

**Fortes D'Aloia & Gabriel**

GALEERIA LUISA STRINA

**sé**

# **O Canto do Bode**

**Casa da Cultura | Comporta, Portugal**

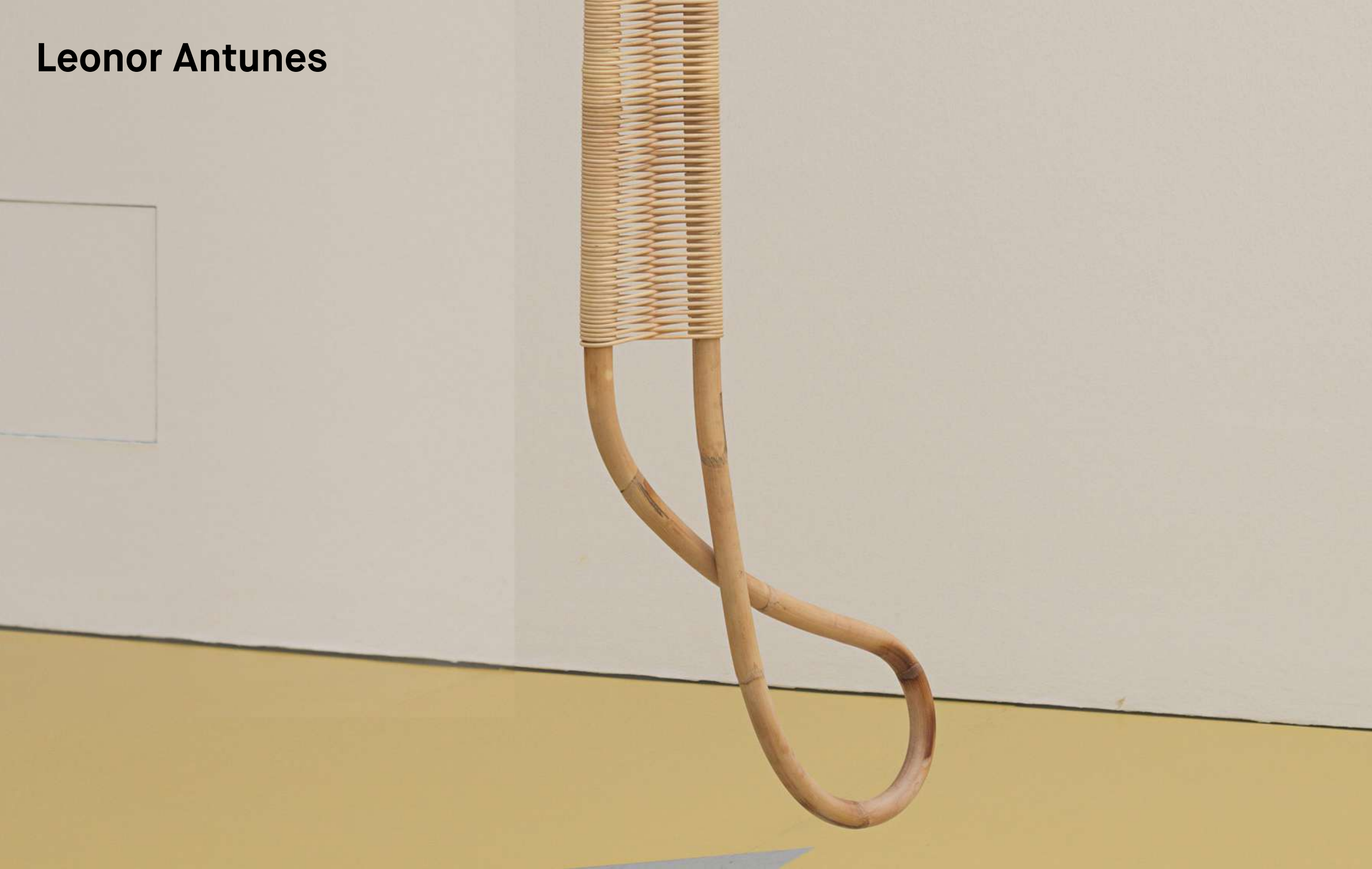


**Fortes D'Aloia & Gabriel, Galeria Luisa Strina** and **Sé** are pleased to present **O Canto do Bode** [The Song of the Goat], a collaborative exhibition at the **Casa da Cultura da Comporta**, in Portugal. Three Brazilian galleries from different generations join global initiatives in building new working models in an unprecedented context for the art circuit. Thirty-two artists represented by the galleries, in addition to four guest artists, will occupy a former cinema within the historic Casa da Cultura, at the Herdade da Comporta Foundation, which becomes a pop-up gallery from June until September. The exhibition takes place in two acts and is structured like a play, with a scenography designed by artist João Maria Gusmão, and a narrative that unfolds simultaneously in the audience, stage and backstage. The title refers to the Greek term *tragoedia* [tragos (“goat”) and oide (“song”)] and celebrates the Brazilian tradition of sacralizing the profane and profaning the sacred, deconstructing the dichotomy between the Dionysian and the Apollonian. In the staging of two exhibition acts, dialogues and synergies are established between artists from different generations who have followed different formal paths. The main plot of **O Canto do Bode** [The Song of the Goat] thus unfolds: the possibility to bring together voices that propose new joint narratives.

**Artists:** Leonor Antunes, Juan Araujo, Tonico Lemos Auad, Anderson Borba, Pedro Victor Brandão, Panmela Castro, Alexandre da Cunha, Caetano de Almeida, Edu de Barros, Arnaldo de Melo, Marcius Galan, Fernanda Gomes, João Maria Gusmão, Sheroanawe Hakihiwe, Daniel Fagus Kairoz, Lucia Laguna, Kim Lim, Laura Lima, João Loureiro, Manata Laudares, Robert Mapplethorpe, Cildo Meireles, Ernesto Neto, Rivane Neuenschwander, Dalton Paula, Jorge Queiroz, Mauro Restiffe, Marina Rheingantz, Marina Saleme, Julião Sarmiento, Rebecca Sharp, Tadáskía, Janaina Tschäpe, Erika Verzutti, Luiz Zerbini and Michel Zózimo.

**1st Act: 24 June - 25 July**

# Leonor Antunes



**Franca (#5), 2018**  
Vime, núcleo de vime  
[Rattan, rattan core]  
383 x 57 x 6 cm



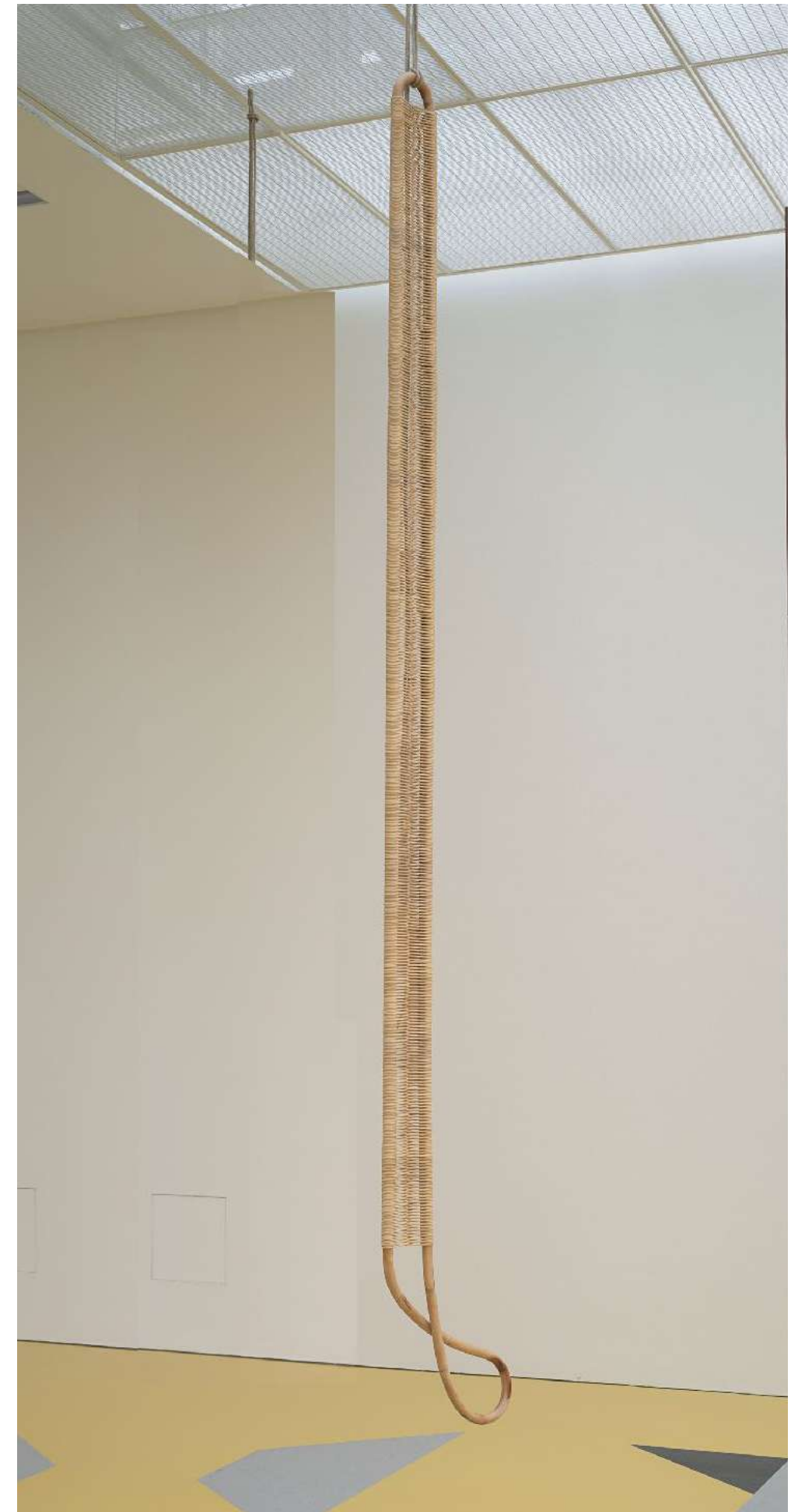
**LEONOR ANTUNES**

**Franca (#5), 2018**

Detalhe [Detail]

Inspired by the rattan furniture designed by architect Franca Helg in collaboration with the manufacturing company Vittorio Bonacina in the 1950s and 1960s, the series of suspended sculptures made from rattan and rattan-core is the outcome of the research the artist carried out for her solo exhibition *the last days in Galliate*. Extrapolating several details such as the curves of the leg of a coffee table and the hooks of a freestanding coat rack designed by Helg in 1955 and around 1959 respectively, Antunes has enlarged the scale and dimensions, giving the works a new sculptural identity stripped of their original function.

Produced by the renowned furniture manufacturer—today known as Bonacina1889—the sculptures of the Franca series evoke the dialogue between Modernism and the traditions associated with the use of the artisanal techniques that are a recurrent feature of Antunes' practice, and reveal the artist's interest in and fascination with the figure of Franca Helg. Active both in architectural and industrial design, Helg gave such an important contribution to the Milan-based Studio Albini that the firm was renamed Albini-Helg in 1952.





**LEONOR ANTUNES**  
**discrepancies with F.H. #1 and #2, 2018**  
Latão [Brass]  
300 x 24 x 6 cm cada [each]



**LEONOR ANTUNES**  
**discrepancies with F.H. #1 and #2, 2018**  
Detalhe [Detail]

Antunes has created this series of brass sculptures drawing on the same details of the rattan furniture by Franca Helg that inspired the artist for the Franca series. However, unlike her rattan works, which have similar abstract shapes, these works entail a process of assimilation of the original elements that not only regards the proportions of the details considered by the artist —once again enlarged and transposed out of scale— but also implies a change in the material used and consequently the crafting method. Due to its natural process of oxidation, brass marks the sculptures as elements mutating over the passing of time.





**LEONOR ANTUNES**  
**discrepancies with F.H. #1 and #2, 2018**  
Detalhe [Detail]



# Tonico Lemos Auad

## Untitled | Raw, 2018

Linho trançado, seda, algodão, lã e papel  
[Woven linen, silk, cotton, wool and paper]  
110 x 80 cm







Auad's unique way of working subverts traditional techniques such as stitch work, woodcarving and stonemasonry and opens up new possibilities in drawing, weaving, sculpture and installation. One can immediately recognise his work for its extraordinary deftness of touch and the way it bridges the modern and contemporary. Through collaborations with a range of specialised makers, Auad explores the crossover between craft, skill, tradition and cultural inheritance.





**TONICO LEMOS AUAD**  
**Untitled | Raw, 2018**  
Detalhe [Detail]



**TONICO LEMOS AUAD**

**Rituals of rebellion, 2021**

Lã, seda e linho trançado sobre linho  
emoldurada em madeira purple heart  
[Textile wool, silk and linen weave on  
linen framed in purple heart wood]

64 x 65 cm





# Anderson Borba

**The weeping white man, 2020**  
Madeira, suportes de canto, lápis e gesso  
[Wood, corner braces, pencil and plaster]  
135 x 27 x 36 cm



ANDERSON BORBA  
*The weeping white man*, 2020



Images are sometimes the starting point for sculptures, as is the case of *The weeping white man* (2020). According to the artist, the work was inspired by a media portrait of a sedentary white politician moaning about a recent defeat, and “this led (him) to respond and assemble his portrait by working in fragments of wood in a modernist aesthetic simulacra. It shifted and unfolded into a process-oriented construction, using the figure as a pattern for formal decisions.” [Kiki Mazzucchelli]



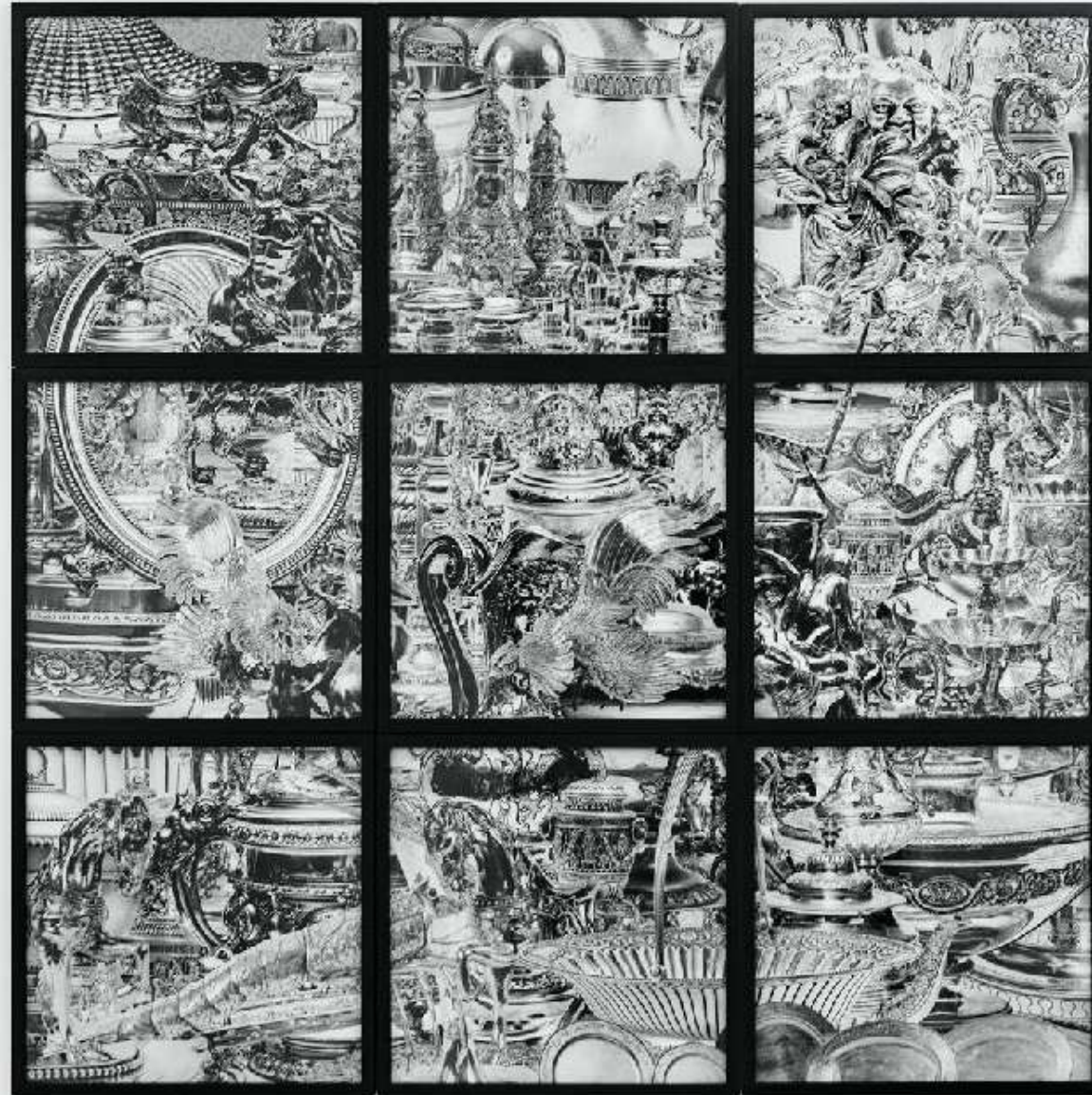
**ANDERSON BORBA**  
**Word, 2020**  
Madeira [Wood]  
127 x 50 cm





*Word* (2020) is an elegant oval construction that evokes a more brancusian sense of simplicity (if Brancusi raided skips in search for materials). On the top half of this piece a sculpted hand perched on a walking stick points its index finger to a round volume placed on the opposite side of the same piece. It's a self-referential gesture, but above all, as Borba puts it, a primordial gesture that precedes language: "Pointing at something... In one sense this simple gesture doesn't just replace a word, but it is a word – perhaps the first word." [Kiki Mazzucchelli]

# Pedro Victor Brandão



## **Forjada [Forged], 2019**

Impressão a jato sobre papel de algodão [Inkjet print on cotton paper]

Emoldurada [Framed]: 51,5 x 51,5 cm cada [each]

Edição de [Edition of] 3 + 1 AP



**PEDRO VICTOR BRANDÃO**

**Forjada [Forged], 2019**

Detalhe [Detail]

In his bi-dimensional works, Brandão joins photographic language with residual images from other procedures such as ruptures by impact or explosion, digital processing, disturbances, fungi cultivation, interception, appropriation and interpretation of raw data, treating elements of reality in a plastic way in order to destabilize notions of visibility and reliability in images. His works have an analytical feature towards elements of the language and material culture of our time, re-qualifying the idea of “speculation” beyond market and circulation of goods. In *Forjada* (2019) the artist creates a digital composition made from negatives documenting silverware auctions in the ‘70s. Nine square prints present a form of capitalist accumulation that no longer finds liquidity.





PEDRO VÍCTOR BRANDÃO  
Forjada [Forged], 2019  
Detalhe [Detail]



# Panmela Castro



**Jaque Soul, a poetisa – Jandira (Residência), 2021**

Óleo, acrílico e carvão sobre tela [Oil, acrylic and charcoal on canvas]

90 x 120 x 8 cm



PANMELA CASTRO

Jaque Soul, a poetisa – Jandira (Residência), 2021

Detalhe [Detail]



Residência is a series by Panmela Castro where the artist lives in or visits the house/city of close friends, usually activists who drive her thinking, creating works based on their relationship. Jandira Queiroz has been Panmela's friend for a decade, after they first met at AMB (Articulação de Mulheres Brasileiras). Jandira has actively participated in Panmela's feminist education and as an activist. In 2010 they founded, together with other women, the 'NAMI' Network, an organization that uses the arts to promote human rights in which Panmela is president, and Jandira is an adviser. Jaque Soul is a poet who frequently visits Jandira's mother. She works as a massage therapist and met Panmela during her residency at Jandira's. The two became close and developed a mutual identification, as an artist and model, eventually agreeing to pose for a portrait, while sharing experiences and confessions.





