

Fortes D'Aloia & Gabriel

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PULSE

Frieze London 2020

Online Viewing Room: 07–16 Oct

On view at Carpintaria: 07 Oct – 07 Nov

Efrain Almeida | Francisco Brennand | Tiago Carneiro da Cunha | Leda Catunda | Marcelo Cipis
Iran do Espírito Santo | Simon Evans™ | Alair Gomes | Sergej Jensen | Jac Leirner | Amadeo
Luciano Lorenzato | Ivens Machado | Robert Mapplethorpe | Rodrigo Matheus | Sarah Morris
Ismael Nery | Ernesto Neto | Rivane Neuenschwander | Rodolpho Parigi | Julião Sarmiento
Gokula Stoffel | Janaina Tschäpe | Adriana Varejão | Erika Verzutti | Bárbara Wagner & Benjamin
de Burca | Yuli Yamagata



PULSE
Carpintaria | Rio de Janeiro, 2020

For Frieze London 2020 we are delighted to present **Pulse**, a selection of works that delve into the multiple facets of desire, installed at our venue in Rio de Janeiro. We invite you to join us in a virtual tour ([click here to watch](#)) of the presentation and engage in the sensorial experience that these works elicit.

Pulse focuses on that which ultimately drives us: the erotic pulse of life. Eroticism is one element of the inner life of human beings that differs us from the sexuality of other animals. Desire as a mental state is perhaps best evoked in the form of artworks where a poignant synthesis is in play. Each of the works in our selection explores different aspects of this theme — social, cultural, subjective and literal. Porn stars, voyeuristic keyholes, sexually fluid beings and erotic hand signals guide the viewer through an exhibition where pleasure and nature are intertwined and exposed.



PULSE
Carpintaria | Rio de Janeiro, 2020

Yuli Yamagata

São Paulo, 1989

No More Secrets (2020) depicts a fleshy, pink tongue licking lustfully an earlobe. In the work of Yuli Yamagata body parts such as mouths, legs and feet are recurring images. Soft, multi-colored, synthetic fabrics are sewn and stuffed together in a graphic picture. Collage, debasement and deformation are triggers to issues of taste, consumption and self-image.

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



YULI YAMAGATA

No More Secrets, 2020

Elastano, jeans, fibra de silicone, linha de costura, poliamida e chassi

[Elastane, jeans, silicone fiber, sewing thread, polyamide and stretcher]

80 x 80 x 20 cm



YULI YAMAGATA
No More Secrets, 2020



YULI YAMAGATA
No More Secrets, 2020

Ivens Machado

Florianópolis, 1942 - Rio de Janeiro, 2015

Ivens Machado's sculptures articulate social and sexual tensions as they approach subjects like violence and repression, themes that proved to be controversial, especially during the military dictatorship in Brazil. The rawness of his works echoes a reinterpretation of the constructivist inheritance while the excess and exuberance of his shapes establish relationships between corporeity and construction, flesh and cement. Throughout his career Machado used raw materials from the construction industry, such as concrete, steel beams and wood, to reorganize the codes of conventional sculpture.

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



IVENS MACHADO

Sem Título / Untitled, 2006

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

60 x 125 x 55 cm



IVENS MACHADO
Sem Título / Untitled, 2006



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



PULSE
Carpintaria | Rio de Janeiro, 2020

Janaina Tschäpe

Munique, 1973

In the large scale canvas *Forest Edge* (2020) intense lines and scribbles reveal traces of the condensation and distillation of the senses, infusing the work with a powerful erotic current. Janaina Tschäpe is especially drawn to the plentiful landscapes of her family home in Bocaina (Minas Gerais). Tschäpe's paintings emerge at first as a synesthetic experience. Following the pace of her wide powerful brushstrokes of casein paint, several watercolor pencil elements overlay the canvases granting them melodious themes. The overwhelming nature surrounding her studio surfaces in her most recent paintings intertwined with memories and the exploration of personal feelings.

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

JANAINA TSCHÄPE
Forest Edge, 2020

Tinta à base de caseína e lápis de cor sobre tela
[Casein and colored pencil on canvas]
293 x 215 cm





JANAINA TSCHÄPE
Forest Edge, 2020
Detalhe [Detail]



JANAINA TSCHÄPE
Forest Edge, 2020



PULSE
Carpintaria | Rio de Janeiro, 2020

Rivane Neuenschwander

Belo Horizonte, 1967

Rivane Neuenschwander's *Tropics: Damned, Orgasmic and Devoted* (2020) is a 4m long continuous drawing depicting anthropomorphic creatures intertwined in a brutal tug and pull. Phalluses, vulvas, and other bodily parts wrestle in muddy puddles of blood, referencing rape and bloodshed as formative practices in the racial miscegenation of Brazil. A tropical setting damned throughout history as a colony of external power; orgasmic, as the role of exotic fantasy is projected upon its people; and devoted, throughout history, to dubious organized religious movements.

Rivane Neuenschwander lives and works in São Paulo. She has participated in Bienal de São Paulo (2008, 2006, 1998); Istanbul Biennial (1997, 2011); Venice Biennale (2005, 2003); and has had solo exhibitions at NC-Arte (Bogotá, 2018); MAR (Rio de Janeiro, 2017); Whitechapel Gallery (London, 2015); MAM-SP (São Paulo, 2014); New Museum (New York, 2010); Malmö Konsthall (Malmö, 2010). Her work is present in the following collections: Tate Modern (London), Guggenheim (New York), MoMA (New York), TBA21 (Vienna), MACBA (Barcelona), Fundación Jumex (Mexico City) among others.

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



RIVANE NEUENSCHWANDER

Tropics: Damned, Orgasmic and Devoted (Notebook), 2020

Acrílica sobre papel [Acrylic on paper]

25 x 425 cm



RIVANE NEUENSCHWANDER

Tropics: Damned, Orgasmic and Devoted (Notebook), 2020



RIVANE NEUENSCHWANDER
Tropics: Damned, Orgasmic and Devoted (Notebook), 2020



RIVANE NEUENSCHWANDER

Tropics: Damned, Orgasmic and Devoted (Notebook), 2020

Detalhe [Detail]



RIVANE NEUENSCHWANDER

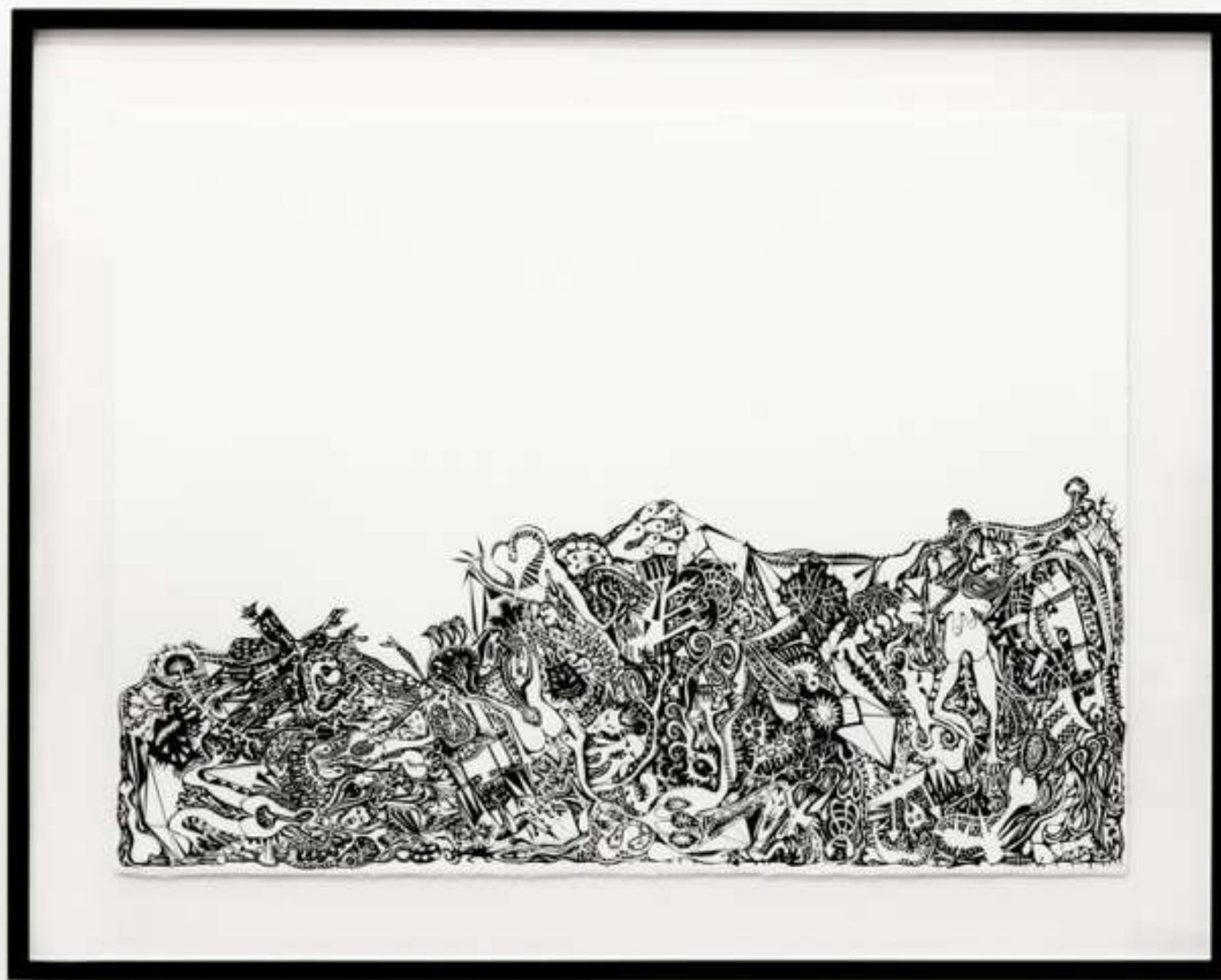
Tropics: Damned, Orgasmic and Devoted (Notebook), 2020

