

Fortes D'Aloia & Gabriel

MADRAGO

C L E A R I N G

I Could Eat You

Casa da Cultura | Comporta, Portugal

Part 1

5th- 30th July

Participating artists: Efrain Almeida, Jean-Marie Appriou, Sebastian Black, Leda Catunda, Enzo Cucchi, Koenraad Dedobbeleer, Daniel Dewar & Grégory Gicquel, Sheroanawe Hakihiwe, Rodrigo Hernández, Marguerite Humeau, Sergej Jensen, Luís Lázaro Matos, Renato Leotta, João Maria Gusmão, Carrie Moyer, Rivane Neuenschwander, Eduardo Paolozzi, Carolina Pimenta, Marina Pinsky, Joanna Piotrowska, Loïc Raguénès, Mauro Restiffe, Jos de Gruyter & Harald Thys, Janaina Tschäpe, Belén Uriel, Jaime Welsh, Luiz Zerbini

"*I Could Eat You* unravels from the phenomenon of "cute aggression", a locution coined by psychologists to define the impulse, felt by some people, to squeeze or bite particularly cute beings, although in the absence of an actual intention to harm them. It is an example of dysmorphic expression of emotions: the aggressive reaction does not appear to match the experience of tenderness that triggered it. Rather than a violent assault, "I could eat you" recalls a type of annihilation more akin to absorption by the body of the object of desire—as suggested by the metaphor of eating to which the expression recurs.

When referring to a work of art, the expression could evoke that process of osmosis between matter and the artist's body in order to shape an abstract concept—which always implies contrast- but could also suggest that complex mechanism that the work arouses in the viewer relating to it. The aesthetic complacency toward captivating images is counterbalanced by layered meanings, struggles, attempts, personal experiences lying below their catchy surface. This presence, an intriguing appearance, creates a tension that makes the work complex, multifaceted, complete. Besides the tension conveyed by the idea of "cute aggression", the expression *I Could Eat You* fans out into a series of cross-references, ranging from sexual attraction to exaggerated agonism and personal competition; from the idea of fast consumption to the pleasures of eating. These themes will unfold in the works gathered in the exhibition, that will be served in an original architectural display evoking the typical tablecloths found in Portuguese *Tascas*."



I Could Eat You installation view
Casa da Cultura da Comporta | 2022



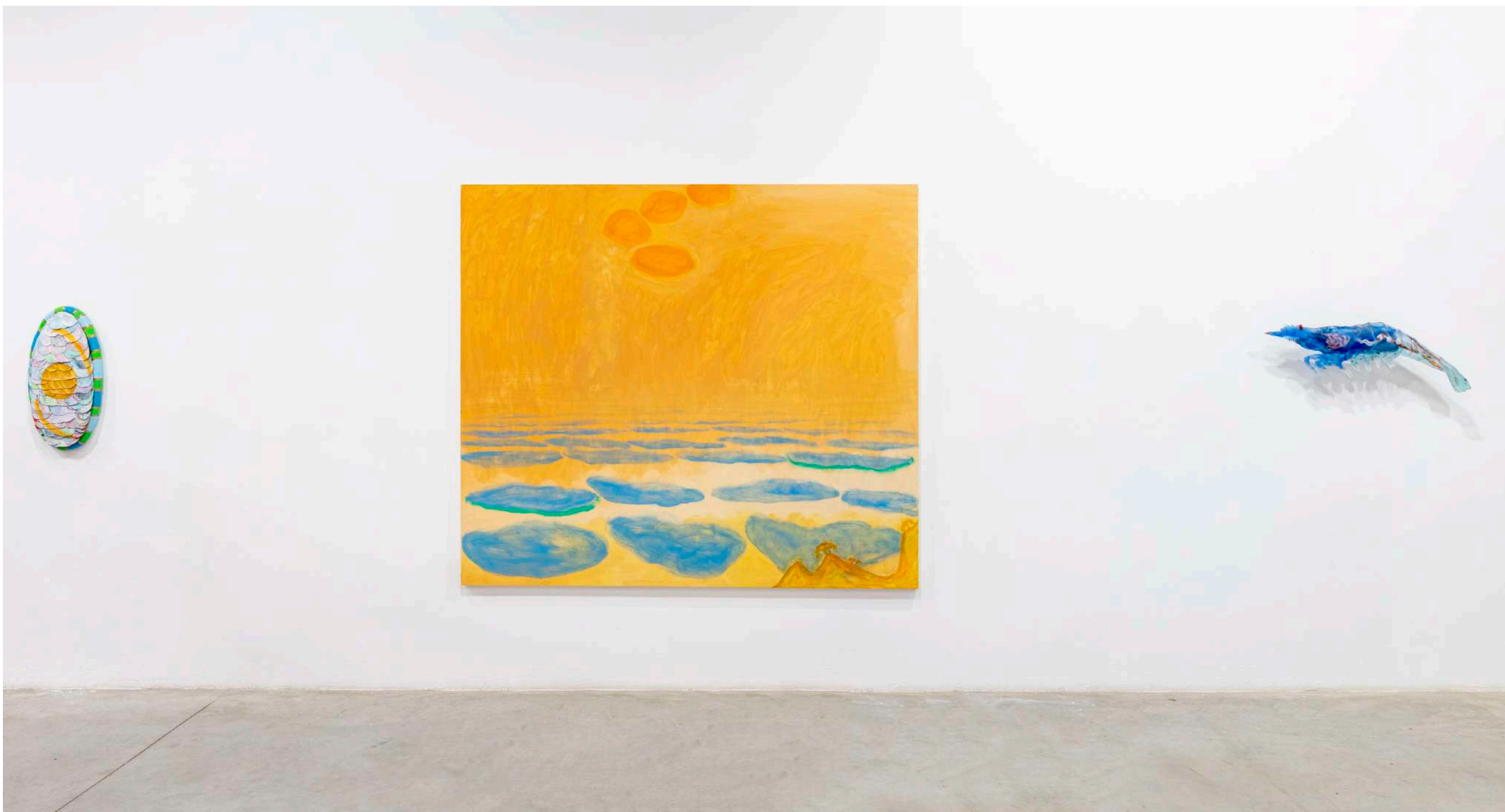
I Could Eat You installation view
Casa da Cultura da Comporta | 2022



I Could Eat You installation view
Casa da Cultura da Comporta | 2022



I Could Eat You installation view
Casa da Cultura da Comporta | 2022



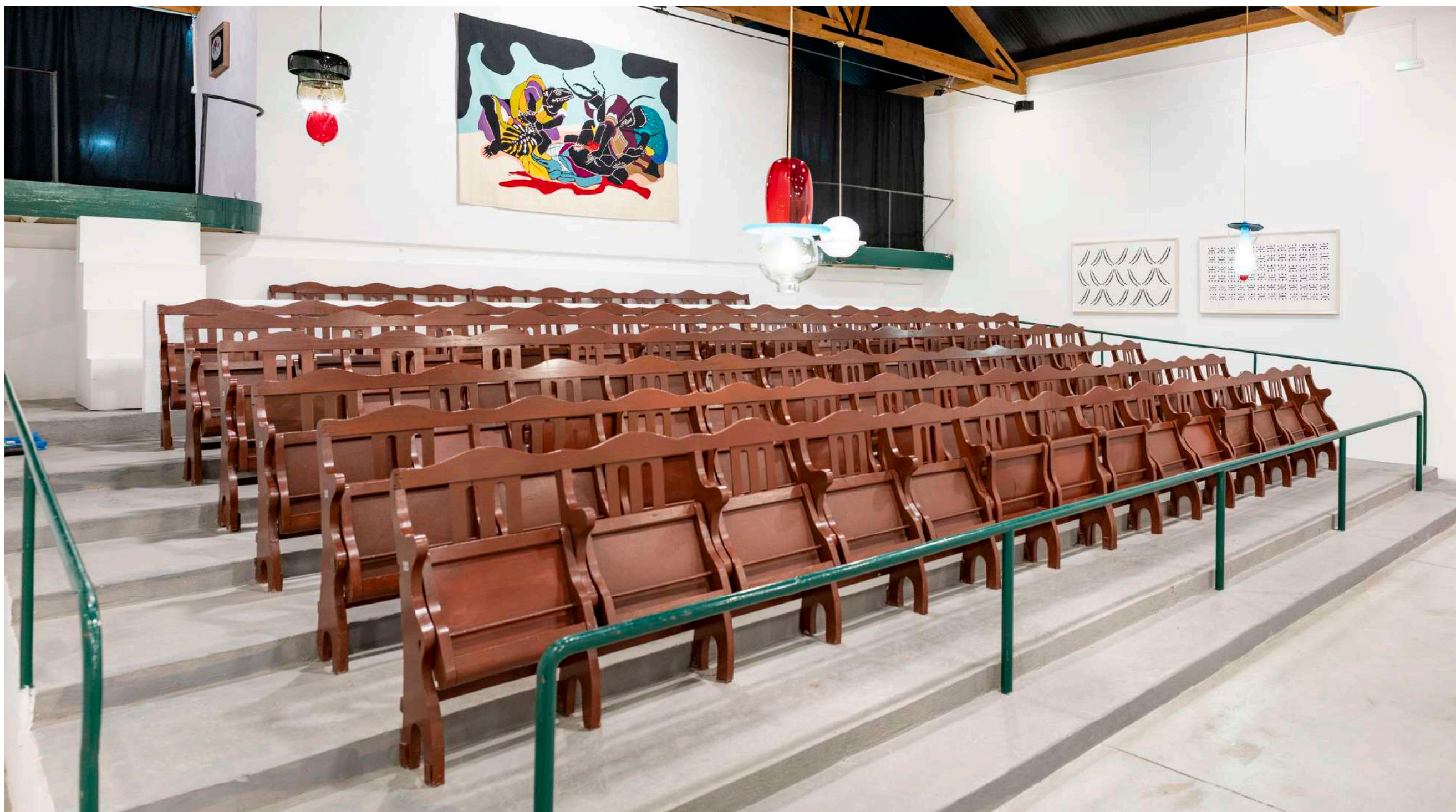
I Could Eat You installation view
Casa da Cultura da Comporta | 2022



I Could Eat You installation view
Casa da Cultura da Comporta | 2022



I Could Eat You installation view
Casa da Cultura da Comporta | 2022



I Could Eat You installation view
Casa da Cultura da Comporta | 2022

Efrain Almeida

Boa Viagem, Brazil, 1964

Noteworthy solo shows include: O sexto dia, Museu de Arte Sacra (São Paulo, 2022); A Memória da Mão, MCO Arte Contemporânea (Porto, 2018); Uma coisa linda, Fundação Joaquim Nabuco, (Recife, 2017); Uma pausa em pleno voo, Paço Imperial (Rio de Janeiro, 2015); Lavadeiras, SESC Santo Amaro (São Paulo, 2015); O Sozinho, Casa França-Brasil (Rio de Janeiro, 2013); Marcas, Estação Pinacoteca (São Paulo, 2007); Centro Galego de Arte Contemporânea, (Santiago de Compostela, Spain, 2001); . The artist has been included in several group exhibits, such as: Past/Future/Presente: Contemporary Brazilian Art from the Museum of Modern Art, São Paulo, Phoenix Museum of Art, (Phoenix, USA 2017); 29. Bienal de São Paulo (2010); 10. Bienal de Havana (2009); Contraditório - Panorama da Arte Brasileira, Alcalá 31, (Madrid, Spain, 2008). His work is included in important public collections, such as: Fundação Arco, Madrid; Instituto Inhotim, Brumadinho; Itaú Cultural, São Paulo; Museu de Arte Contemporânea do Ceará, Fortaleza; MoMA – Museum of Modern Art, New York, USA; MAM – Museu de Arte Moderna de São Paulo; MAM – Museu de Arte Moderna, Rio de Janeiro; Pinacoteca do Estado de São Paulo.

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Pouso (Isaque), 2017

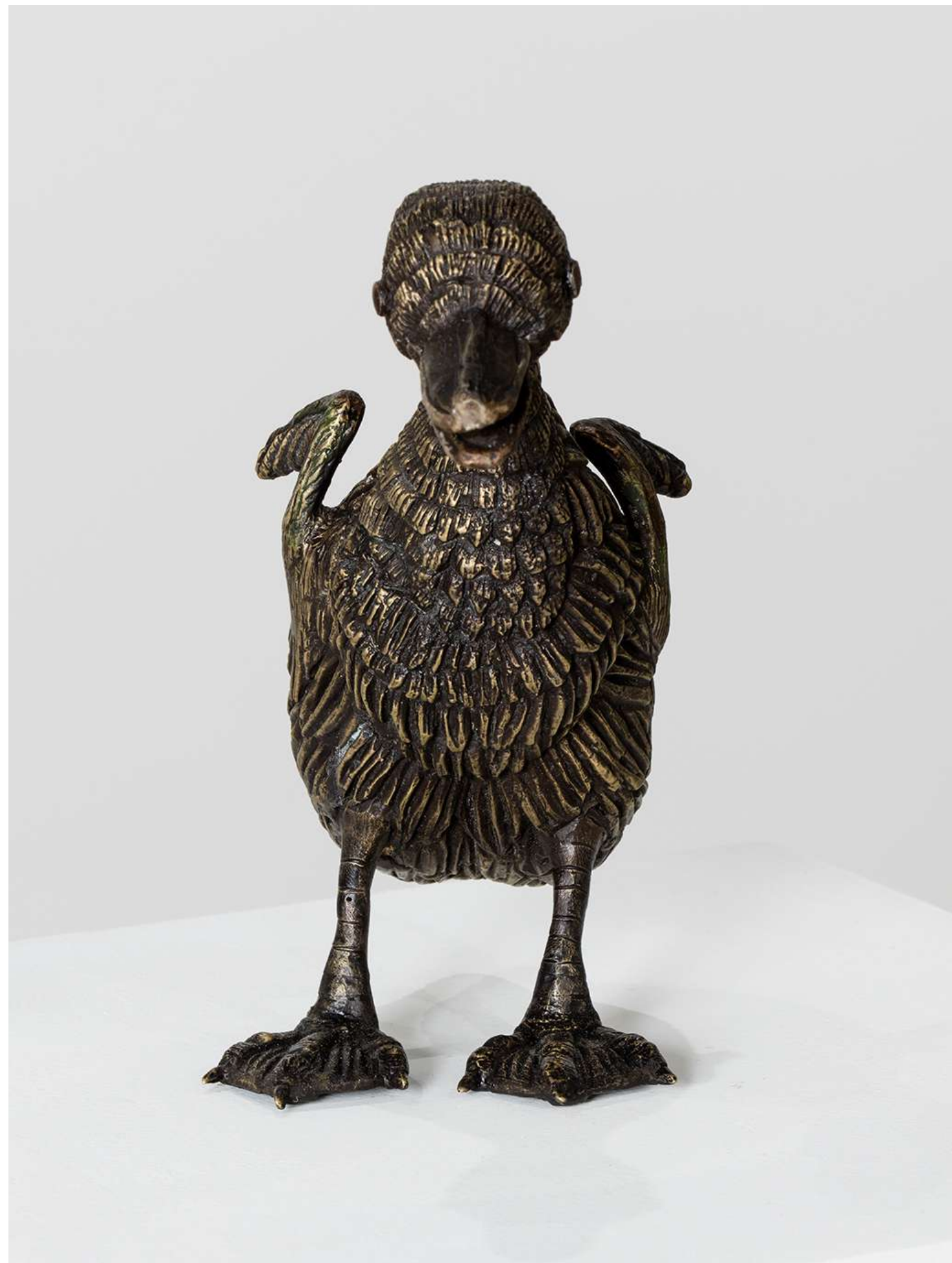
Bronze e acrílica [Bronze and acrylic]

115 x 53 x 11 cm [5 x 20 x 4 in]

Edição de [Edition of] 3 + 2 AP | 1/2 AP



Pouso (Isaque), 2017
Detalhe [Detail]



Neguinho, 2018

Bronze e óleo [Bronze and oil]

Edição de [Edition of] 3 + 2 AP | 1/3

17 x 17 x 9 cm [6 x 6 x 3 in]



Neguinho, 2018

Jean-Marie Appriou

Brest, France, 1986

His work has been exhibited at Public Art Fund, New York; Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; Musée d'Art Moderne de Paris; Astrup Fearnley Museet, Oslo; Le Consortium, Dijon; Château de Versailles; David Roberts Art Foundation, London; MAK, Vienna; as well as Jan Kaps, Cologne; Simon Lee, New York; Eva Presenhuber, Zurich; and C L E A R I N G New York and Brussels. The artist's work has been part of several group exhibitions including Fearnley Museum of Modern Art, Oslo; Palais de Tokyo, Paris; Musée d'Art Moderne de Paris; Lafayette Anticipations, Paris; Château de Versailles; La Loge, Brussels; alongside the Amsterdam Sculpture Biennale; and C L E A R I N G Brussels and New York. Jean-Marie Appriou's work is part of the collections of Musée d'Art Moderne de Paris; Fondation Louis Vuitton, Paris; Pinault Collection, Paris; Boros Collection, Berlin; Zabłudowicz Collection, London; Dib Museum, Bangkok and Vanhaerents Art Collection, Brussels. Currently Jean- Marie Appriou has a solo show at Villa Medici, Rome.

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Shrimp, 2020

Vidro e alumínio [Glass and aluminum]

28 x 100 x 10 cm [11 x 39 3/8 x 4 in]



Shrimp, 2020

Sebastian Black

New York, USA, 1985

Solo exhibitions of his work have been held at Balice Hertling, Paris; Croy Nielsen, Berlin and Vienna; Karma, New York; Queer Thoughts, Chicago; and C L E A R I N G Beverly Hills, New York and Brussels. His work has been featured in group exhibitions at MAMCO, Geneva; CCA Andratx, Mallorca; Hauser & Wirth, New York; Metro Pictures, New York; Marlborough Gallery, New York; Lévy Gorvy, New York; Rachel Uffner, New York; Various Small Fires, Seoul; Gana Art, Seoul; Galleria Zero, Milan; etc. Sebastian Black's work is part of the collections of MAMCO, Geneva; Hammer Museum, Los Angeles; Fondation Louis Vuitton, Paris; Walker Art Center, Minneapolis.

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I'm not a fan of the word bitter when it's used to describe cold. I feel like bitter is too nuanced, suggests too many of the experiential layers ..., 2017

Óleo sobre linho [Oil on linen]

152.4 x 114.3 cm [60 x 45 in]





SEBASTIAN BLACK

I'm not a fan of the word bitter when it's used to describe cold.