**PANMELA CASTRO**  
**Jaque Soul, a poetisa – Jandira (Residência), 2021**  
Detalhe [Detail]





**PANMELA CASTRO**  
**Dani Deus – Residência (Jandira), 2021**  
Óleo, acrílica e carvão sobre tela  
[Oil, acrylic and charcoal on canvas]  
120 x 90 x 8 cm



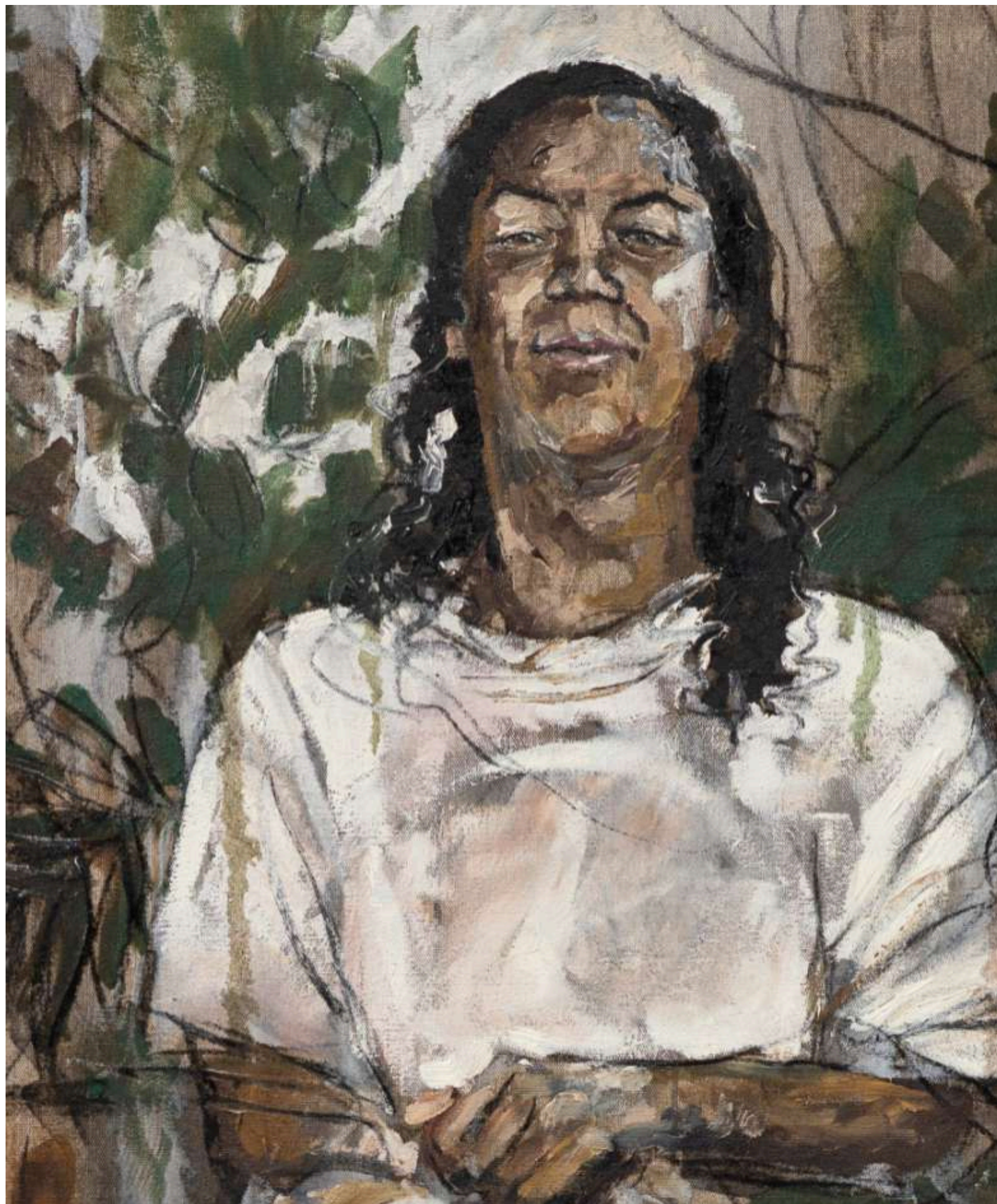
**PANMELA CASTRO**

**Dani Deus – Residência (Jandira), 2021**

Detalhe [Detail]

Dani Deus is one of the residents of Olhos D'Água, being one of the caretakers of the church gardens and squares, who was photographed by Panmela on the porch of his house, around the plants that he takes care of.

“While at Jandira's house, Dani was the first person in town I made friends with, he is the only openly gay man in town. In his youth he began to transition, calling herself Dani, but after a while he acknowledged himself as a man. He is very attached to religion, and he is an artisan, he is the artisan of the city.”







**PANMELA CASTRO**  
**Dani Deus – Residência (Jandira), 2021**  
Detalhe [Detail]





**PANMELA CASTRO**

**Renata Souza, da série Vigília [From the Vigil Series], 2020**

Óleo, acrílico e carvão sobre tela

[Oil, acrylic and charcoal on canvas]

120 x 90 x 8 cm

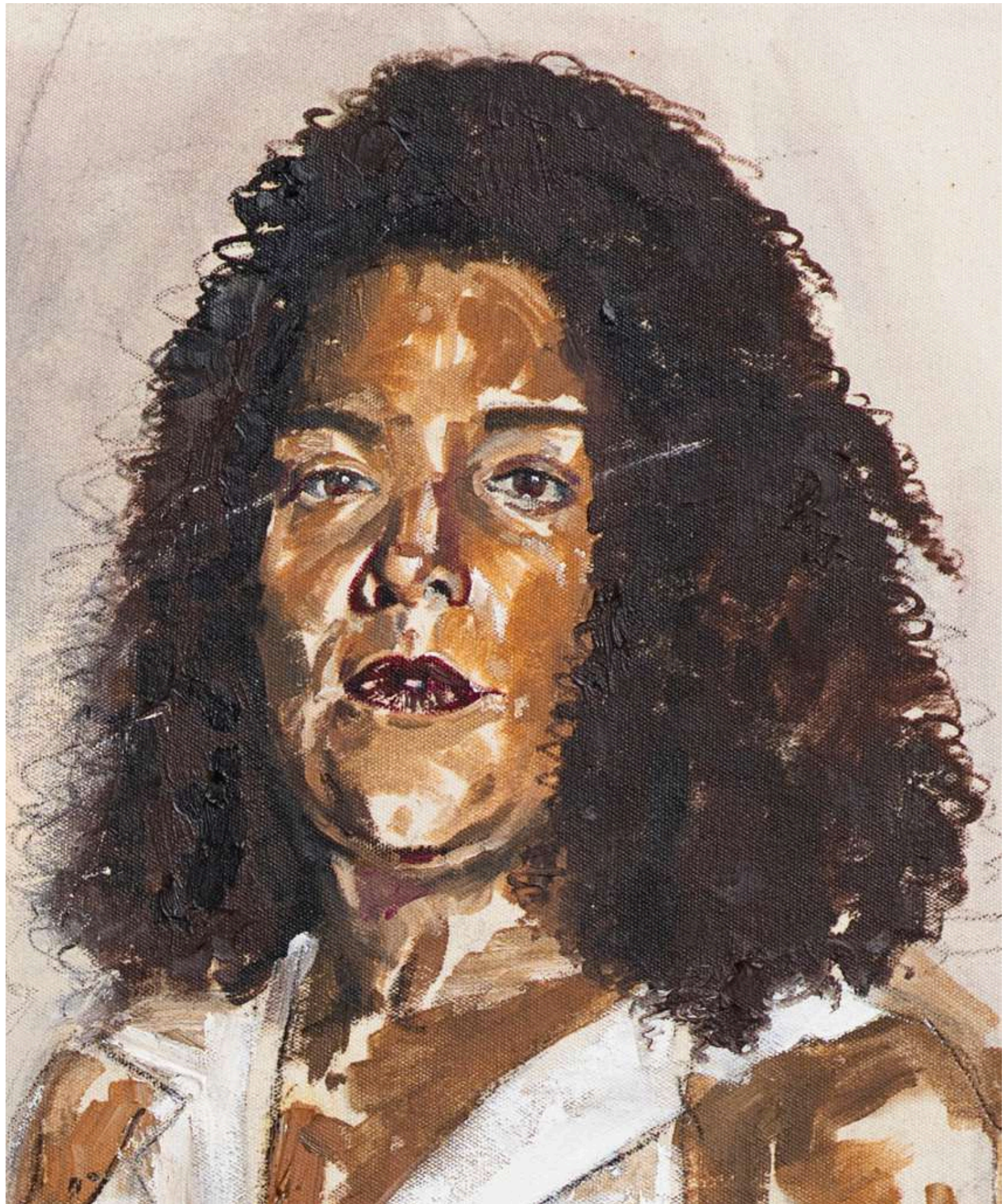


**PANMELA CASTRO**

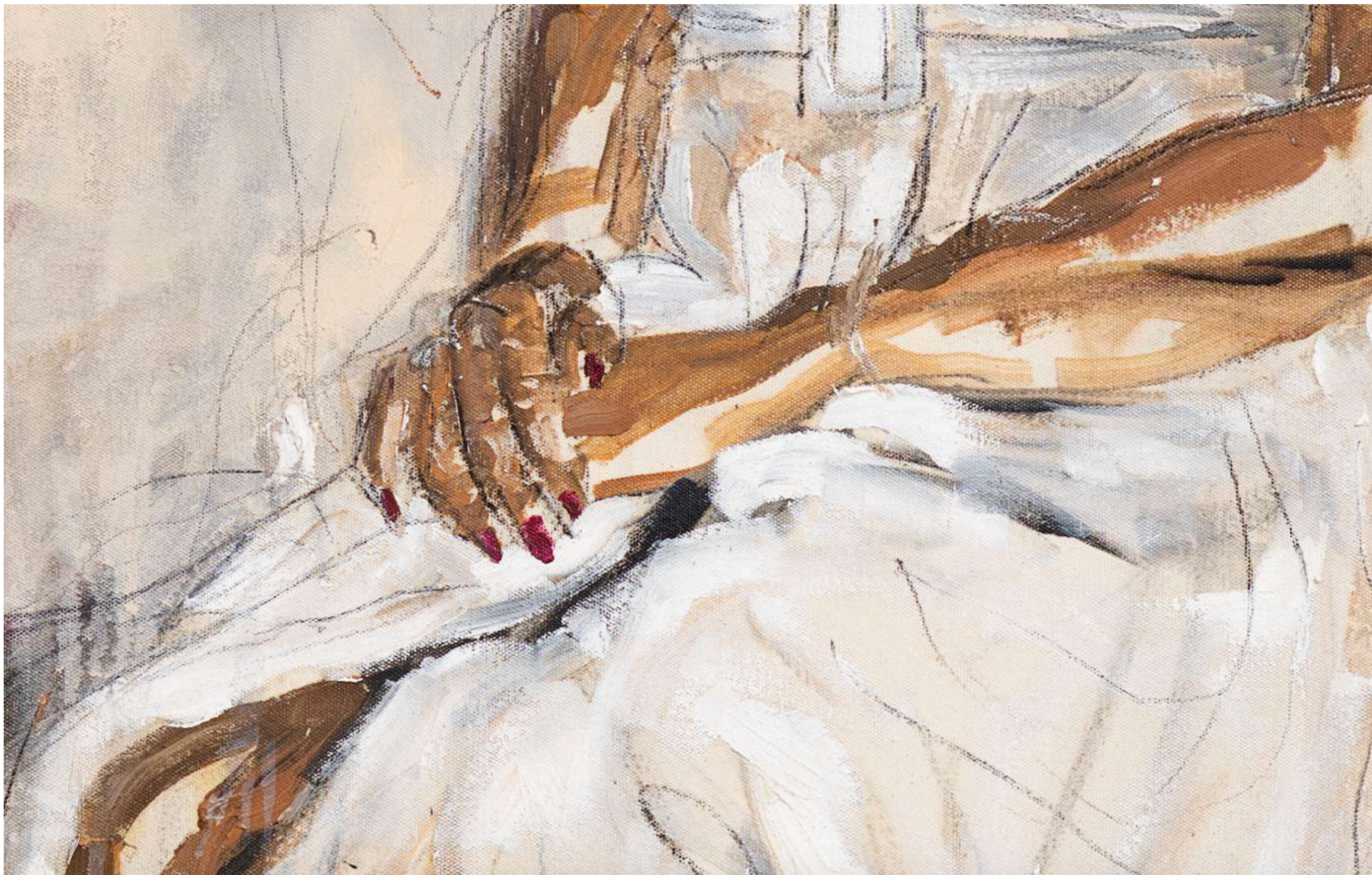
**Renata Souza, da série Vigília [From the Vigil Series], 2020**

Detalhe [Detail]

Renata Souza is a state deputy and former chief of staff to Marielle Franco. During 2017 Panmela Castro was persecuted by her ex-boyfriend, who would repeatedly cover her murals around the city of Rio de Janeiro. Due to the difficulties of formalizing a complaint for patrimonial violence that could be sheltered under the Maria da Penha Law (against domestic violence towards women), Panmela sought Marielle Franco's office so that the case could be taken forward. It was on that occasion that Panmela Castro and Renata Souza met and became friends. The vigil took place during the 2020 electoral process, when Renata Souza ran for mayor of Rio de Janeiro. Renata appears dressed formally at the studio, thus being the first work in the Vigília Series to be painted in this way. Even so, Renata Souza's bare feet in the picture is a gesture of the intimacy shared during the evening.







**PANMELA CASTRO**  
**Renata Souza, da série Vigília [From the Vigil Series], 2020**  
Detalhe [Detail]



# Alexandre da Cunha

## **Slit IX, 2019**

Baquetas, barbante de cânhamo, acrílica e linho  
[Drumsticks, hemp string, acrylic and linen]  
200 x 130 x 6 cm







Central to da Cunha's practice is the ready-made and specifically, how perceptions of objects are affected by place, time and the results of labour. Da Cunha's complex and subtle process of transforming materials and images create encounters with everyday objects that disentangle the instinctive responses inherent to particular materials, endowing the works with alternative modes of understanding; so cotton becomes marble, mops become tapestry, construction tools become mysterious relics and mundane objects echo art historical precedents. The result is a vibrant dialogue about the history and function of symbols and materials in society, from park benches and umbrellas to cement mixers and beach towels.



# Sheroanawe Hakihiawe



**Sem Título (da série Urihi Theri) I [Untitled (from the series Urihi Theri) I], 2020**

Acrílico sobre tecido [Acrylic on fabric]

93 x 239 cm



**SHEROANAWÉ HAKIHIIWE**

**Sem Título (da série Urihi Theri) I**

**[Untitled (from the series Urihi Theri) I], 2020**

Detalhe [Detail]

Urihi Theri is a new series of three large paintings on fabric created for the artist's recent exhibition at Kunsthalle Lissabon. The vast horizontal landscapes show us volcanoes, trees and other elements —a compendium of the Upper Orinoco's natural features created through delicate lines. Sheroanawé Hakihiiwe's work is closely related to Urihi (the jungle), where he lives with his community and from where they earn their daily livelihood in a way that allows them to live in harmony with their environment. Sheroanawé employs his ancestral knowledge of the signs and symbols of Yanomami culture, and their application in basketry and body painting for ritual ceremonies. His practice has been centred on the transmission of oral memories, myths, ancestral traditions and the Yanomami cosmogony, preserving them from gradual obsolescence and oblivion.







**SHEROANAWE HAKIHIIWE**

**Sem Título (da série Urihi Theri) I [Untitled (from the series Urihi Theri) I], 2020**

Detalhe [Detail]



# Daniel Fagus Kairoz



**O Brasil é Minha Encruzilhada (Mil Povos), 2020**

Urucum, folha de ouro, waji e cortes sobre tela [Annatto, gold leaf, haji and cuts on canvas]

106 x 106 cm



**DANIEL FAGUS KAIROZ**

**O Brasil é Minha Encruzilhada (Mil Povos), 2020**

Detalhe [Detail]

*O Brasil é Minha Encruzilhada (Mil Povos)* (2020) is one of the works that synthesize the series *Encruzilhadas* [Crossroads]. In this series, the artist employs materials popular in Brazil —such as annatto, waji (indigo), golden objects, gunpowder, pemba and efun (white chalk), among others— which carry the strength of the crossing of the Afro-diasporic, Amerindian and European traditions that constitute the tense Brazilian melting pot. Annatto, waji and gold leaf are displayed in a geometric composition that references the national flag, in conversation with the simple forms of Malevich's suprematism. The cross cuts reproduce the composition of the stars on the flag, representing the Brazilian states as both crossroads and abysses.





# Lucia Laguna



**Jardim n. 54, 2021**  
Acrílica sobre tela  
[Acrylic on canvas]  
200 x 150 cm



**LUCIA LAGUNA**  
**Jardim n. 54, 2021**  
Detalhe [Detail]



In her paintings, Lucia Laguna reinforces the inseparability that exists between her artistic process and the space of her studio, located in the northern part of Rio de Janeiro. The starting point comprises propositions the artist makes to her assistants, who begin the process by marking out lines on the canvas surface, inserting forms and other graphic symbols. Upon taking over the execution of the work, Laguna enters into a process of deconstruction of what was already there. In an ambiguous exercise of intervention and erasure, which occurs both with painting and with other layers and details, new landscapes are built. While the abstraction and geometry intrinsic to Laguna's compositions originate from the painting tradition, figuration and accumulation reference the palette of her environment. In other words, the inside and the outside are contaminated as the paintings take shape, over a singular period of maturation. The canvas is, at the same time, both limit and expansion.