Detalhe [Detail]



RIVANE NEUENSCHWANDER

Tropics: Damned, Orgasmic and Devoted (Notebook), 2020



RIVANE NEUENSCHWANDER

Os demônios III | The demons III, 2020

Caneta nanquim sobre papel [Ink pen on paper]

57 x 76 cm



RIVANE NEUENSCHWANDER

Os demônios III | The demons III, 2020

Detalhe [Detail]

The film *Erotisme* (2014) is based on the hand signals chart that illustrates an entry on eroticism in *Le memento universal* (Da Costa, Paris, 1947), a fascicle associated with the Acéphale group of Surrealism. The entry is attributed to French philosopher Georges Bataille. This erotic hand signaling chart was a provocative method used by Surrealist artists and poets to break through conventional thought and behavior. In the film, Neuenschwander directs the protagonist to form the various gestures with the hand, animating and celebrating the Surrealists' intention. Neuenschwander records the hand in black and white using dramatic lighting, thus creating a stage for it to perform; the subject moves gracefully into the various positions as if performing a choreographed dance or ritual. The hand forms a clear shadow on the wall behind it, which gives the impression of being a second hand mimicking the actions of the first. This frisson increases the sensual atmosphere, introducing an encounter between two forms, heightening the original purpose of the alphabet.



RIVANE NEUENSCHWANDER

Erotisme, 2014

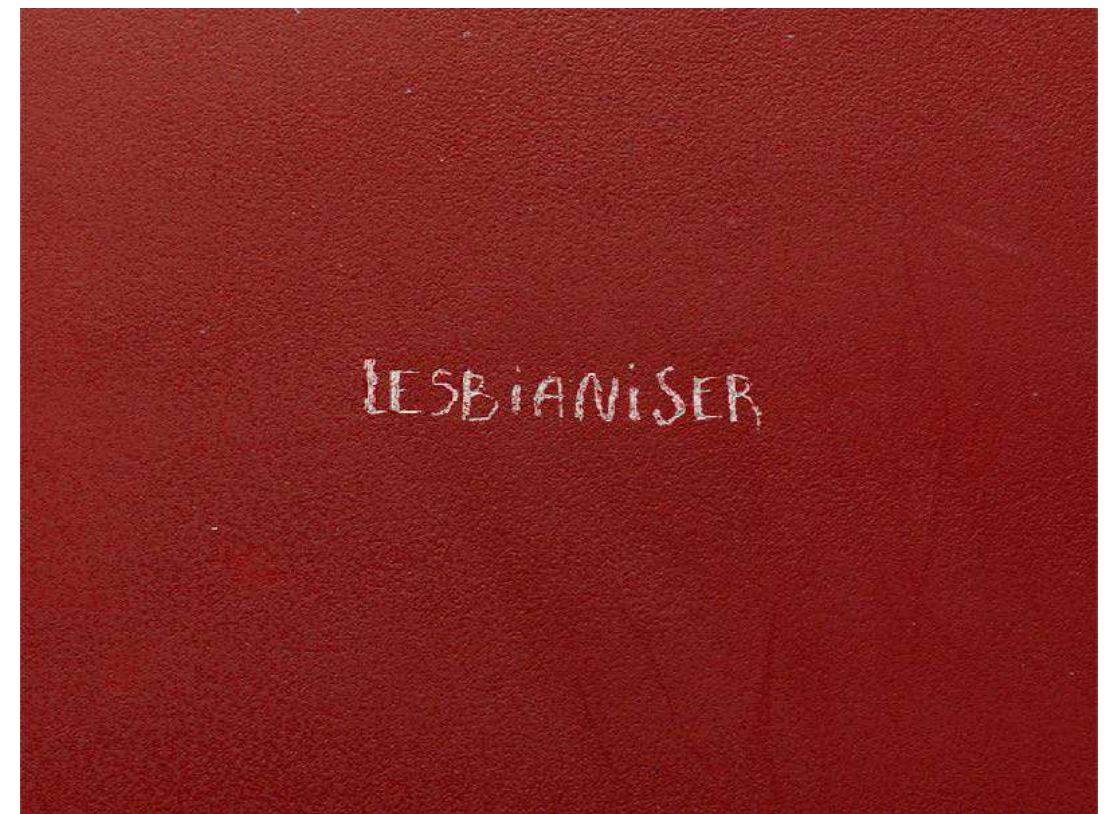
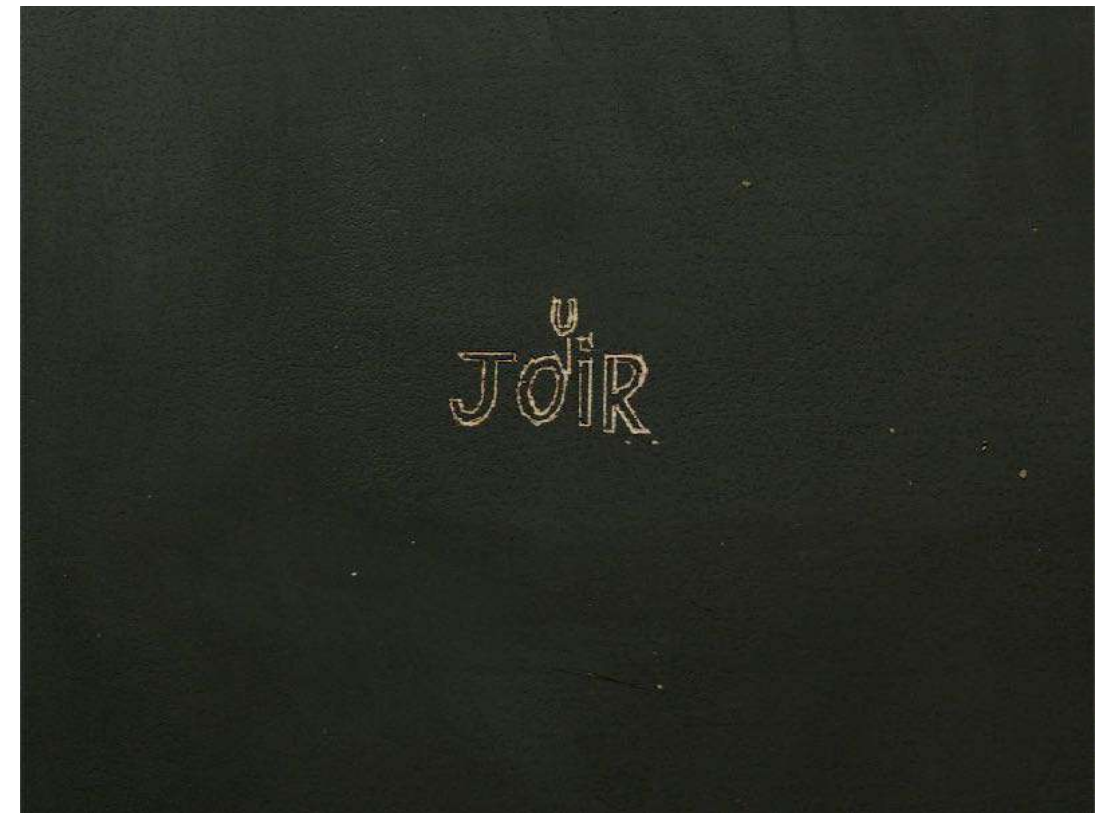
Vídeo em alta definição [High definition video]

5'46"

