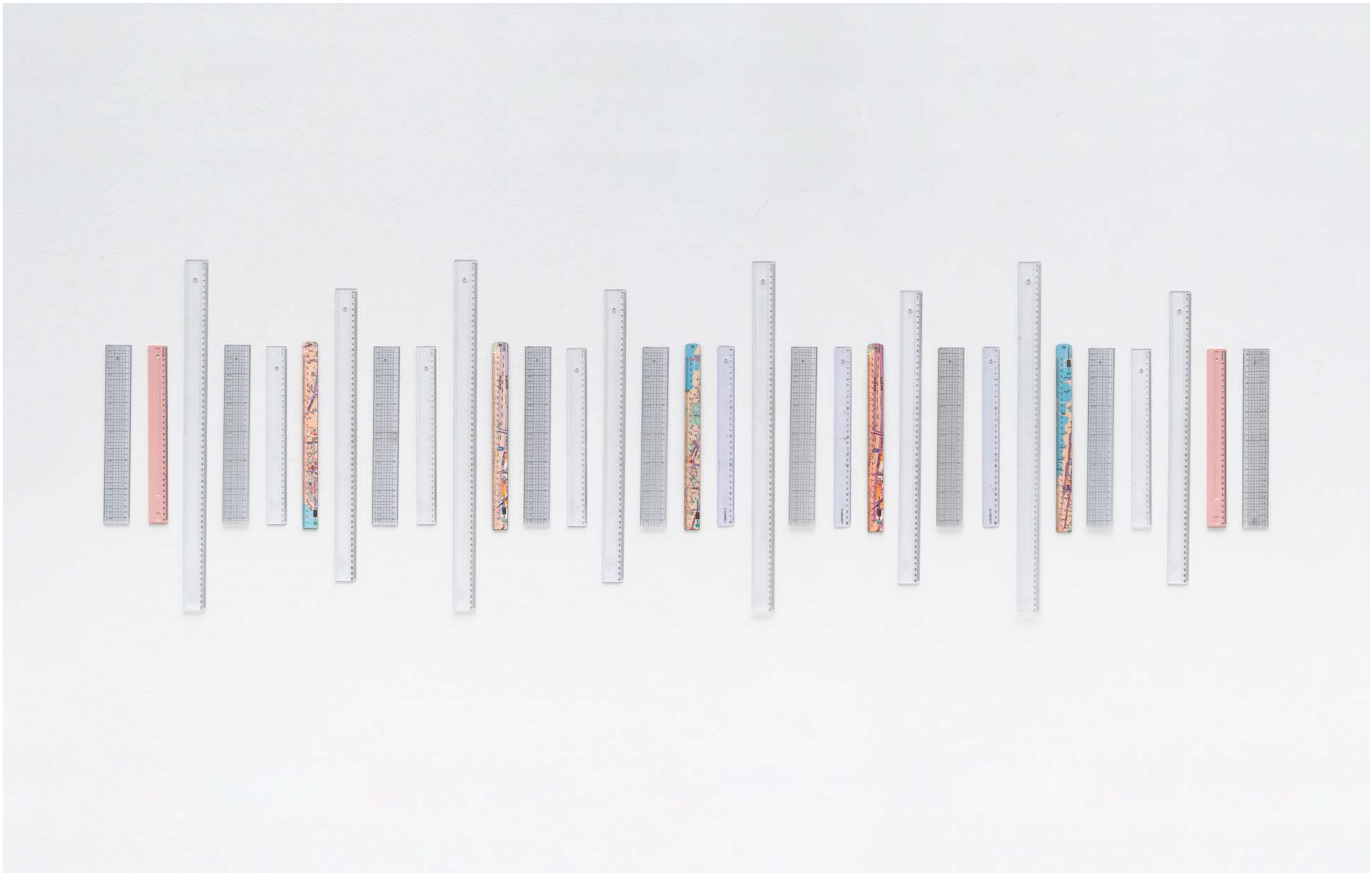


# Jac Leirner

São Paulo, 1961

*Azul e Rosa* (2020), by Jac Leirner, consists of 31 rulers structured with a common, linear, horizontal center on the wall. Formally, the appearance of this compositional and structural reasoning is remarkable in the artist's work, where often the line or the line within certain things structures her works horizontally. Here, the rulers are withdrawn from their useful and common characteristics as objects in the world.