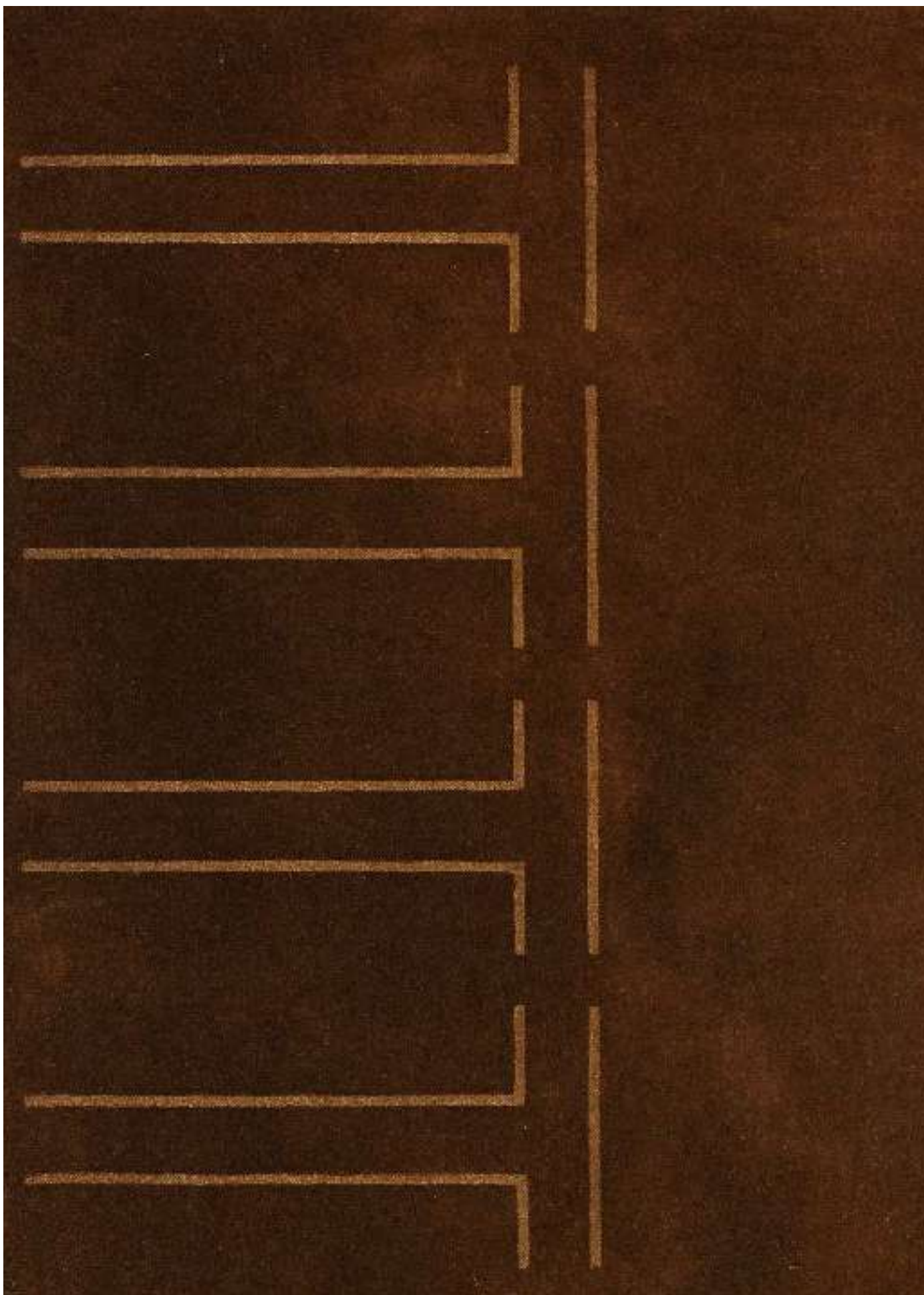
# Kim Lim



**Brown Aquatint, 1972**  
Água-tinta sobre papel  
[Aquatint on paper]  
63,5 x 59 cm  
Edição de [Edition of] 30



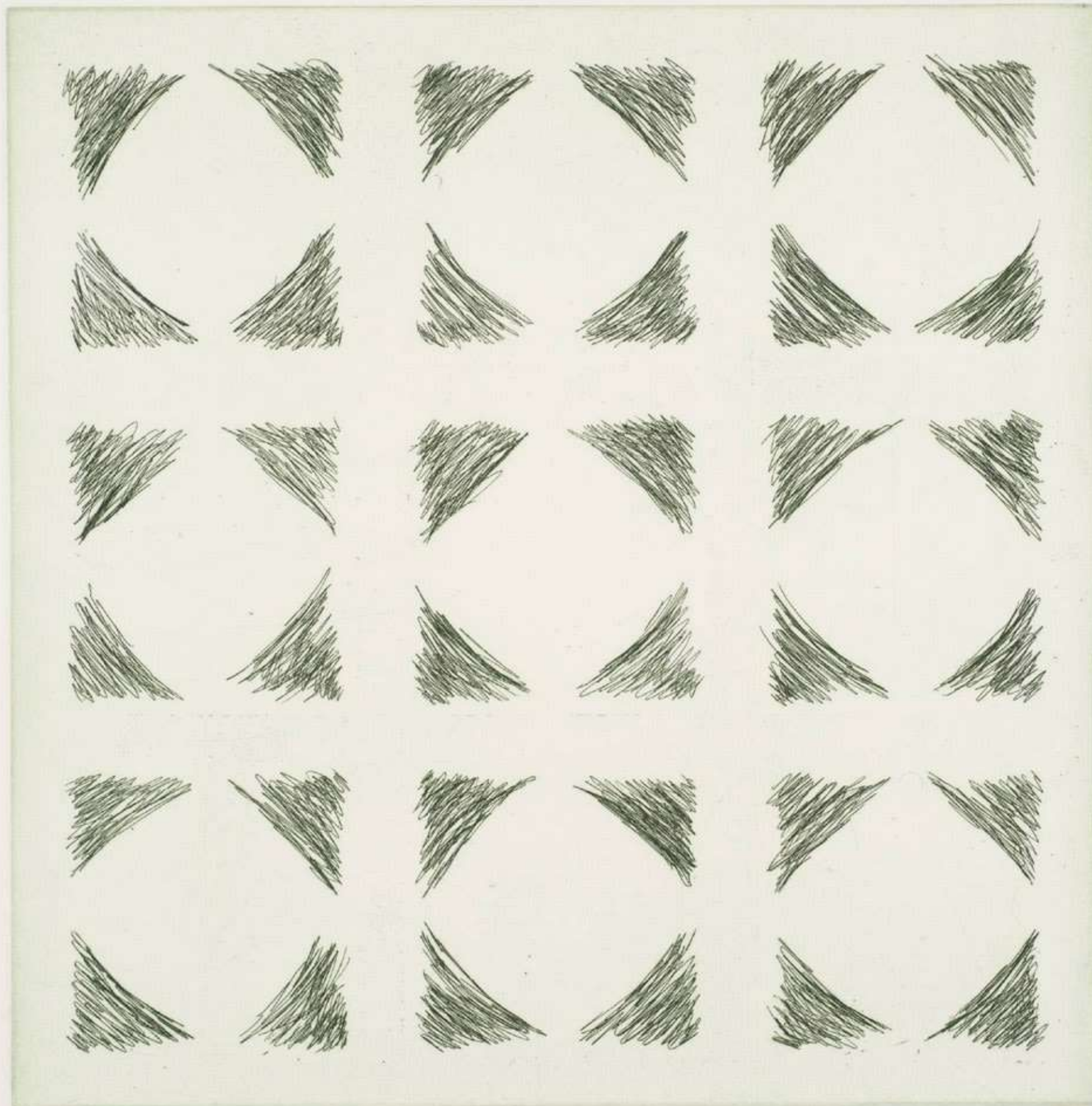
**KIM LIM**  
**Brown Aquatint, 1972**  
Detalhe [Detail]



Kim Lim drew inspiration from her personal journey from East to West, uniting her own cross-cultural experience with the vernacular of artists she admired such as Giacometti and Brancusi. A keen observer of nature and natural forces, she would echo the sinuous curves of a vast desert plain, the waves of a silent sea breeze, and other experiential and phenomenological moments throughout her work. Lim's work in the 1970s is marked by a deeper experimentation in concepts of "form, space, rhythm and light". Her *Intervals* series, which refers to sculptural and paper works, employs negative space with as much detail as it does with ideas of density and volume, as seen in the print *Brown Aquatint* (1972), currently on display at Tate Britain.



**KIM LIM**  
**Green Etching, 1969**  
Gravura [Etching]  
59 x 58 cm  
Edição de [Edition of] 20





# João Loureiro



## Presidente Selvagem, 2019

Caixas de papelão, fibra de vidro e pintura esmalte

[Cardboard boxes, fiberglass and household gloss]

Caixa [Box] 1: 28 x 30 x 20 cm | Caixa [Box] 2: 30 x 33 x 26 cm



**JOÃO LOUREIRO**  
**Presidente Selvagem, 2019**  
Detalhe [Detail]

*Presidente Selvagem* [*Wild President*] (2019) is part of a series of works that employ common products found in commerce throughout the country. The artist uses disposable, cheap, unimportant materials for operations of composition, juxtaposition and displacement recurrent in his whole body of work. The brands printed on the cardboard boxes serve as a starting point, moreover each box contains a double in painted fibreglass and the luminous yellow of its interior reinforces the spatial unity of the set. The association between the two packages of popular beverages in Brazil, form the title in which the president is named wild.



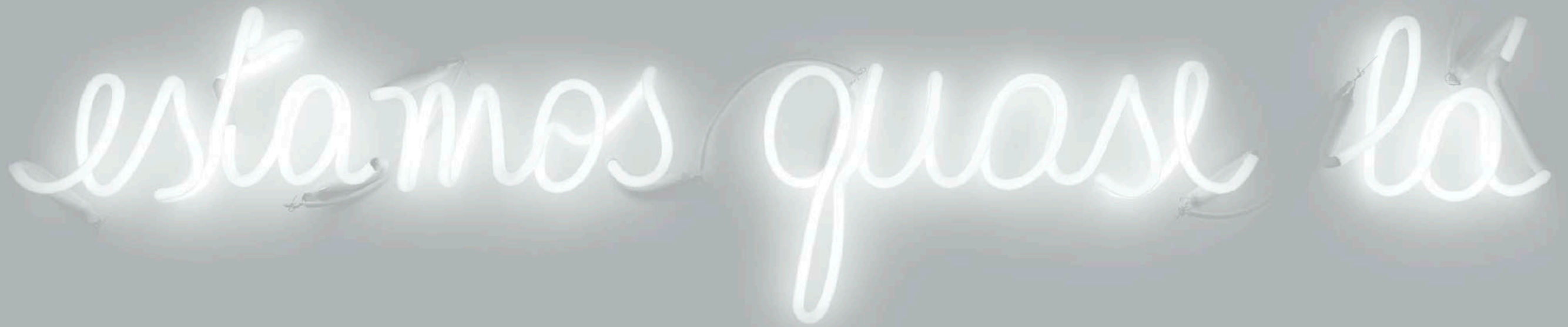




JOÃO LOUREIRO  
Presidente Selvagem, 2019  
Detalhe [Detail]



# Manata Laudares



estamos quase lá

**Estamos quase lá, 2021**

Neon

15 x 120 cm



MANATA LAUDARES  
**Estamos quase lá, 2021**  
Detalhe [Detail]

*Estamos quase lá* [*We're almost there*] (2021), a neon installation reproducing the phrase that gives the work its title, is part of the series *Acredite na Sinalização*. The work was conceived in the current context of alert and revision of values, and its interpretation relays on the importance given to its truism. The artists have been thinking about the challenges posed by Bruno Latour in *Facing Gaia: the Anthropocene*, Multinaturalism and Technodiversity, reaffirming their trust in science, in the defeat of totalitarianism and in the experience of the common.





# Cildo Meireles

**Inserções em circuitos ideológicos: Projeto Coca-Cola, 1970**

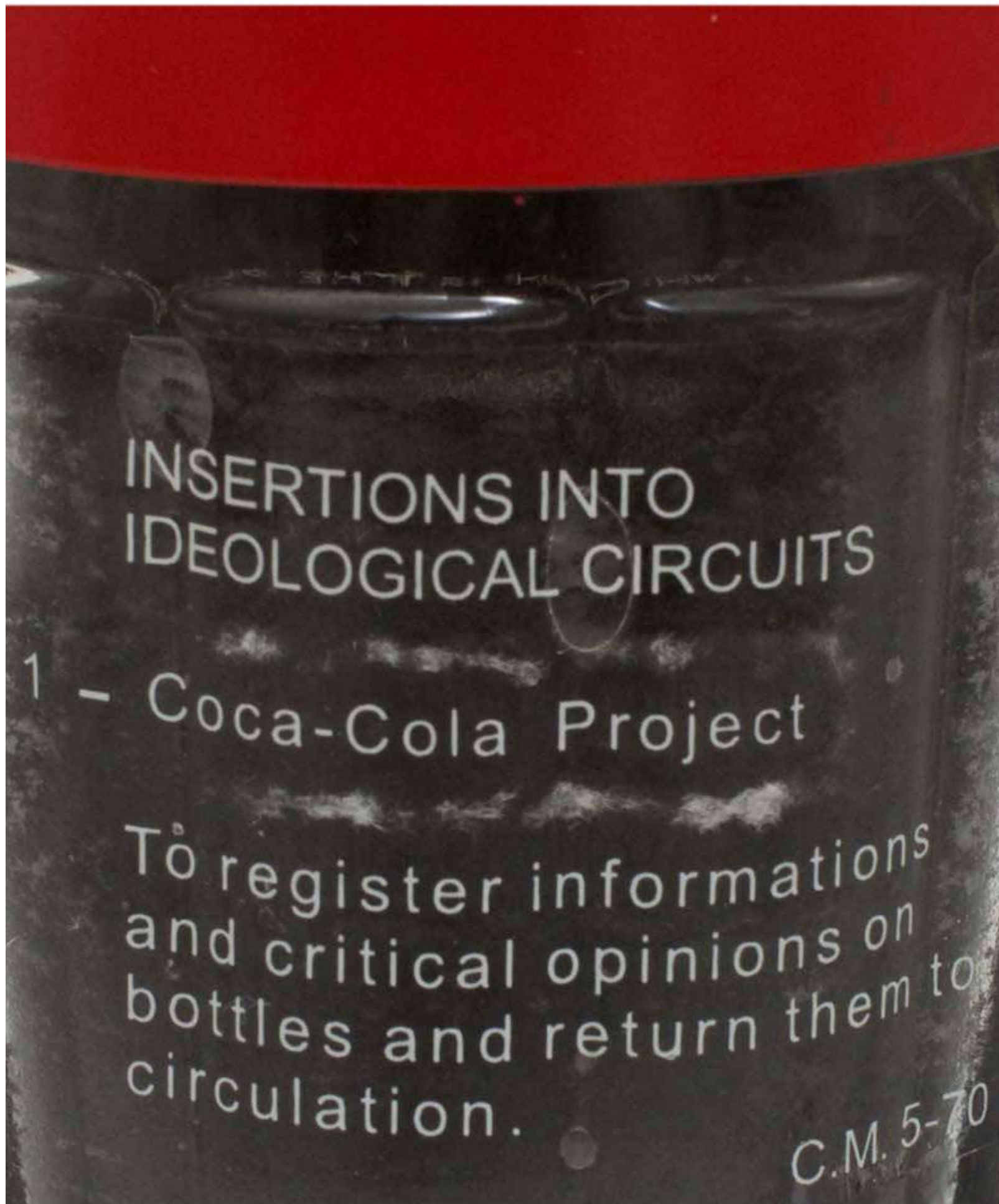
Garrafa de Coca-Cola, decalque em silkscreen

[Coca-Cola bottle, silkscreen decal]

18 x 8 Ø cm







The Coca-Cola Project and the Cédula or Banknote Project explore the notion of circulation and exchange of goods, wealth and information as manifestations of the dominant ideology. For the Coca-Cola Project Meireles removed Coca-Cola bottles from normal circulation and modified them by adding critical political statements, or instructions for turning the bottle into a Molotov cocktail, before returning them to the circuit of exchange. On the bottles, such messages as 'Yankees Go Home' are followed by the work's title and the artist's statement of purpose: 'To register informations and critical opinions on bottles and return them to circulation'. The Coca-Cola bottle is an everyday object of mass circulation; in 1970 in Brazil it was a symbol of US imperialism and it has become, globally, a symbol of capitalist consumerism. As the bottle progressively empties of dark brown liquid, the statement printed in white letters on a transparent label adhering to its side becomes increasingly invisible, only to reappear when the bottle is refilled for recirculation.





WHICH IS THE PLACE  
OF THE WORK OF ART?

**CILDO MEIRELES**

**Inserções em circuitos ideológicos: Projeto Coca-Cola, 1970**

Detalhe [Detail]



# Ernesto Neto



## **Umbigo Ventre, Fruto Arte, 2021**

Croche de voile de algodão, argila expandida e pinos de madeira

[Cotton voile crochet, expanded clay and wooden knobs]

73 x 95 x 46 cm



ERNESTO NETO  
*Umbigo Ventre, Fruto Arte*, 2021  
Detalhe [Detail]



Since the mid-1990s, Ernesto Neto has produced an influential work that explores the constructions of social space and the natural world, inviting physical interaction and sensory experience. *Umbigo Ventre, Fruto Arte* (2021) incorporates organic forms and materials that awaken a new type of sensory perception that redefines the boundaries between the artwork and the viewer, the organic and the plastic, the natural, the spiritual and the social. Constantly opening up new formal and conceptual developments in his work, Neto describes sculpture as a living organism that transgresses all limitations.