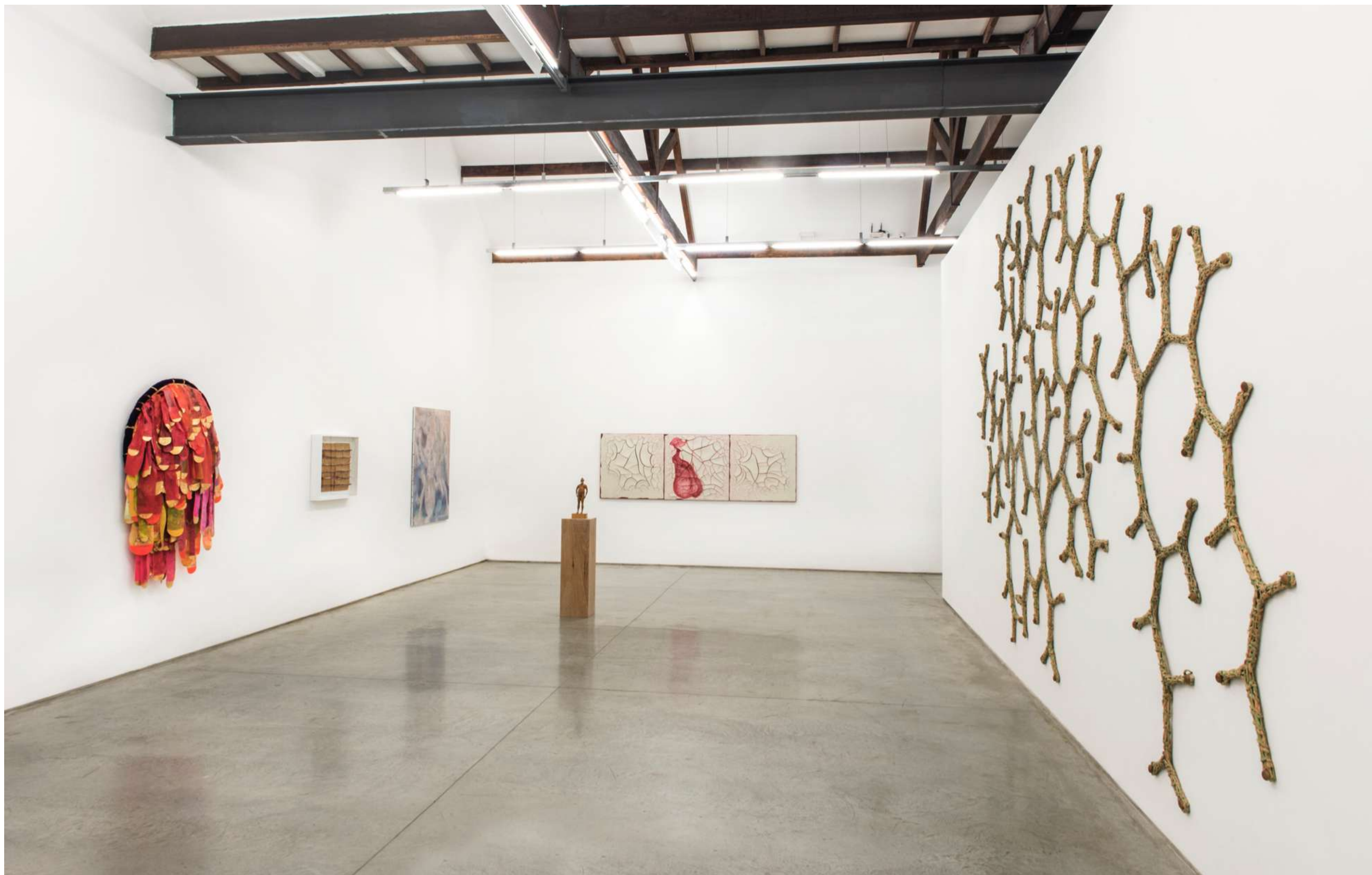
Edição de [Edition of] 8 + 2 AP

[Clique aqui para assistir \[Click here to watch\]](#)

Senha [Password]: fdag



RIVANE NEUENSCHWANDER
Erotisme, 2014
Stills



PULSE
Carpintaria | Rio de Janeiro, 2020

Ernesto Neto

Rio de Janeiro, 1964

The organic shapes of *Corpo Vai e Vem* (2007) and *Life Blows Life* (2018) echo the forms and colors of living organisms. Neto's sculptures and installations activate the senses, inviting us to indulge in meditative states and reconnect with the sacred. Since the beginning of his career Ernesto Neto has sought to challenge and expand the lexicon of sculpture, exploring formal and symbolic connections between different materials —polyamide, elastane, lead, spices, styrofoam, steel, among others— with the force of gravity as an underlying element.

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



ERNESTO NETO

Life Blows Life, 2018

Crochê de voile de algodão e puxadores de madeira [Cotton voile crochet and wooden knobs]

300 x 500 x 3,5 cm



ERNESTO NETO
Life Blows Life, 2018
Detalhe [Detail]



ERNESTO NETO

Corpo vai e vem, 2007

Tule de elastano, paletes de isopor e contas de vidro

[Elastane tulle, styrofoam pallets and glass beads]

170 x 150 x 150 cm



ERNESTO NETO
Corpo vai e vem, 2007
Detalhe [Detail]

ERNESTO NETO
Corpo vai e vem, 2007



Adriana Varejão

Rio de Janeiro, 1964

The triptych *Nepenthes Rafflesiana* (2012) by Adriana Varejão depicts a red carnivorous plant flanked by two cracked canvases resembling old tiles. The tile is one of the recurring motifs in the artist's oeuvre —this body of work in particular is based on the history of Portuguese tiles and Chinese celadon ceramics that dates back to the Song dynasty of the 11th century. Varejão represents carnivorous plants of various origins, taking inspiration from a scientific encyclopedia of botany. Ruptures and fissures permeate the surface of the canvas in a gesture that is at once ruinous and pulsating with crimson paint running through the canvas like blood. The unusual flora combines an exotic and often suggestive beauty with an air of implicit threat, intensified by the presence of a vivid shade of red. This painting was first shown as part of an ambitious painting installation produced for her 2012 retrospective exhibition at the Museu de Arte Moderna de São Paulo.

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

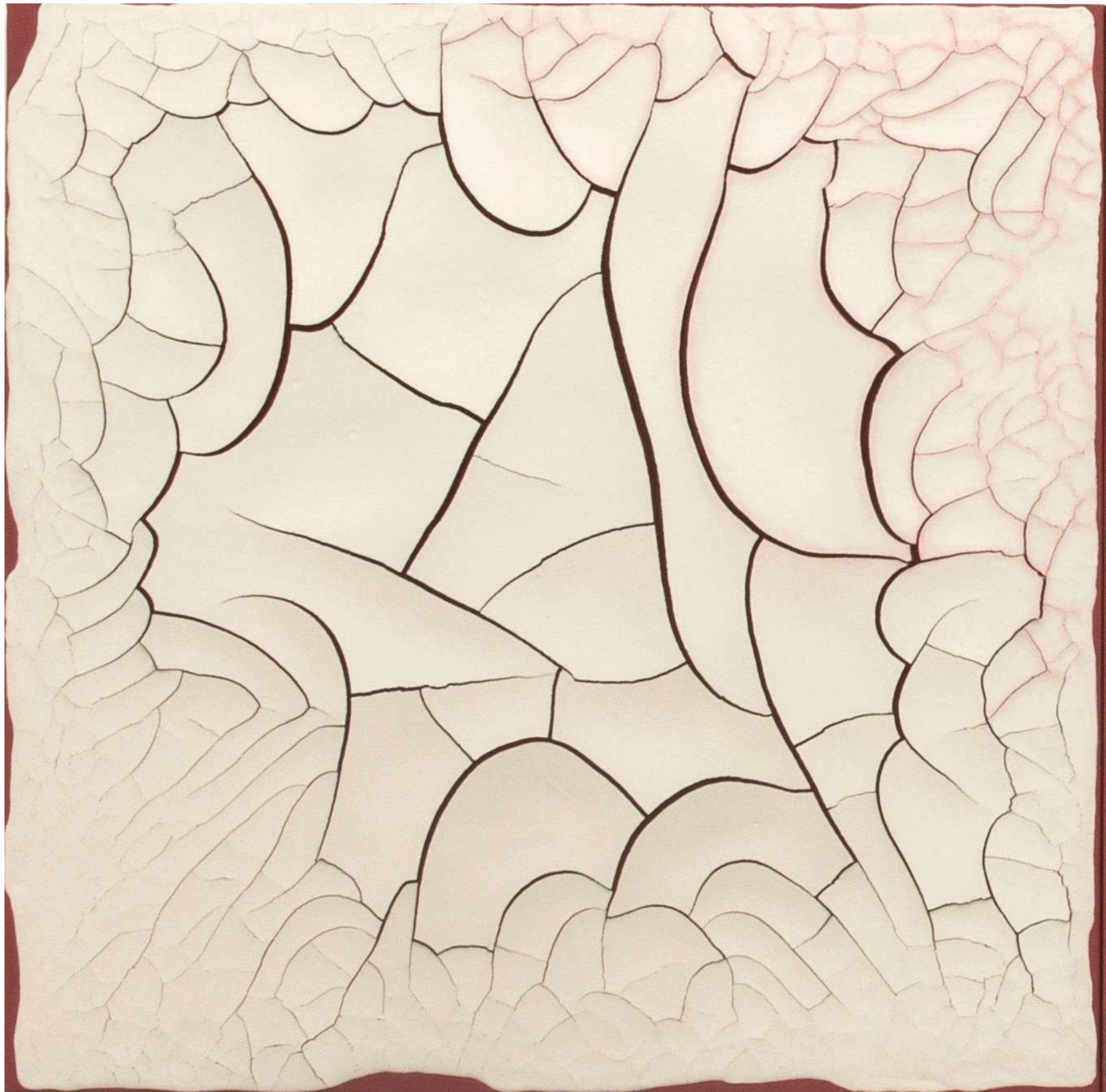


ADRIANA VAREJÃO

Nepenthes rafflesiana (tríptico), 2012

Óleo e gesso sobre tela [Oil and plaster on canvas]