I feel like bitter is too nuanced, suggests too many of the experiential layers ..., 2017

Meaning is matter not magic..., 2018
Óleo sobre linho [Oil on linen]
61 x 45.5 cm [24 x 17.9 in]



SEBASTIAN BLACK
Meaning is matter not magic..., 2018



Leda Catunda

São Paulo, Brazil, 1961

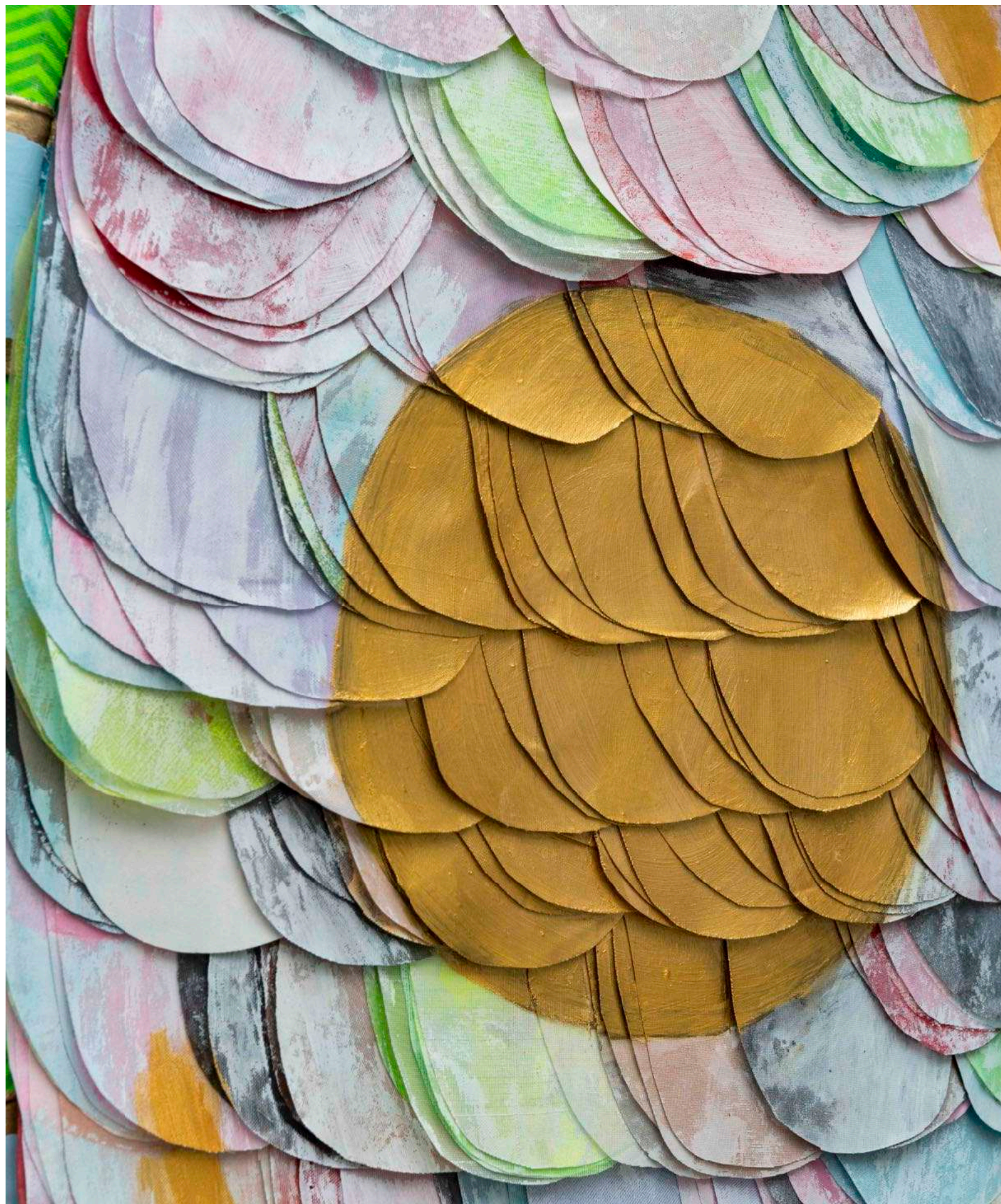
Noteworthy solo shows include: Judy Chicago & Leda Catunda, Fortes D'Aloia & Gabriel | Galpão (São Paulo, 2022); Leda Catunda & Alejandra Seeber, MALBA – Museo de Arte Latinoamericano de Buenos Aires (2021); Projeto Parede, MAM – Museu de Arte de São Paulo (São Paulo, 2019); I Love You Baby, Instituto Tomie Ohtake (São Paulo, 2016); Pinturas Recentes, Museu Oscar Niemeyer (Curitiba, 2013) and MAM-Rio (Rio de Janeiro, 2013); Leda Catunda: 1983-2008, Estação Pinacoteca (São Paulo, 2009). The artist has been included in several group exhibits, such as: Afinidades Afetivas - 33ª Bienal de São Paulo, Fundação Bienal, São Paulo, 2018); Past/Future/Present, Phoenix Museum of Art (Phoenix, 2017); Histórias da Sexualidade, MASP (São Paulo, 2017); Troposphere: Chinese and Brazilian Contemporary Art, Beijing Minsheng Art Museum, (Beijing, China, 2017); Cruzamentos: Contemporary Art in Brazil, Wexner Center for the Arts (Ohio, EUA, 2014); Como Vai Você, Geração 80?, EAV Parque Lage (Rio de Janeiro, 1984). Her work is featured in important public collections, such as: Stedelijk Museum, Amsterdam, Netherlands; Fundação ARCO, Madrid, Spain; Toyota Municipal Museum of Art, Toyota, Japan; Instituto Inhotim, Brumadinho, Minas Gerais; Pinacoteca do Estado de São Paulo; MASP – Museu de Arte de São Paulo, São Paulo, Brasil; MAM – Museu de Arte Moderna, São Paulo, Brasil; MAM – Museu de Arte Moderna, Rio de Janeiro, Brasil.

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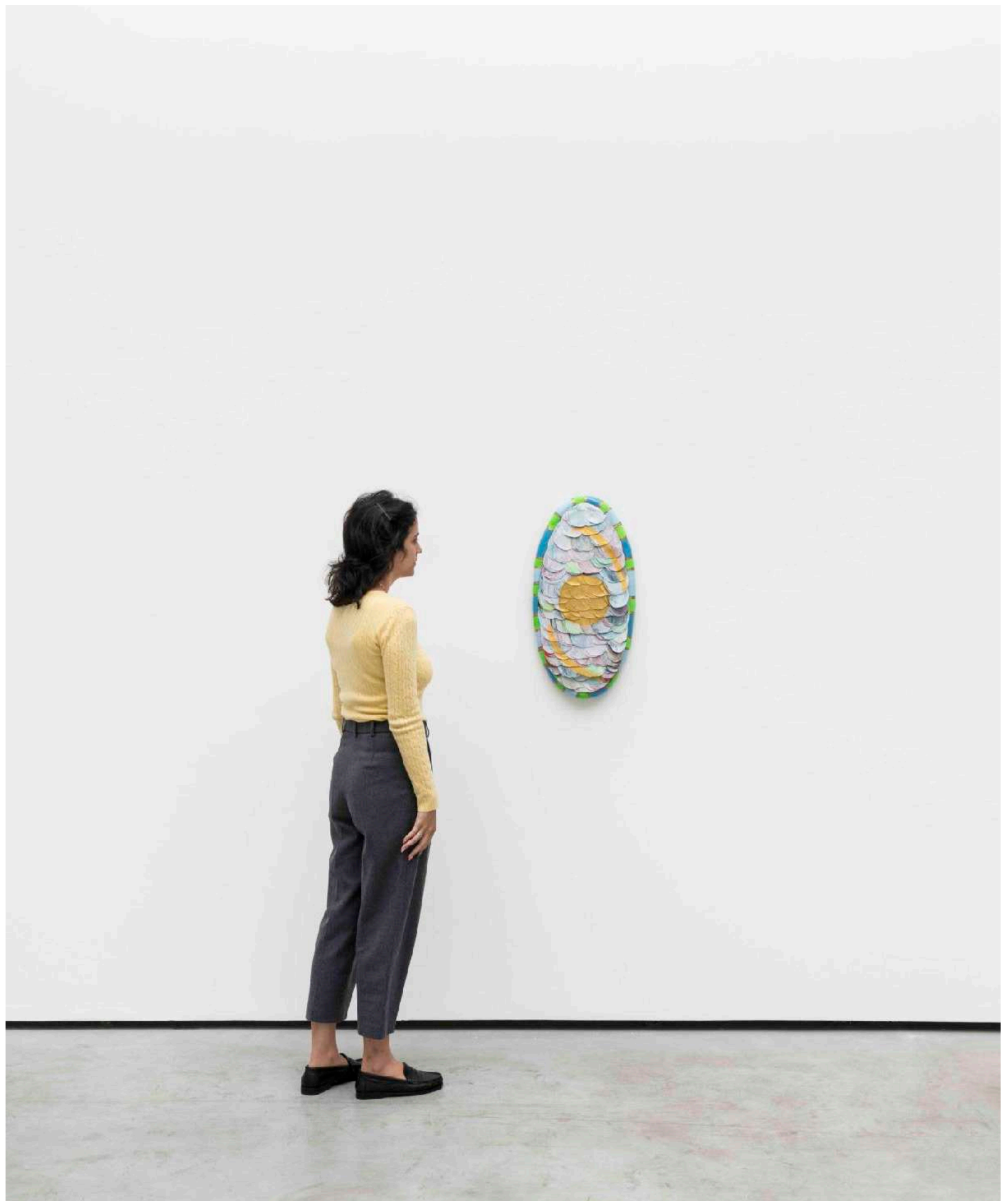


Ponto, 2022

Acrílica e esmalte sobre voile e algodão
[Acrylic and enamel on voile and cotton]
69 x 36 cm [27.1 x 14.1 in]



Ponto, 2022
Detalhe [Detail]



Ponto, 2022



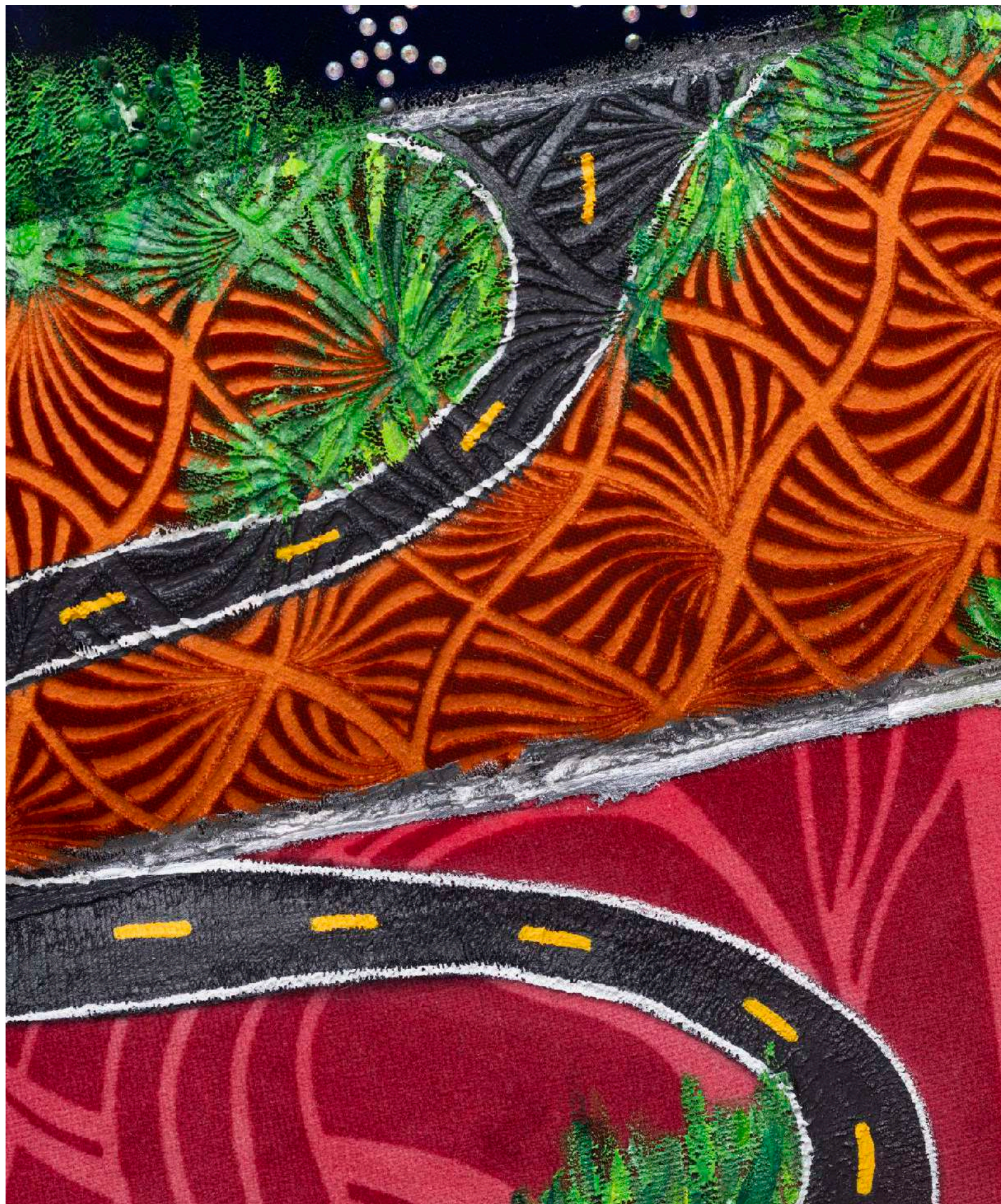
LEDA CATUNDA

Estrada, 2022

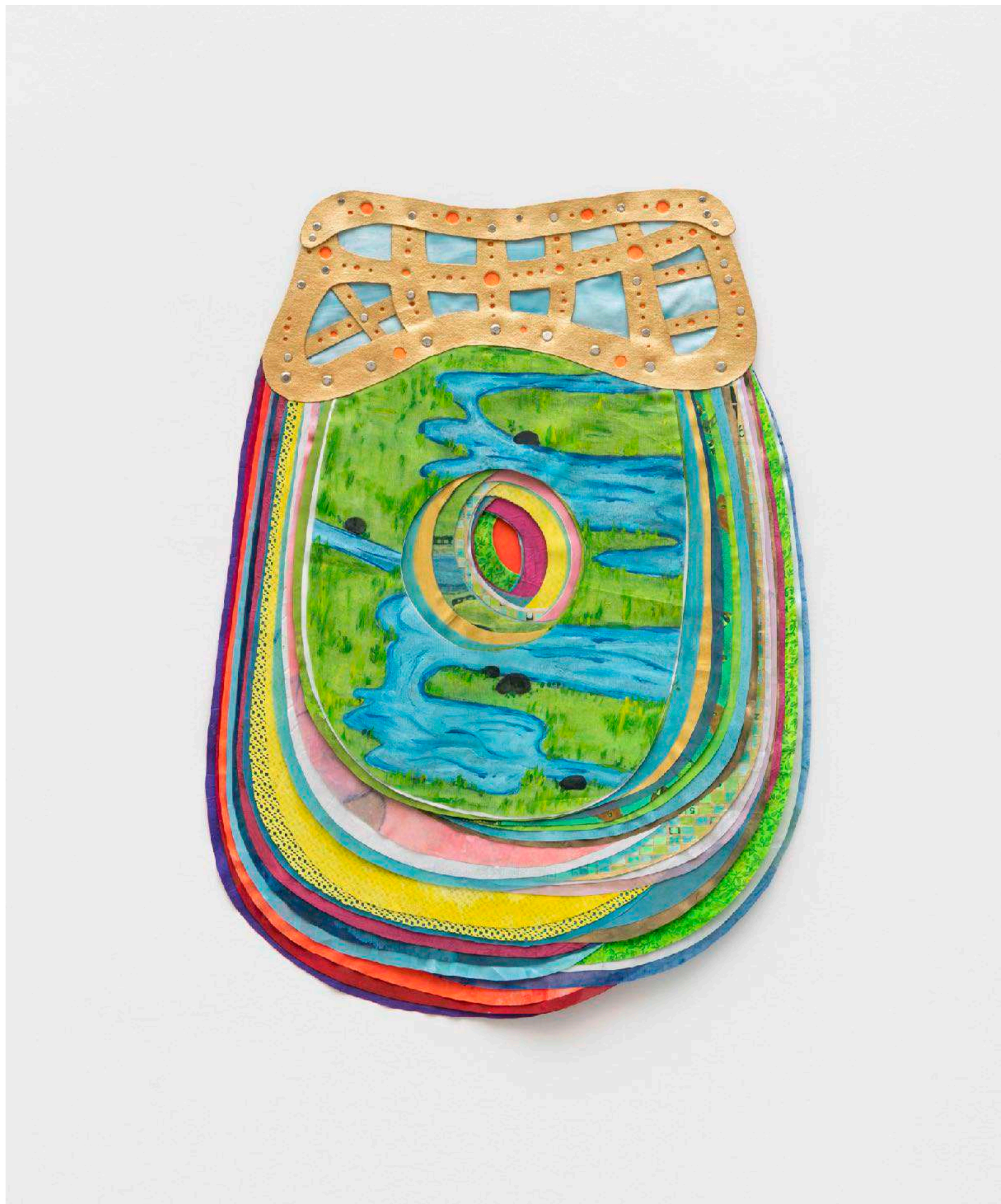
Esmalte e acrílica sobre tecido [Enamel and acrylic on fabric]

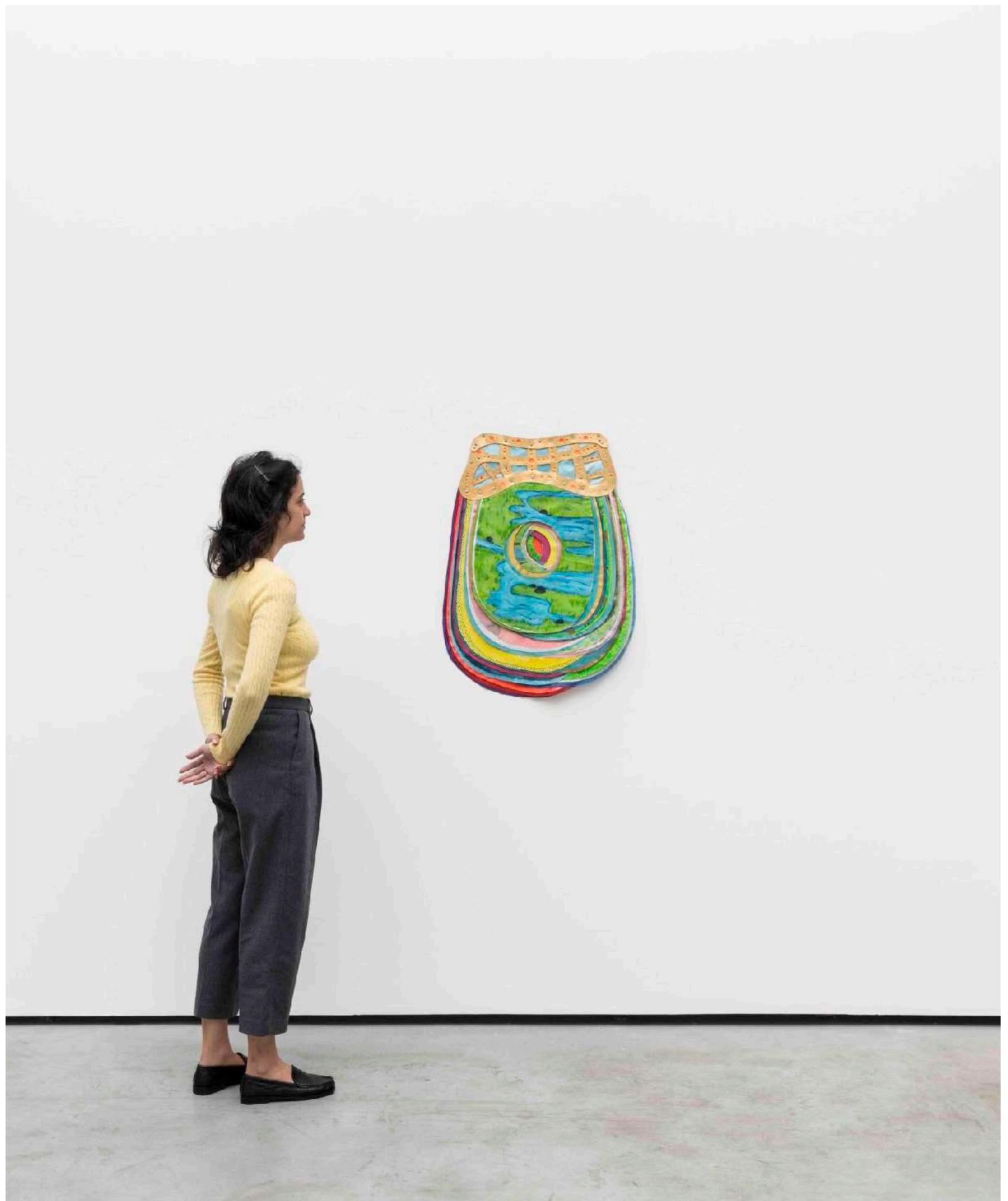
73 x 38 cm [28.7 x 14.9 in]