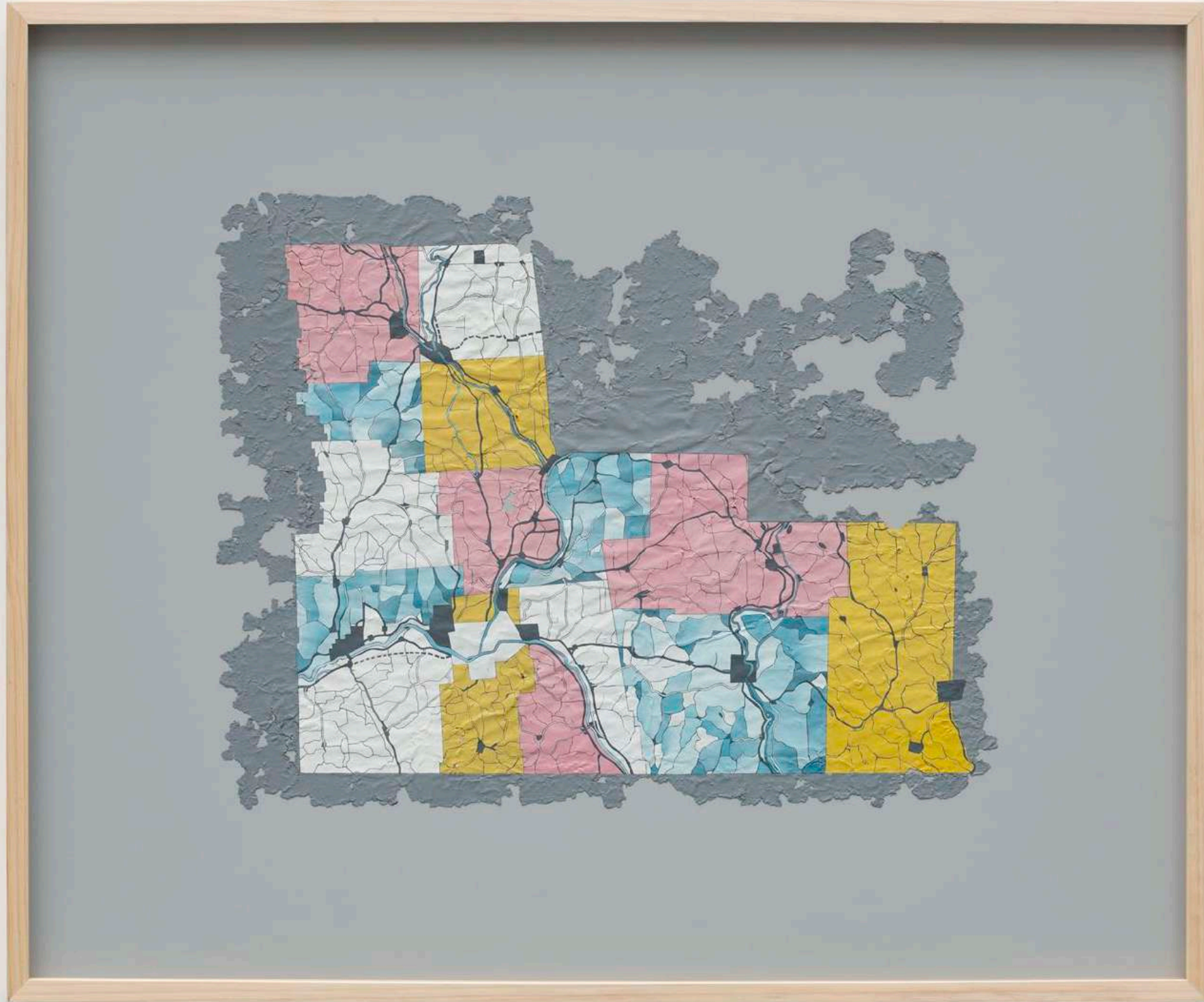




**ERNESTO NETO**  
**Umbigo Ventre, Fruto Arte, 2021**  
Detalhe [Detail]



# Rivane Neuenschwander

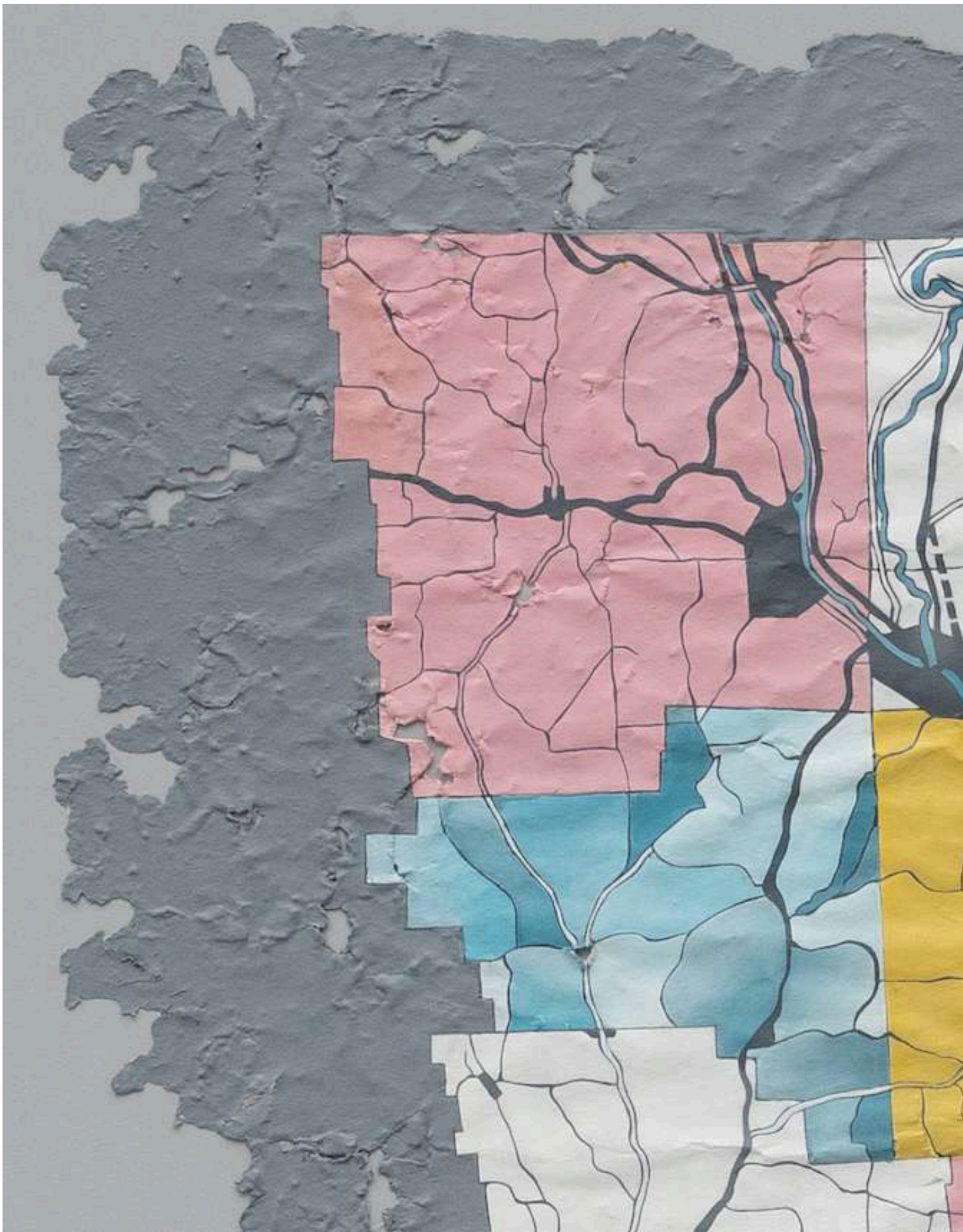


**Depois da tempestade | After the Storm [21], 2021**

Tinta acrílica em mapa, madeira [Acrylic paint on map, wood]

70 x 84 x 6 cm





*Depois da Tempestade / After the Storm* is a series of works that Rivane Neuenschwander originally made for her exhibition at the New Museum in New York (2010). The paper maps, placed on wire screens in the backyard of the artist's studio, slowly degrade under the force of the tropical rainstorms. Neuenschwander then assembles the fragments onto colored boards before painting new edges and roads on the reassembled pieces. Reshaping geography through a “poetic topology”, these rain maps chronicle cartographic erosion, as land masses seem to disintegrate into irregular lagoons and boundaries are dragged, only to re-emerge as fantastic new territories created by the artist. In creating her works, Neuenschwander often involves external components — human, animal, natural elements— to probe the tension between the forces of nature and the human systems designed to order and understand them.





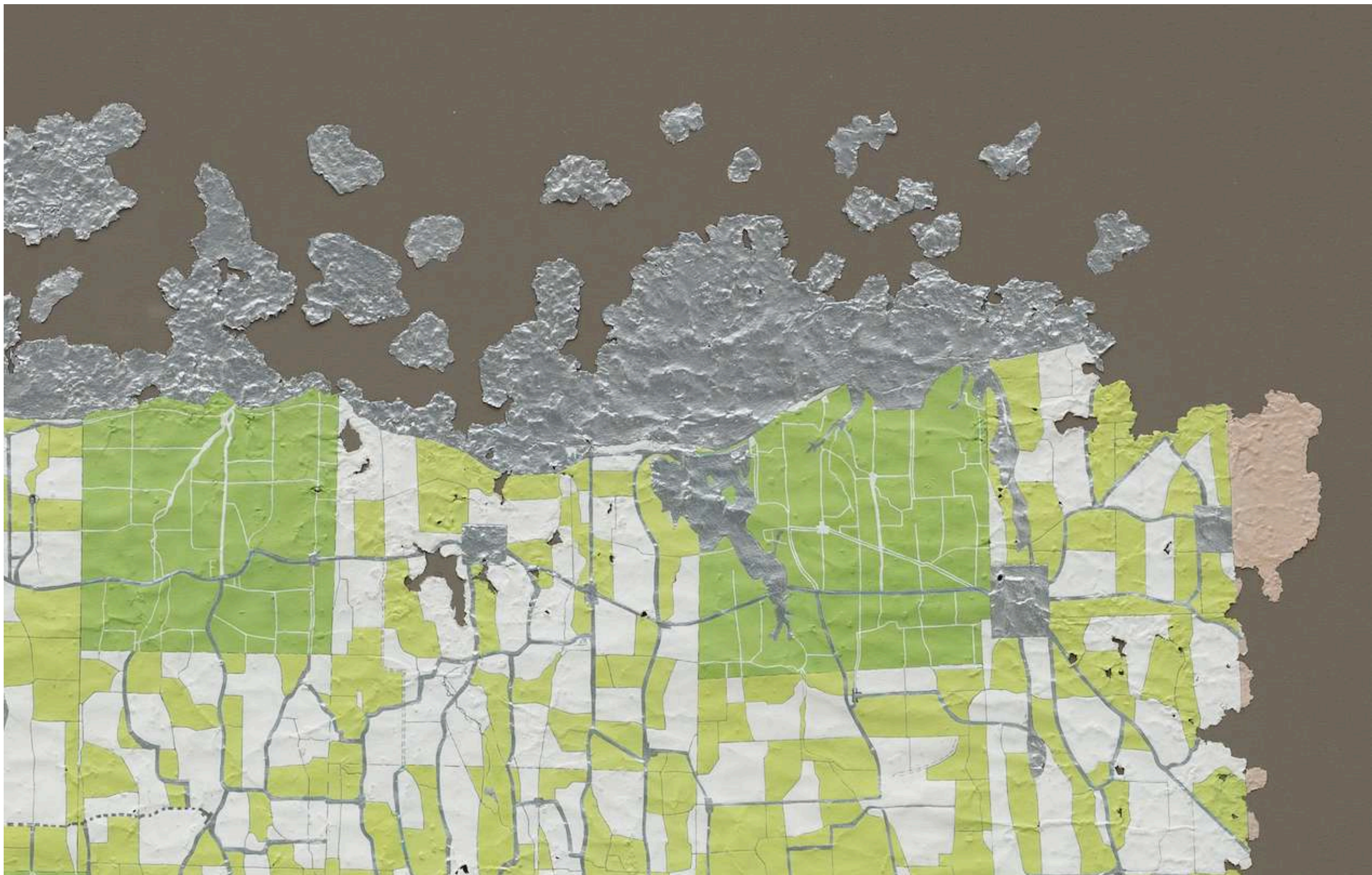
**RIVANE NEUENSCHWANDER**

**Depois da tempestade | After the Storm [20], 2021**

Tinta acrílica em mapa, madeira [Acrylic paint on map, wood]

70 x 84 x 6 cm

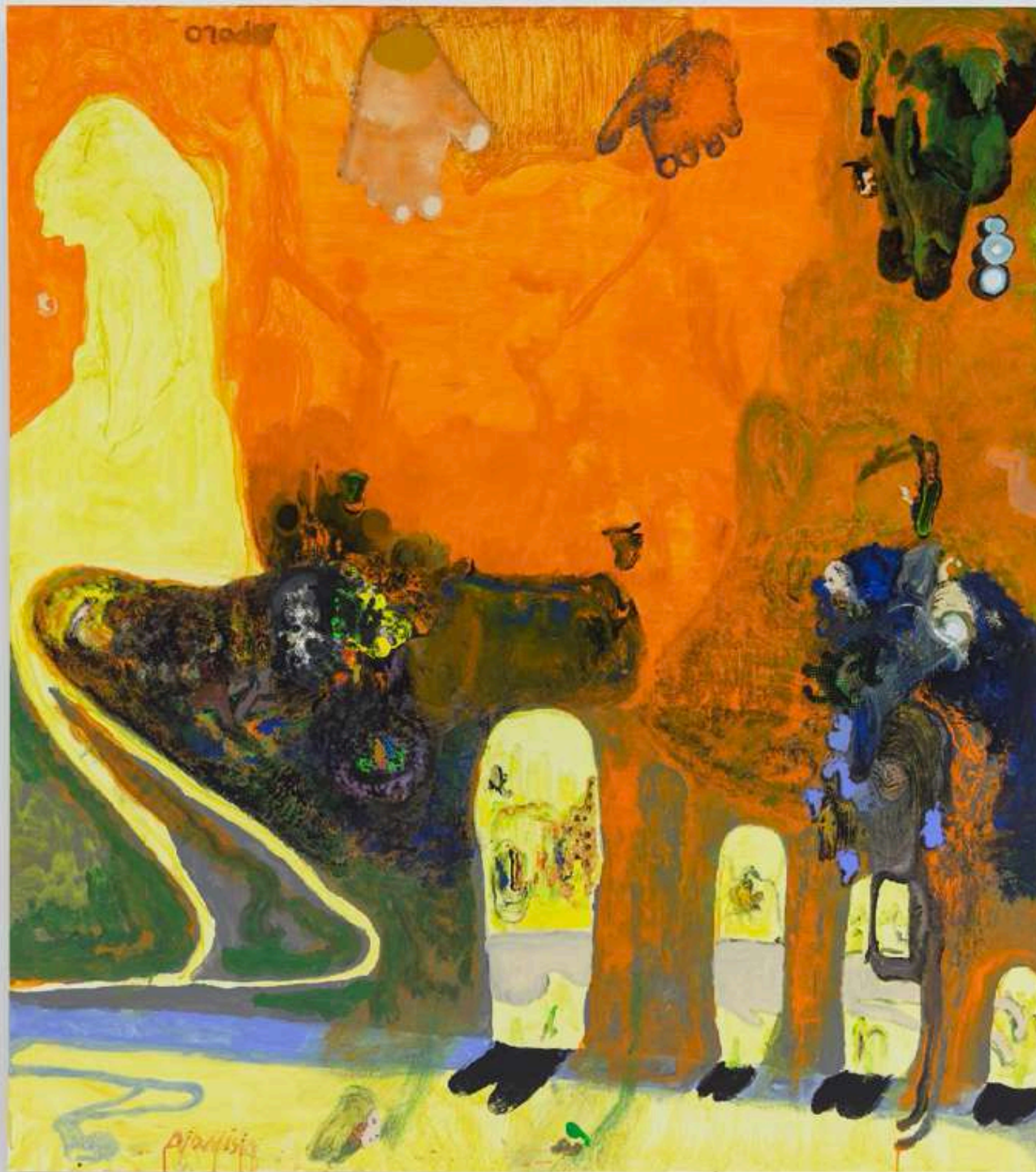




**RIVANE NEUENSCHWANDER**  
**Depois da tempestade | After the Storm [20], 2021**  
Detalhe [Detail]



# Jorge Queiroz

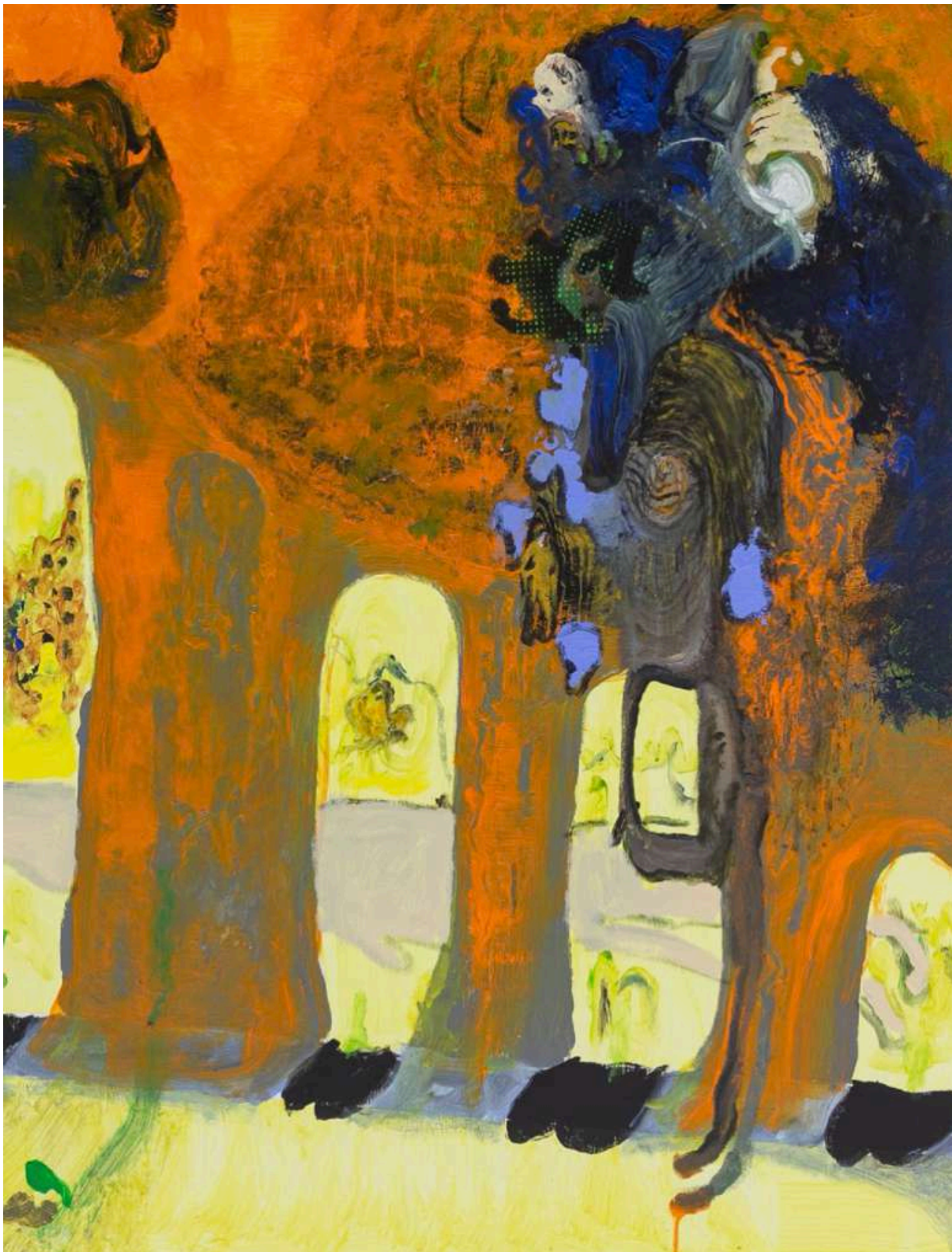


**Ampulheta, 2021**

Acrílico sobre tela [Acrylic on canvas]  
180 x 160 cm



**JORGE QUEIROZ**  
**Ampulheta, 2021**  
Detalhe [Detail]



Jorge Queiroz's post-symbolic universe crosses drawing and painting in a diachronic dialogue in which both artistic practices contaminate and influence each other. His self-fictioned scenarios are not inhabited by any organization or hierarchy, subverting the figure-ground or interior-exterior relationship in an intimate and personal imaginary. A constant in his work is the absence of linguistics and narrative linearity. The painting *Ampulheta* [*Hourglass*] (2021) — created especially to reflect the dichotomy between Apollonian and Dionysian celebrated in the exhibition — can be read on both sides.





**JORGE QUEIROZ**  
**Ampulheta, 2021**  
Detalhe [Detail]



# Tadáskia



**Mariposa dois [Moth two], 2021**

Lápis de cor sobre papel

[Colored pencil on paper]

146 x 164 cm



**TADÁSKÍA**  
**Mariposa dois [Moth two], 2021**  
Detalhe [Detail]



Tadáskia produces her drawings in groups, trios and duos. Groups are meant to be together, while trios and duos can be separated, travel to distant, unknown places. *Moth one* and *Moth two* are a pair, relatives who can be apart and thus build their own existences. At the same time, they recall the transformational character of the moth, the nocturnal insect that, according to the artist, "change during the day, approaching and moving away, playing back and forth, blending into life and confusing them".



# Luiz Zerbini



**Três orelhas, 2021**  
Acrílica sobre tela  
[Acrylic on canvas]  
160 x 160 cm



**LUIZ ZERBINI**  
**Três Orelhas, 2021**  
Detalhe [Detail]

Luiz Zerbini develops a complex visual vocabulary that inhabits 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 that reveal figurative traces. The grid —a formal leitmotiv closely associated with modernism— is strongly present in the artist's recent paintings, where linear and curvilinear areas overlap and intersect, resulting in complex shapes filled with vivid colors and textures. *Três Orelhas* (2021) reveals a malleable approach to the grid. Zerbini paints using a technique similar to the printing process, creating textures by employing a roller brush.