Dimensões totais [Overall dimensions]: 99 x 297 x 4 cm | 99 x 99 cm cada [each]



ADRIANA VAREJÃO
Nepenthes rafflesiana (tríptico), 2012
Detalhe [Detail]



ADRIANA VAREJÃO
Nepenthes rafflesiana (tríptico), 2012
Detalhe [Detail]



PULSE
Carpintaria | Rio de Janeiro, 2020

Leda Catunda

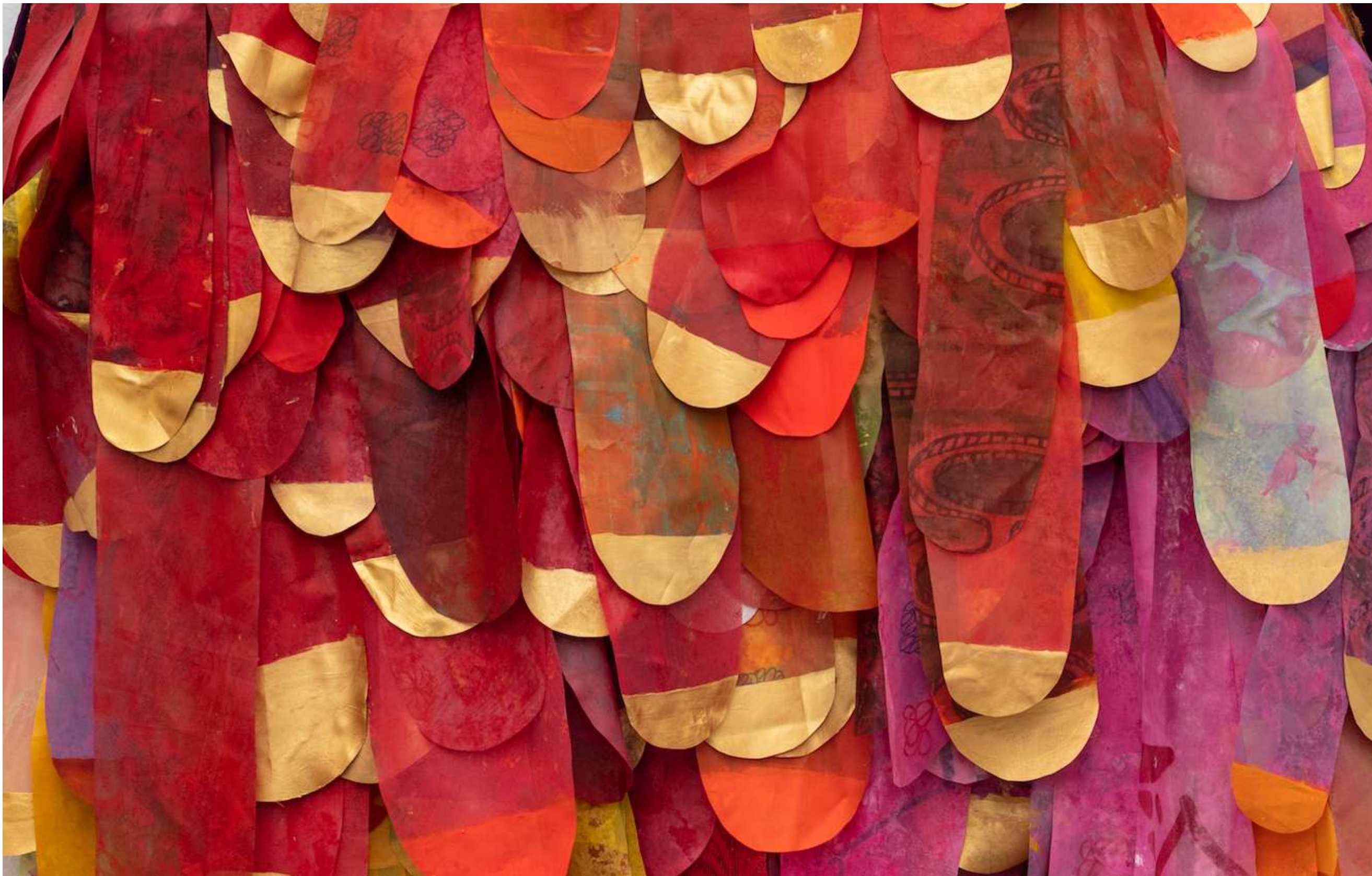
São Paulo, 1961

Cabeluda (2020), which is literally hairy, is a multilayered composition of phallic shapes painted with gold acrylic paint. The many shades of red, pink and yellow create astonishing tri dimensionality and invite the viewer to get lost in its lusty embrace. Catunda appropriates objects and uses them as raw material, simultaneously challenging and mirroring the image ravenousness of our time. The artist creates paintings using multiple fabrics —velvet, silk, voile, to name a few— and patterned textiles, which already exist or may derive from her repertoire of drawings and images. Those fabrics are either layered, granting movement and tactility to the works, or used to upholster padded surfaces. Paint is applied as a sort of finishing touch, completing the process of conjuring up drops, cells, tongues, among other bodily shapes.

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

LEDA CATUNDA
Cabeluda, 2020
Acrílico sobre tela e tecido
[Acrylic on canvas and fabric]
168 x 116 cm





LEDA CATUNDA
Cabeluda, 2020
Detalhe [Detail]

LEDA CATUNDA
Cabeluda, 2020



Jac Leirner

São Paulo, 1961

Kisszziz (2020) is a collage made with shopping bags from a well-known high-end supermarket in São Paulo. Jac Leirner pieces together the cut-outs exposing only part of the distinctive red logo to resemble two mouths kissing, thus creating a work that is representative of Leirner's urge to create as well as the irreverence that permeates her practice. Since the mid '80, she has amassed the ephemeral and incidental products of consumer culture, and re-appropriated them into visually compelling sculptures and installations. The artist organizes and presents these materials in surprisingly complex ways, where the banality of each object is heightened, enabling a refocus on their form, color and beauty.

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



JAC LEIRNER

Kisszai, 2020

Sacolas de papel [Paper bags]