LEDA CATUNDA
Estrada, 2022
Detalhe [Detail]



Paisagem com véus, 2022
Acrílico sobre tecido
[Acrylic on fabric]
84 x 62 cm [33.1 x 24.4 in]



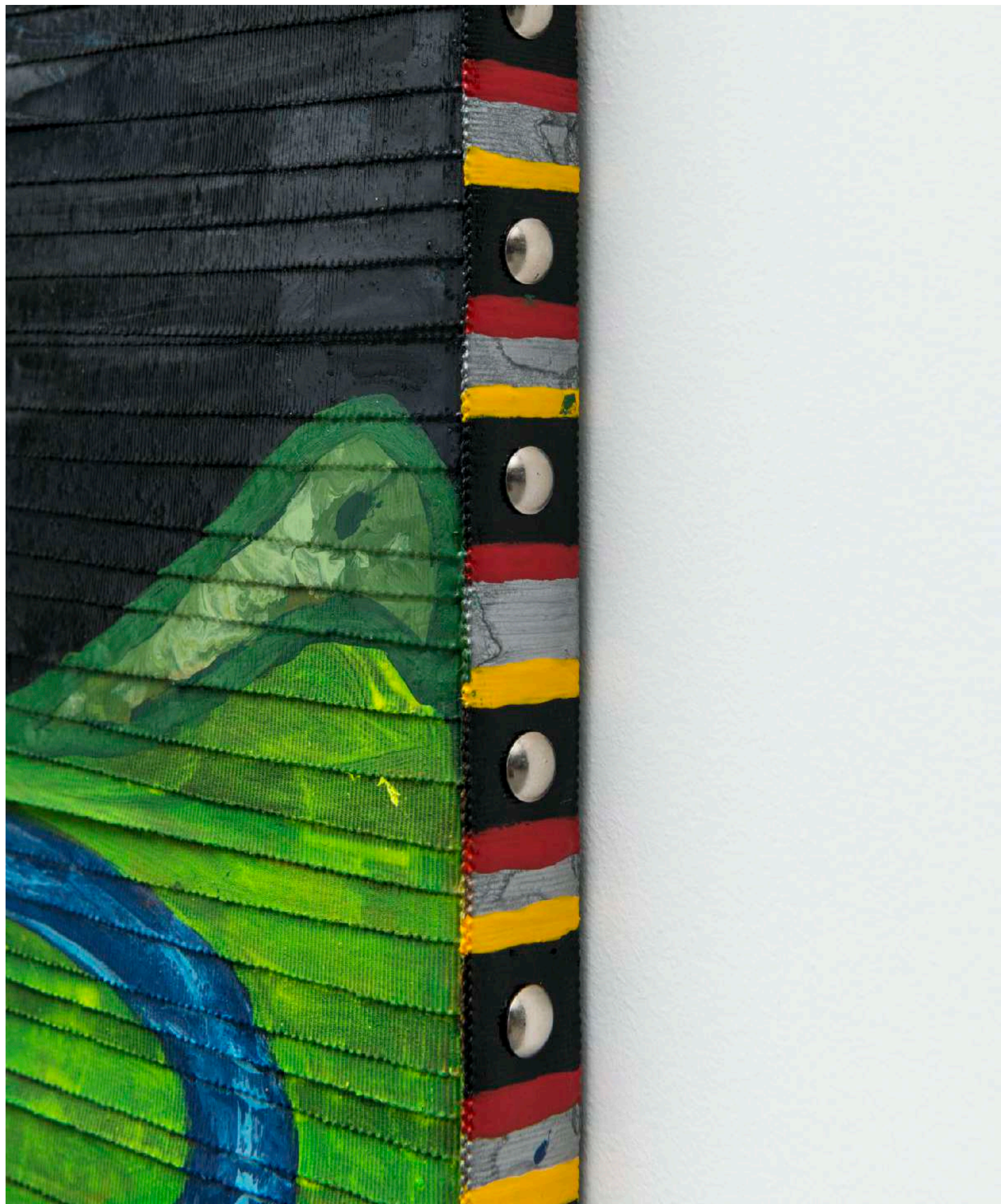


Paisagem com véus, 2022

Noite preta, 2021
Acrílico sobre tecido
[Acrylic on fabric]
80 x 30 cm [31.4 x 11.8 in]



Noite preta, 2021
Detalhe [Detail]



Enzo Cucchi

Morro d'Alba, Italy, 1949

In the late 1970s, Cucchi became one of the leading figures of Transavanguardia, a name coined by critic Achille Bonito Oliva to define the reintroduction of figuration into painting and sculpture, as a reaction to minimalism and conceptual rigour. Alongside Cucchi, the group was composed by Sandro Chia, Francesco Clemente, Nicola De Maria, and Mimmo Paladino. The movement became known internationally in 1980 with a travelling exhibition at Kunsthalle Basel, the Folkwang Museum in Essen and the Stedelijk Museum in Amsterdam and with its participation at Documenta 7 in 1982. Since the 1970s, Cucchi has presented numerous solo exhibitions in institutions worldwide. Among these stand out the Stedelijk Museum, Amsterdam (1983), The Solomon R. Guggenheim Museum, New York (1986), Centre Georges Pompidou, Paris (1986), Städtische Galerie im Lenbachhaus, München (1987), Wiener Secession, Vienna (1988), Hamburger Kunsthalle, Hamburg (1992), Castello di Rivoli, Turin (1993), Sezon Museum of Art, Tokyo (1996), Deichtorhallen Hamburg, Hamburg (1999), Tel Aviv Museum of Art, Tel Aviv (1999 and 2001), and Villa Medici, Rome (2006).

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Untitled, 2012

Óleo sobre tela [Oil on canvas]

185 x 210 cm [72.8 x 82.6 in]



Antiluce, 2018
Óleo e verniz sobre tela [Oil and veneer on board]
30 x 35 cm [11.8 x 13.7 in]

Koenraad Dedobbeleer

Hall, Belgium, 1975

Solo shows by the artist have been held at Culturgest, Lisbon; Contemporary Art Centre, Vilnius WIELS, Brussels; Kunstverein Hannover; Kunstmuseum, St. Gallen; Kunstmuseum, Winterthur; Kunsthalle Bern; Museum Abteiberg, Mönchengladbach; GAK, Bremen; Haus Esters, Krefeld; Le Crédac, Ivry-sur-Seine; De Vleeshal, Middelburg; Extra City, Antwerp; and C L E A R I N G New York / Brussels; etc.

His work was included in the Luxembourg Pavillion at the 17th Architecture Biennale in Venice; Liverpool Biennale; the Bienal de Mercosul, Porto Alegre and group exhibitions including Centre Pompidou, Paris; Musée des Arts Décoratifs de Paris; Kunsthalle Wien, Vienna; Bozar, Brussels; MHKA, Antwerpen; S.M.A.K., Ghent; TANK Museum, Shanghai; MMOMA, Moscow; Redcat, Los Angeles; Reina Sofia, Madrid; and Fondazione Giuliani, Rome; etc.

Currently Koenraad is part of Sculpture garden Geneva.

Koenraad Dedobbeleer's work is part of the collections of Museo Reina Sofia, Madrid; S.M.A.K., Ghent; MHKA, Antwerpen; Extra City Kunsthall, Antwerpen; Mu.ZEE, Ostend; Kunstmuseum St. Gallen; Kunstmuseum Winterthur; Lafayette Anticipations / Fonds de dotation Famille Moulin, Paris; Fonds national d'art contemporain, Paris; Centre National des Arts Plastiques, Paris; Fonds régionaux d'art contemporain (Ile de France / Bourgogne / Pays de la Loire / Basse-Normandie); Le Crédac, Ivry-sur-Seine; and V-A-C Foundation, Moscow.

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The Shape of Condensing Entertainment, 2022

Vidro soprado e latão [Blown glass and brass]

55 x 53 cm [21.6 x 20.8 in]





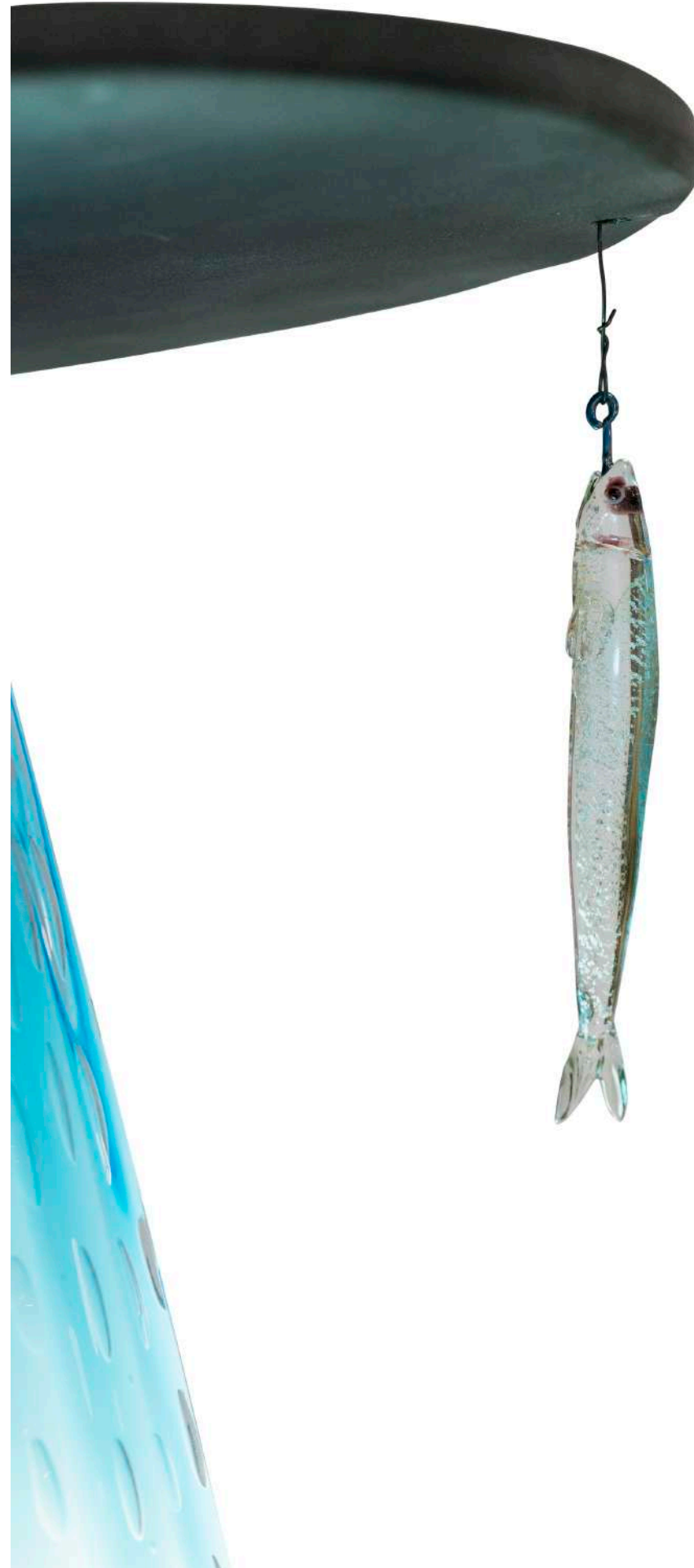
A Reflective Surface Affirms, 2022
Vidro soprado e latão [Blown glass and brass]
60 x 41 cm [23.6 x 16.1 in]



Rather Less Than Sketchy, 2022

Vidro soprado e latão [Blown glass and brass]

50 x 34 cm [19.6 x 13.3 in]





In the Monochromatic Mists of Time, 2022
Vidro soprado e latão [Blown glass and brass]
60 x 41 cm [23.6 x 16.1 in]

Daniel Dewar & Grégory Gicquei

Forest of Dean, Uk, 1976 & Saint-Brieuc, France, 1975

Daniel Dewar & Grégory Gicquel have been working as an artist duo since 1998. Solo exhibitions of their work have been held at the Culturgest, Lisboa, Secession Vienna; Kunsthalle Basel; Centre Pompidou, Paris; Palais de Tokyo, Paris; Musée Rodin, Paris; Front Desk Apparatus, New York; Portikus, Frankfurt; Kunstinstituut Melly, Rotterdam; KIOSK, Ghent and Van Buuren Museum & Gardens, Brussels. Their work was part of several group exhibitions, including the 2020 Geneva Biennale; 2019 Lyon Biennale; 2011 Yokohama Triennale; Musée d'Art Moderne de Paris ; WIELS, Brussels; Contemporary Art Centre, Vilnius; Santa Barbara Museum of Art, California; Irish Museum of Modern Art, Dublin; Raven Row, London; CAPC, Bordeaux; Museo de Arte de Zapopan and Artists Space, New York. Dewar & Gicquel won the Prix Marcel Duchamp in 2012. Daniel Dewar & Gregory Gicquel are part of the collections of the Musée d'Art Moderne de la Ville de Paris; Fonds cantonal d'art contemporain, Geneva / Paris; and FRAC Aquitaine / Basse-Normandie / FRAC Pays De La Loire / and FRAC Corse.

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Flipper, 2022

Mármore Rosa Aurora [Pink Aurora Marble]

45 x 102 x 28 cm [17 3/4 x 40 1/8 x 11 in]



Flipper, 2022
Detalhe [Detail]



Flipper, 2022



Oak bench with striped shield bugs, opium poppy flowers and snails, 2022
Madeira de carvalho e bordado sobre almofada [Oak wood and embroidery on cushion]
66 x 146 x 66 cm [26 x 57 1/2 x 26 in]



Oak bench with striped shield bugs, opium poppy flowers and snails, 2022
Detalhe [Detail]



Oak bench with striped shield bugs, opium poppy flowers and snails, 2022



Oak bench with lime hawk moths, field poppy flowers and snails, 2022

Madeira de carvalho e bordado sobre almofada [Oak wood and embroidery on cushion]

66 x 146 x 66 cm [26 x 57 1/2 x 26 in]



Oak bench with lime hawk moths, field poppy flowers and snails, 2022
Detalhes [Details]

Sheroanawe Hakihiwe

Sheroana, Venezuela, 1971

Noteworthy solo shows include: Sheroanawe Hakihiwe, Carpintaria (Rio de Janeiro, 2021); Urihi theri, Kunsthalle Lissabon (Lisboa, 2021); Watori, Ana Mas Project (Barcelona, 2021); Puhi Toprao, Galería ABRA (Caracas, 2017). The artist has been included in several group exhibitions, such as: 59th Biennale di Venezia – The Milk of Dreams (Venice, 2022); Living Worlds, Fondation Cartier pour l'Art Contemporain (Paris, 2022); XXIII Biennale of Sydney (Sydney, 2022); Revision, Denver Art Museum (Colorado, 2022); If I devoted my life to one of its feathers?, Kunsthalle Wien (Vienna, 2021); A Natural History of Ruins, Pivô (São Paulo, 2021); Amazonías, Centro de Arte Matadero Madrid (Madrid, 2019); XII Bienal de Shanghai (Shanghai, 2018), The Power Station of Art (Shanghai, 2018); Bienal Internacional de Artes Indígenas Contemporáneas de Conaculta (Mexico City, 2012). Sheroanawe's work is included in important public collections, such as: MoMA, New York; British Museum, London; Kadist Foundation, Paris/San Francisco; Museo de Arte de Lima, Lima; Austin Museum of Contemporary Art, Texas, USA; Museo de Bellas Artes de Buenos Aires; Museo de Arte de la Universidad Nacional de Colombia, Bogotá.