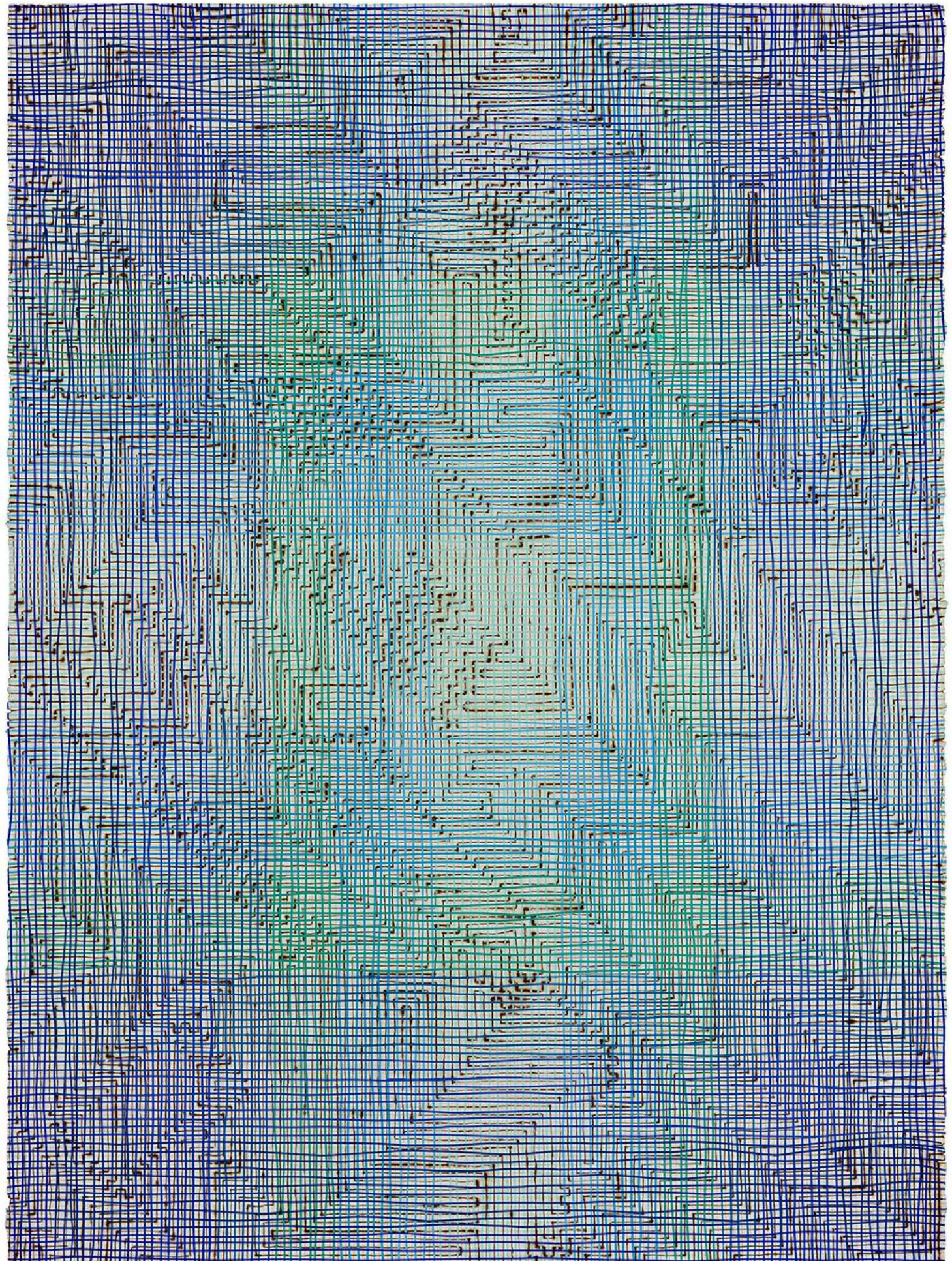
**LUIZ ZERBINI**  
**Três orelhas, 2021**  
Detalhe [Detail]



**2nd Act: 29 July - 29 August**



# Caetano de Almeida



**Anni e Josef 2, 2020**

Pirógrafo e acrílica sobre papel

[Pyrograph and acrylic on paper]

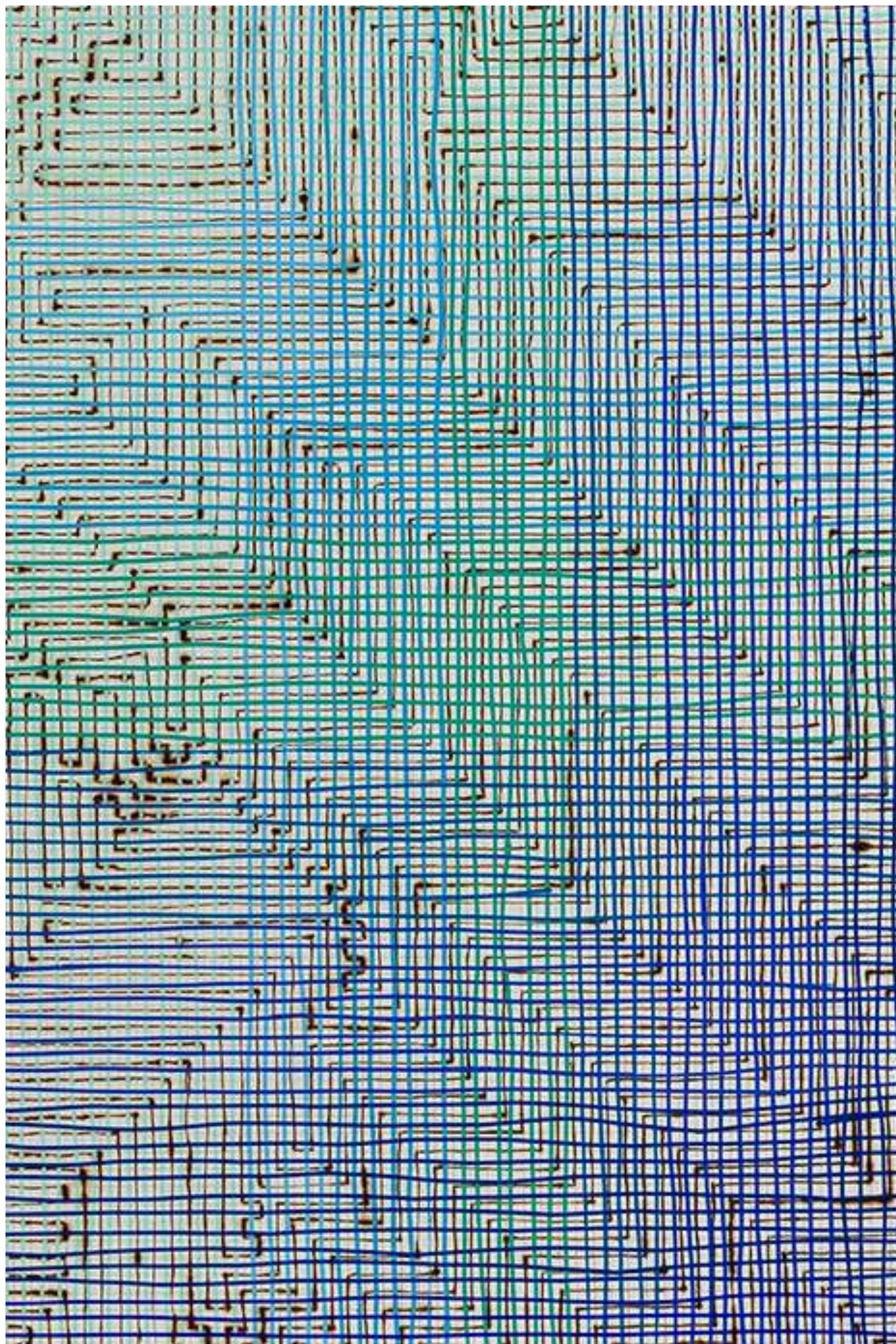
Emoldurada [Framed]: 86 x 67 x 4 cm



CAETANO DE ALMEIDA

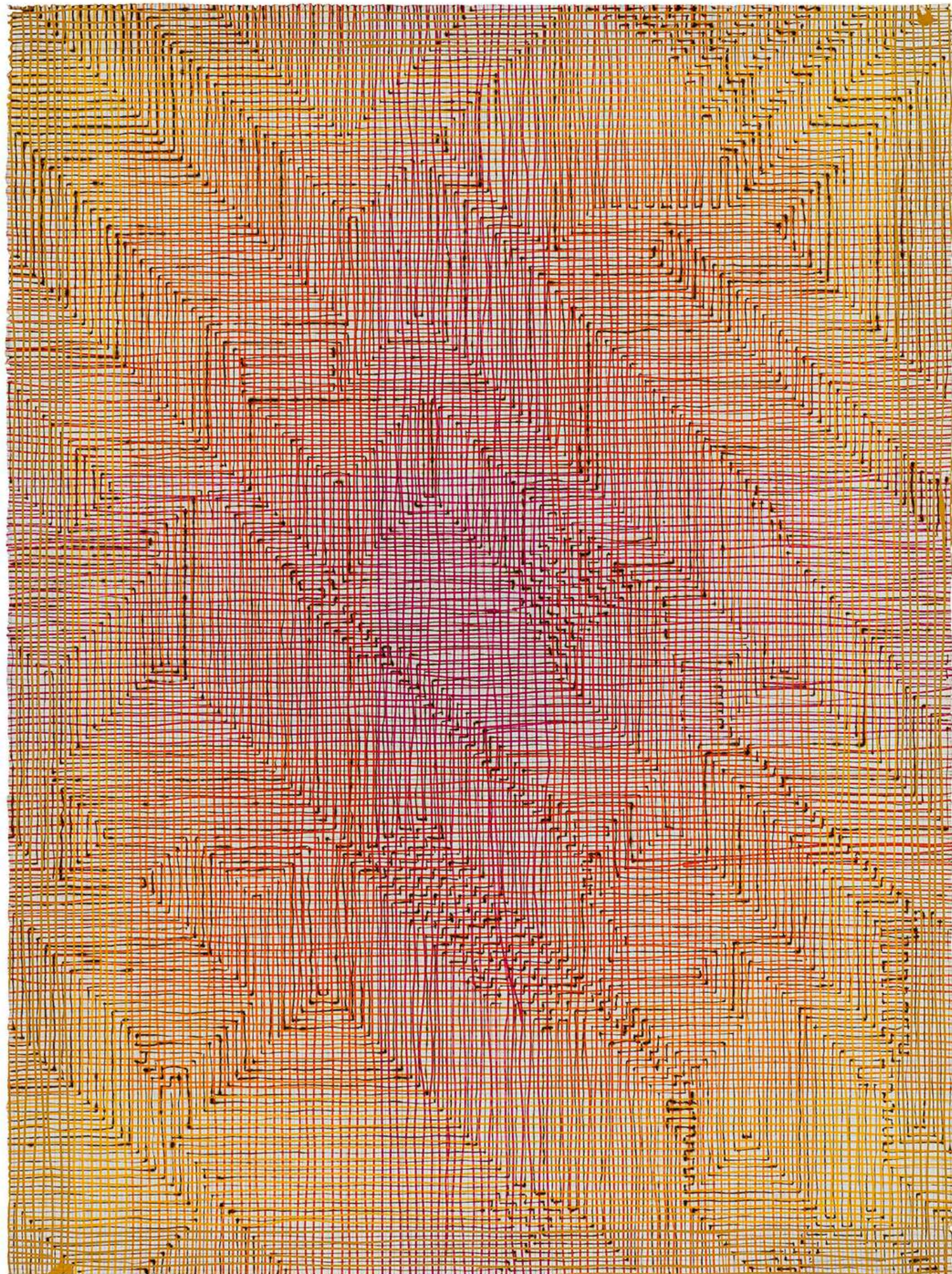
Anni e Josef 2, 2020

Detalhe [Detail]



Caetano de Almeida's recent compositions are optically charged, chromatic and frequently characterized by patterns made of circular cutouts. The works' overall geometric structure hints at the rich history of Brazilian concrete and Neo-concrete art, and into modern art history; the series *Anni e Josef*, are an homage to Anni and Josef Albers' extensive legacy, that includes painting and weaving.





**CAETANO DE ALMEIDA**

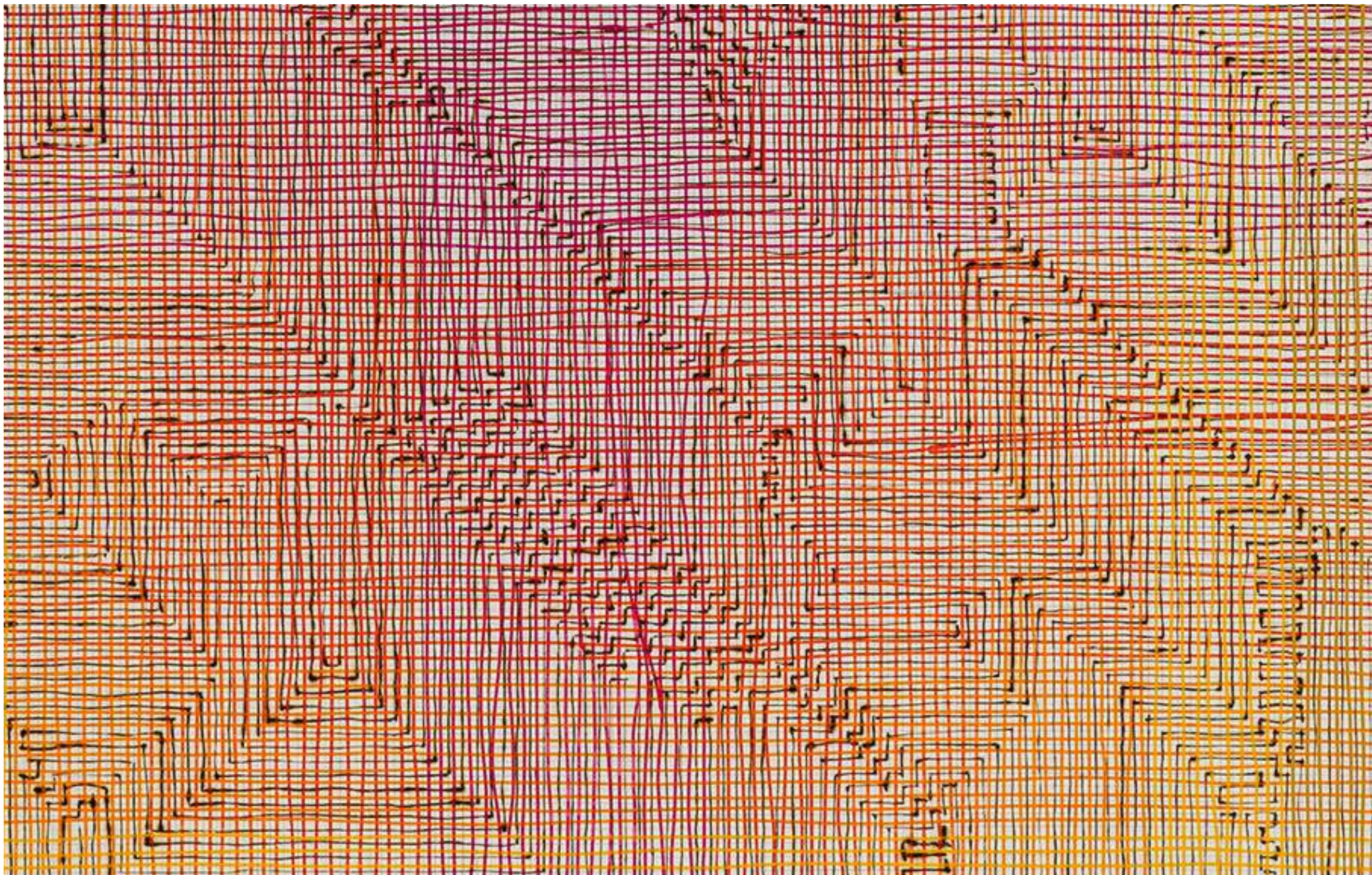
**Anni e Josef 4, 2020**

Pirógrafo e acrílica sobre papel

[Pyrograph and acrylic on paper]

Emoldurada [Framed]: 86 x 67 x 4 cm





CAETANO DE ALMEIDA  
Anni e Josef 4, 2020  
Detalhe [Detail]



# Edu de Barros



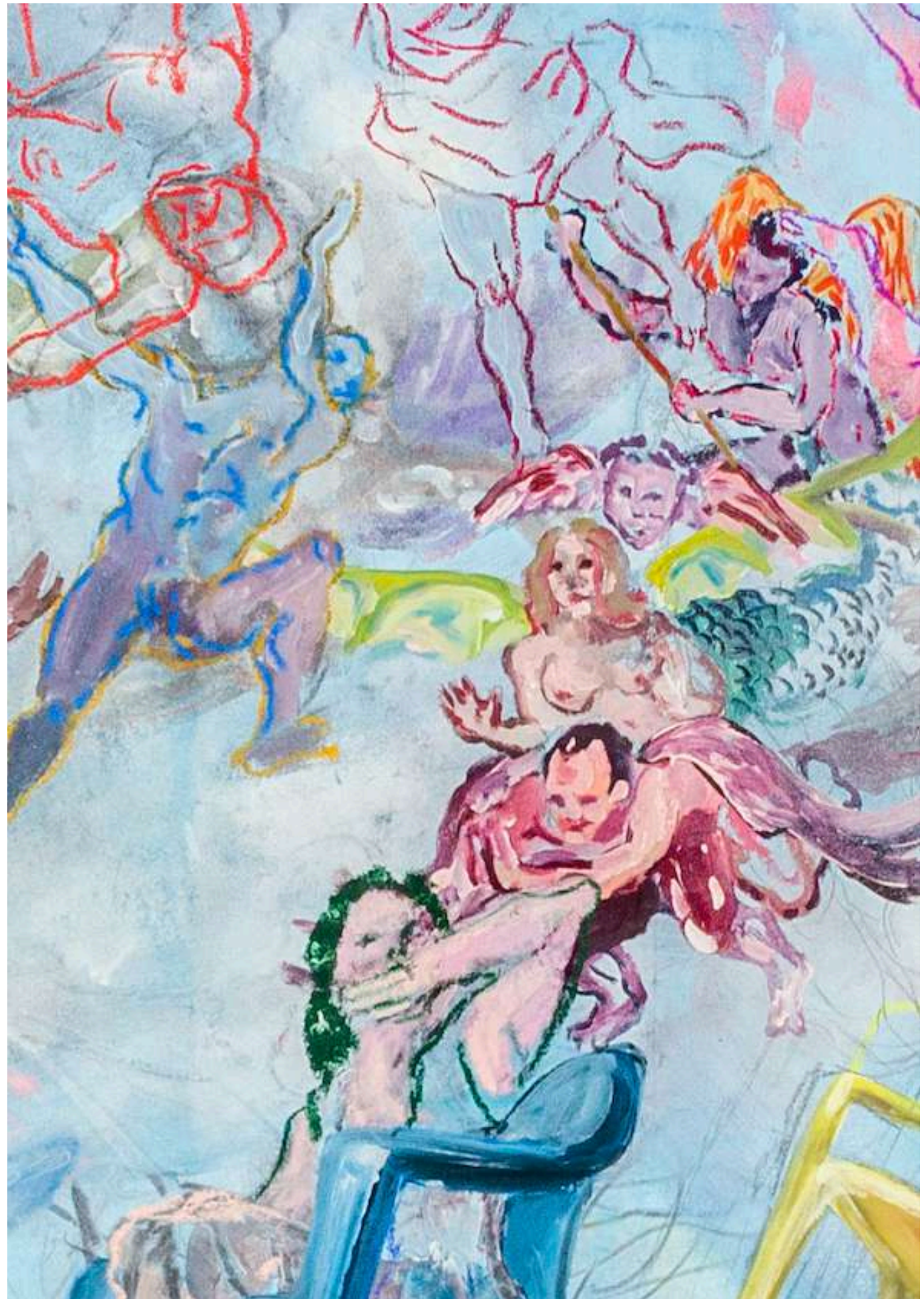
## **Tornado IV, 2021**

Acrílica, pastel oleoso, tinta spray, grafite, carvão e verniz em algodão cru  
[Acrylic, oil pastel, spray paint, graphite, charcoal and varnish on raw cotton]  
125 x 152 cm



**EDU DE BARROS**  
**Tornado IV, 2021**  
Detalhe [Detail]

In *Tornado IV* (2021), Edu de Barros employs the canvas as a window to a parallel universe. Moving away from a narrative perspective, he seeks to materialize the sublime aspect of sensations and everyday events. According to the artist, the viewer's eye is guided by the painting's surface in a diffuse path through various events between characters, classic and contemporary objects suspended in the same space-time.