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

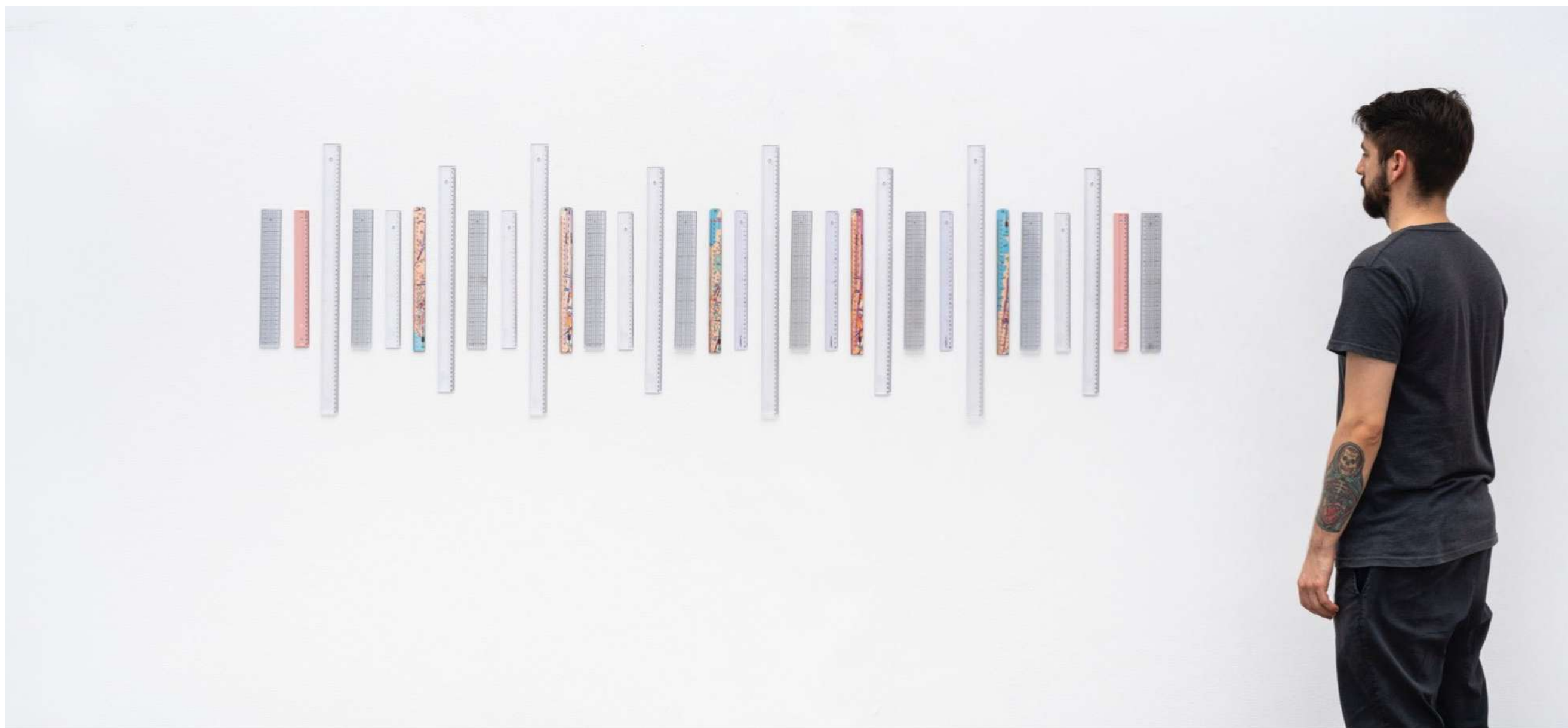


**JAC LEIRNER**  
**Azul e Rosa, 2020**  
Réguas de plástico [Plastic rulers]  
31 réguas [rulers] | 60 x 202 cm





JAC LEIRNER  
Azul e Rosa, 2020  
Detalhe [Detail]



JAC LEIRNER  
Azul e Rosa, 2020



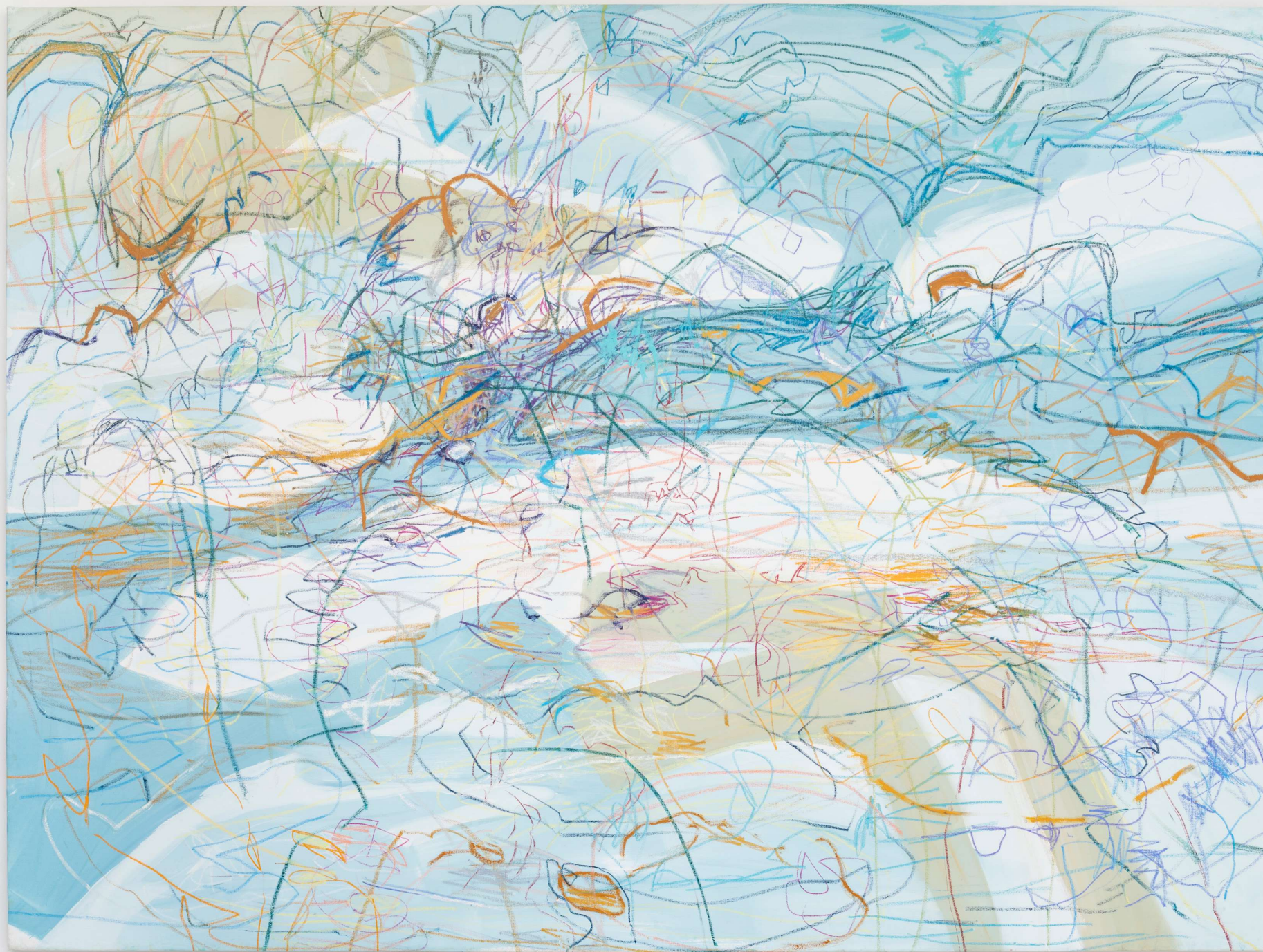
# Janaina Tschäpe

Munich, 1973

The overwhelming nature surrounding Tschäpe's studio in Bocaina appears in *Ocean Mountain* (2020) intertwined with memories of the ocean and the exploration of personal feelings. At first the work appears as a synesthetic experience. Following broad and powerful brushstrokes of casein, several elements of watercolor pencils stand out on the surface of the canvas, adding intensity and rhythm.