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Hii hi henaki prererayoma (árbol sin hojas), 2021

Acrílico sobre tela de algodão [Acrylic on cotton canvas]

171 x 234 cm [67,3 x 92,1 in]



Hii hi henaki prererayoma (árbol sin hojas), 2021



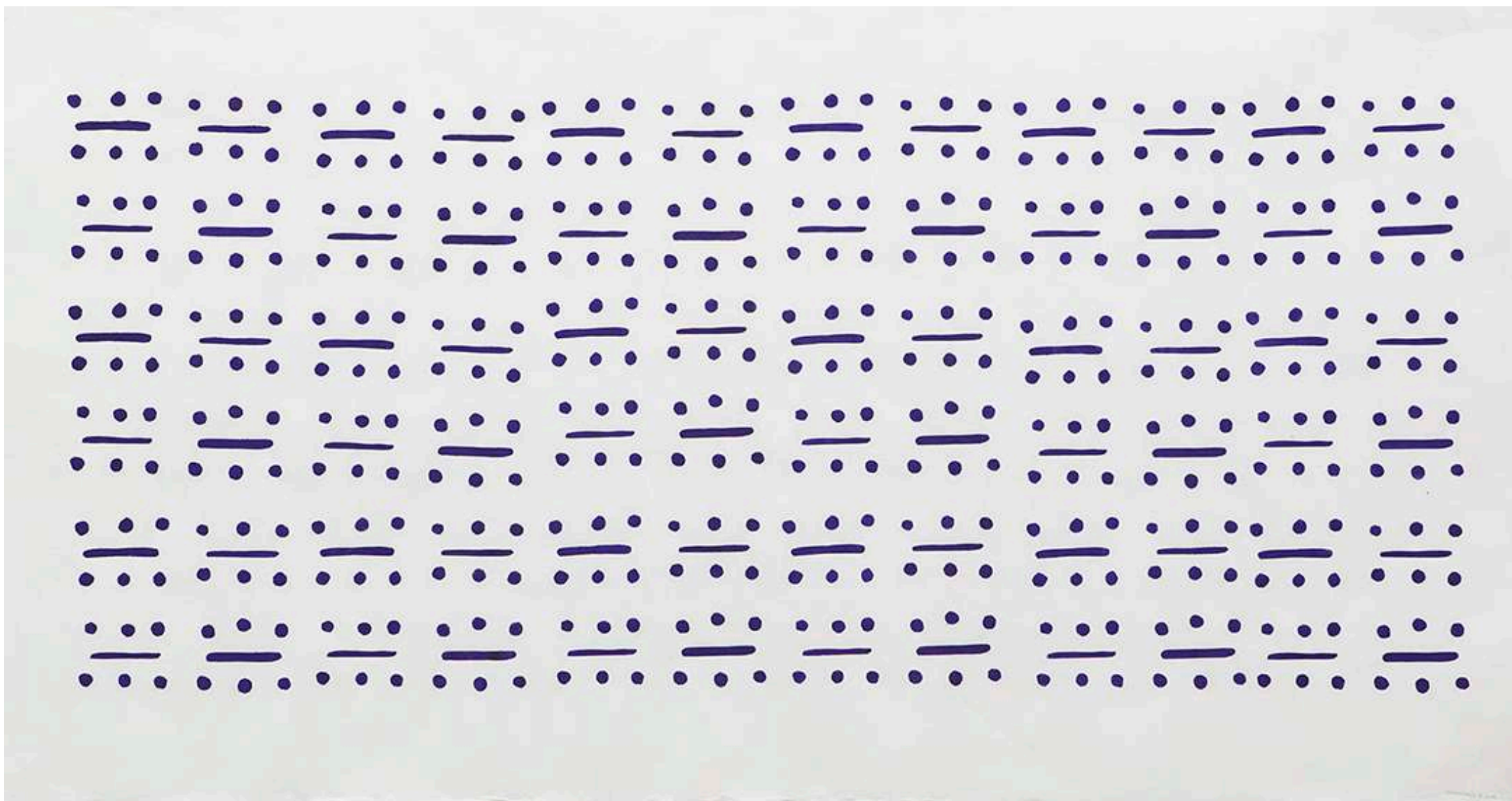
Hi ipe amakuripe (Troncos con rastros iridiscentes), 2021

Acrílico sobre tela [Acrylic on canvas]

90 x 72.5 cm [35.4 x 28.5 in]

Hi ipe amakuripe (Troncos con rastros iridiscentes), 2021





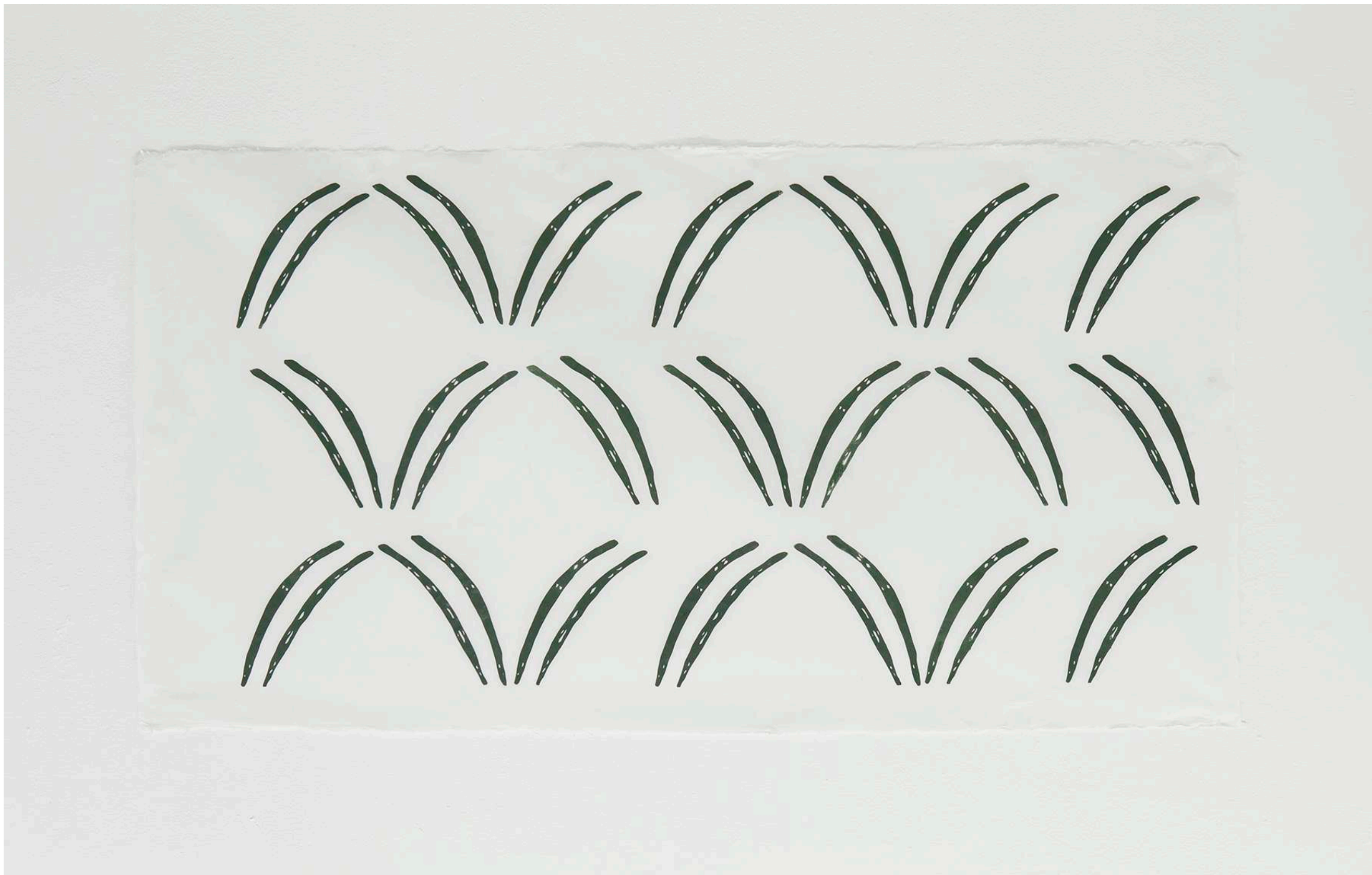
Atayu (Oruga), 2021

Monotipia sobre papel de amoreira [Monoprint on mulberry paper]

76 x 144 cm [29.9 x 56.6 in]



Atayu (Oruga), 2021



Kepo (Guama/ jungle fruit), 2021
Monotípia sobre papel de amoreira [Monoprint on mulberry paper]
76 x 144 cm [29.921 x 56.693 in]

Rodrigo Hernández

Mexico City, Mexico, 1983

Rodrigo Hernández has taken part in numerous solo and group shows such as El espejo, Museo de Arte Moderno de Medellín (2022); Por debajo del árbol, PRAXIS -Agustín Hernández's Architecture Studio (Mexico City, 2022); Entre Irse y Quedarse, Palace Enterprise (Copenhagen, 2021); Petit-Musc at Kunsthalle Kohta, (Helsinki, 2021); Moon Foulard, Culturgest Porto (2021); Moon Foulard, Fidelidade Arte (Lisboa, 2021); Pasado, Centro de Arte José de Guimarães (2021); What is it that has etched itself into you? Madragoa (Lisboa, 2020); Guests: Artists and Craftspeople, Istanbul Modern (2020); Pedigree, Galleria Campari (Milan, 2019); A Moth to a Flame, SCAD Museum of Art (Savannah, 2019); ¿Qué escuchó cuando escucho el discurrir del tiempo?, Sala de Arte Público Siqueiros, (Mexico City, 2019); Who Loves You?, Kunsthalle (Winterthur, 2019); Future Generation Prize (Venice, 2019); A Complete Unknown, Midway Contemporary Art, (Minneapolis, 2019); Future Generation Prize @ Pinchuk Art Centre (Kyiv, 2019); The Real World Does Not Take Flight, Pivô (São Paulo, 2018); The Gourd & The Fish, SALTS (Basel, 2018); Plasma, Madragoa (Lisboa, 2017); Panoramas do Sul, Sesc_Videobrasil, Sesc Pompeia (São Paulo, 2017); XII Bienal Famsa (Monterrey, 2016); I Am Nothing, Heidelberger Kunstverein, (Heidelberg, 2016); Every forest madly in love with the moon has a highway crossing it from one side to the other, Kurimanzutto (Mexico City, 2016); El Pequeño Centro, Museo del Chopo (Mexico City, 2015); Nothing is Solid, Kunsthalle (Basel, (2015); What is the Moon?, Bonnefanten Museum, (Maastricht, 2014); A Sense of Possibility, Weingrüll (Karlsruhe, 2013).

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Pearl's Bite V, 2021

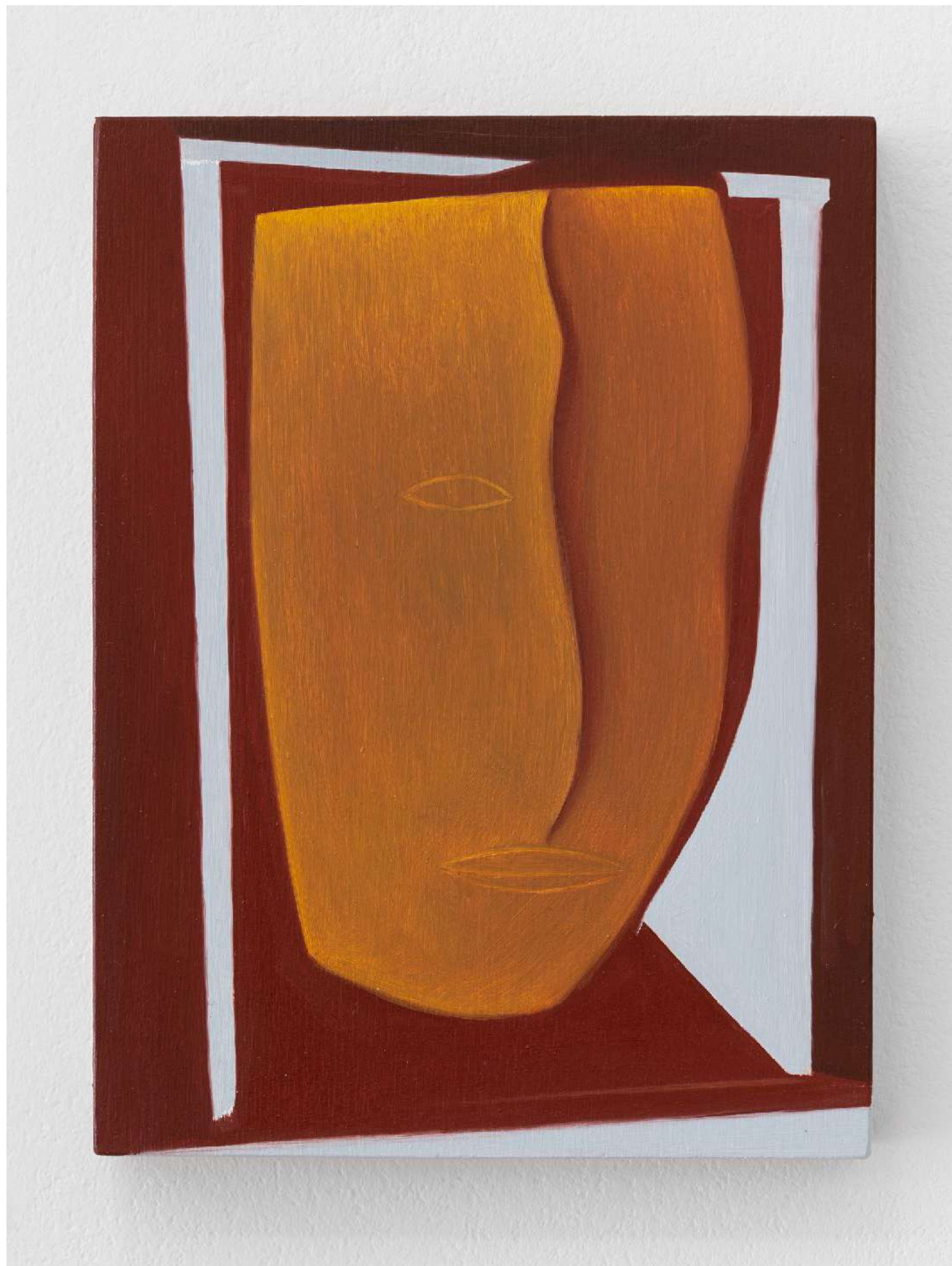
Óleo sobre madeira [Oil on wood]
25 × 25 × 3 cm [9.8 x 9.8 x 1.1 in]

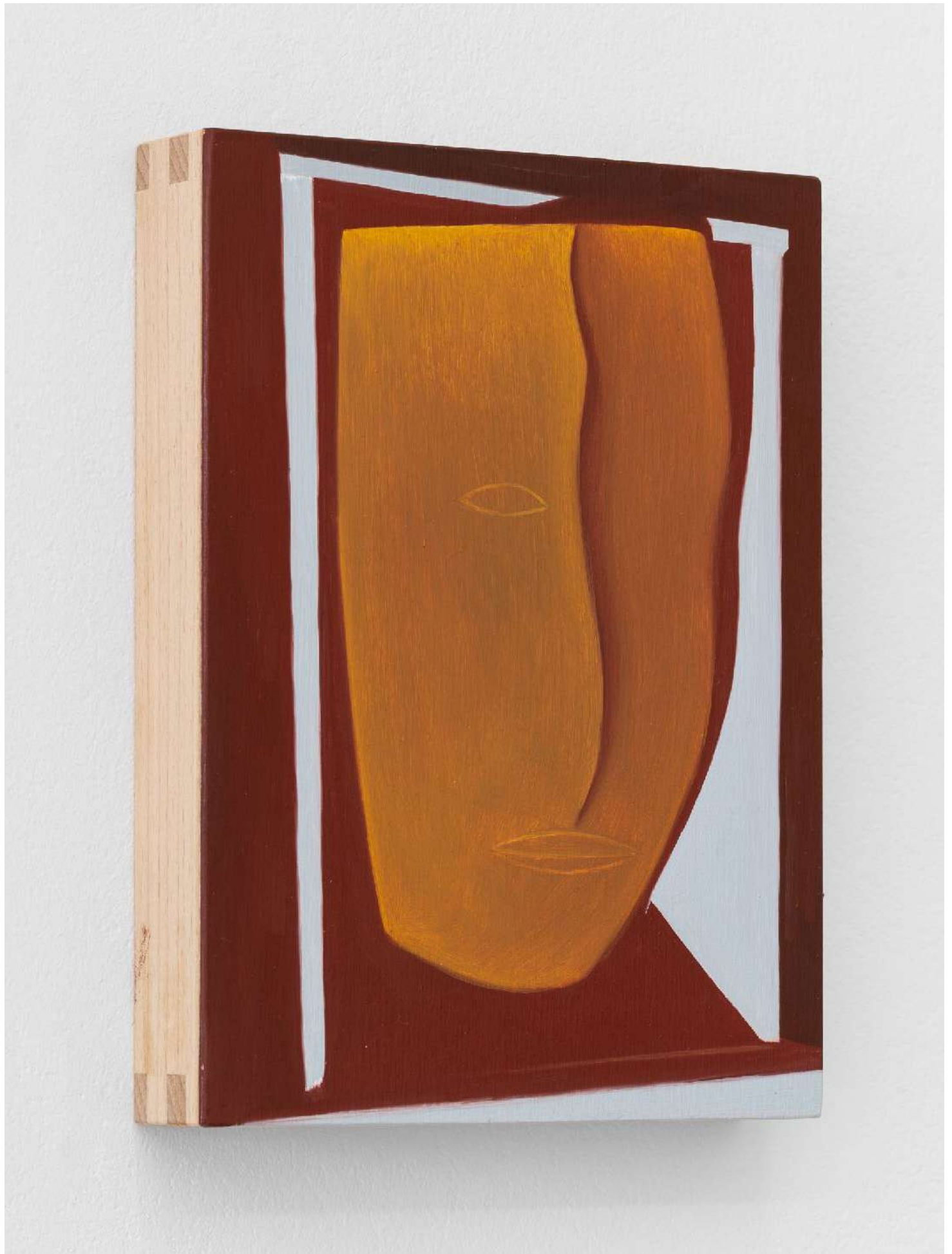




Pearl's Bite V, 2021

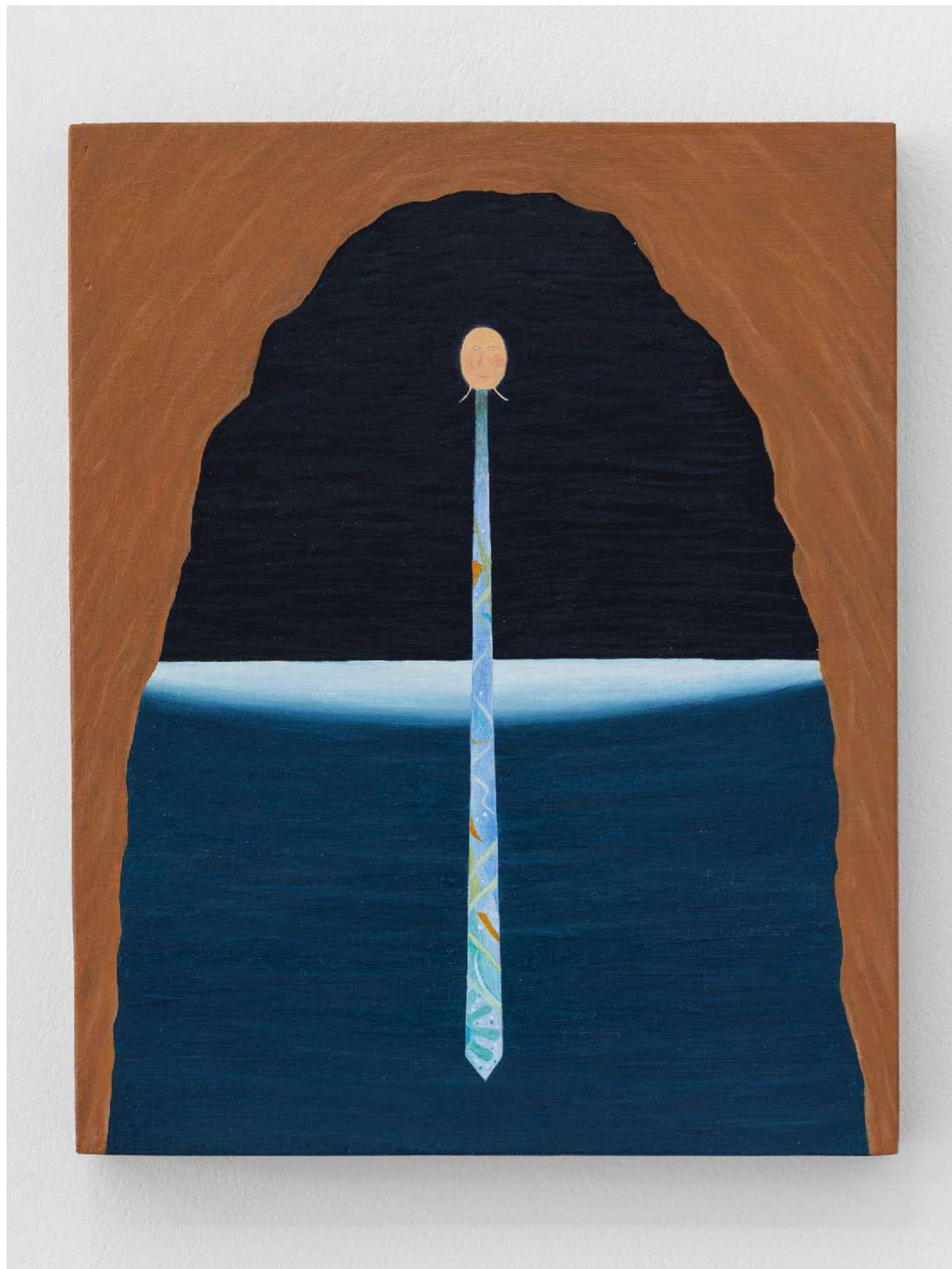
Pearl's Bite IV, 2021
Óleo sobre madeira [Oil on wood]
20 × 15 × 3 cm [7.8 x 5.9 x 1.1 in]