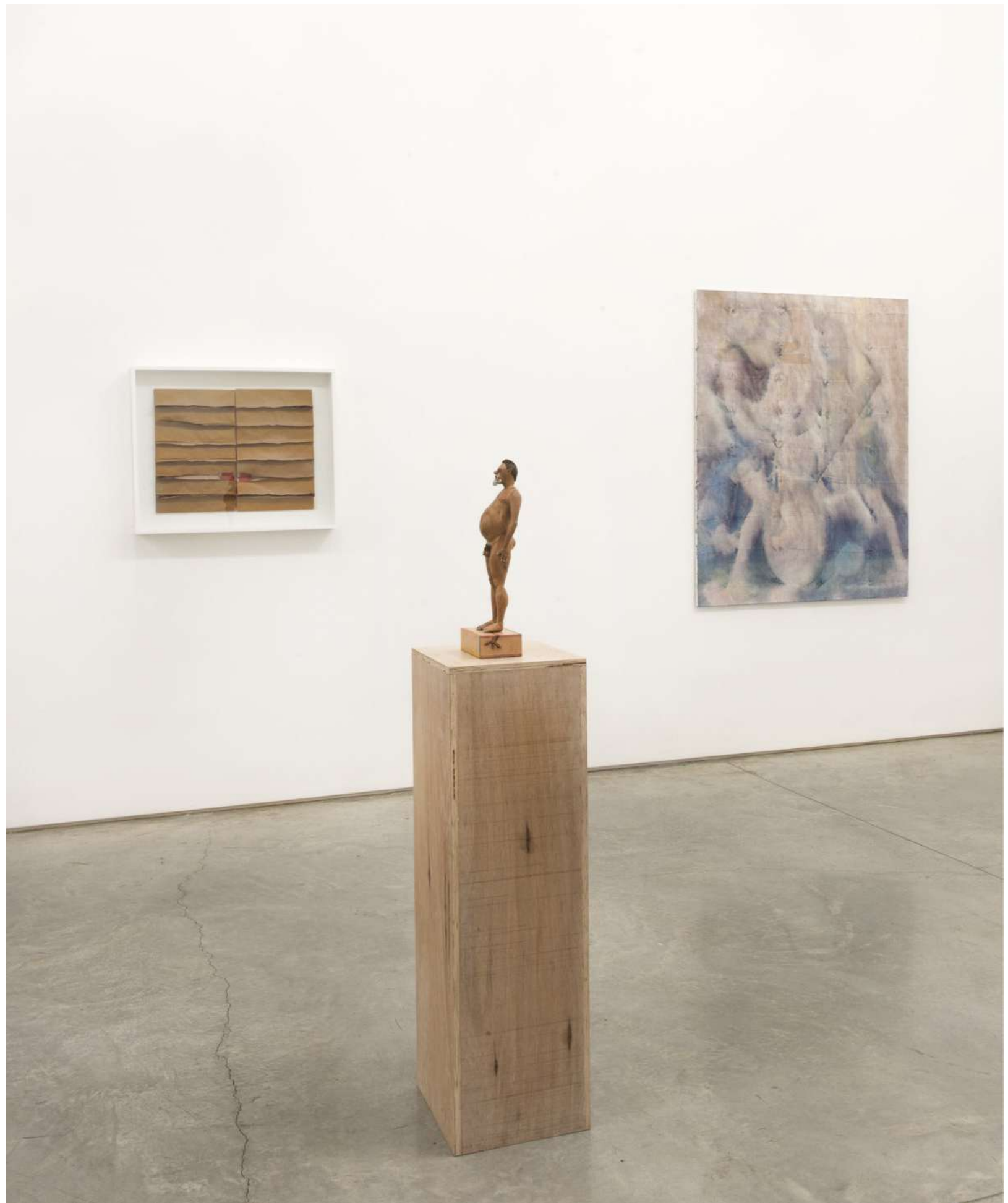
70,5 x 56 x 4 cm

JAC LEIRNER
Kisszai, 2020





JAC LEIRNER
Kisszai, 2020



PULSE
Carpintaria | Rio de Janeiro, 2020

Efrain Almeida

Boa Viagem, 1964

Imbued with a lyrical sense, Efrain Almeida's sculptures subtly deal with issues related to the body, sexuality and religion. In his series *Autorretrato*, the artist uses himself as a model, reproducing his entire body in an openly confessional pose. The diminutive scale is at once affectionate and intimidating, bringing the observer closer as an accomplice to this small yet monumental figure. Permeated by regional and religious references of his experience of the Northeast, his work highlights the importance of images of nature, the mythological universe and popular culture.

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



EFRAIN ALMEIDA

Autorretrato, 2014-2020

Umburana, óleo e aquarela

[Umburana wood, oil and watercolor]

43 x 15 x 9 cm

Edição de [Edition of] 1 + 1 AP



EFRAIN ALMEIDA
Autorretrato, 2014-2020

Sergej Jensen

Maglegaard, 1973

To create the figures surfacing in *Couple* (2018) Sergej Jensen employs UV printing –a technique that uses UV radiation to achieve high-precision printing– on sewn moneybags, later applying paint and gold over the canvas, highlighting textures and entanglements. Jensen’s work challenges methods, materials and canons of painting, and offers a defiant, rigorous and elegant interpretation of what can be done in the field today.

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

SERGEJ JENSEN
Couple, 2018

Impressão UV, ouro e acrílica sobre sacos de dinheiro costurados
[UV-Print, gold and acrylic on sewn moneybags]
150 x 120 cm





SERGEJ JENSEN
Couple, 2018
Detalhe [Detail]



PULSE
Carpintaria | Rio de Janeiro, 2020

Amadeo Luciano Lorenzato

Belo Horizonte, 1900 – Belo Horizonte, 1995

Amadeo Luciano Lorenzato —a self-taught painter from Minas Gerais, Brazil— found inspiration in everyday scenes. His body of work is striking by the rich palette and dense textures, achieved through the use of brushes, combs, and forks. The succession of curves and the organic forms gives movement to the paintings, in a combination of simplicity and complexity. Curator Rodrigo Moura defines Lorenzato as a modern and popular artist with a rare power of synthesis.

Amadeo Luciano Lorenzato

*Self-taught painter and
Free agent*

*Not part of a school
Does not follow trends
Does not belong to clans
Paints what he feels like painting
Amen
(1948)*



AMADEO LUCIANO LORENZATO
Sem Título | Untitled, 1989
Óleo sobre placa [Oil on hardboard]
22 x 22 cm



AMADEO LUCIANO LORENZATO
Sem Título | Untitled, 1989
Detalhe [Detail]



AMADEO LUCIANO LORENZATO
Sem Título / Untitled, s.d. [n.d.]
Óleo sobre placa [Oil on hardboard]
20 x 25 cm



AMADEO LUCIANO LORENZATO
Sem Título / Untitled, s.d. [n.d.]
Detalhe [Detail]



PULSE
Carpintaria | Rio de Janeiro, 2020

Tiago Carneiro da Cunha

São Paulo, 1973

Carneiro da Cunha's interest in the cartoon lexicon becomes evident in pieces such as *Morena* (2019), where a naked woman lays on the beach in a seductive pose. In this painting filled with dry humor —a trademark of his work— the artist portrays a female stereotype by manipulating the paint in round brush strokes across the canvas. Such manipulation allows him to balance the various levels of saturation and contrast within the compositions.

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



TIAGO CARNEIRO DA CUNHA
Morena, 2019
Óleo sobre tela [Oil on canvas]
51 x 66 cm

Simon Evans™

Simon Evans, London, 1972 | Sarah Lannan, Phoenix, 1984

The golden surface of *All This Potential Energy* (2020) conjures up all sorts of different possibilities, which is an inherent aspect of desire. With acute wit and melancholy, Simon Evans™ -- the artistic collaboration between Simon Evans and Sarah Lannan -- creates dense text-based collages created from the detritus of everyday life. The world they describe lingers between honesty and irony. Ambiguously personal and fictional narratives are woven into diagrams, charts, maps, taxonomies, advertisements, diary entries, inventories, and cosmologies that plunge the viewer into alternate states of pathos and hope.