# Arnaldo de Melo



**Sem Título [Untitled], 2019**

Acrílica sobre tela

[Acrylic on canvas]

190 x 150 cm



ARNALDO DE MELO  
Sem Título [Untitled], 2019

Juxtaposing, then shuffling and rejoining a certain sequence of encrypted characters – like those that Arnaldo finds on the walls of São Paulo, or more precisely the so-called *pixo reto* – has been the motivation for an already long series of canvases and works on paper that the artist has been producing for the last two years in his atelier, located in the historic center of the city. The broad brushstrokes soaked in acrylic paint, oil or lace are also the artist's intention to reconnect with oriental calligraphy and *shodo* —a traditional artistic expression in Japan that means the 'Way of Writing.' Between the *pixo* and the *shodo*, Arnaldo defines his choice of gestural painting, as in the two paintings *Untitled* (2019) —in which blue and yellow predominate— making up a “writing” that forms and dissolves at the threshold of the canvas.

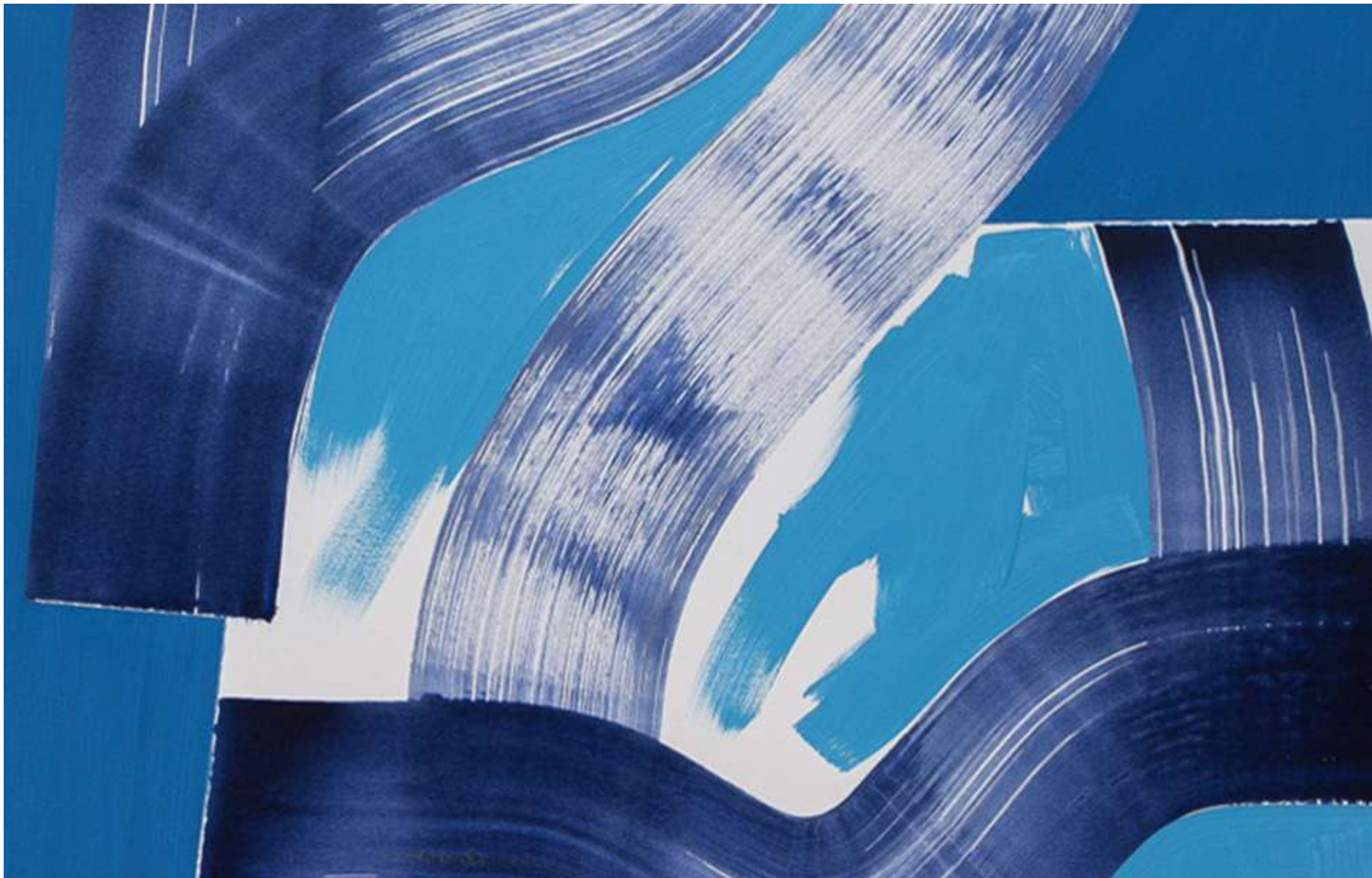




**ARNALDO DE MELO**  
**Sem Título [Untitled], 2019**  
Acrílico sobre tela  
[Acrylic on canvas]  
190 x 150 cm







**ARNALDO DE MELO**  
**Sem Título [Untitled], 2019**  
Detalhe [Detail]



# Marcius Galan

## **Bandeirinha [Bunting], 2013**

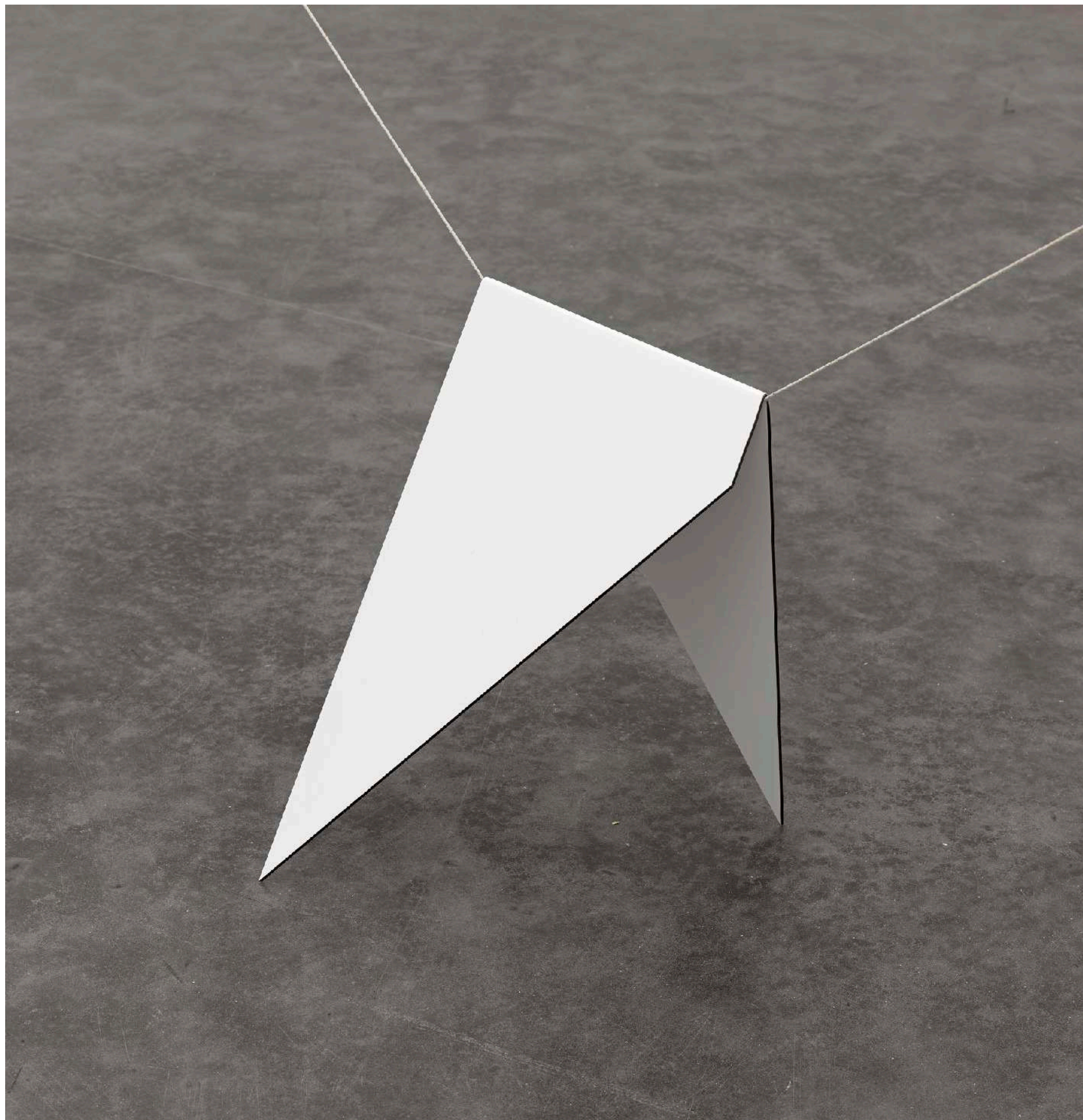
Ferro pintado e corda

[Painted iron and string]

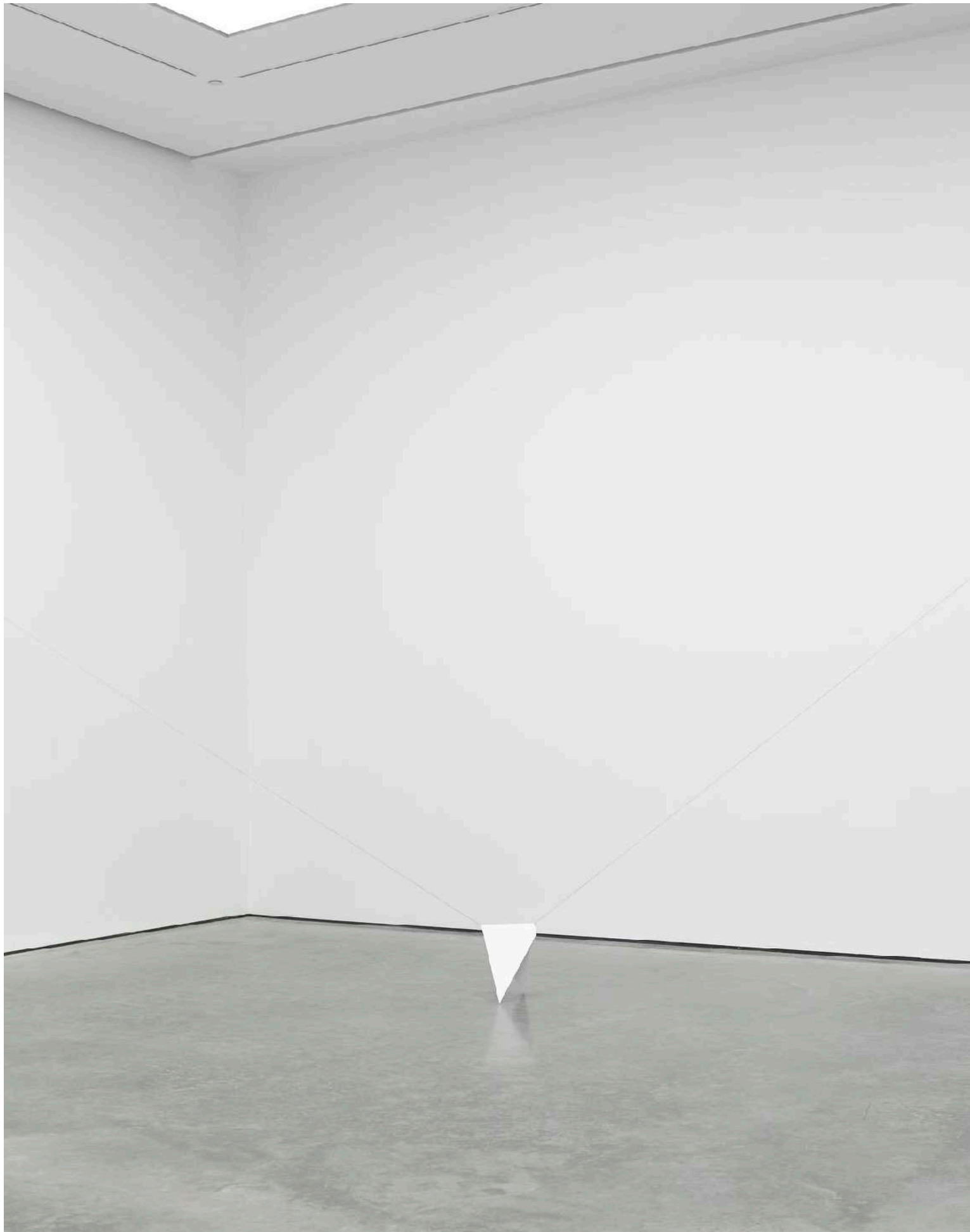
Dimensões variáveis [Variable dimensions]

Bandeira [Flag]: 40 x 25 x 3 cm

Edição de [Edition of] 3 + 1 AP







Marcus Galan explores the metaphorical capacities of space and our relation to it through his wide-ranging practice which includes installation, sculpture, photography and video. With a recognisably minimal aesthetic, Galan employs abstract geometry to delineate the political and social implications of his chosen environments, deconstructing the codes of objects established through everyday use. Whilst these configurations are always executed with graphic simplicity, Galan's works are in fact complex material experiments that interrogate the functions, limits and frontiers of space and by extension, the socio-political systems which reside therein.



# Fernanda Gomes

**Sem Título, 2019**  
Madeira, tinta de parede  
[Wood, wall paint]  
190 x 53 x 17,5 cm







A full-time artist, her work occupies the entire space where she lives, even when she promotes emptiness. Fernanda Gomes works anywhere, almost as if she were at home. She travels frequently for exhibitions, and she feels better when she sets off with little luggage, as things are everywhere. The palette of whites and raw materials takes a radical view of color, which literally includes light as matter. The gathering of works in the space is treated as a work in itself, in unrepeatable exhibitions that react to different contexts. Still, she believes in autonomous works of art, in its most primitive sense of a living object. Modest materials, the human scale, and the playful dimension contribute to an open and personal meaning for each observer.



**FERNANDA GOMES**  
**Sem Título, 2019**  
Detalhe [Detail]







**FERNANDA GOMES**  
**Sem Título, 2019**  
Detalhe [Detail]



# Kim Lim

**Narcissus, 1959**  
Bronze  
61,5 x 52 x 52 cm





**KIM LIM**  
**Narcissus, 1959**  
Detalhe [Detail]



Fascinated both by the history of Western art historical discourse but also by its material culture, Lim engages directly with Greek myth in *Narcissus*, the son of the river god Cephissus and the nymph Liriope. With a sensuousness of touch, Lim has moulded an abstraction of the Greek protagonist, presenting the crucial moment of realization: Narcissus leaning over a pool of water, tricked by the goddess of revenge and retribution, Nemesis, to gaze at his own reflection. Whether it is the instant of falling in love (albeit with his own reflection) or the moment of despair at the realization of the impossibility of a reciprocal love, remains unanswered. As with all of Lim's works, an open-endedness, a pathway into interpretation remains decidedly unguarded and pure suggestion. [Bianca Chu]