Pearl's Bite IV, 2021

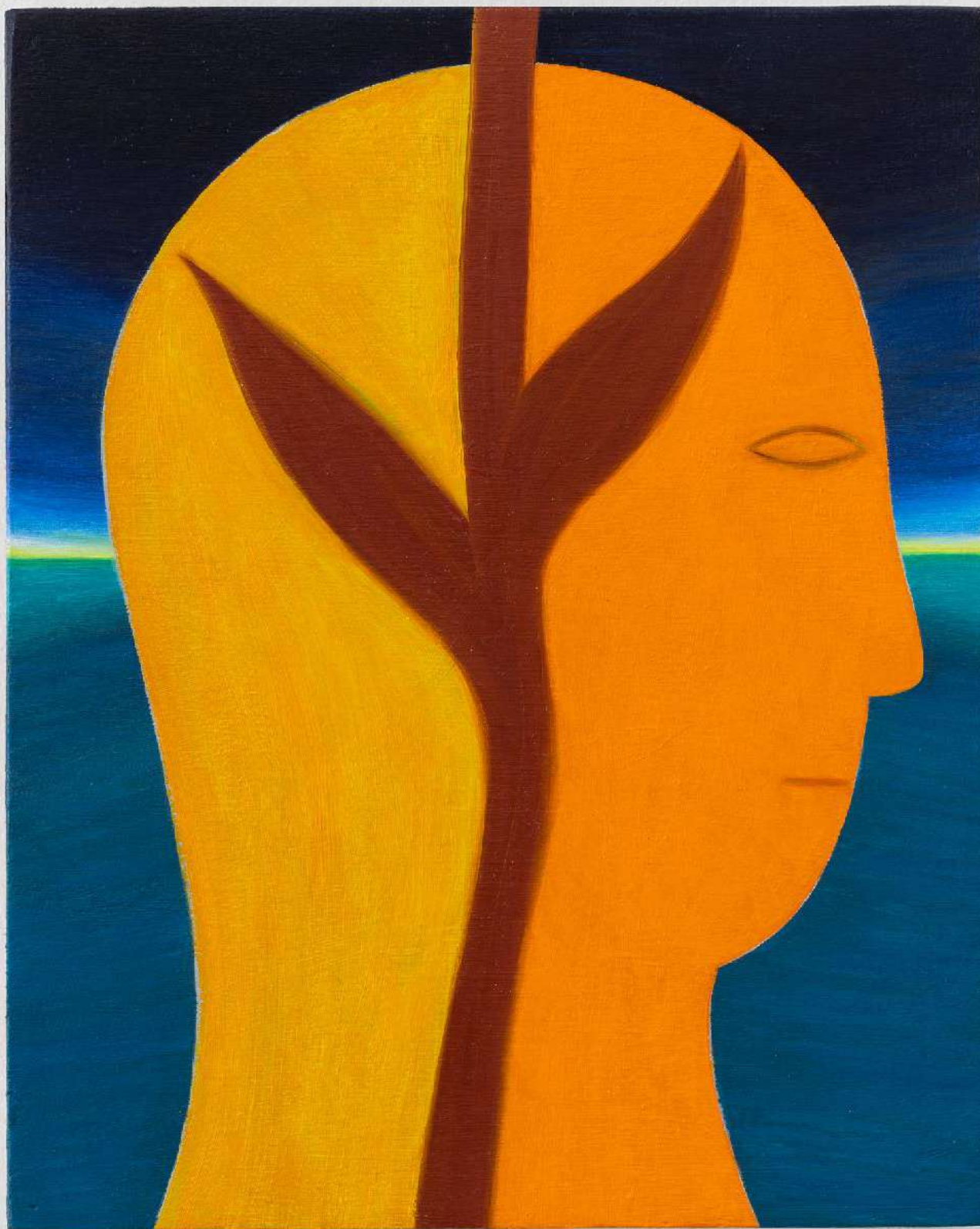
Pearl's Bite III, 2021
Óleo sobre madeira [Oil on wood]
25 × 25 × 3 cm [9.8 x 9.8 x 1.1 in]

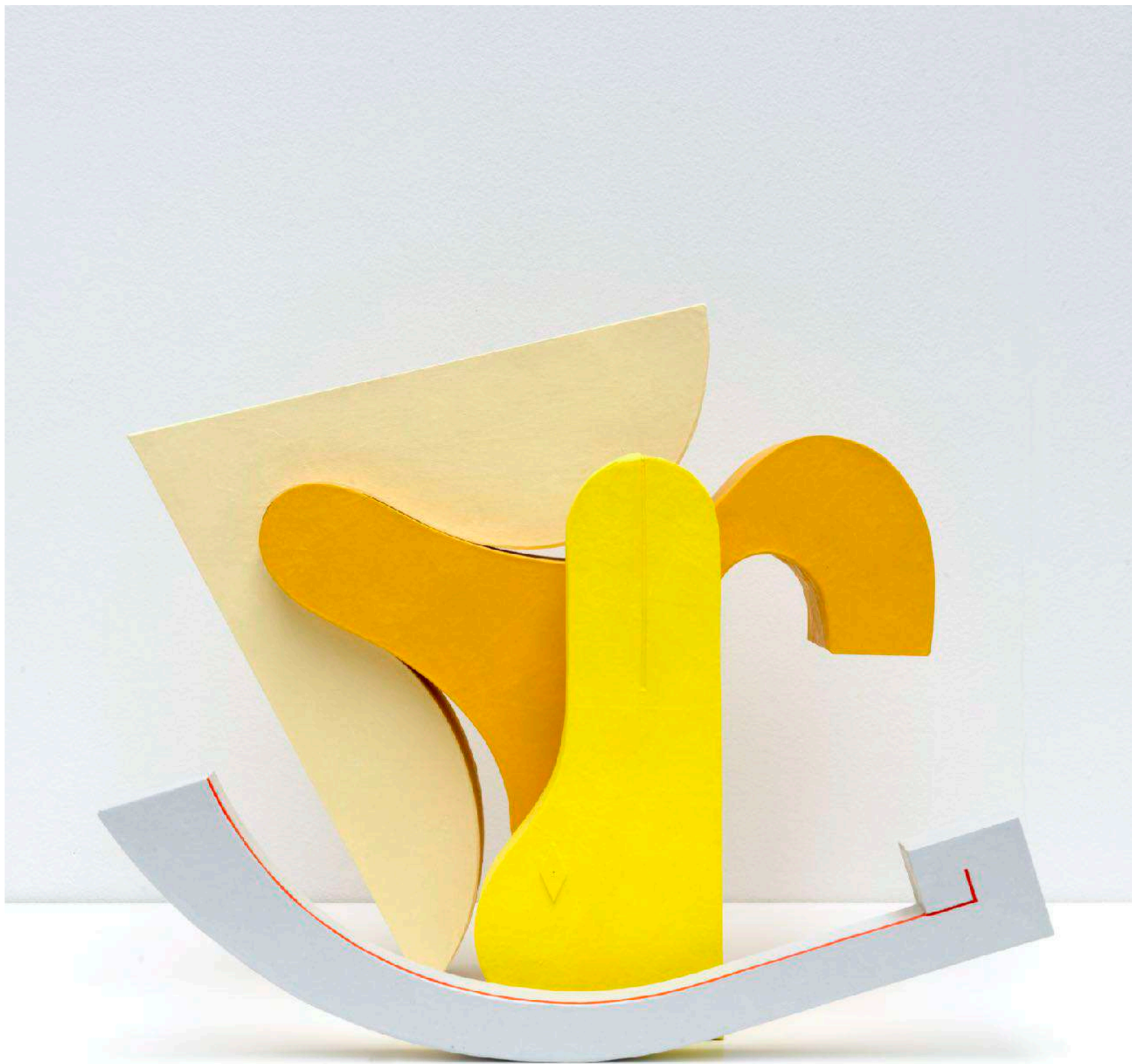


Pearl's Bite II, 2021

Óleo sobre madeira [Oil on wood]

25 × 25 × 3 cm [9.8 x 7.8 x 1.1 in]



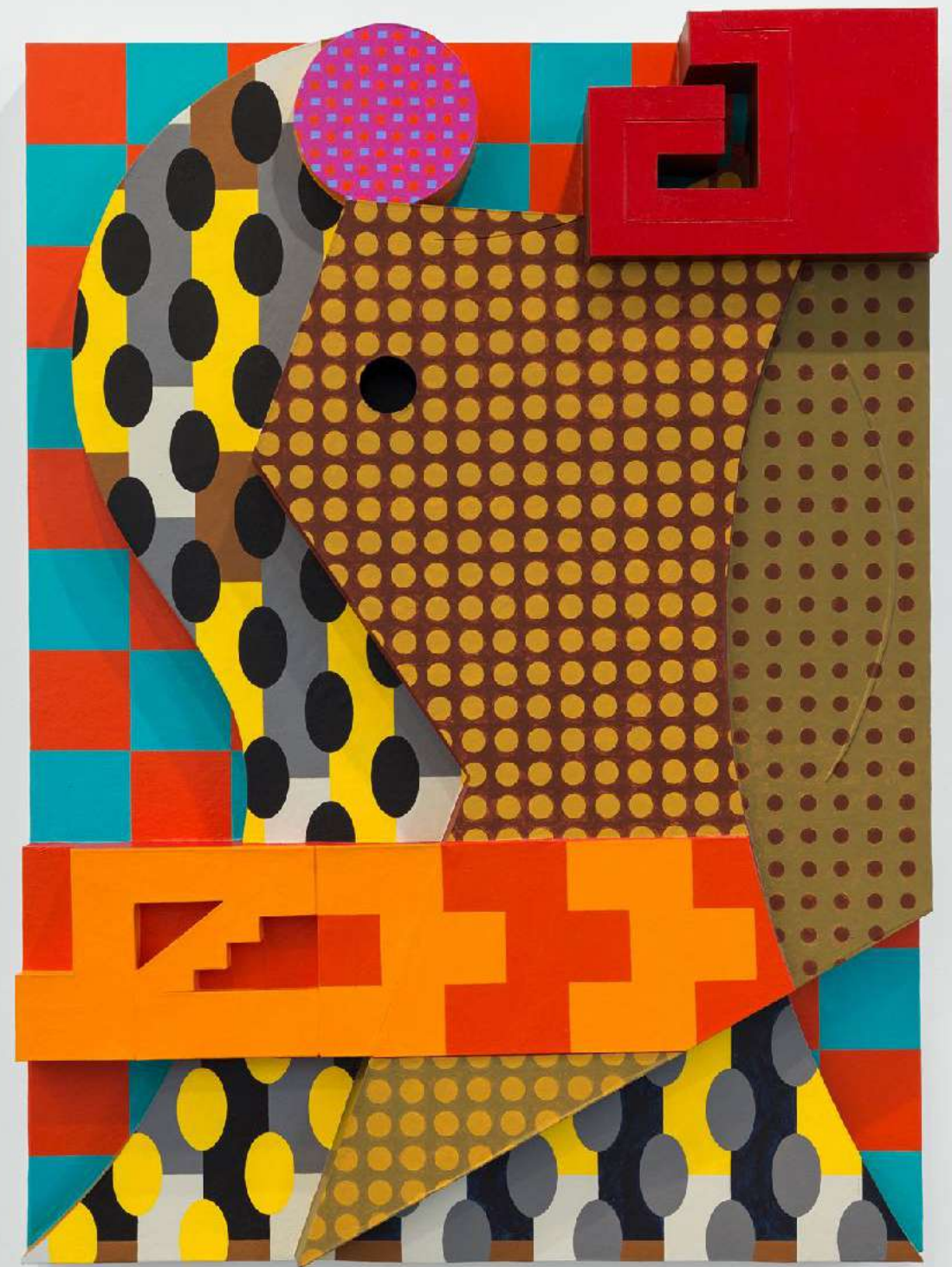


Dampclood 1, 2020

Óleo e acrílica sobre papel machê e papelão

[Oil and acrylic on papier-maché and cardboard]

4 Partes [Parts] 47 × 51 × 50 cm [18.5 x 20 x 19.6 in]



Ling Ping y E.R. Clay, dos insectos hippies, 2019

Papelão, papel machê, tinta óleo e acrílica
[Cardboard, papier mâché, oil and acrylic colors]
150 × 110 × 40 cm [59 x 43.3 x 15.7 in]



Ling Ping y E.R. Clay, dos insectos hippies, 2019

Marguerite Humeau

Cholet, France, 1986

Solo exhibitions include Tate Britain, London; New Museum, New York; Museion, Bolzano; Haus Konstruktiv, Zürich; Kunstverein in Hamburg; Schinkel Pavillon, Berlin; Nottingham Contemporary; Palais de Tokyo, Paris; Lafayette Anticipations, Paris; and C L E A R I N G New York / Brussels. Humeau's work has been featured in numerous group exhibitions, including the Centre Pompidou, Paris; Musée d'Art Moderne de Paris; High Line, New York; Château de Versailles; Kunsthall Charlottenborg, Copenhagen; Kunsthalle Basel, Basel; Serpentine Gallery, London; Victoria and Albert Museum, Sculpture Gallery, London; FRAC Midi-Pyrénées, Toulouse; 16th Istanbul Biennial and the West Bund Museum, Shanghai. Marguerite's work is currently part of the 59th Venice Biennale, the Sydney Biennale, the Toronto Biennale and the British Art Show 9. Later this year, she will produce a site-specific work for the Black Cube Nomadic Art Museum, Colorado and she will be included in several group presentations among other the Centre Pompidou-Metz, Metz. In 2023, Marguerite Humeau will have a solo show at Atelier Hermes, Fondation d'Entreprise Hermes, Seoul. Marguerite Humeau's work is part of the collections of MoMA, New York; K11 Art Foundation, Hong Kong; Tate, London; Centre Pompidou, Paris; Musée d'Art Moderne de Paris; Zabudowicz Collection, London; Kistefos Museum, Norway ; Museion, Bolzano; Aishti Foundation, Beirut; Dib Museum, Bangkok; The Warehouse, Dallas; and Vanhaerents Art Collection, Brussels.

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Venus of Frasassi, A 10-year-old female human has ingested a rabbit's brain, 2018
Calcário Portland [Portland limestone]
79,7 x 32 x 28 cm [31 1/2 x 12 3/4 x 11 in]
Edition of 5 + 1 AP



**Venus of Frasassi, A 10-year-old female human has ingested
a rabbit's brain, 2018**



Sergej Jensen

Maqleqaard, 1973

Noteworthy solo shows include: Kunsthalle Bern (Bern, 2021); Sergej Jensen, Carpintaria (Rio de Janeiro, 2019); Statens Museum for Kunst, National Gallery of Denmark (Copenhagen, 2016); Aspen Art Museum, (Aspen, 2010); KW Institute for Contemporary Art (Berlin, 2009); Sergej Jensen & Henrik Olesen, Pinakothek der Moderne (Munich, 2008); Nature and Nothing, Galeria Fortes Vilaça (São Paulo, 2006). The artist has been included in several group exhibits, such as: Now Is the Time, Kunstmuseum (Wolfsburg, 2019); The Campaign for Art: Contemporary, SF MoMA - San Francisco Museum of Modern Art (2016); I Know You, Irish Museum of Modern Art (Dublin, 2013); Fruits of Passion: Project for Contemporary Art, Centre Georges Pompidou (Paris, 2012); Phantom Limb: Approaches to Painting Today, Museum of Contemporary Art (Chicago, 2012); Fischgrätenmelkstand, Temporäre Kunsthalle (Berlin, 2010); Modern modern, Chelsea Art Museum (New York, 2009); Of Mice and Men, 4th Berlin Biennial for Contemporary Art (Berlin, 2006); Free Territory, 26th Bienal de São Paulo (São Paulo, 2004); His work is featured in important public collections, such as: FRAC - Fonds Régional d'Art Contemporain Auvergne; Hammer Museum, Los Angeles; Kunstmuseum Wolfsburg; Moderna Museet, Stockholm; Museum of Modern Art, New York; Museum of Modern Art, San Francisco; The Museum of Contemporary Art, Los Angeles; Centre Georges Pompidou, Paris; Solomon R. Guggenheim Museum, New York; Tate Modern, London; Verein der Freunde der Nationalgalerie, Berlin.

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Ivory Crab, 2018

Acrílica sobre tecido de lantejola

[Acrylic on sequin fabric]

154 x 103 cm [60.6 x 40.5 in]





SERGEJ JENSEN
Ivory Crab, 2018

Luís Lázaro Matos

Évora, Portugal, 1987

Recent solo exhibitions include: Une vague joyeuse/Uma onda feliz, BoCA, (Faro, 2021); Seabed Monsters and the Cosmic Rays, Galeria Madragoa (Lisboa, 2021); Waves and Whirlpools, Galeria Municipal do Porto (2020); Summer Waterfalls & Autumn Leaves, Beursschouwburg, (Brussels, 2019); Zoo, Casa da Cerca (Almada, 2019); Notes on Cosmic Pluralism, 1646 (Den Haag, 2019); Dancing Followers, Combo (Milan, 2019); WHITE SHARK CAFE, Bastide Projects, Marseille (2018); Tomber dans le lac, Galeria Madragoa (Lisboa, 2018); SMILE YOU ARE IN SPAIN STUDIO PART I, Galeria Madragoa (Lisboa, 2017); Super Gibraltar, Kunsthalle Lissabon (Lisboa, 2015). Selected group exhibitions include: ARS22, Kiasma Finnish National Gallery (Helsinki, 2022); Garganta, Centro Internacional das Artes José de Guimarães, (Guimarães, 2022) Mesclado, The Cera Project, Espaço Espelho d'Água (Lisboa, 2020); A Terceira Imagem. Bienal Ano Zero (Coimbra, 2019); There'll Never Be a Door. You're Inside - Works from the Coleção Teixeira de Freitas, Sala de Arte Santander, Fundación Santander (Madrid, 2019); Cave Myths (Endless Spelunking) Quatzal Art Centre, (Vila de Frades, 2019); Haus Wittgenstein: Art Architecture & Philosophy, MAAT (Lisboa, 2018); Untitled (HowDoes it Feel) Walk & Talk Azores (2018); Artist's Film International, MAAT, Lisboa / Whitechapel Gallery (London, 2017); 10000 ants depots centre Venus e Marte, Galeria Municipal do Porto (2017); Tão Alto Quanto os Olhos Alcançam, Forum Eugénio de Almeida (Évora, 2015). In 2013, Lázaro Matos was shortlisted for the Premio EDP Novos Artistas. In 2019, he was awarded the On Demand Prize at Miart 2019 for his project The Fictional Passengers.