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

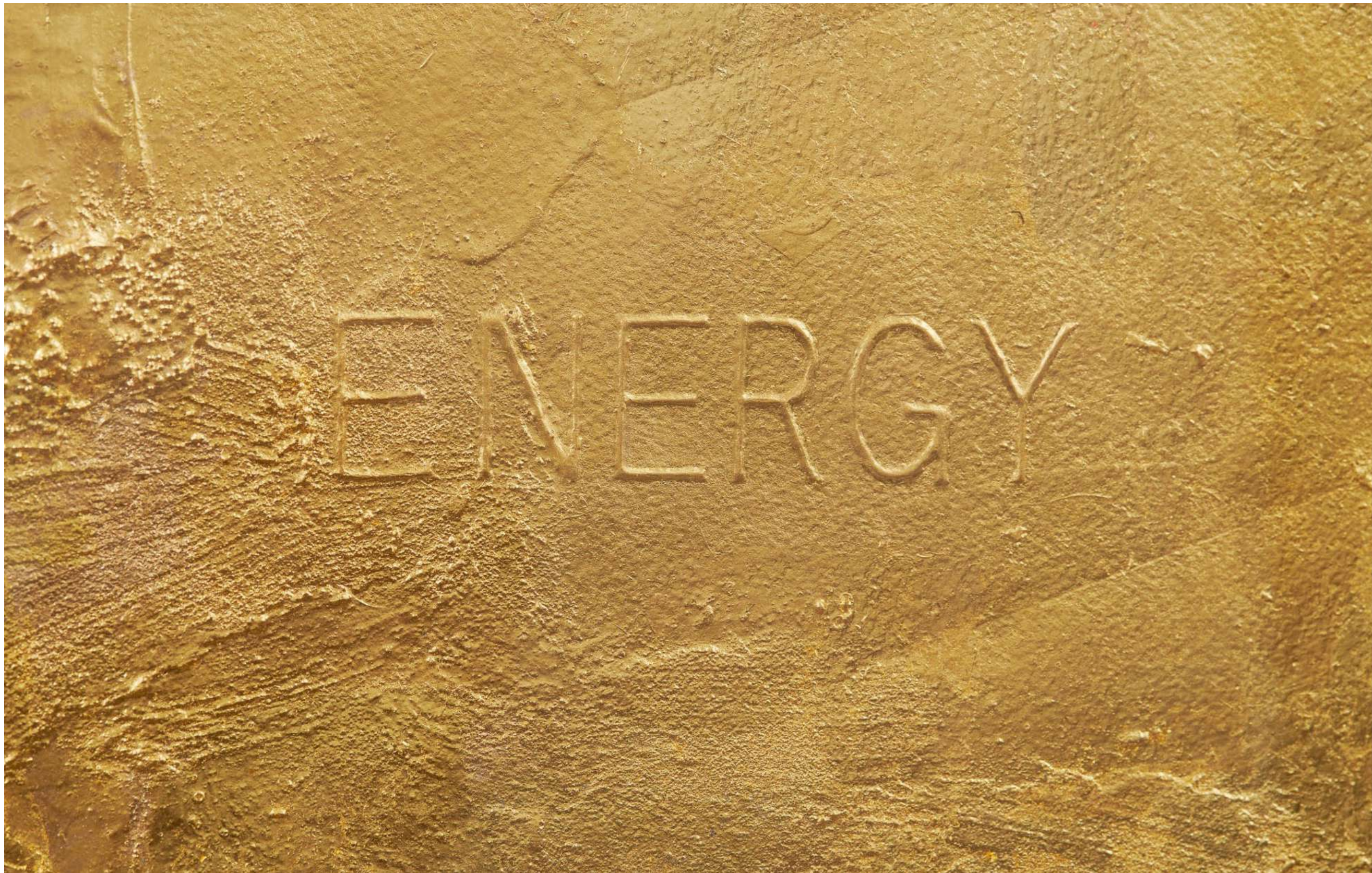
SIMON EVANS™

All this potential energy, 2020

Folha de ouro e técnica mista sobre papel
[Gold leaf and mixed media on paper]

150 x 124.5 cm





SIMON EVANS™

All this potential energy, 2020

Detalhe [Detail]



SIMON EVANS™
All this potential energy, 2020
Detalhe [Detail]

Rodrigo Matheus

São Paulo, 1974

In *Handler* (2020) two gloved hands hold up a mysterious veil as to suggest the presence of something hiding behind it. The artist plays with the idea that something being hidden and inaccessible is often what sparks our desire. Rodrigo Matheus' works use metaphorical assemblages of industrial design, architecture and natural materials to create installations, sculptures and collages that challenge the perception of the objects by detaching them from their routine uses. Matheus takes objects from their context and puts them together in the manner of a rebus, composing a sort of game in which everyone can freely interpret their meaning in a personal and cathartic way.

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

RODRIGO MATHEUS

Handler, 2020

Tule, fios de nylon, luvas, madeira e metal
[Tulle, nylon threads, gloves, wood and metal]

280 x 104 x 30 cm



RODRIGO MATHEUS
Handler, 2020



RODRIGO MATHEUS
Handler, 2020
Detalhe [Detail]