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





**JANAINA TSCHÄPE**  
**Ocean Mountain, 2020**

Tinta à base de caseína e lápis de cor sobre tela [Casein and colored pencil on canvas]  
222 x 297 cm





**JANAINA TSCHÄPE**  
**Ocean Mountain, 2020**  
Detalhe [Detail]





JANAINA TSCHÄPE  
Ocean Mountain, 2020



# João Maria Gusmão + Pedro Paiva

Lisbon, 1979 | Lisbon, 1977

The duo Gusmão + Paiva uses simplified schematic studies to examine our relationship with reality and subvert it with humor and acute sensibility, granting an enigmatic aura to the most trivial things. They choose to model not the pieces themselves, but their molds, opening up possibilities at random, and completely refuting the idea of a fixed style. Ultimately, the logic of their works relates to doodling, and to unpretentious gestures carried out in a semi-distracted fashion, as is the case in *Escultura com cão* (2018).

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



**GUSMÃO + PAIVA**

**Escultura com cão | Sculpture with Dog, 2018**

Bronze

Dimensões totais [Overall dimensions]: 137 x 60 x 40 cm

Escultura [Sculpture] 1: 21 x 26 x 20 cm | Escultura [Sculpture] 2: 57 x 50 x 35 cm | Base: 80 x 60 x 40 cm

Edição de [Edition of] 3 + 2 AP





GUSMÃO + PAIVA  
Escultura com cão | Sculpture with Dog, 2018

# Leda Catunda

São Paulo, 1961

Catunda's paintings emerge not from a blank canvas, but from various fabrics - velvet, silk, voile, to name a few. Materials rich in textures and colors are superimposed, interlaced and cut, giving movement and touch. Paint is applied as a kind of finishing touch, completing the process and suggesting organic forms. In *Rosa* (2020), the colors remind us of the evening tones and a hole, which looks like the sun, allows us to take a peek at the rich range of layers that make up the work.

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



**LEDA CATUNDA**  
**Rosa, 2020**  
Acrílica sobre tecido  
[Acrylic on fabric]  
102 x 66 cm



**LEDA CATUNDA**  
**Rosa, 2020**  
Detalhe [Detail]







LEDA CATUNDA  
Rosa, 2020

# Lucia Laguna

Campo dos Goytacazes, 1941

In *Jardim nº 47* (2020) Lucia Laguna continues to work on the garden – a theme she has developed since the beginning of her practice. The garden, in this case, is that of the artist's home, a landscape she has cultivated for over 40 years: a mesh of plants, trees, insects, objects and furniture. In the studio, references to the art of history are mixed, proposing another perspective. If abstraction and geometry intrinsic to Laguna's compositions have its origins in the painting tradition; figuration and accumulation clearly refer to the colors of her surroundings. In other words, the inside and the outside become contaminated as the paintings take shape, in a unique process of maturation. The canvas is, simultaneously, a limitation and an opening.

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





**LUCIA LAGUNA**  
**Jardim nº 47, 2020**  
Acrílico e óleo sobre tela  
[Acrylic and oil on canvas]  
180 x 160 cm





**LUCIA LAGUNA**  
**Jardim nº 47, 2020**  
 Detalhe [Detail]





LUCIA LAGUNA  
Jardim nº 47, 2020

# 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, whether framing the viewer's perspective or building immersive windows. In the artist's words, "I think like a painter, so that means that all my understanding of the world comes from my eyes much more than from my mind. I have some ideas and so I need to wait for life to come through that idea and make many things happen during this period that the painting will complete. I'm always thinking about squares. Tiles for example and patterns and geometric things. So, for example, I'm always doing abstract and figurative at the same time."