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Everything Is Going To Be Alright, 2021

Cerâmica esmaltada [Glazed ceramic]

6 x 41 x 32 cm [2.3 x 16.1 x 12.5 in]



Everything Is Going To Be Alright, 2021
Cerâmica esmaltada [Glazed ceramic]
6 x 50 x 43 cm [2.3 x 19.6 x 16.9 in]



Seabed Monsters and the Cosmic Rays #3, 2021

Acrílica sobre tela [Acrylic on canvas]

178 x 150 cm [70 x 59 in]



Seabed Monsters and the Cosmic Rays #4, 2021

Acrílica sobre tela [Acrylic on canvas]

178 x 148 cm [70 x 58.2 in]

Renato Leotta

Turin, Italy, 1982

Recent solo exhibitions by Renato Leotta include: MONDO: Museo Archeologico del Reale, Palazzo Biscari (Catania, 2021); Sun, Castello Di Rivoli (Torino, 2020); Renato Leotta, Magazzino Art Foundation and Casa Italiana Zerilli Marimò, (New York, 2019); Lighea, Galleria Fonti, (Naples, 2019); Eine Sandsammlung, (Kunsthalle St. Gallen, 2018); AMICIZIA, Madragoa (Lisboa, 2017); Wer ist noch österreichisch? Kunst Meran, Merano (2016); Aventura, Madragoa (Lisboa, 2016); Piccola Patria, Galleria Fonti (Naples, 2015). Recent group exhibitions include: 62° Premio Termoli, MACTE (Termoli, 2021); Maxxi Bulgari Prize, MAXXI (Rome, 2020); E LUCE FU, Complesso monumentale ex Chiesa di San Francesco (Cuneo, 2020); Garden of Earthly Delights, Gropius Bau (Berlin, 2019); The Piedmont Pavilion, Combo Venice, (Venice, 2019); There'll Never Be A Door. You're Inside — Works from the Teixeira de Freitas Collection, Sala de Arte Santander (Madrid, 2019); Manifesta12, Planetary Garden, Palazzo Butera (Palermo, 2018); Matrix for actual time, MAC (São Paulo, 2018); Pompei@Madre. Materia Archeologica, Madre (Naples, 2017); INTUITION, Palazzo Fortuny, (Venice, 2017); Quadriennale d'arte, Palazzo delle Esposizioni (Rome, 2016); Les Limbes, La Galerie, Centre for Contemporary Art, (Noisy-le-Sec/Paris, 2016). Renato Leotta has received the Fellowship at American Academy Rome and is among the three shortlisted artists for the MAXXI BVLGARI PRIZE 2020.

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Riccio #6, 2022

Fotografia em emulsão de prata [Gelatin silver print]

23.9 × 17.7 cm [9.4 x 6.9 in]



Riccio #10, 2022

Fotografia em emulsão de prata [Gelatin silver print]

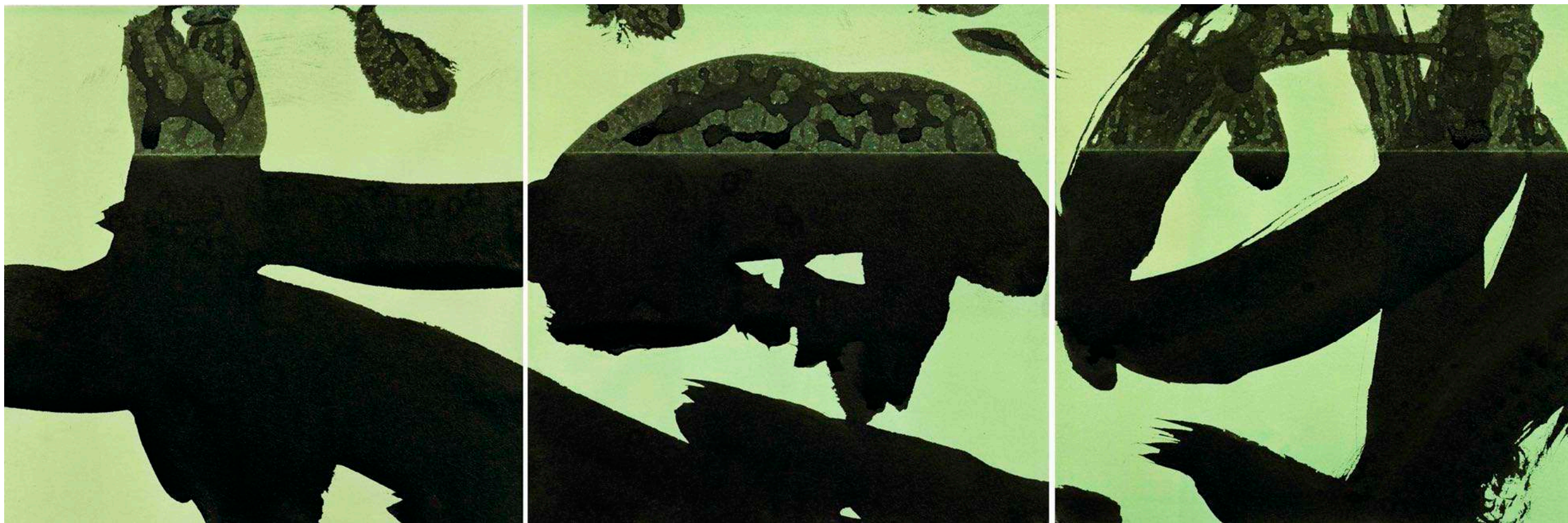
23.9 × 17.7 cm [9.4 x 6.9 in]

João Maria Gusmão

Lisbon, Portugal, 1979

Noteworthy solo shows include: Lusque-Fusque Arrebol, Cristina Guerra Contemporary Art (Lisboa, 2022); Variations — Eugène Frey's Light Set Projections, Nouveau Musée National de Monaco (2020). João Maria Gusmão worked in partnership with Pedro Paiva for over 18 years. Noteworthy solo shows of the duo include: Terçolho, Museu Serralves (Porto, 2021); The Sleeping Eskimo, Aargauer Kunsthaus, (Aarau, Switzerland 2016); Papagaio, Camden Arts Center, (London, 2015); Lua Cão, Kunstverein Munich, (Munich, 2015); KW Institute for Contemporary Art (Berlin, 2015); Papagaio, Hangar Bicocca, (Milan, 2014); Experiments and Observations on Different Kinds of Air, Official Portuguese representation of 53rd Venice Biennale (Venice, Italy, 2009); The artists have been included in several group exhibitions, such as: Territories and Fictions - Thinking a new way of the world, Museo Nacional Centro de Arte Reina Sofía (Madrid, 2016); The Encyclopedic Palace - 55th Venice Biennale (Venice, 2013); 27a Bienal de São Paulo, Fundação Bienal de São Paulo (São Paulo, 2006); Their work is featured in important public collections, such as: Centro Cultural de Belém, Lisboa; FRAC- Fonds régional d'art contemporain d'Île-de-France; Galleria d'Arte Moderna, Bergamo; Instituto Inhotim, Minas Gerais; MNAC – Museu Nacional do Chiado, Lisboa; Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxemburg; Museo de Arte Contemporáneo de Castilla y León; Philadelphia Museum of Art, Philadelphia; Serralves Foundation, Porto; SFMOMA, San Francisco; Tate Modern, London.

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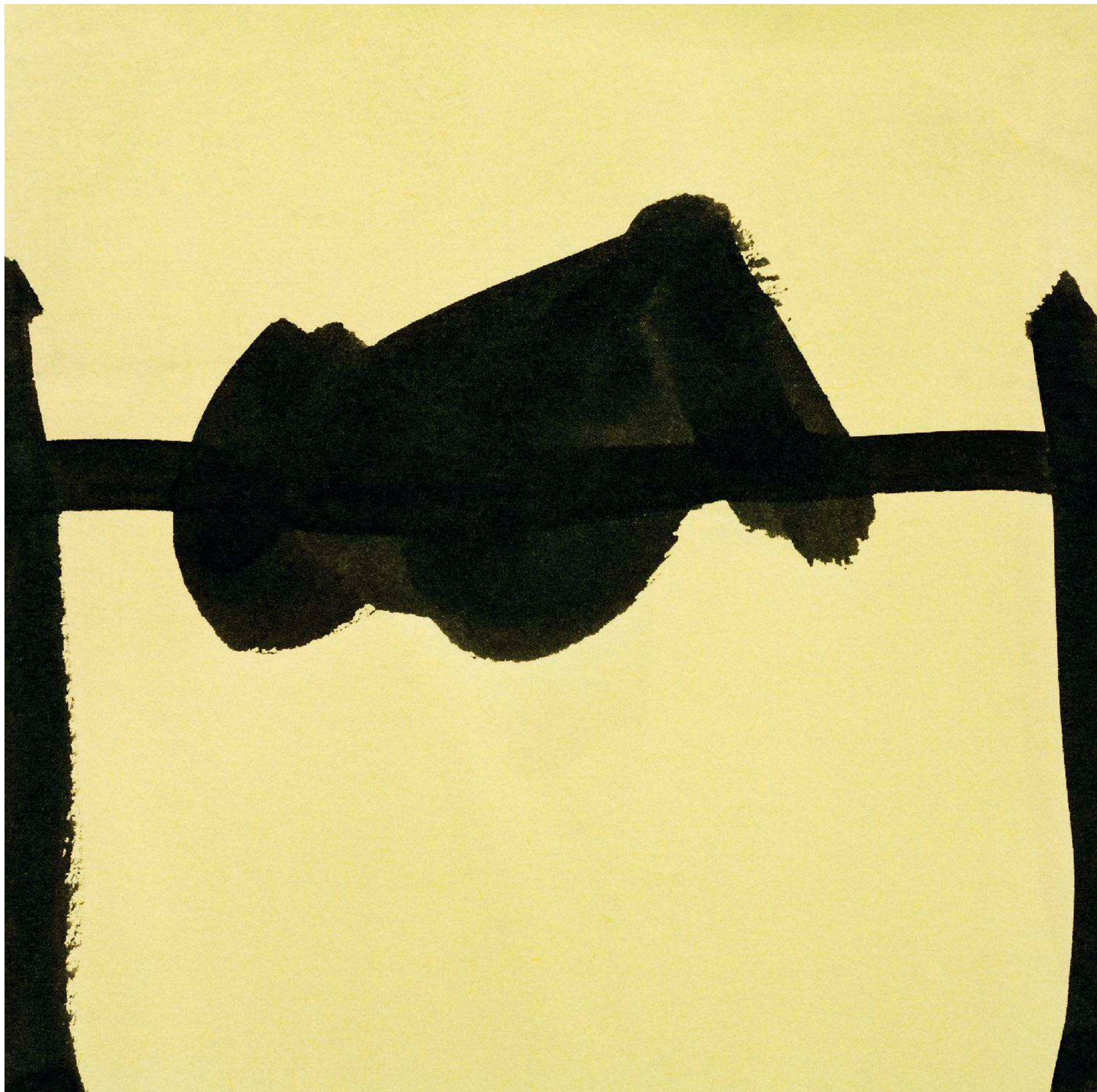


Skull and Fish, 2022

Impressão à jato de tinta [Inkjet print]

80 x 240 cm [31.4 x 94.4 in]

Edição de [Edition of] 3 + 1 AP | 2/3



Grilled Chicken, 2022

Impressão à jato de tinta [Inkjet print]

60 x 60 cm [23.6 x 23.6 in]

Edição de [Edition of] 3 + 1 AP | 2/3

Carrie Moyer

Detroit, USA, 1960

Moyer's work has been exhibited widely in both the United States and Europe. Moyer was recently included in the exhibitions *One Night Only* in Dallas, TX (2019), *Queer Abstraction* at Des Moines Art Center, IA (2019), and *Carrie Moyer and Sheila Pepe: Tabernacles for Trying Times* at the Portland Museum of Art, ME (2020). Her paintings were recently featured in the 2017 Whitney Biennial Exhibition. DC Moore Gallery has presented two solo exhibitions of Moyer's work *Pagan's Rapture* (2018) and *Sirens* (2016). Previous museum shows including, *Carrie Moyer: Pirate Jenny*, that originated at the Tang Museum, Saratoga Springs, NY and traveled to SCAD Museum of Art, Savannah, GA, and the Columbus College of Art and Design, OH (2013); and *Interstellar*, at the Worcester Art Museum, MA (2012). Group exhibitions include, *Three Graces: Polly Apfelbaum, Tony Feher, and Carrie Moyer*, at the Everson Museum of Art, Syracuse, NY; *Pretty Raw: After and Around Helen Frankenthaler*, at the Rose Art Museum, Brandeis University, Waltham, MA; and *Agitpop!*, at the Brooklyn Museum, NY, all in 2015.

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Arrangement #20, 2022

Mídia mista e colagem sobre papel [Mixed media and collage on paper]

47.3 × 31.8 cm [18.6 x 12.5 in]

Rivane Neuenschwander

Belo Horizonte, Brazil, 1967

Noteworthy solo shows include: Knife Does Not Cut Fire, Kunstmuseum Liechtenstein (2021); Rivane Neuenschwander, East Tank (Tate Modern, London, UK, 2021); O Alienista, Fortes D'Aloia & Gabriel (São Paulo, 2019); Alegoria del Miedo, NC-Arte (Bogotá, 2018); O Nome do Medo, Museu de Arte do Rio (2017); The Name of Fear, Whitechapel Gallery, (London, 2015); Mal-Entendidos, MAM São Paulo (2014); A Day Like Any Other, New Museum (New York, 2010); At a Certain Distance, Malmö Konsthall (2010); Suspension Point, South London Gallery (London, 2008); Surpeficial Resemblance, Palais de Tokyo (Paris, 2003); To: From, Walker Art Center (Minneapolis, 2002). The artist has been included in several group exhibits, such as: Animals in Art, ARKEN Museum of Modern Art (Ishøj, Denmark, 2020); Surrounds: 11 Installations, MoMA (New York, 2019); Take me (I'm Yours), L'Accademia di Francia a Roma – Villa Medici (Roma, 2018); 14th Biennale de Lyon: Floating Worlds (2017); 30x Bienal, Fundação Bienal de São Paulo (2013); Always a Little Further, 51. Biennale di Venezia (2005); Dreams and Conflicts: The Dictatorship of the Viewer, 50th Biennale di Venezia (2003). Her work is featured in important public collections, such as: Fundación Jumex Arte Contemporáneo, Mexico City; MACBA - Museu d'Art Contemporani de Barcelona; MAM - Museu de Arte Moderna de São Paulo; MAM, Rio de Janeiro; MoMA, New York; Tate Modern, London; TBA - Thyssen-Bornemisza Art Contemporary, Vienna; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis, among others.

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Trópicos malditos, gozosos e devotos 13 / Tropics: Damned, Orgasmic and Devoted 13, 2020

Algodão, lã e fibra acrílica [Cotton, wool, acrylic fiber]

170 x 221 cm [66.9 x 87 in]



Trópicos malditos, gozosos e devotos 13 / Tropics: Damned, Orgasmic and Devoted 13, 2020

Algodão, lã e fibra acrílica [Cotton, wool, acrylic fiber]

Detalhe [Detail]



Trópicos malditos, gozosos e devotos 13 / Tropics: Damned, Orgasmic and Devoted 13, 2020
Algodão, lã e fibra acrílica [Cotton, wool, acrylic fiber]

Eduardo Paolozzi

Edinburgh, UK, 1924-2005

Sir Eduardo Paolozzi was one of the most important British artists of the twentieth century, considered to be the “godfather of Pop Art”. He represented Britain at the 1960 Venice Biennale. A recent retrospective of Eduardo Paolozzi’s work was presented at the Whitechappel Gallery in London and the Berlinische Galerie in Berlin. Solo exhibitions of his work were held at the Tate, Royal Academy of Arts, Victoria and Albert Museum and Serpentine Gallery, all in London, as well as at MoMA, New York; Stedelijk Museum, Amsterdam and National Museum of Scotland, Edinburgh. His work has also been featured in numerous group exhibitions, including Documenta II, Kassel, DE; Sao Paulo Biennial, BR; ICA, London, UK; and more recently, at White Cube, London, UK; Le Consortium, Dijon, FR. Eduardo Paolozzi’s work is part of the collections of, amongst others, Tate, British Museum and National Portrait Gallery, London, London; MoMA and Guggenheim, New York; Art Institute of Chicago; Dallas Museum of Art; Walker Art Center, Minneapolis; Stedelijk Museum, Amsterdam, Nationalgalerie, Berlin and Pinakothek, Munich.

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Seagull and Fish, 1946

Concreto [Concrete]

66 x 81.3 x 28 cm [26 x 32 x 11 in]



Seagull and Fish, 1946
Detalhe [Detail]

Carolina Pimenta

Porto, Portugal, 1988

Carolina Pimenta's works have been exhibited at THIS SIDE OF NOWHERE, Galeria Nuno Centeno, Porto, 2022, ESCOLA DE LIBERTINAGEM curated by Alexandre Melo at Galeria Francisco Fino, Lisbon, 2022, DIP ME IN THE RIVER, DROP ME IN THE WATER! Curated by Carolina Trigueiros at Galeria Pedro Cera, Lisbon, 2021, POLTCH curated by Julião Sarmento at Museu do Caramulo, Caramulo, 2019, ALMOST FAMOUS curated by Julião Sarmento, at Galeria Nuno Centeno, Porto, 2019, HYPERSEX, at MAAT, Museu de Arte, Arquitetura e Tecnologia, Lisbon, 2017. Pimenta's work is in the permanent collections of Fundação de Serralves Artist Book Collection, Porto; Fundação EDP, Lisbon, Fundação Santander, Spain.