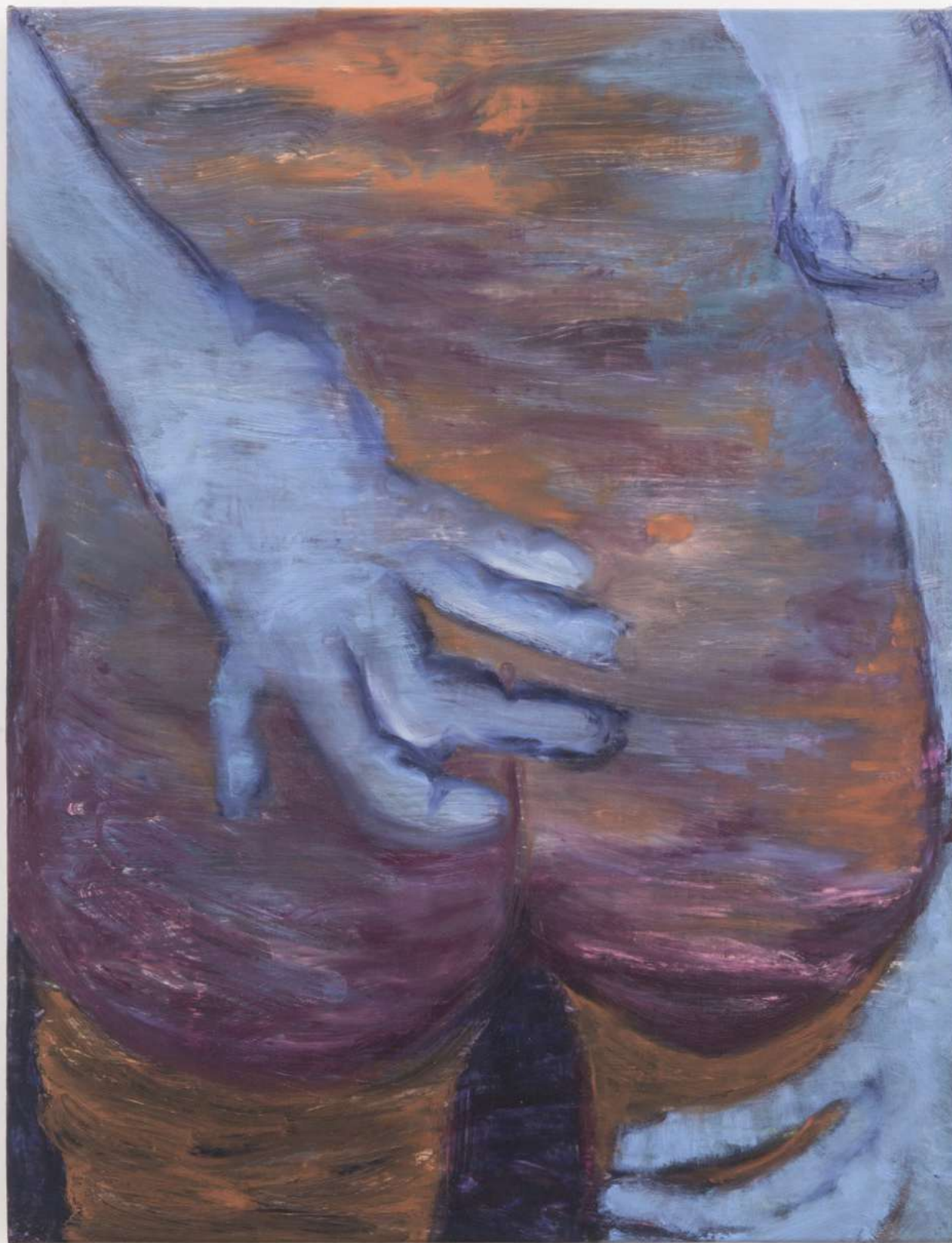
Gokula Stoffel

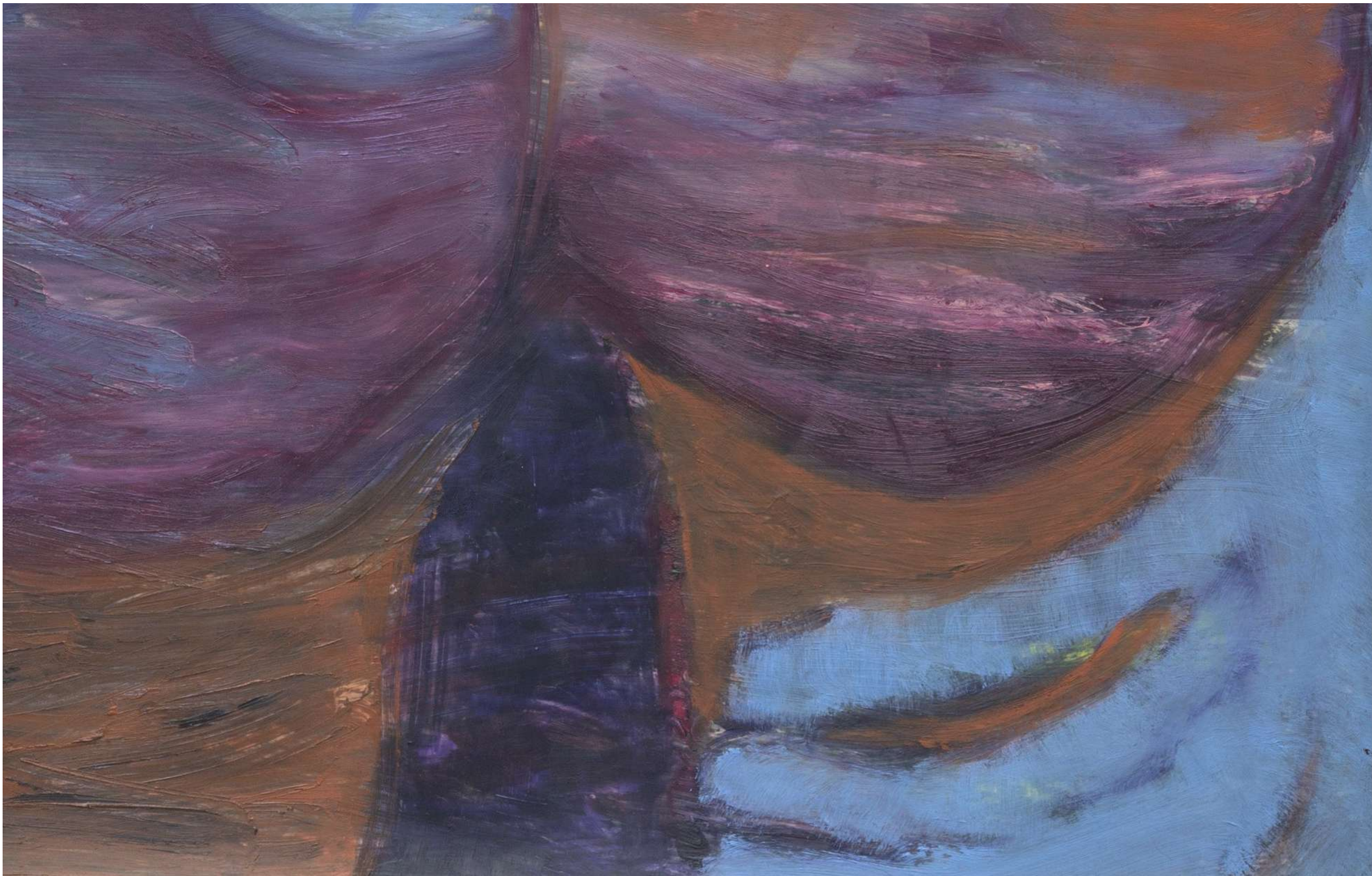
Porto Alegre, 1988

In *Covinhas de Vênus* (2020) an unidentified naked body takes up the whole canvas in a close up that gives the feeling of a voyeuristic peek, and leaves the viewer longing for more. Gokula Stoffel investigates the multiple possibilities of painting through a continuous flow of images of different sorts: portraits, landscapes, cutouts, and abstract textures. Amidst the image and information saturation in which we live in, the artist proposes a pause, offering questions rather than answers.

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

GOKULA STOFFEL
Covinhas de Vênus, 2020
Óleo sobre linho
[Oil on linen]
78 x 59 cm





GOKULA STOFFEL
Covinhas de Vênus, 2020
Detalhe [Detail]

Ismael Nery

Belém, 1900 - Rio de Janeiro, 1934

Ismael Nery was a Brazilian painter, considered one of the precursors of surrealism in Brazil. His appreciation for the human figure led him to develop the theme throughout his career dedicating himself mostly to portraiture and the representation of couples, as in the drawing *Casal* (1920), couple in portuguese. Through the union of opposites expressed by the androgyny of his characters, Nery seeks to bring together the feminine and the masculine and fully represent the human being. His practice is based on the principles of Essentialism, a philosophical system that he developed himself.



ISMAEL NERY
Casal, dec. 1920
Grafite sobre papel [Graphite on paper]
16,5 x 26 cm



Julião Sarmiento

Lisbon, 1948

The series *Pornstar* depicts fragments of the female body found in hardcore pornography —headless, obscure, touching, licking, penetrating, and embracing silhouettes. Julião Sarmiento draws upon themes of memory, sexuality, transgression, morality, and duality. In a technique similar to that used in literature, with multiple narratives separated by characters, space and time, Sarmiento often connects different individual elements with references to literature, art history or photography to create mysterious visual worlds.

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

JULIÃO SARMENTO
To Be Revealed (Pornstar), 2002
Técnica mista sobre tela
[Mixed media on canvas]
51 x 43 cm





JULIÃO SARMENTO
Red Breasts, 2011

Esmalte aquoso e serigrafia sobre papel [Aqueous enamel and silkscreen on paper]
112 x 155 cm

Francisco Brennand

Recife, 1927 – Recife, 2019

Francisco Brennand worked in ceramics with a focus on shape and color —he was able to achieve different shades through variations in the temperature of the pigments. Brennand's sculptures represent terrifying creatures, monsters, deformed beings or tragic characters. A significant group of works is linked to fertility rituals, from archaic cultures, with strong sexual references. The rough finish reinforces the strangeness of these shapes and inherent erotic energy.

"Sexuality is a specific sign to each and every living reality"

Francisco Brennand



FRANCISCO BRENNAND
O ovo da serpente, 1977
Cerâmica vitrificada
[Glazed ceramic]
36 x 29 x 28.5 cm



FRANCISCO BRENNAND
O ovo da serpente, 1977



PULSE
Carpintaria | Rio de Janeiro, 2020

Iran do Espírito Santo

Mococa, 1963

Buraco de Fechadura (2003) is the crystal reproduction of a keyhole; the small sculpture reveals the shape of the hole, creating an object out of an empty space and sublimating the functionality of the original. The reflective surface ensures that viewers who try to take a peek gaze at their own reflection. In other words, the keyhole elicits and yet denies voyeuristic pleasure to the beholder. Iran do Espírito Santo examines the space between the concrete and the abstract, translating everyday objects and industrial design into precise and perceptually complex forms.

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

IRAN DO ESPÍRITO SANTO
Sem Título (Buraco de fechadura), 2003
Cristal [Crystal]
8 x 4 x 2 cm
Edição de [Edition of] 20 + 5 AP





IRAN DO ESPÍRITO SANTO
Sem Título (Buraco de fechadura), 2003

Robert Mapplethorpe

New York, 1961 – Boston, 1989

Robert Mapplethorpe created some of the most arresting, polemical, and iconic images in contemporary photography —from early collages and Polaroids, to the images of flowers, nudes, sexuality and portraits. Both controversial and classicist, the artist's pioneering approach to gender, sexuality, and race is reflected in depictions of queer and non-heteronormative bodies, pleasure, and desire. With the support of the Robert Mapplethorpe Foundation, established in 1988, his oeuvre has been the subject of retrospective exhibitions in various institutions around the world.

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



ROBERT MAPPLETHORPE
Orchids, 1980

Fotografia em emulsão de prata

[Gelatin silver print]

40.5 x 51 cm

Edição de [Edition of] 15



ROBERT MAPPLETHORPE
Marcus Leatherdale, 1979

Fotografia em emulsão de prata
[Gelatin silver print]