**KIM LIM**  
**Caryatid, 1961**  
Madeira e pedra  
[Wood and stone]  
95 x 45 x 20 cm



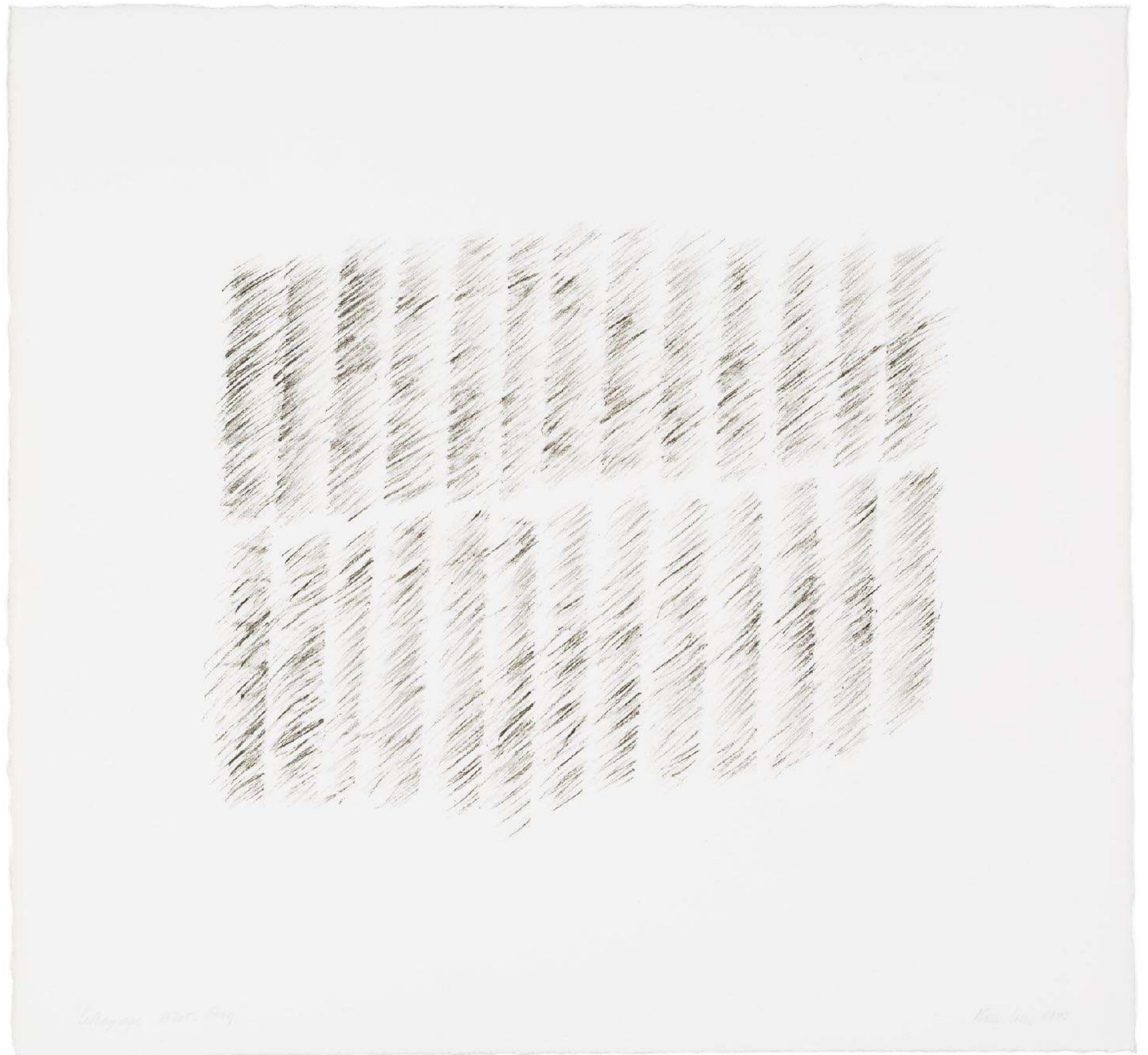


**KIM LIM**  
**Caryatid, 1961**



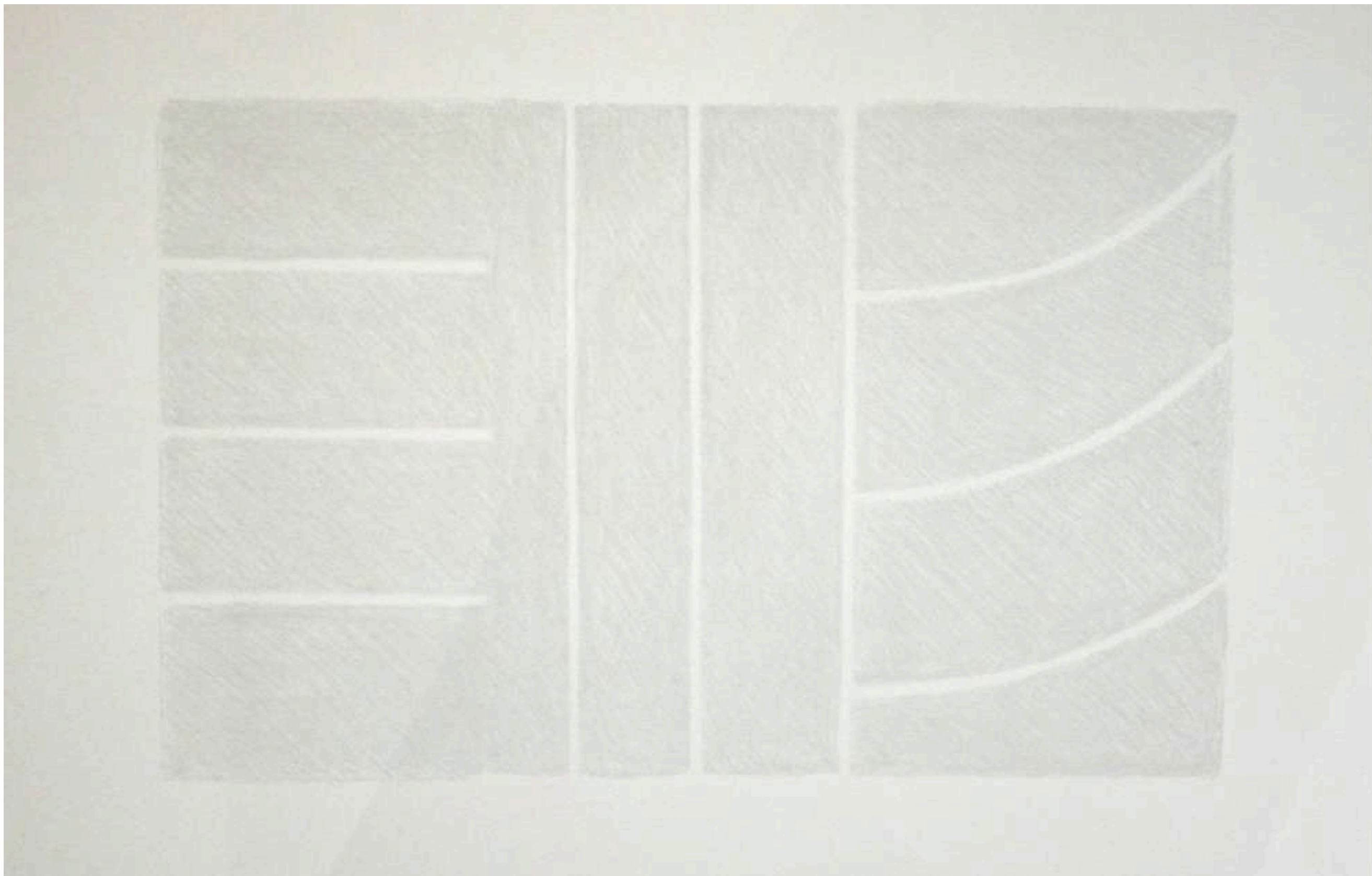
In *Caryatid* (1961), Lim again mines from Greek classicism, but this time from the architectural language of the built environment. A caryatid is a sculpted female form which serves as an architectural support in of a column and can be traced back to the temples of Delphi. An assemblage of marble and wood-carved blocks stacked one on top of another, *Caryatid* mirrors the functionality of the architectural tool but resists identification formally, with only the title providing the exegesis required to understand the source material. [Bianca Chu]





**KIM LIM**  
**Untitled Lithograph, 1993**  
Litogravura [Lithograph]  
47 x 58 cm  
Edição de [Edition of] 20 + 14 AP





**KIM LIM**

**Untitled Litograph (White on White), 1993**

Litogravura [Lithograph]

54,5 x 72 cm

Edição de [Edition of] 24 + 1 AP



# Laura Lima

**Wrong Drawing, 2071**  
Fio de algodão e carvão  
[Cotton thread and charcoal]  
125 x 80 cm





LAURA LIMA  
**Wrong Drawing, 2071**  
Detalhe [Detail]



The *Wrong Drawings* are works made of natural cotton often with pieces of coal attached to them. Over time, these works are stained by the colour of the coal. The 'drawings' are dated years from now, suggesting a future time when the drawings may have reached completion.

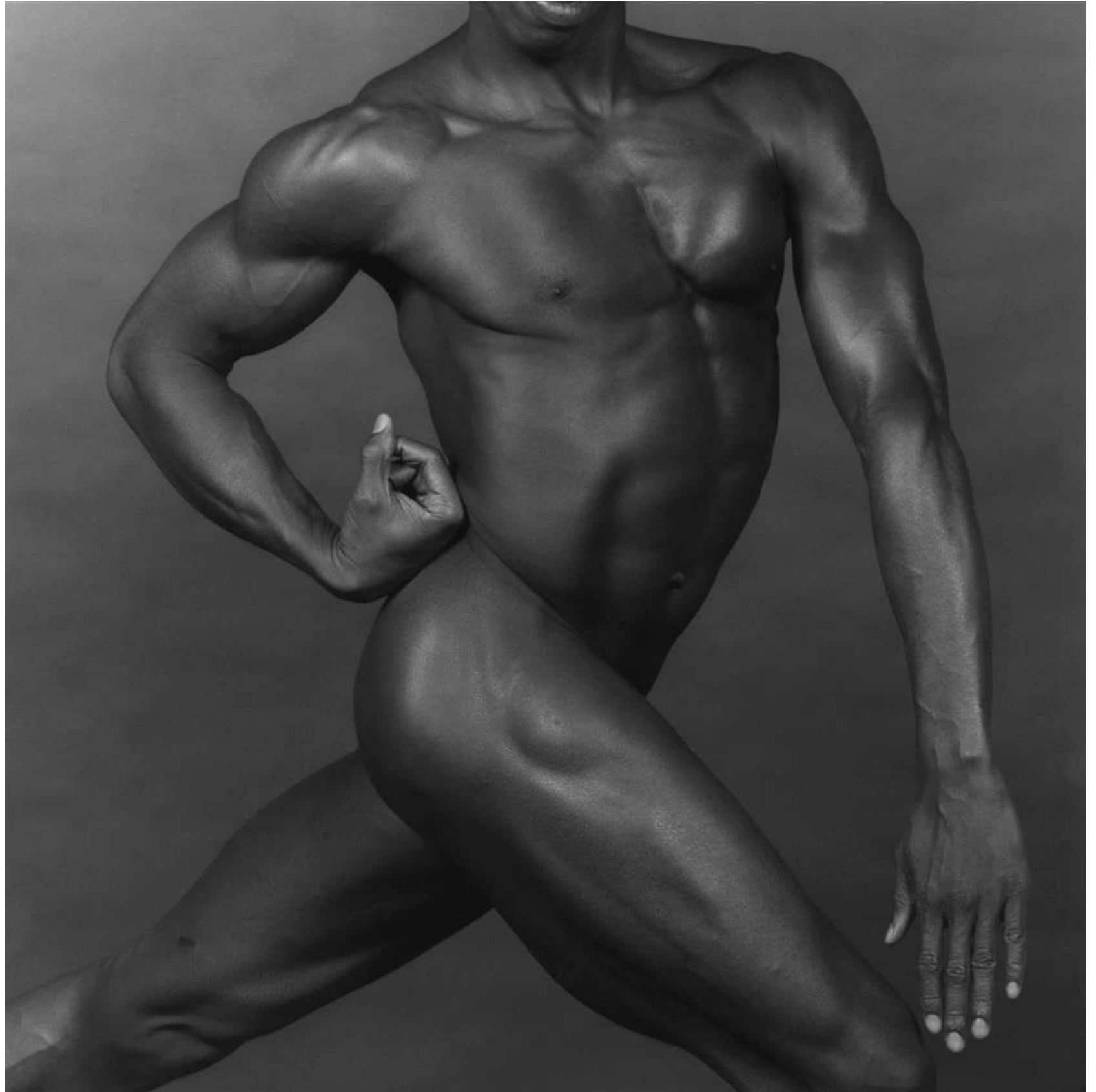




**LAURA LIMA**  
**Wrong Drawing, 2071**  
Detalhe [Detail]



# Robert Mapplethorpe



**Derrick Cross, 1982**

Fotografia em emulsão de prata

[Gelatin silver print]

51 x 40,5 cm

Edição de [Edition of] 10



**ROBERT MAPPLETHORPE**

**Torso, 1978**

Fotografia em emulsão de prata

[Gelatin silver print]

51 x 40,5 cm

Edição de [Edition of] 10

USD 11,000



One of the most acclaimed and controversial artists of the late-20th century, Robert Mapplethorpe is the author of daring and formally rigorous photographs. He is known for images that deliberately transgressed the social mores and for instigating debates that transformed him into a symbol of the culture wars in the late 1980s and early 1990s. Reflecting on classic aspects of beauty—whether in his nudes, floral still lifes or self-portraits—light, shadow, composition, and form are central to Mapplethorpe’s photographs.



# Mauro Restiffe



## **Santo Sospir #1, 2018**

Fotografia em emulsão de prata [Gelatin silver print]

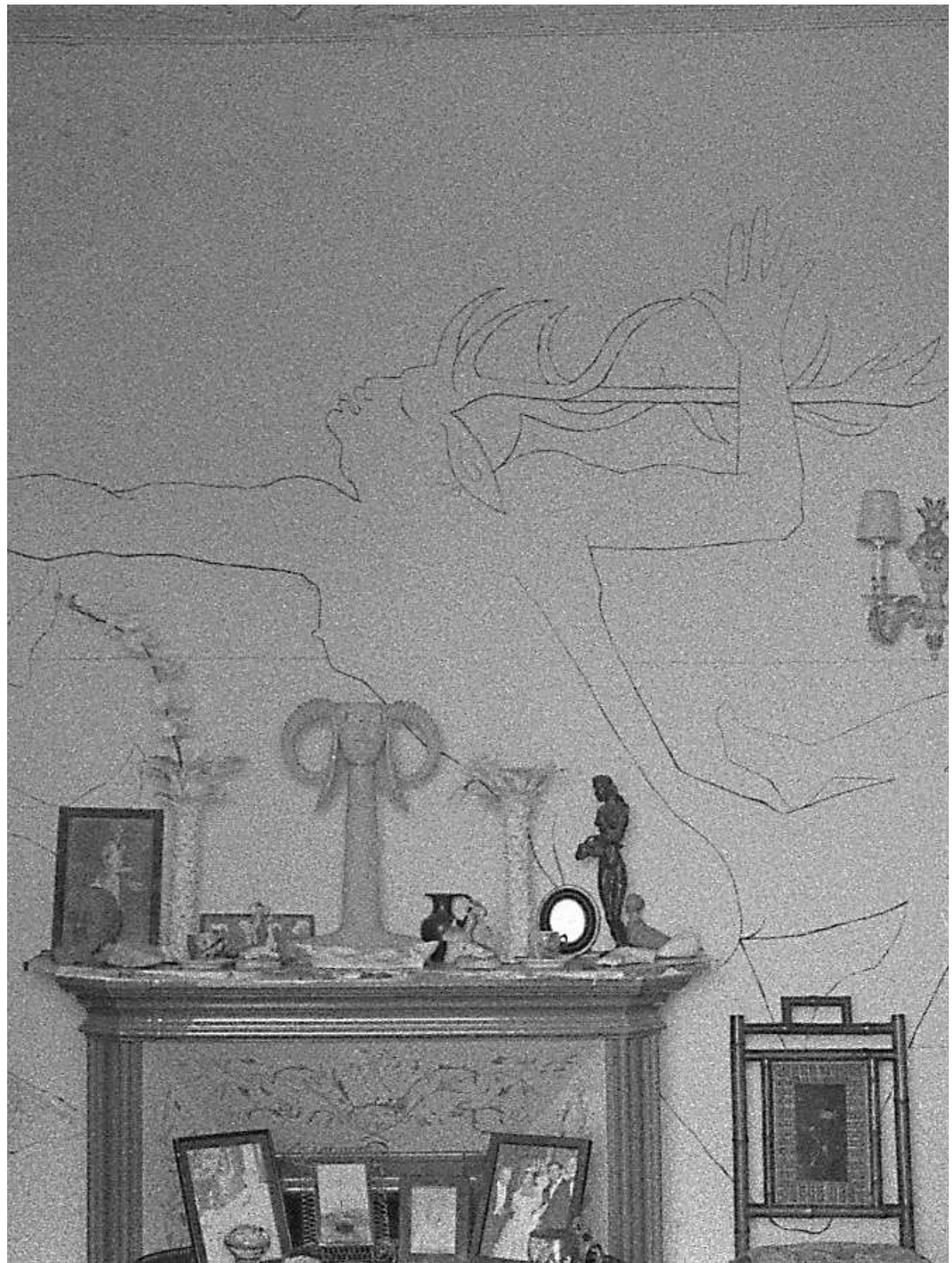
130 x 195 cm

Edição de [Edition of] 3 + 2 AP



**MAURO RESTIFFE**  
**Santo Sospir #1, 2018**  
Detalhe [Detail]

Since the late '80s, Mauro Restiffe has photographed using analog technology, mostly in black and white. Based on a kind of oblique observation of his surroundings, the artist directs his interest to unexpected images, revealing an astute sensibility. Restiffe resists the obvious, avoiding picturesque and privileged angles, instead turning his lens backstage and to the unremarkable corners that may reveal more about the life of a nation than any monumental imagery. In 2018 he photographed the famous Villa Santo Sospir, a house in southern France that in the second half of the 20th century belonged to socialite Francine Weisweiler. Through his camera Restiffe immortalizes not only the mural paintings by Jean Cocteau that decorate most of the rooms, but also the small details and objects that inhabit the house.





# Marina Rheingantz

**Marujo, 2021**  
Óleo sobre tela  
[Oil on canvas]  
170 × 210 cm





**MARINA RHEINGANTZ**

**Marujo, 2021**

Detalhe [Detail]

Landscape has been an ongoing theme in the paintings of Marina Rheingantz. She builds on scenes from her travels and childhood memories—especially the vast fields of Araraquara where she was born—to recreate semi-abstract topographies, packed with ambiguous forms and details that are deeply dystopian in mood. Process is of great importance to the artist; she applies thick lumps of oil paint to the canvas and then proceeds to construct the composition through the manipulation of color and matter. She seeks to create the landscapes that she wants to (re)visit, but they seem forever under construction. Exquisite wastelands, delicately dotted with suggestions of ruined structures and abandoned encampments exude an atmosphere as diffuse as memory itself. In this delicately constructed scenery, human presence is never overt, appearing only in vestiges.







**MARINA RHEINGANTZ**  
**Marujo, 2021**  
Detalhe [Detail]



# Marina Saleme



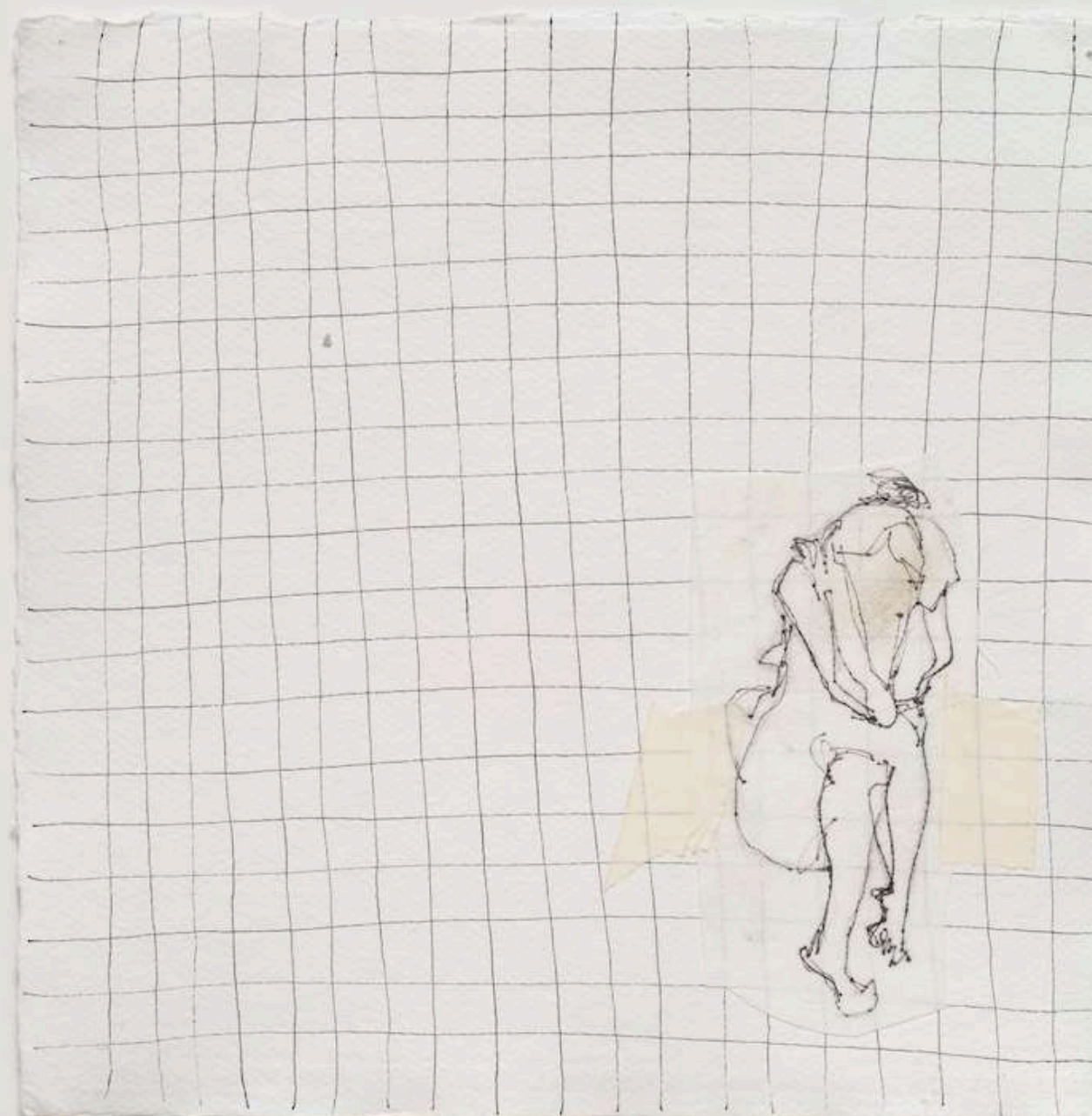
**Apartamento S, 2019-2021**  
Técnica mista sobre papel  
[Mixed media on paper]  
9 desenhos [drawings]  
30 x 30 cm cada [each]