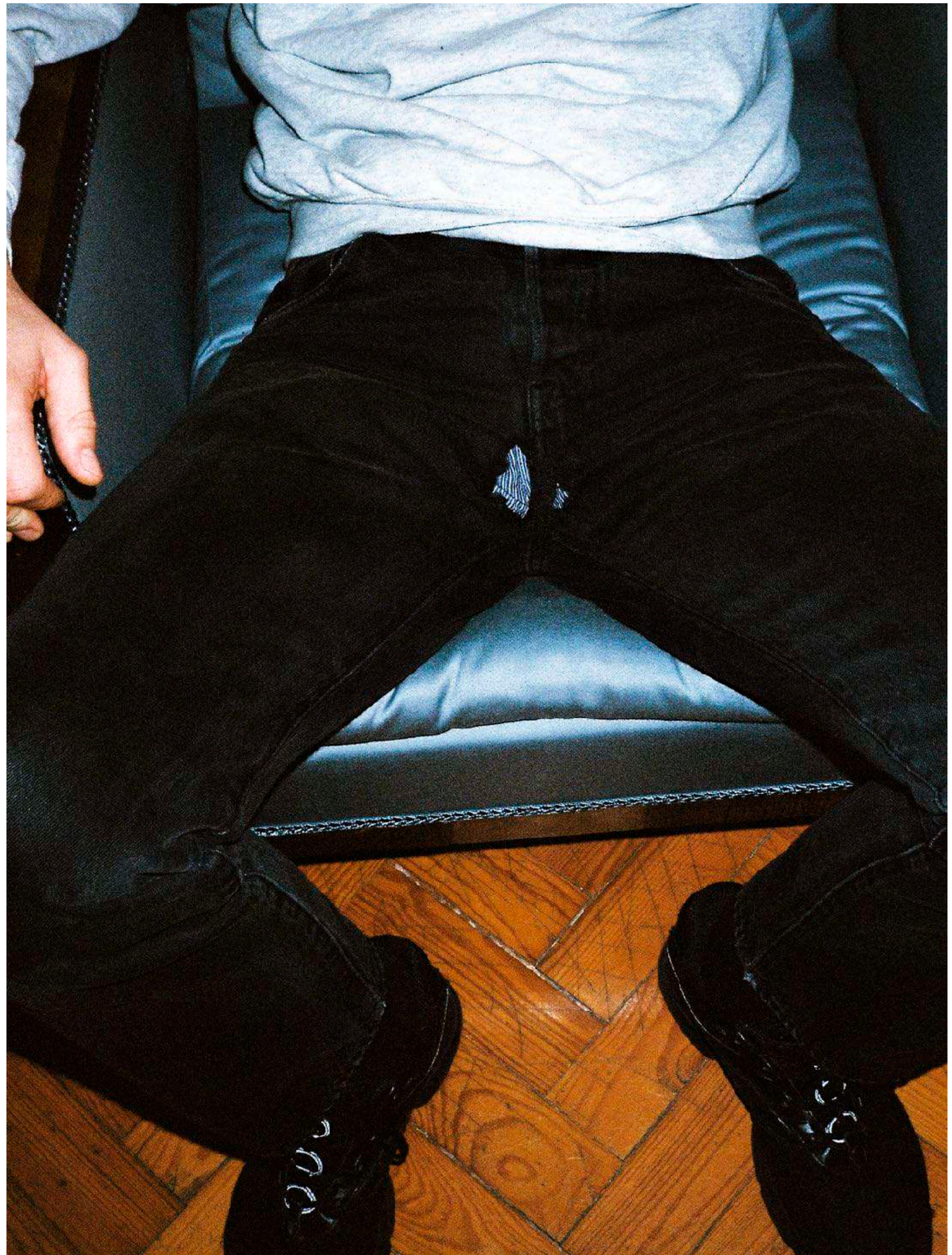
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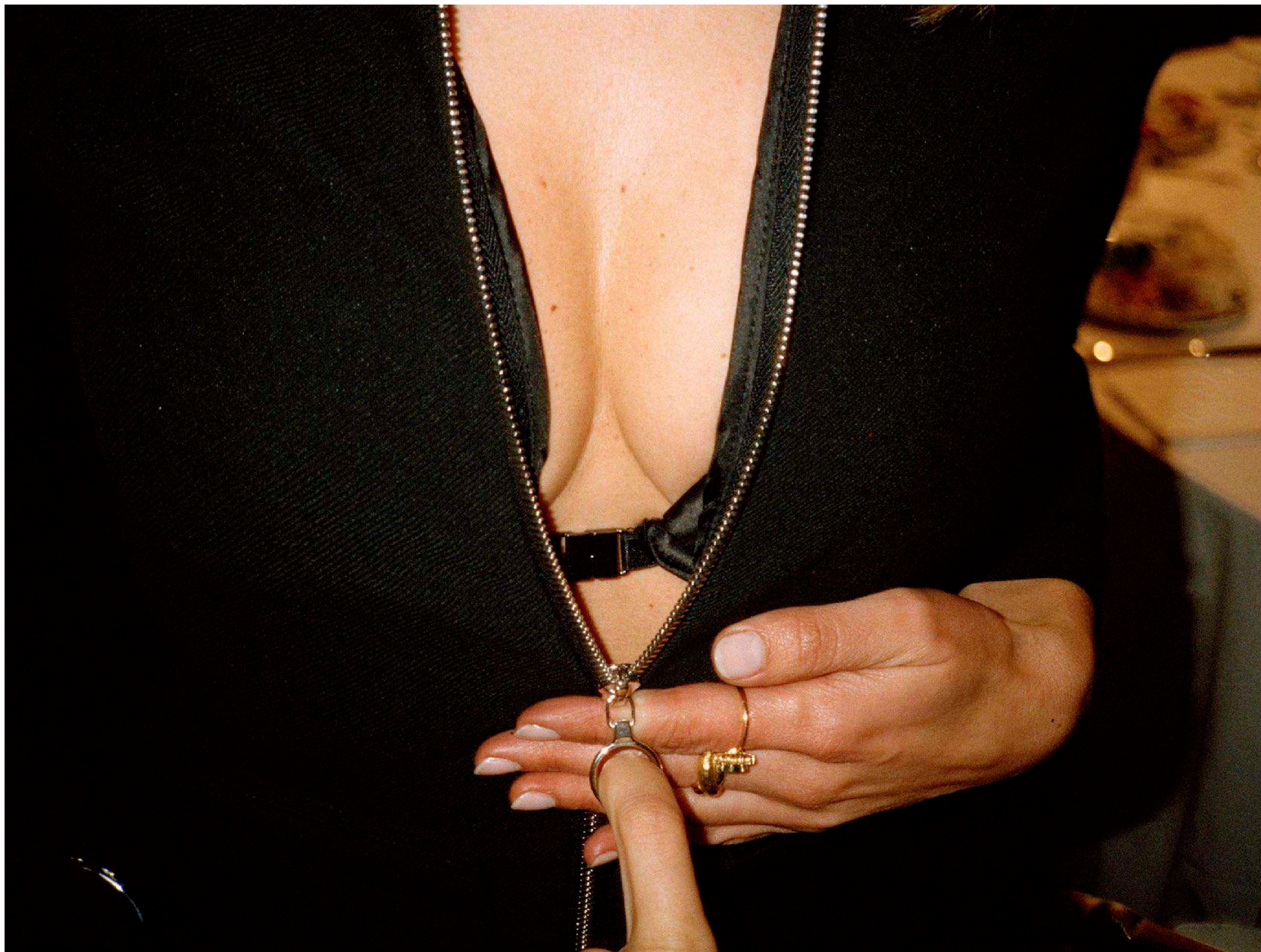
Always Famous- Mike, 2018

Impressão inkjet em papel de algodão [Inkjet print on archival fine art paper]

40 x 30 cm [15.7 x 11.8 in]

Edição de [Edition of] 1 + 1 AP | 1/1





Always Famous- Unzipped, 2017

Impressão inkjet em papel de algodão [Inkjet print on archival fine art paper]

40 x 30 cm [15.7 x 11.8 in]

Edição de [Edition of] 1 + 1 AP | 1/1

Marina Pinsky

Moscow, Russia, 1986

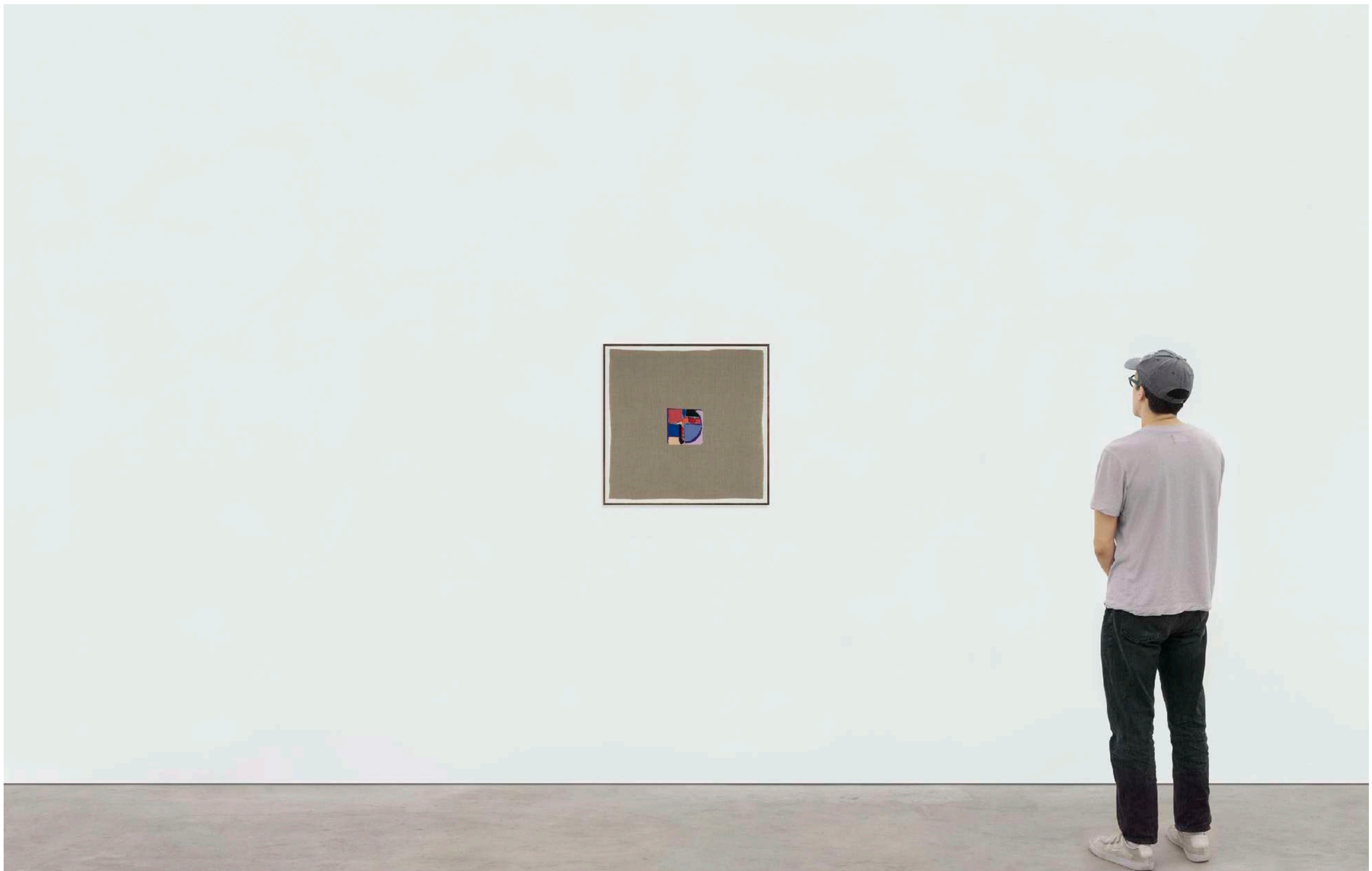
Solo exhibitions of her work have been held at Kunsthalle Basel; Kunstverein Göttingen; De Vleeshal, Middelburg; LACMA, Los Angeles; White Columns, New York; Simian, Copenhagen; Gluck50, Milano, IT; The Downer, Berlin; Parallel, Oaxaca; 303 Gallery, New York; and C L E A R I N G Brussels. Her work has been featured in group exhibitions at MoMA, New York; Hammer Museum, Los Angeles; S.M.A.K., Ghent; WIELS, Brussels; Kunstverein Düsseldorf; the National Gallery of Kosovo; the 13th edition of the Biennale de Lyon; and the 1st edition of the Riga International Biennale of Contemporary Art.

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House of Eagles II, 2017

Tecido com imagem bordada digitalmente
[Textile with digitally embroidered image]
78 x 79.8 cm [30 3/4 x 31 3/8 in]



House of Eagles II, 2017



House of Eagles VIII, 2017

Tecido com imagem bordada digitalmente
[Textile with digitally embroidered image]
78 x 79.8 cm [30 3/4 x 31 3/8 in]

Joanna Piotrowska

Warsaw, Poland, 1985

Recent solo exhibitions include: Are we home yet? Thomas Zander (Cologne 2021); Thump, Museum Insel Hombroic (Neuss, 2021); FROWST, Zacheta National Gallery (Warsaw, 2020); Joanna Piotrowska, Madragoa (Lisboa, 2020); Stable Vices, Kunsthalle (Basel, 2019); All Our False Devices, TATE Britain (London, 2019); Joanna Piotrowska, Leeds Art Gallery (2019); Frantic, Madragoa (Lisboa, 2016); Joanna Piotrowska, Dawid Radziszewski Gallery, (Warsaw, 2016); Hester, Southard Reid (London, 2015). Selected group exhibitions include: The Milk of Dreams, Biennale Arte, 59th Venice Biennale (2022); British Art Show 9, Aberdeen, Wolverhampton (Manchester and Plymouth, 2021); Our Red Sky, Göteborgs Konsthall (Göteborg, 2020); Yorkshire Sculpture International, Leeds Art Gallery (Leeds, 2019); There'll Never Be a Door. You're inside. Works From the Coleção Teixeira de Freitas, Fundación Santander (Madrid, 2019); A Terceira Margem, Bienale Ano Zero (Coimbra, 2019); Drowning in a sea of data, La Casa Encendida (Madrid, 2019); New Photography, MoMA (New York, 2018); Antarctica, Kunsthalle Wien (2018); Role-Playing, Rewriting mythologies, Daegu Photo Biennale (2018); 10th Berlin Biennale for Contemporary Art, KW Institute for Contemporary Art (Berlin, 2018); Room, Sadie Coles, (London, 2017); Something halfway between the typical atmosphere I breathe and the tip of my reality, La Tabacalera (Madrid, 2017); SEVER, Galeria Boavista (Lisboa, 2017); These Rotten Words, Chapter Art Centre, (Cardiff, 2017); Give Me Yesterday, Fondazione Prada Osservatorio (Milan, 2016); What love has to do with it, Project Space, Hayward Gallery, (London, 2014); Bloomberg New Contemporaries, Institute of Contemporary Arts (London, 2013). In 2014 she published her first monograph book "Frowst", published by MACK Books, London.

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Greens Feeder, 2019

Impressão à mão de gelatina de prata [Silver gelatin hand print]

73 × 58 cm [28.7 × 22.8 in]

Edição de [Edition of] 5 + 2 AP | 1/5



Mouse Teeter II, 2019

Impressão à mão de gelatina de prata [Silver gelatin hand print]

73 × 58 cm [28.7 × 22.8 in]

Edição de [Edition of] 5 + 2 AP | 1/5



Rope, 2019

Impressão à mão de gelatina de prata [Silver gelatin hand print]

73 × 58 cm [28.7 x 22.8 in]

Edição de [Edition of] 5 + 2 AP | 1/5



Loïc Raguénès

Besançon, France, 1968

Solo exhibitions of his work have been held at Musée des Beaux Arts, Dole, FR; Musée François Pompon, Saulieu, FR; Circuit, Lausanne, CH; Galeria Zero, Milan; Patrick de Brock, Knokke, and C L E A R I N G New York / Brussels. His work has been featured in group exhibitions at Le Consortium, Dijon; de Appel, Amsterdam; Musée des Beaux Arts de Rennes; Villa Arson, Nice; Casino Luxembourg; FRAC Ile de France, Paris and FRAC Aquitaine, Bordeaux; and Galerie Thaddaeus Ropac, Salzburg, and David Zwirner. Loïc Raguénès's work is part of the collections of Musée d'Art Moderne de Paris, Fonds national d'art contemporain, Paris; FRAC Ile de France; FRAC Champagne-Ardenne; and FRAC Bourgogne.

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Saule Marsault, 2021

Têmpera sobre tela [Tempera on canvas]

151 x 186 cm [59 1/2 x 73 1/4 in]



Saule Marsault, 2021



Aulne de Corse, 2021

Têmpera sobre tela [Tempera on canvas]

77 x 94 cm [30 1/4 x 37 in]



Aulne de Corse, 2021

Mauro Restiffe

São José do Rio Pardo, 1970

Noteworthy solo shows include: Amanhã de Manhã, Galeria Zé dos Bois, (Lisboa, 2022); Mauro Restiffe: History as Landscape, OGR Torino (Turin, 2019); Álbum, Pinacoteca de São Paulo (São Paulo, 2017); Post-Soviet Russia 1995-2015, Garage Museum of Contemporary Art (Moscow, 2016); Fora de Alcance, Instituto Moreira Salles (Rio de Janeiro, 2014); Obra, MAC USP - Museu de Arte Contemporânea da Universidade de São Paulo (São Paulo, 2013); Mirante - Photo España 09, Casa de America (Madrid, 2009). The artist has been included in several group exhibits, such as: Faz escuro mas eu canto, 34th Bienal de São Paulo (São Paulo, 2021); 12th Gwangju Biennale, (Gwangju, South Korea 2018); Condemned to be Modern, Los Angeles Municipal Art Gallery, (Los Angeles, 2017); Avenida Paulista, MASP (São Paulo, 2017); Ir para volver - 12th International Cuenca Biennial, Fundación Municipal Bienal de Cuenca (2014); 33º Panorama da Arte Brasileira, MAM, São Paulo. His work is featured in several public collections, such as: Tate Modern, London; SFMoMA, San Francisco; Inhotim, Brumadinho; Pinacoteca do Estado de São Paulo; TBA21 – Thyssen-Bornemisza Art Contemporary, Vienna; MoMA, New York; MASP, São Paulo, Brasil; MAM, São Paulo; Fundación Arco, Madrid; Instituto Moreira Salles, Rio de Janeiro.