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





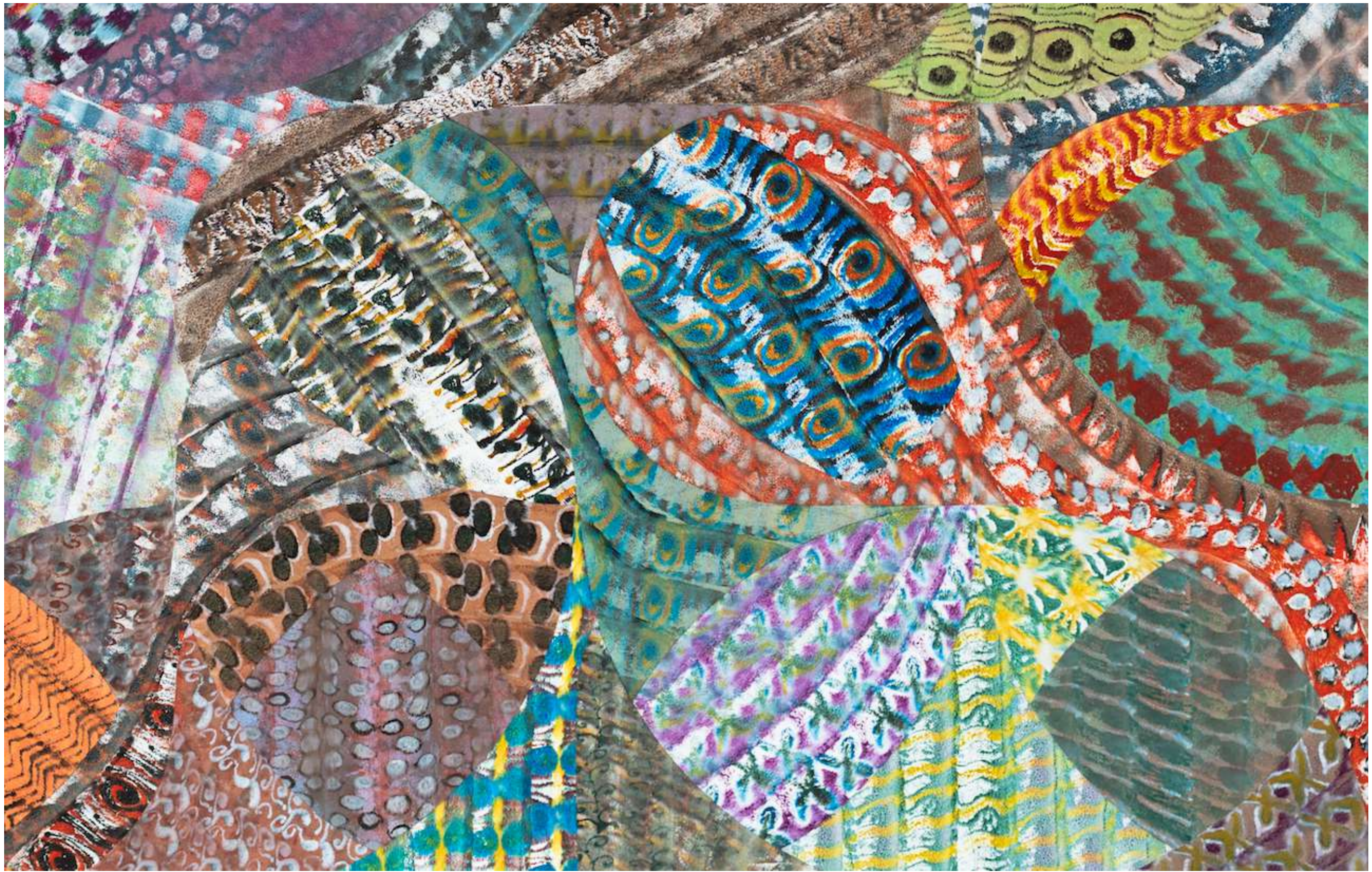
**LUIZ ZERBINI**

**Rio das Almas, 2020**

Acrílica sobre tela [Acrylic on canvas]

160 x 160 cm





**LUIZ ZERBINI**  
**Rio das Almas, 2020**  
Detalhe [Detail]

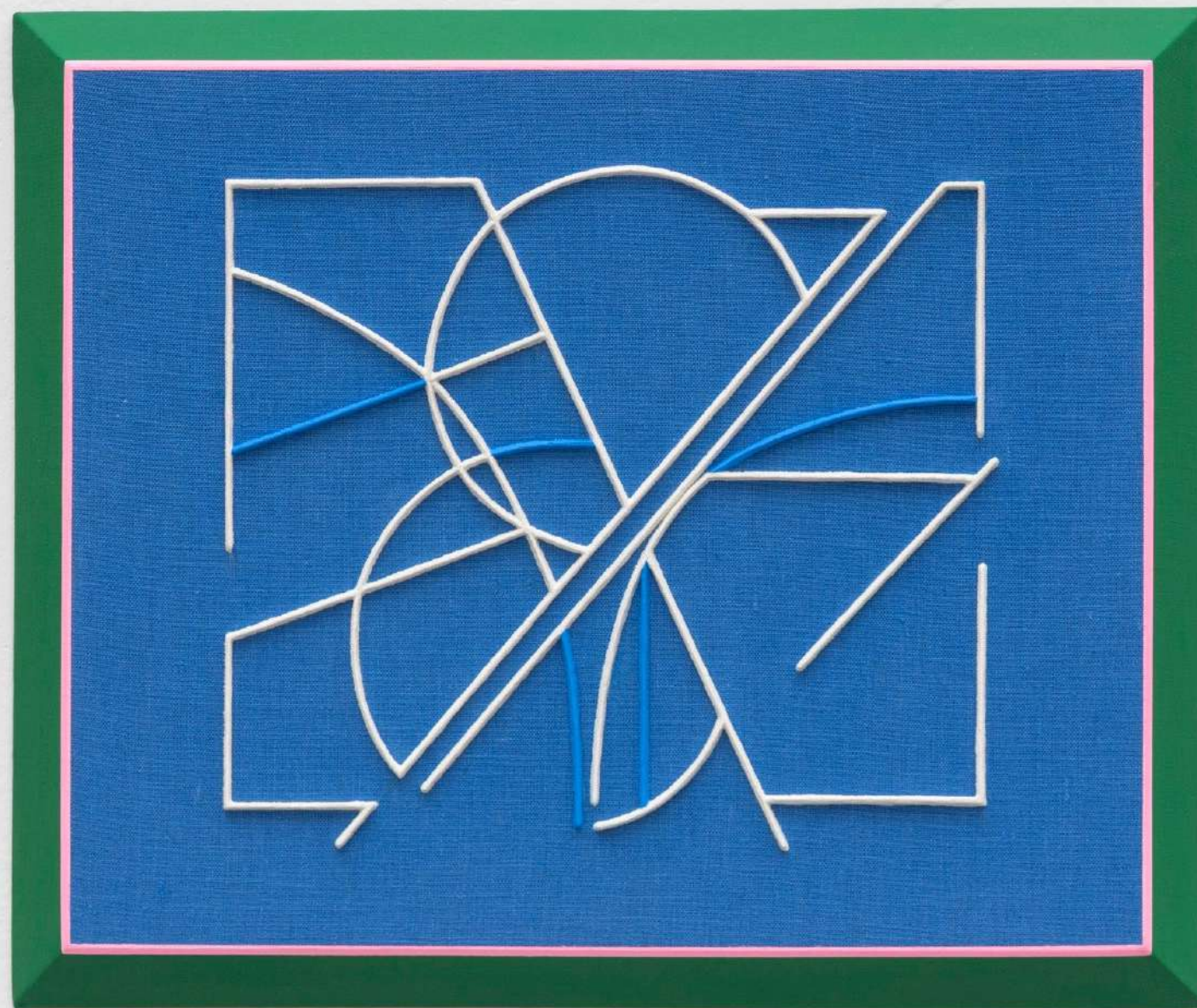


# Rodrigo Cass

São Paulo, 1983

Rodrigo Cass explores issues ranging from sacred-religious representation to modern Brazilian art history. The monochrome surface of his paintings is interrupted by streaks of concrete meticulously applied to create margins and intervals, moments of pause and silence. According to the artist, “In a world surrounded by so many rules, it gives me great pleasure to watch the breaking and rupture of a structure, of a line, of a plane, and to discover how deep messages exist within those breaks. I have used concrete, gray and white cement on linen, paper, and 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. ”