What drives someone to repeat over and over the same action for so long is the question that I place myself when observing Marina Saleme's installation *Apartamento s* (2019-2020) that is being presented now: the artist literally remakes a thousand times the same figure over and over and in each repetition the represented image that results is unique, although it is always the same. Marina tells me that some time ago (about two years), when leafing through a magazine, she suddenly came across a photo depicting a woman "bent over herself". She carried on apparently untouched by the image, but at some point, she realized that it was imperative to return to the image and rescue it. Then, she returned to that page and removed the "leaning over herself" woman's image from the context of the magazine. [Tadeu Chiarelli]





**MARINA SALEME**  
**Apartamento S, 2019-2021**  
Detalhe [Detail]



# Rebecca Sharp



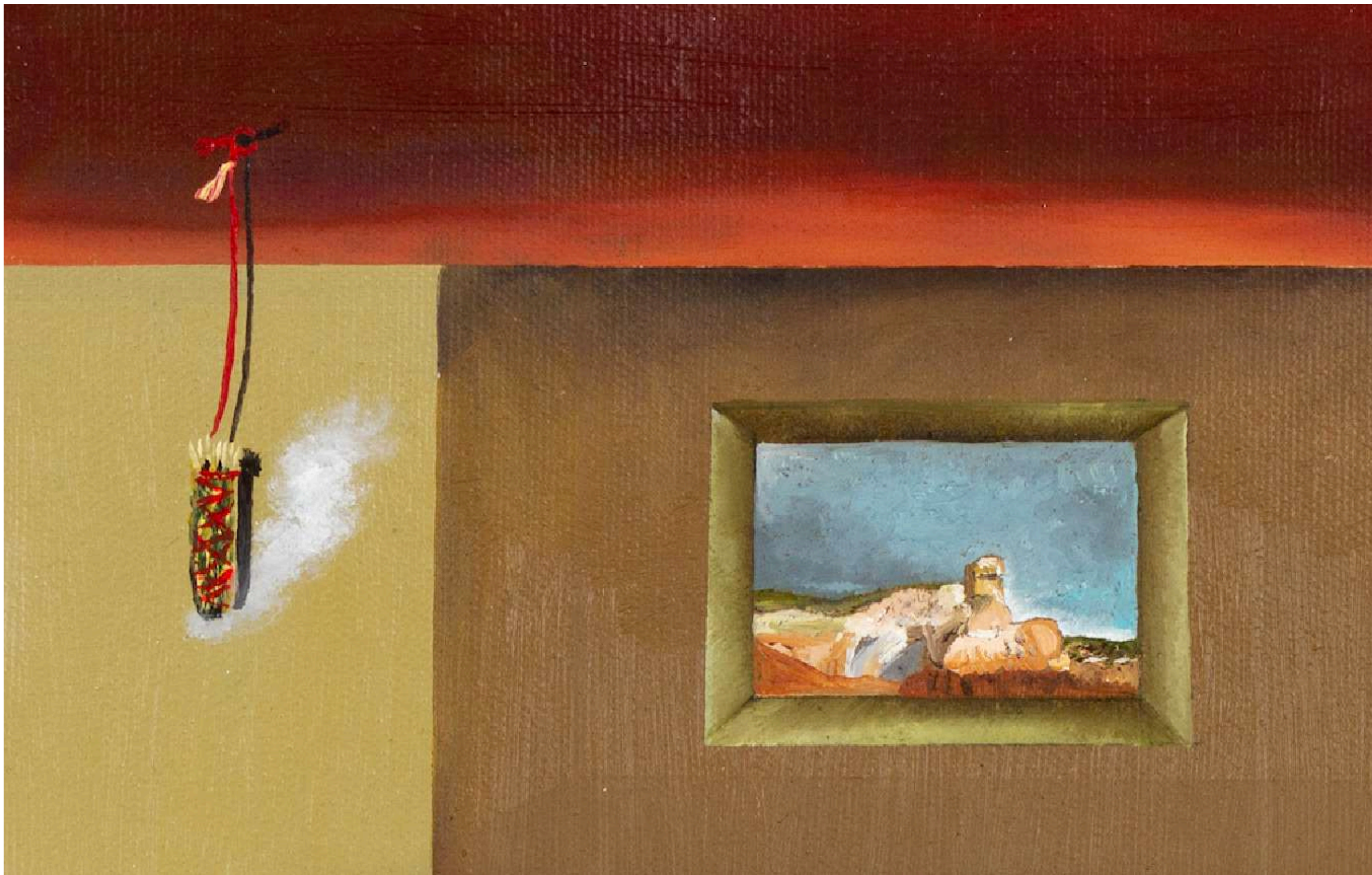
**Guest on Land, 2021**  
Óleo sobre tela  
[Oil on canvas]  
25 x 25 cm





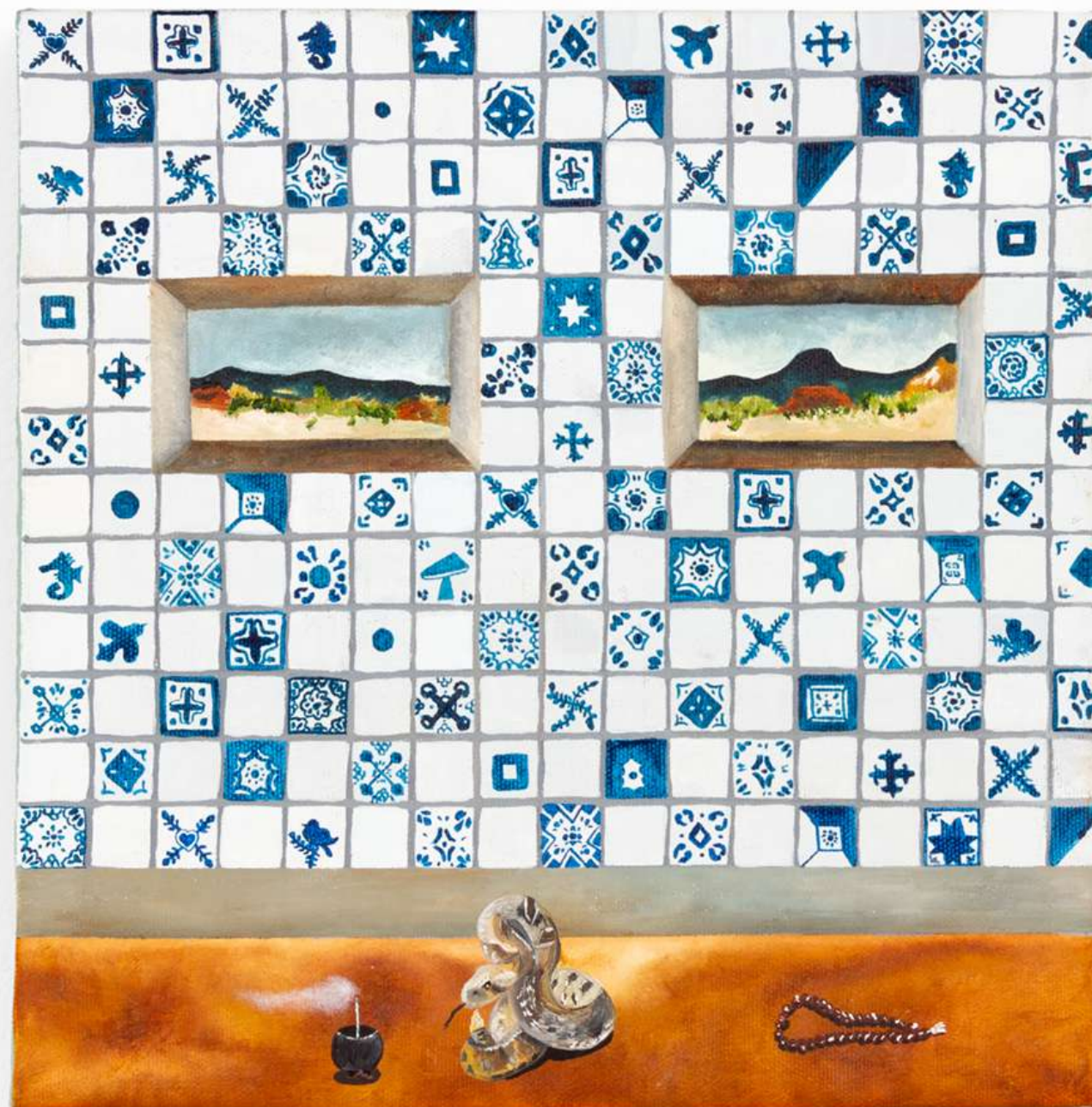
In her poetic-spiritual process, the artist combines pictorial and meditative practices. Her works deal with a variety of astral and mundane planes and, nowadays, their meeting: unusual worlds covered by abysses in vivid hues that coexist in a vibrant way. In *Guest on Land* (2021), the artist looks out the window at Chimney Rock in Abiquiú, New Mexico and reports: "I am a guest of a history that is not mine, a student and witness of the constant battle of the original North American and Mexican peoples."





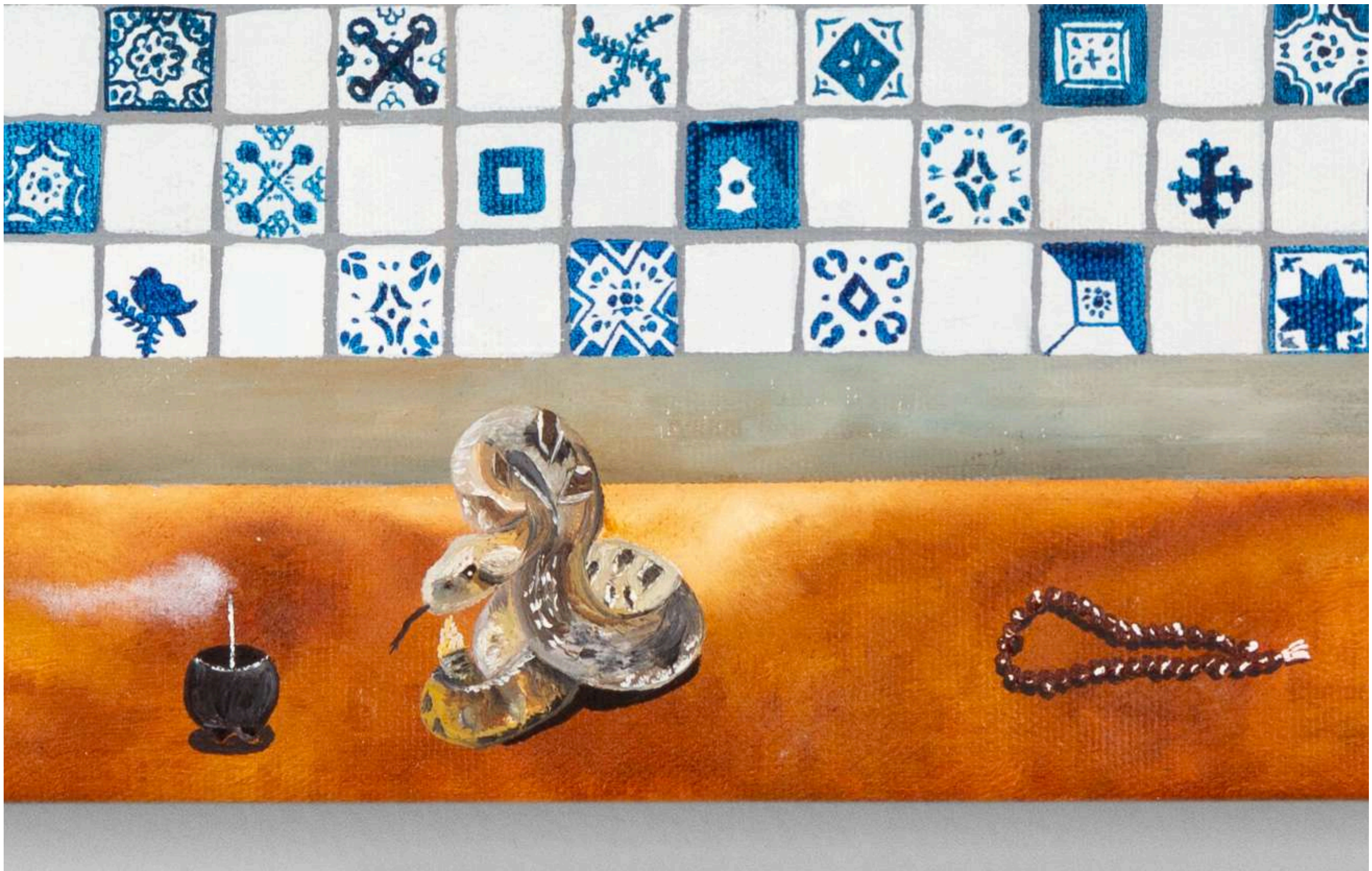
REBECCA SHARP  
Guest on Land, 2021  
Detalhe [Detail]





**REBECCA SHARP**  
**The perfect galaxy, 2021**  
Óleo sobre tela  
[Oil on canvas]  
25 x 25 cm





REBECCA SHARP  
The perfect galaxy, 2021  
Detalhe [Detail]

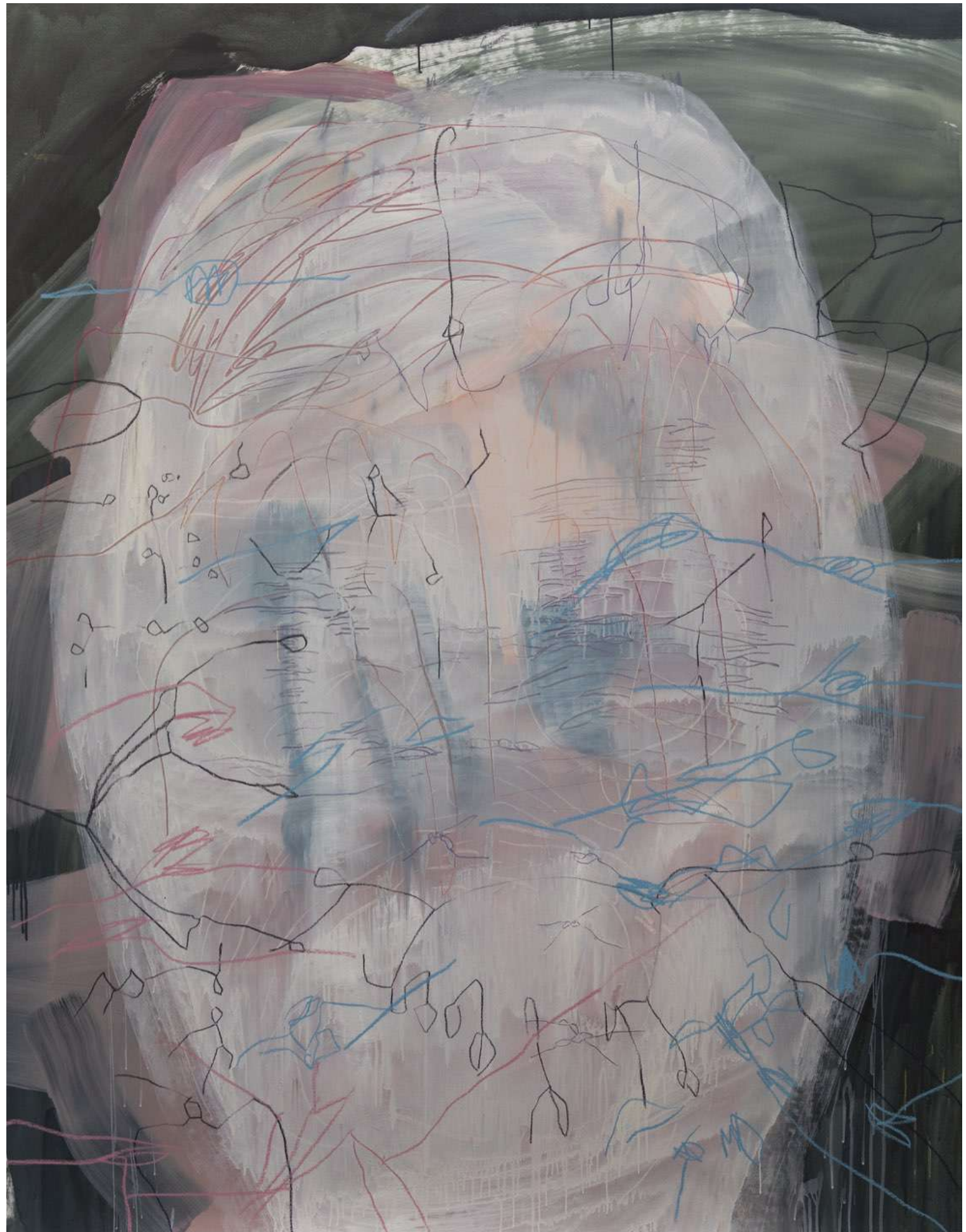


# Janaina Tschäpe

## Self Map, 2019

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

214 x 165 cm





JANAINA TSCHÄPE  
**Self Map, 2019**  
Detalhe [Detail]



Janaina Tschäpe inhabits a terrain between reality and fable, amid the seen landscape, the remembered and the portrayed landscape. In her abstract paintings, the contrast between the striking lines of pastel and her watery, casein-based brushstrokes is remarkable. *Self Map* (2019) originates from the artist's desire to portray the human figure as a landscape, but in the end what is portrayed is a totally psychological dimension. Atmospherically sliding between the figurative and the abstract, the work invites the gaze to travel, without requiring a chronology or narrative.



# Erika Verzutti



**Year, 2020**

Óleo sobre bronze [Oil on bronze]

47,5 x 36,5 x 10 cm

Única [Unique]



ERIKA VERZUTTI  
Year, 2020  
Detalhe [Detail]



Using a variety of sculptural materials - bronze, concrete, clay, papier machê - Erika Verzutti achieves surprising results by appropriating and exploring them beyond the conventional and historical uses of art. The wall relief *Year* (2020) demonstrates the artist's interest in the daily news cycle and the Cubists' fondness for incorporating newspapers and political commentary into their paintings. On the other hand *Cemetery of Minis* (2021) — composition of leftovers and small objects in different materials found in the studio — reveals Verzutti's attention to details and textures.





ERIKA VERZUTTI  
Year, 2020  
Detalhe [Detail]





**ERIKA VERZUTTI**

**Cemetery of Minis, 2020**

Papel machê, argila, óleo e cera [Papier-mache, clay, oil paint and wax]

50 x 60 cm





**ERIKA VERZUTTI**  
**Cemetery of Minis, 2020**  
Detalhe [Detail]





ERIKA VERZUTTI  
Cemetery of Minis, 2020



# Michel Zózimo



**A Noite azul de Funes [The Blue Night of Funes], 2021**

Lápis aquarelável e nanquim sobre papel algodão [Watercolor pencil and China ink on cotton paper]

90 x 120 cm





MICHEL ZÓZIMO

A Noite azul de Funes [The Blue Night of Funes], 2021

Detalhe [Detail]

Recently Michel Zózimo has been working on drawings that simulate the graphic trait of the illustrations found in scientific publications, mobilizing languages such as the absence of narrative, the detachment between figure and background and the idea of a print that bleeds the four corners of the paper. *A Noite Azul de Funes* [*The Blue night of Funes*] (2021) is the first drawing produced since the beginning of the pandemic and it reflects a clear change in the chromatic atmosphere, which — according to the artist— became darker throughout the production process. Zózimo reports: "I always felt the need to put more shadows on the compositional elements. Almost all beings inserted in the scene are nocturnal animals. It's the first drawing that doesn't bleed the edges of the paper and the whole scene happens within an irregular and organic shape that imprisons it. While drawing, I tried to remember from memory which animals and plants I could put in the composition and I thought that Irineu Funes, Borges' prodigious character, could help me in this list with his infallible memory."





**MICHEL ZOIMO**  
**A Noite azul de Funes [The Blue Night of Funes], 2021**  
Detalhe [Detail]



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