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Oysters, 2011

Fotografia em emulsão de prata [Gelatin silver print]

39 x 60 cm [15.3 x 23.6 in]

Edição de [Edition of] 3 + 2 AP | 2/3



Cães, 2003

Fotografia em emulsão de prata [Gelatin silver print]

67 x 100 cm [26.3 x 39.3 in]

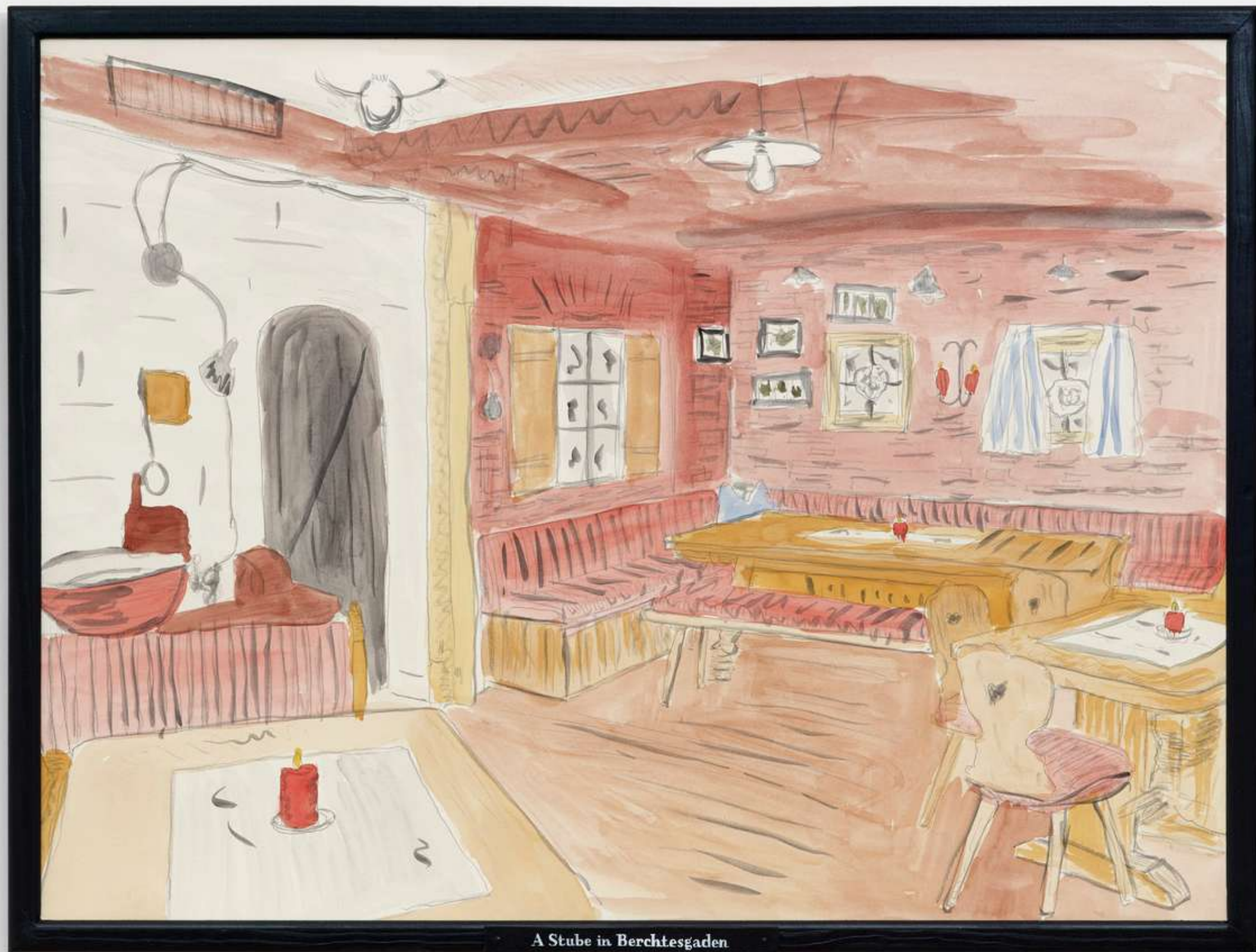
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Jos de Gruyter & Harald Thys

Gee, Belgium, 1965 & Wilrijk, Belgium, 1966

Jos De Gruyter & Harald Thys have been working together as a duo since the end of the 1980s. Thys and De Gruyter have exhibited worldwide and enjoyed several solo exhibitions at the 58th Venice Biennale; The Wattis Institute for Contemporary Arts, San Francisco; MoMA PS1, New York; the Museum of Contemporary Art, Chicago; Yale Union, Portland; MCA, Chicago; The Power Station, Dallas; Artspeak, Vancouver; Triennale di Milano; Kunstverein München; Schinkel Pavillon, Berlin; NAK, Aachen; CAC, Vilnius; Kunsthalle Wien; Art 41 Basel; Kunsthalle Basel; M HKA, Antwerp; Middelheim Museum, Antwerp; Bijloke, Ghent; Provincial Museum Voor Moderne Kunst, Oostende; FRAC Ile-de-France Le Plateau, Paris and Gavin Brown's Enterprise, New York. Works by this Belgian duo have been shown in numerous group exhibition; Punta della Dogana, Venice; La Biennale di Venezia / Arsenale, Venice; Fondazione Giuliani, Rome; WIELS, Contemporary Art Centre, Brussels; Bozar, Brussels; SMAK, Gent; deSingel, Antwerp; MuHKA, Antwerp; Stedelijk Museum Bureau Amsterdam (SMBA); Forde, Geneva; The Power Plant, Toronto; Athens Biennial; Künstlerhaus Stuttgart; 5th Berlin Biennale, etc.

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A Stube in Berchtesgaden

A Stube in Berchtesgaden, 2015

Lápis e aquarela sobre papelão com moldura de madeira [Pencil and watercolor on cardboard in wooden frame]

61 x 81 x 2 cm [24 x 31.8 x 0.7 in]



A Sheep Family, 2015

Lápis e aquarela sobre papelão com moldura de madeira [Pencil and watercolor on cardboard in wooden frame]

61 x 81 x 2 cm [24 x 31.8 x 0.7 in]

Janaina Tschäpe

Munich, Germany, 1973

Noteworthy solo shows include: FIRE just sparkles in the sky, Carpintaria (Rio de Janeiro, 2022); Janaina Tschäpe and Ursula Reuter Christiansen: Das Unheimliche, Den Frie Center of Contemporary Art (Copenhagen, 2021); Counterpoint 5, Musée de l'Orangerie (Paris, 2020); Between the Sky and the Water, Sarasota Art Museum, (Sarasota, 2020); Mountain Blanket, Nichido Contemporary Art (Tokyo, 2016); Floating Words, Museum of Contemporary Art Tucson (Tucson, 2014); Kasama Nichido Museum of Art (Kasama, 2009); Chimera, Irish Museum of Modern Art (Dublin, 2008). The artist has been included in several group exhibits, such as: Live Dangerously, National Museum of Women in the Arts, (Washington D.C, 2019); Terrains of the Body: Photography from the National Museum of Women in the Arts, Whitechapel Gallery, (London, 2017); Tidialectics, Thyssen-Bornemisza Art Contemporary, (Vienna, 2017); La femme da cote, Galerie les Filles du Calvaire (Paris, 2014); She Devil, Museum of Contemporary Art Rome (Rome, 2011). Her work is featured in several public collections, such as: Centre Pompidou, Paris; Inhotim, Brumadinho, Minas Gerais; Moderna Museet, Stockholm; Museo Nacional Centro de Arte Reina Sofía, Madrid; Solomon R. Guggenheim Museum, New York; TBA21, Vienna; S.M.A.K. Stedelijk Museum, Ghent; National Gallery of Art: Washington DC.

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Pink Hysteria, 2022

Óleo e bastão oleoso sobre tela [Oil and oil stick on canvas]

203.2 × 152.4 cm [80 x 60 in]



Pink Hysteria, 2022

Belén Uriel

Madrid, Spain, 1974

Noteworthy solo shows include: Jamais o Acaso, UPPERCU (Lisboa, 2022); Green Rim, Cascina I.D.E.A (Agrade Conturbia, 2022); Rayo Verde, THE RYDER (Madrid, 2021); ANTES, DESPUES, AYER, MIENTRAS, AHORA, Madragoa (Lisboa, 2020); Bonança, CA2M (Madrid, 2019); Tandem: Gabriel Abrantes and Belén Uriel, Alexander and Bonin (New York, 2019); Estudos do Labirinto, with Ana Santos, Museo da Marinha, (Lisboa, 2018) Qualia, Sismógrafo (Oporto, (2018); Descanso, Madragoa (Lisboa, 2017); Topázio, Gabinete (Lisboa, 2017); segunda-feira, Culturgest (Lisboa, 2016); Sand, Paper, Scissors, Projektraum Museum, (Wiesbaden, 2016); Lama no sapato, Parkour (Lisboa, 2014); Pedra, Papel e Tesoura, Pavilhão Branco, Galerias Municipais (Lisboa, 2013); Ni Blanco, Ni Negro, Appleton Square (Lisboa, 2011). The artist has been included in several group exhibits, such as: Ninguém. Só eu. Centro de Arte Oliva (São João da Madeira, (2022); The Third Bank, Bienal Ano Zero (Coimbra, 2019); There will never be a door. You are inside, Collection Teixeira de Freitas, Fundación Santander, Madrid (2019); Vazio Perfecto, MUSAC, (León ,2017); Art en Transit, Muxart, Espai d'Art i Creación Contemporanis (Martorell, 2016); Art en Trànsit, Cerdanyola Art Museum (Barcelona, 2015); Home, Hollybush Gardens (London, 2014); Paisajismo Craneoencefalico, Espacio Valverde (Madrid, 2013); Cartografia do presente, Laxeiro Foundation (Vigo, 2011); The Exterminating Angel, Palais de Beaux Arts de Bruxelles (2010); Generaciones 09, La Casa Encendida (Madrid, 2009); Celebrando, Intermediae, Matader (Madrid, 2007); The Process Room, I Am Somewhere Here, Irish Museum of Modern Art (Dublin, 2006). She was awarded: the 6th Audemars Piguet Prize, ARCO (Madrid, 2018); Programa de Apoio às Artes Visuais Calouste Gulbenkian Foundation (Lisboa, 2015); The Art and Research Motehermoso, Montehermoso Contemporary Art Centre (Vitoria, 2011); The 6th Edition of the MUSAC Artistic Creation Grants MUSAC, (León, 2010-11); Matadero Contemporary Art Creation Grants, Matadero Art Centre, (Madrid, 2010).

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Marioneta, 2019

Vidro bullseye e latão polido [Bullseye glass and polished brass]
150 x 50 x 60 cm [59 x 19.6 x 23.6 in]



BELÉN URIEL

AR, 2019

Vidro bullseye e ferro niquelado [bullseye glass and nickel plated iron]

150 x 70 x 80 cm [59 x 27.5 x 31.4 in]



BELÉN URIEL
AR, 2019
Detalhe [Detail]





BELÉN URIEL

Sorriso, 2018

Vidro bullseye [Bullseye glass]

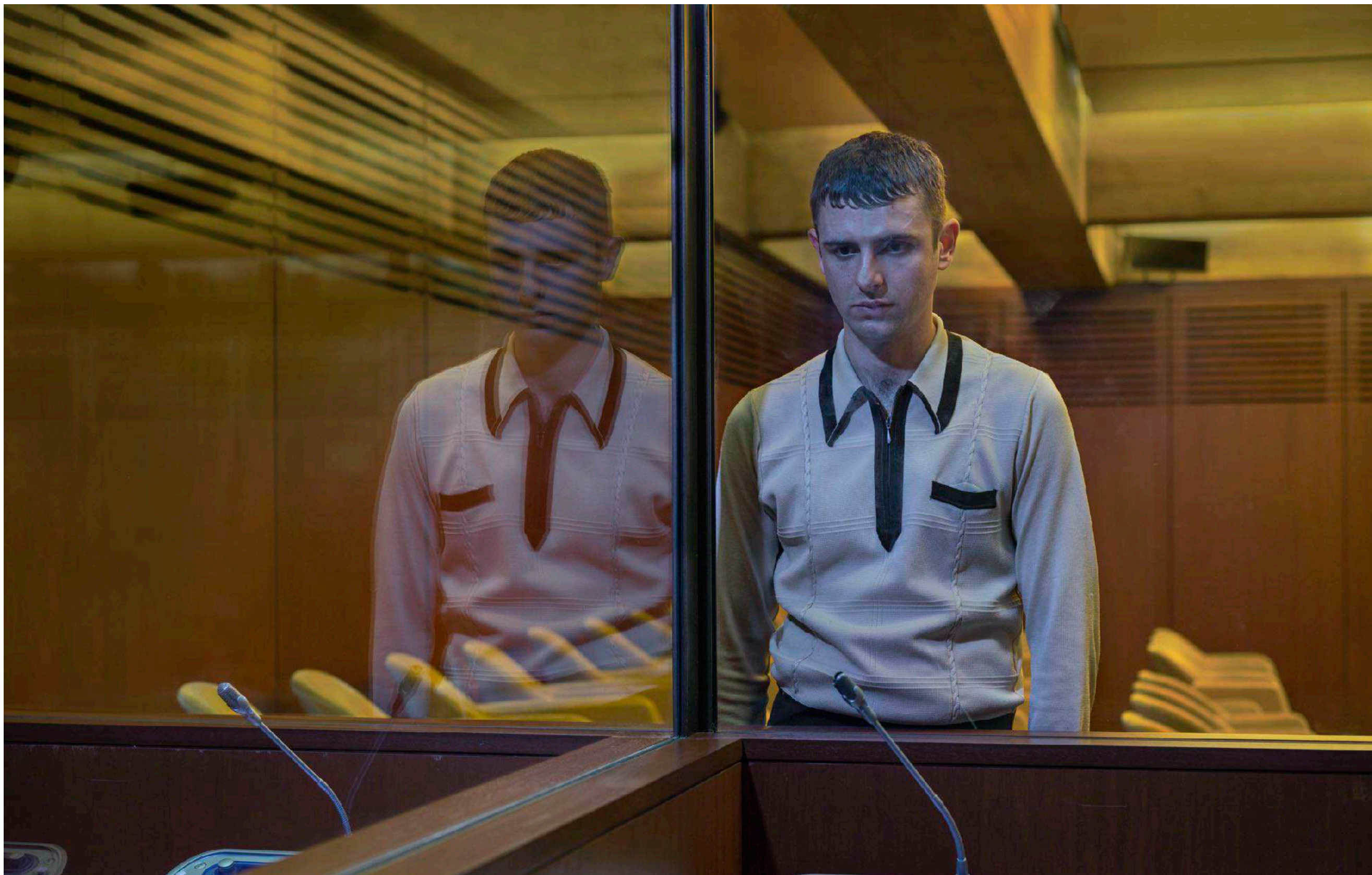
15 x 22 x 5 cm [5.9 x 8.6 x 1.9 in]

Jaime Welsh

Lisbon, Portugal, 1994

Jaime Welsh graduated from Goldsmiths (2018-2021) as a scholarship recipient of the Calouste Gulbenkian Foundation and Goldsmiths University. Recent projects have been exhibited at South London Gallery, Galeria Madragoa, Firstsite Museum; White Cube (online); Castor Gallery; Saatchi Gallery; Piccadilly Lights; Galeria Graça Brandão; Gallery 46 Whitechapel. Recent awards include Bloomberg New Contemporaries 2021; Tomorrow by White Cube 2021 and Circa Art Class of 2020. Welsh has been an artist in residency at Rua das gaivotas 6 and Tate Exchange at Tate Modern. Public collections include the Calouste Gulbenkian Museum and the MACE (Antonio Cachola's) collection. Jaime Welsh's work has been reviewed in Frieze Magazine, Contemporanea, Elephant Magazine; Jornal Expresso, Umbigo Magazine and Urbana among other publications.

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For Laura (double), 2021

Impressão giclée em papel canson baryta [Giclée print on canson baryta paper]

124 × 161 × 5 cm [48.8 x 63.3 x 1.9 in]

Edição de [Edition of] 3 + 2 AP | 3/3

Luiz Zerbini

São Paulo, Brazil, 1959

Noteworthy solo shows include: Luiz Zerbini: A Mesma História Nunca é a Mesma, MASP – Museu de Arte de São Paulo (São Paulo, 2022); Anos 1990, Fortes D'Aloia & Gabriel (São Paulo, 2021); Campo Expandido, Oi Futuro (Rio de Janeiro, 2020); Intuitive Ratio, South London Gallery, (London, 2018); Pinturas, Casa Daros (Rio de Janeiro, 2014); Amor Lugar Comum, Inhotim (Brumadinho, 2013); Amor, MAM – Museu de Arte Moderna do Rio de Janeiro (Rio de Janeiro, 2012). The artist has been included in several group exhibits, such as: Trees, Power Station of Art (Shanghai, 2021); Nous les Arbres, Fondation Cartier (Paris, 2019); Constellations, Fondation Cartier pour l'art Contemporain, (Paris, 2018); FranceTroposphere: Chinese and Brazilian Contemporary Art, Beijing Minsheng Art Museum (Beijing, 2017); 10ª Bienal do Mercosul, Mensagens de uma nova América, (Porto Alegre, 2015); 30x Bienal, Fundação Bienal de São Paulo (2013); Como Vai Você, Geração 80?, Parque Lage (Rio de Janeiro, 1984). His work is featured in important public collections, such as: Fondazione Sandretto re Rebaudengo, Turin; Fondation Cartier pour l'Art Contemporain, Paris; Inhotim, Brumadinho, Brasil; Instituto Itaú Cultural, São Paulo; MAM – Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brasil; MAM – Museu de Arte Moderna de São Paulo, São Paulo, Brasil; MASP – Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brasil.

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Ciranda, 2020

Acrílica sobre tela [Acrylic on canvas]

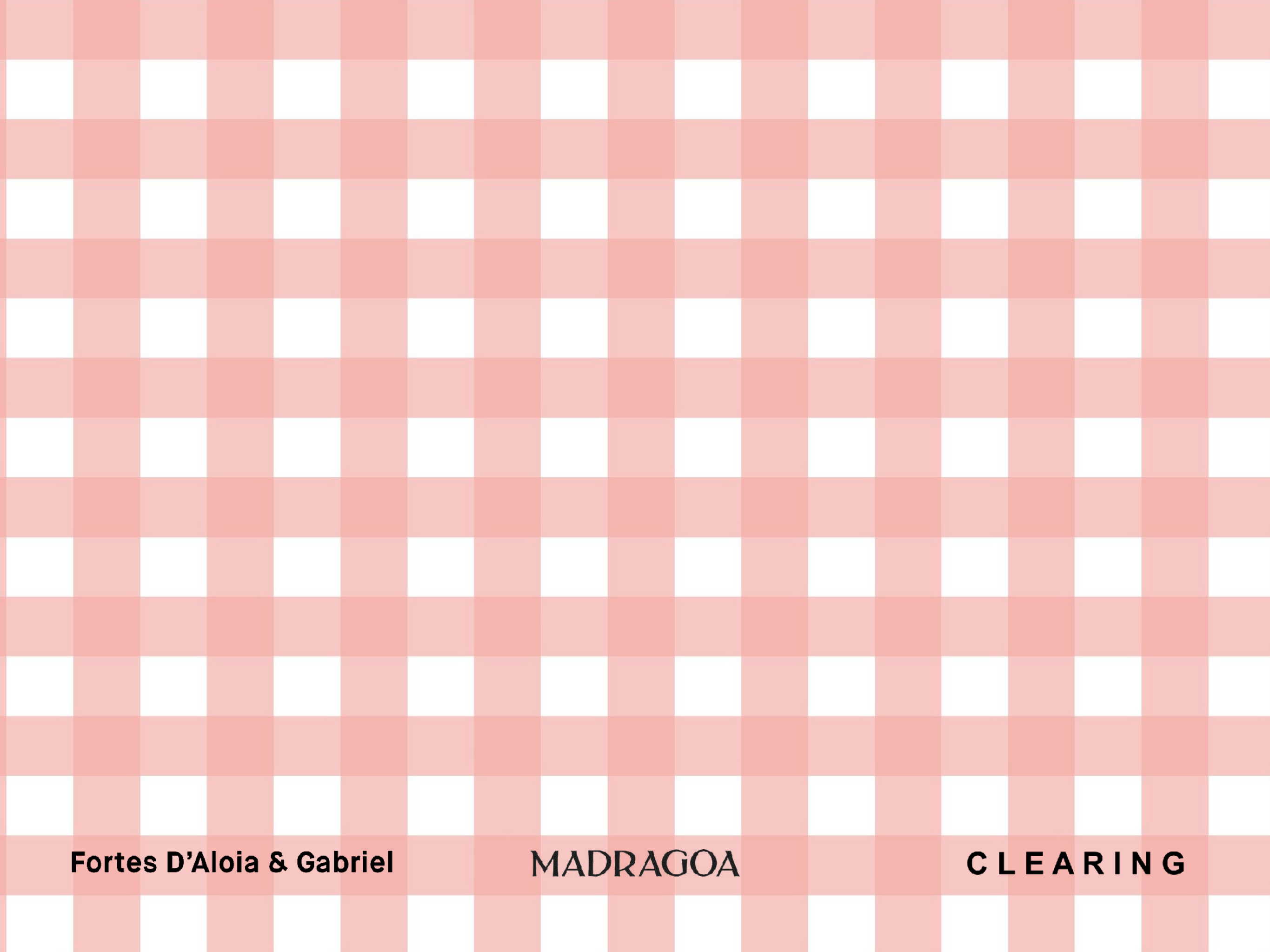
160 x 160 cm [62.9 x 62.9 in]



Ciranda, 2020
Detalhe [Detail]



Ciranda, 2020



Fortes D'Aloia & Gabriel

MADRAGOA

CLEARING