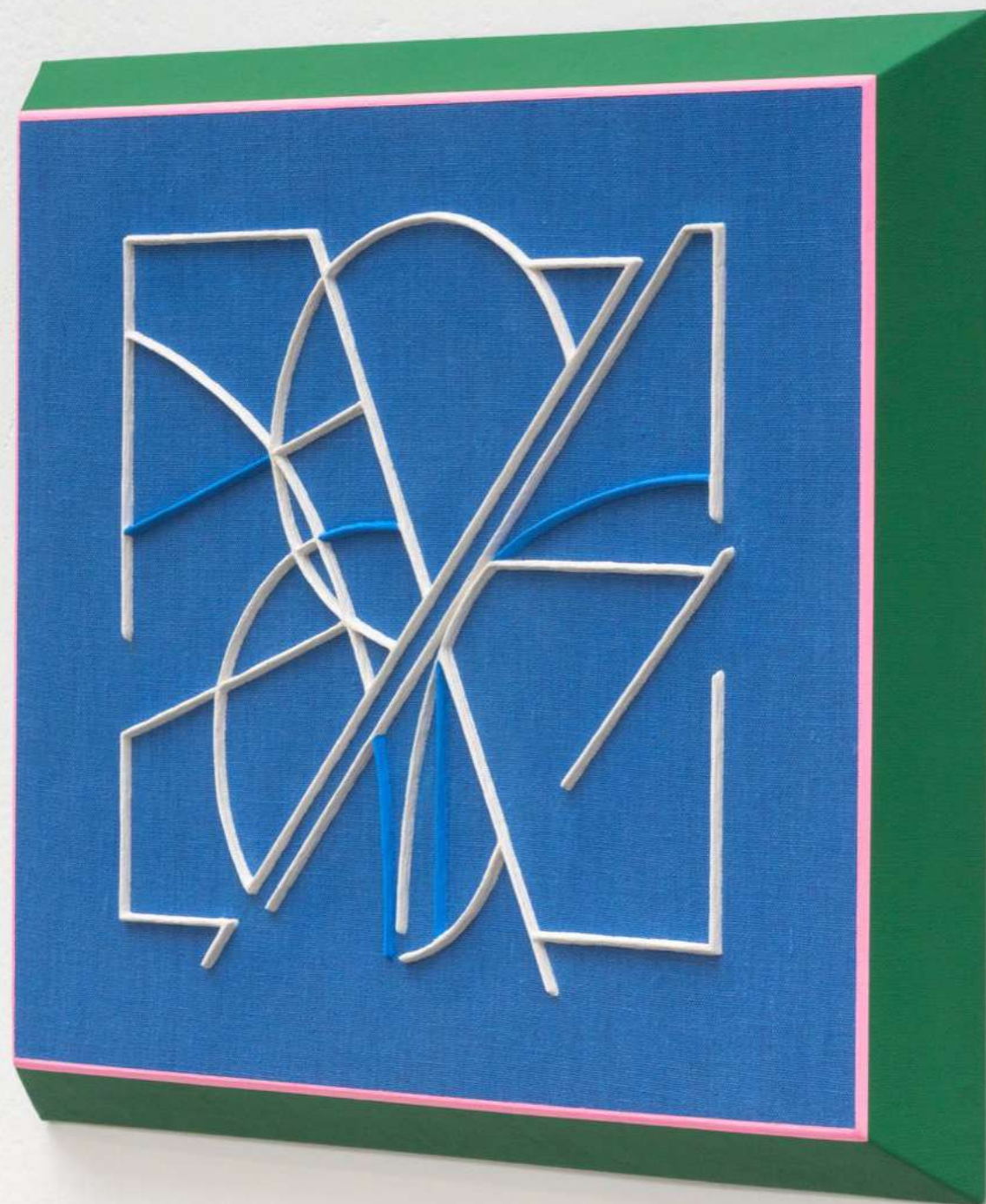
**[Click here for more information on the artist](#)**



**RODRIGO CASS**  
**future review, 2020**

Concreto, concreto branco e tempera sobre linho [Concrete, white concrete and tempera on linen]  
31 x 37 x 2.5 cm





RODRIGO CASS  
future review, 2020



**RODRIGO CASS**  
**Sensitive Space, 2020**  
Concreto e tempera sobre linho  
[Concrete and tempera on linen]  
50 x 45 x 3 cm





RODRIGO CASS  
Sensitive Space, 2020

# Sarah Morris

Sevenoaks, 1967

*The building looks like a ship* (2020) is part of a body of work that originates from fragments of recordings of conversations. Sound graphs are interpreted through enamel on canvas, expanding Morris' vocabulary on language, technology and monitoring. Packed with vitality and movement, the painting emerges from observation and listening, using duplication, symmetry and compression.

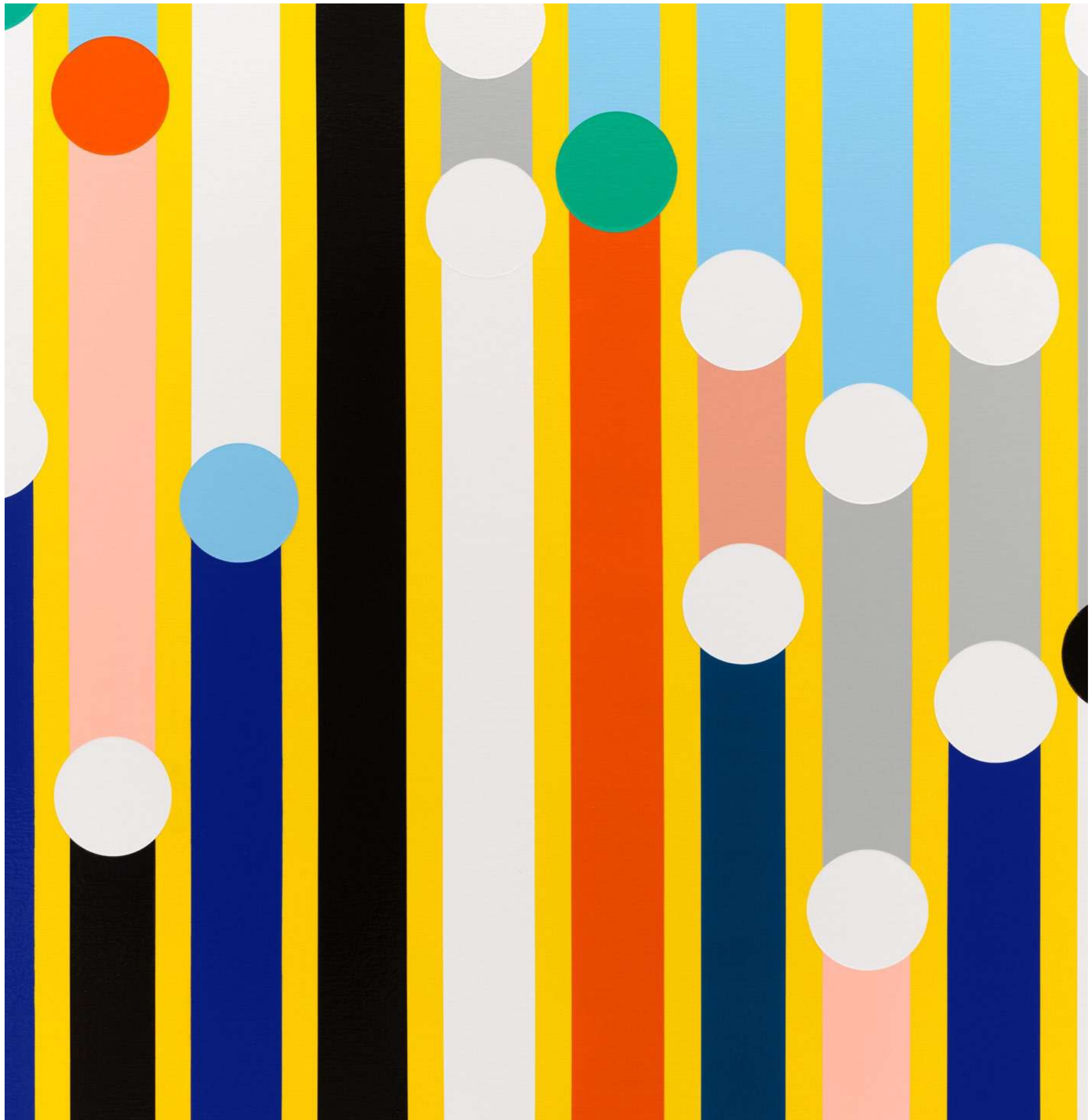
**[Click here for more information on the artist](#)**





**SARAH MORRIS**  
**The building looks like a ship**  
**[Sound graph], 2020**  
Esmalte sobre tela  
[Household gloss on canvas]  
152.5 x 152.5 cm

**SARAH MORRIS**  
**The building looks like a ship**  
[Sound graph], 2020  
Detalhe [Detail]







**SARAH MORRIS**  
**The building looks like a ship**  
**[Sound graph], 2020**

# Sergej Jensen

Maglegaard, 1973

Sergej Jensen subverts the traditional vocabulary of painting by appropriating the most varied types of textiles. The artist approaches the surface as a field of construction - and deconstruction - in which stains, imperfections and smudges sometimes allude to maps and landscapes, challenging methods, materials and canons of painting, and offering a provocative, rigorous and elegant interpretation of what can be done in the field today.

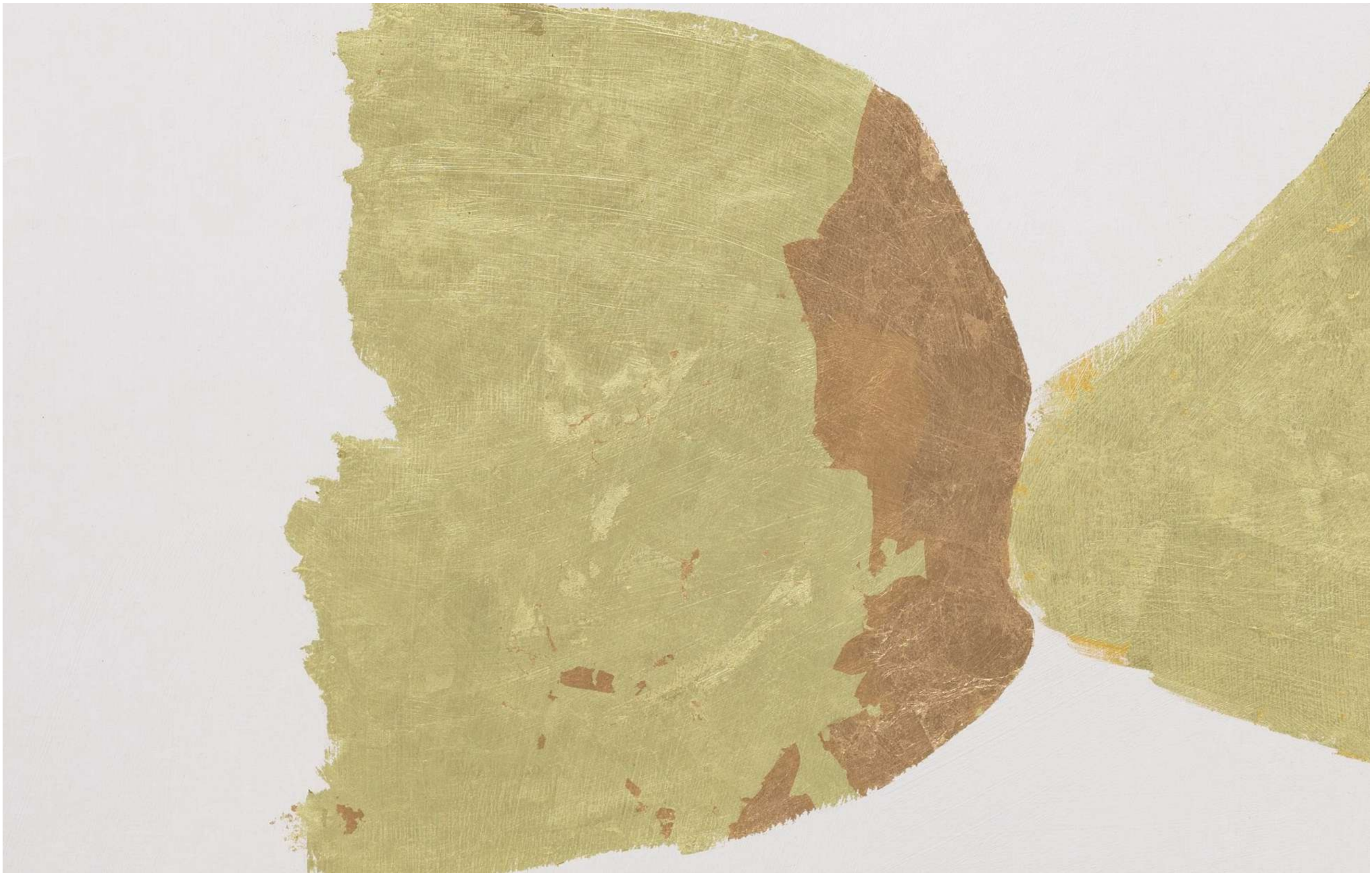
**[Click here for more information on the artist](#)**





**SERGEJ JENSEN**  
**Untitled, 2017**

Ouro e acrílica sobre linho  
[Gold and acrylic on linen]  
83 x 84 cm



**SERGEJ JENSEN**  
**Untitled, 2017**  
Detalhe [Detail]



# Tiago Carneiro da Cunha

São Paulo, 1973

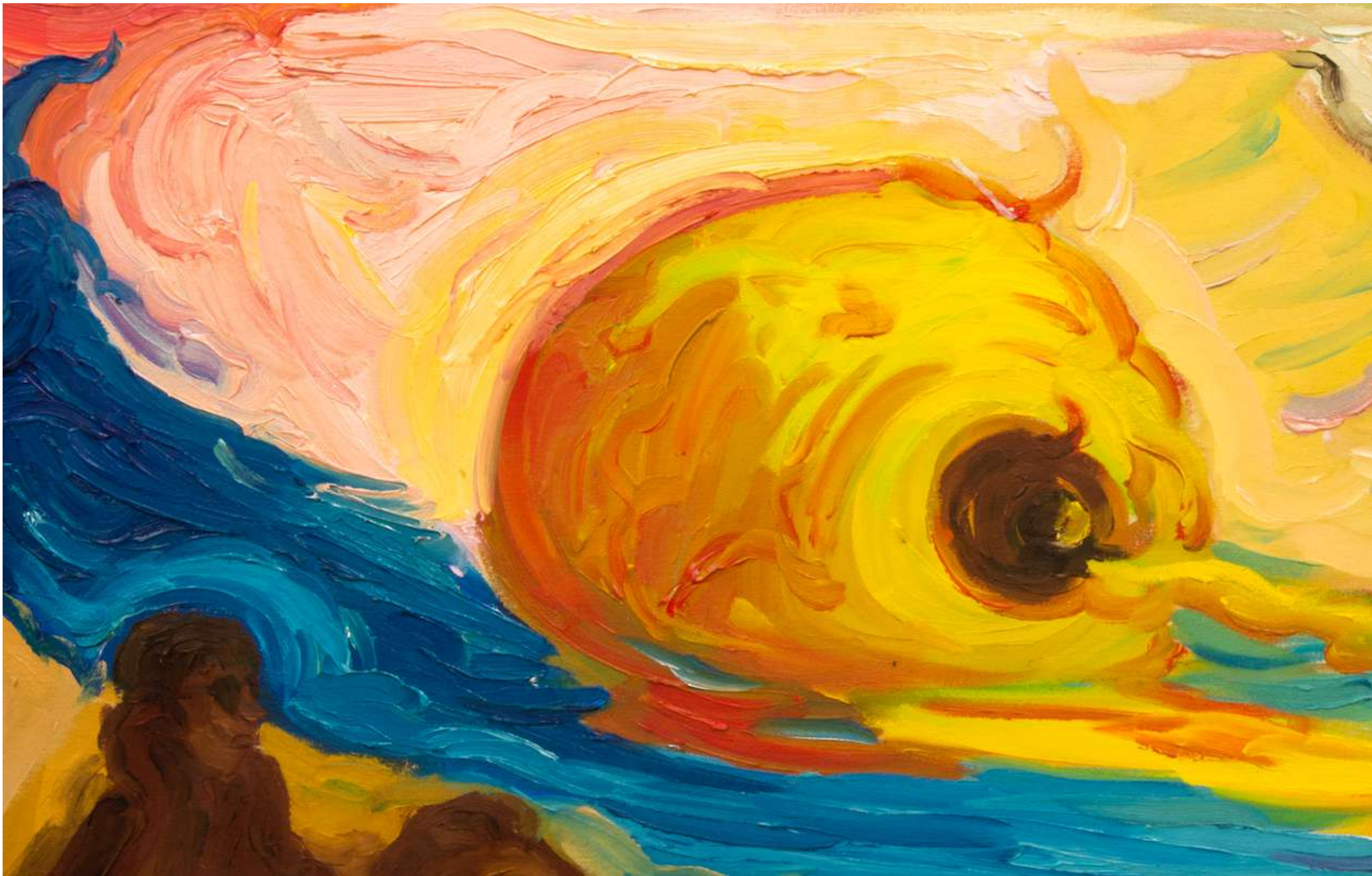
In *Survivors* (2020) the artist reiterates his obsession with the gesture when investigating the use of various props in his painting process, including spatulas and brushes of different shapes and dimensions. The composition has a focal point in the center of the canvas from which it takes shape in a process that includes improvisation, error and chance. Thus, Carneiro da Cunha designs a seaside setting where figures interact with the sun, a character in its own right, which is also endowed with human qualities and emotions.

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



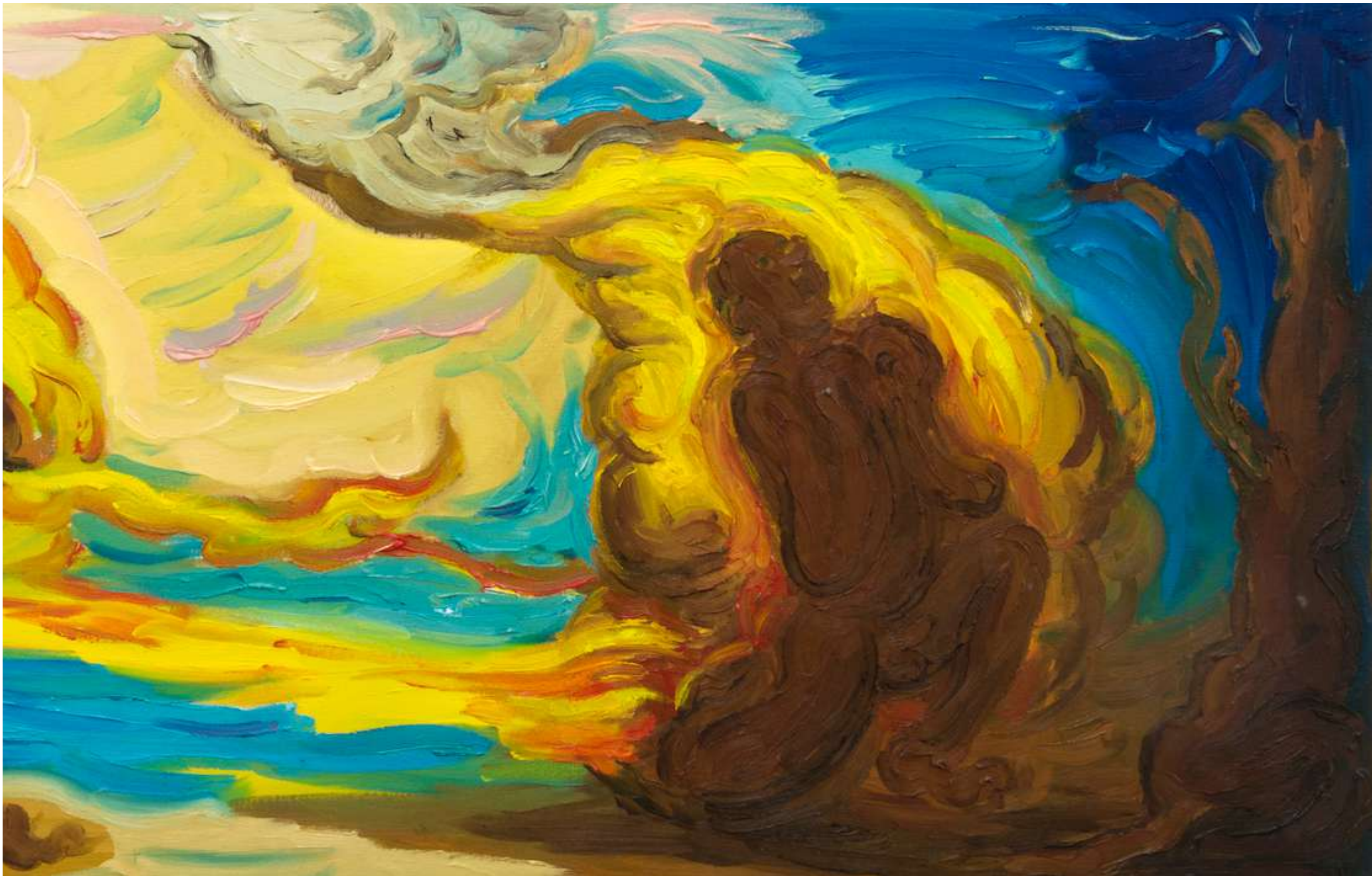
**TIAGO CARNEIRO DA CUNHA**  
**Survivors, 2020**  
Óleo sobre tela [Oil on canvas]  
62 x 144 cm





TIAGO CARNEIRO DA CUNHA  
Survivors, 2020  
Detalhe [Detail]





**TIAGO CARNEIRO DA CUNHA**  
**Survivors, 2020**  
Detalhe [Detail]



# Yuli Yamagata

São Paulo, 1989

Made from various spray paint and running shoes and titled *Troféu Papagaio* (2020), this piece alludes to some of the main themes addressed by Yuli Yamagata. The artist's starting point is in the language of comics and in popular shopping centers - such as Brás and Rua 25 de Março, in São Paulo -, where she brings together a mix of references as diverse as ordinary: from prints to landscapes to animal print, from crossfit clothing to the profusion of running shoes. The convergence of such images takes the form of sculptures and paintings of an exacerbated theatricality, in which pastiche and distortion are resources to deal with issues of taste, consumption and self-image.

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



**YULI YAMAGATA**

**Troféu Papagaio, 2020**

Tênis de corrida, porcelana fria, arame e spray

[Sneakers, cold porcelain, wire and spray]

30 x 55 x 7 cm



YULI YAMAGATA  
Troféu Papagaio, 2020



**Fortes D'Aloia & Gabriel**

[www.fdag.com.br](http://www.fdag.com.br) | [info@fdag.com.br](mailto: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