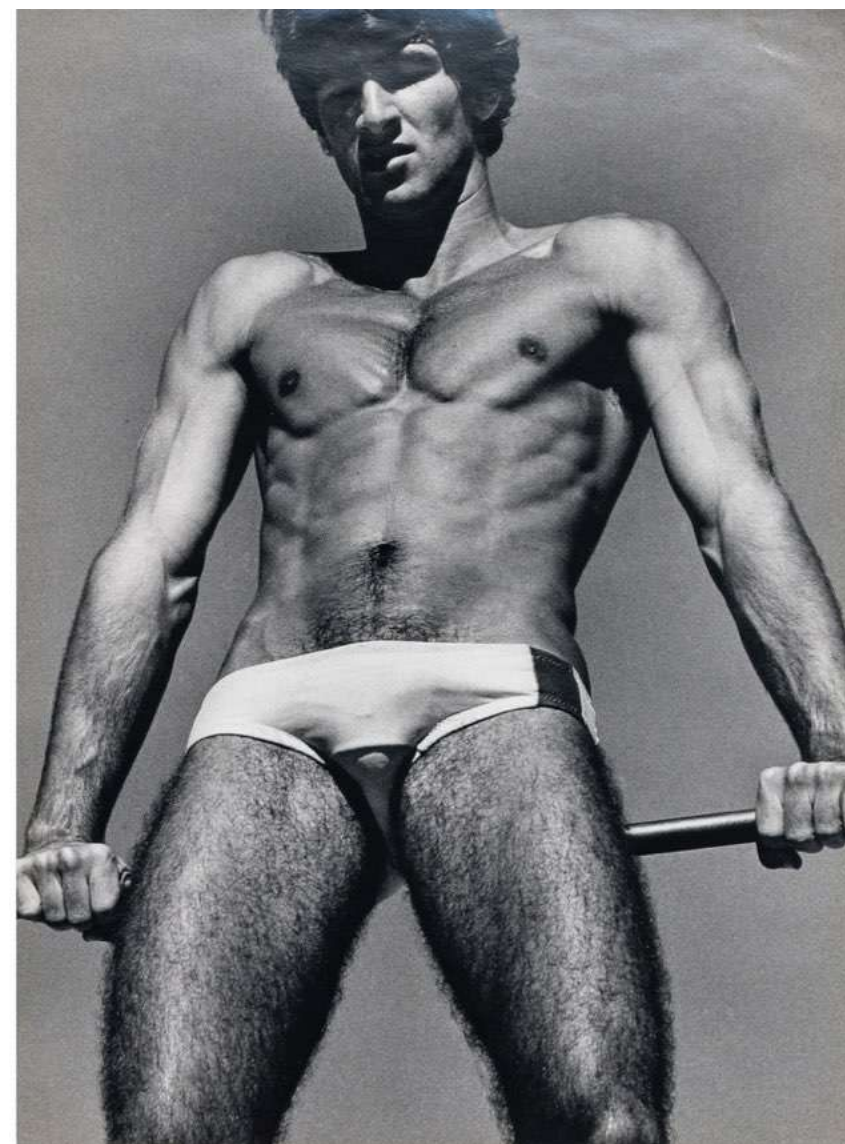
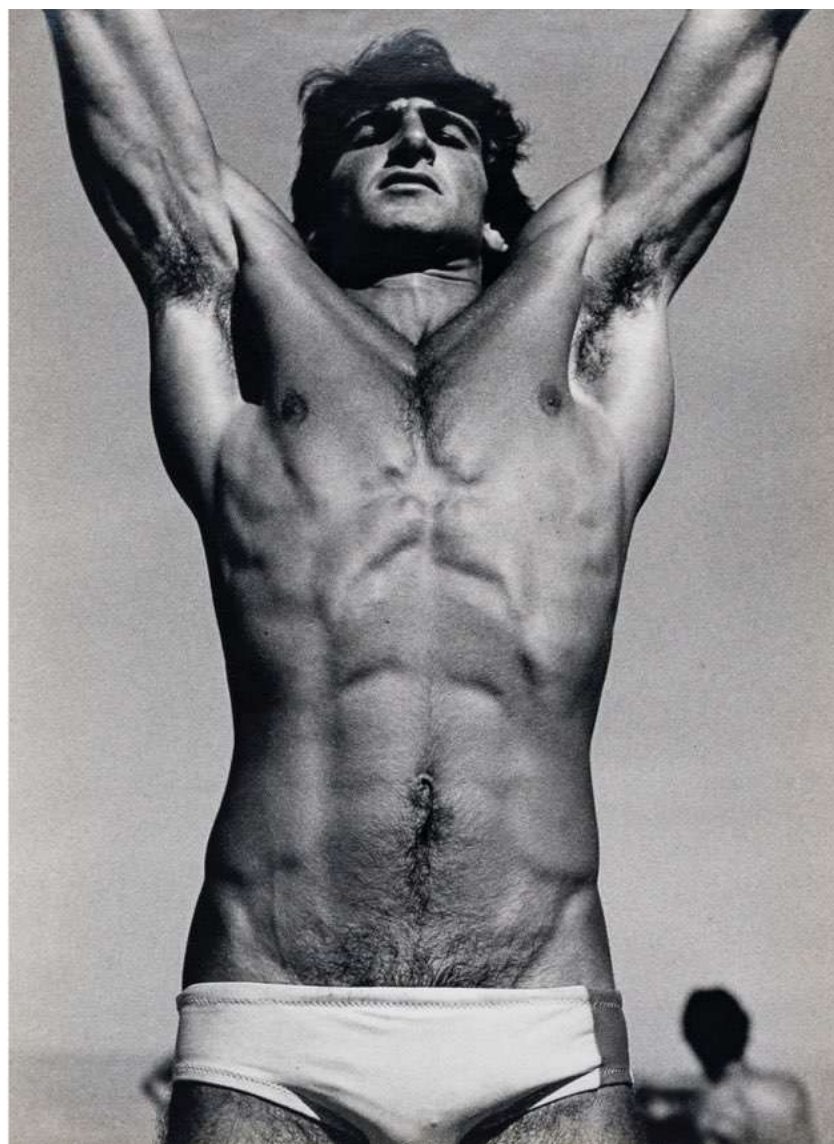
41 x 51 cm

Edição de [Edition of] 10

Alair Gomes

Valença, 1921 – Rio de Janeiro, 1992

Photographer Alair Gomes dedicated himself to creating an immense collection of erotic black and white photographs devoted to the beauty and nudity of the male body. Pictures “stolen” at the beach or shot with a telephoto zoom lens from the window of his apartment, are then extensively reworked and ordered in sequence according to a rhythm or “visual music” (*Symphony of Erotics Icons* and *Sonatinas, Four Feet*). His pictures plot out a fresco in which the athletic bodies of young men evolve on the sand. Unaware—or, pretending to be unaware—that they are being photographed, these bodies attain their ancient grandeur.



ALAIR GOMES

Beach Triptych nº 20, 1970 – 1980

Fotografia em emulsão de prata [Gelatin silver print]

Dimensões totais [Overall] 43 x 103,5 cm approx.

Emoldurada [Framed]: 43 x 34,5 cm cada [each] Sem moldura [Unframed]: 32 x 23 cm cada [each]



ALAIR GOMES
Beach Triptych n° 20, 1970 – 1980

Sarah Morris

Sevenoaks, 1967

Emmanuelle is a 1974 French drama directed by Just Jaeckin —the first installment in a series of French soft-core pornography films based on the homonymous novel— starring a woman who takes a trip to Bangkok to enhance her sexual experience. Highlighting the tension between fiction and reality, images and abstraction, Sarah Morris uses ink and gouache to draw on iconic film posters. The artist's paintings employ a vast range of references from architecture to industrial design, iconography of maps, language, sociological diagrams, system and game theory.

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

SARAH MORRIS
Emmanuelle (Jaeckin), 2017
Tinta e guache sobre papel
[Ink and gouache on paper]
40 x 27,5 cm



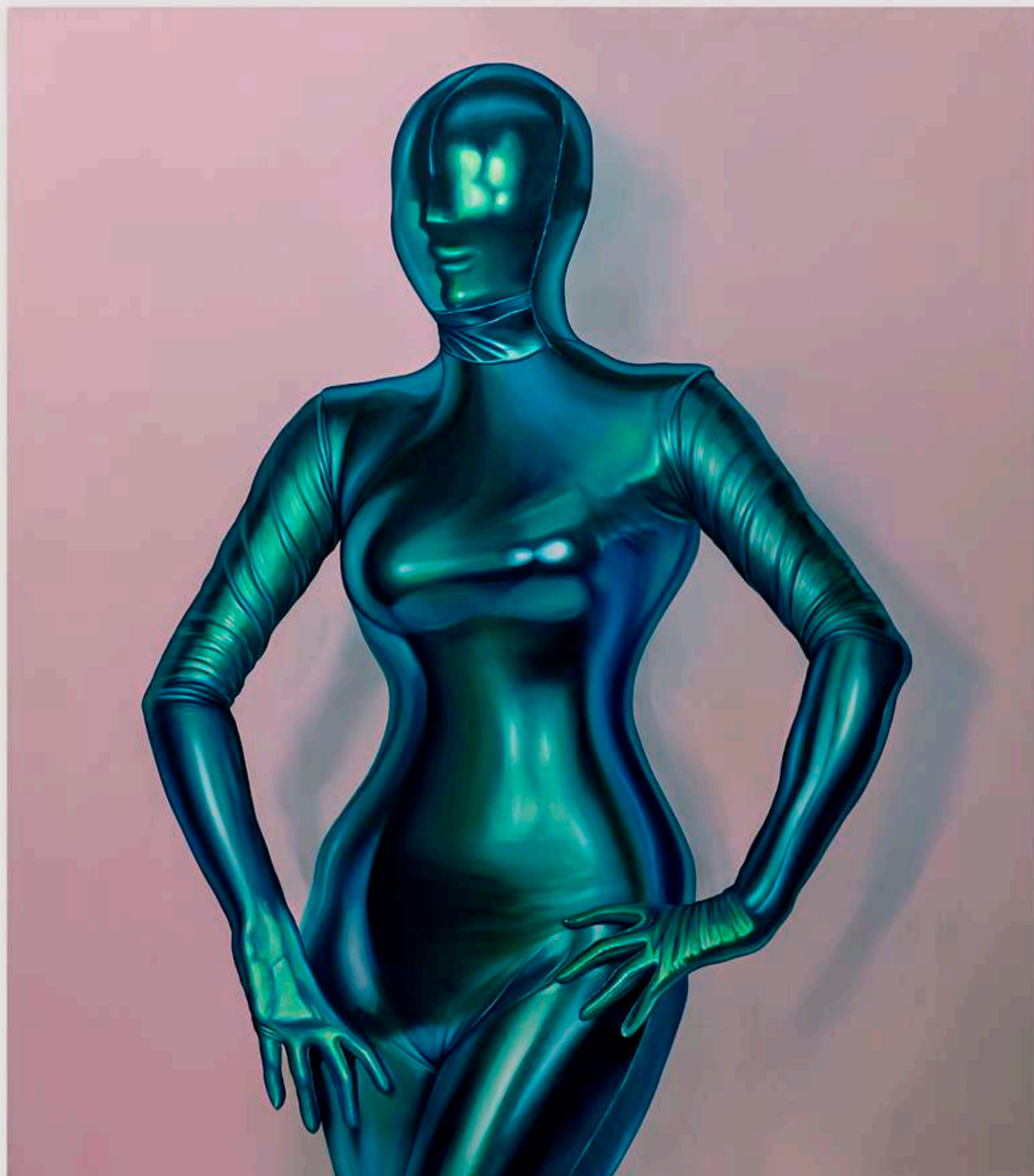


PULSE
Carpintaria | Rio de Janeiro, 2020

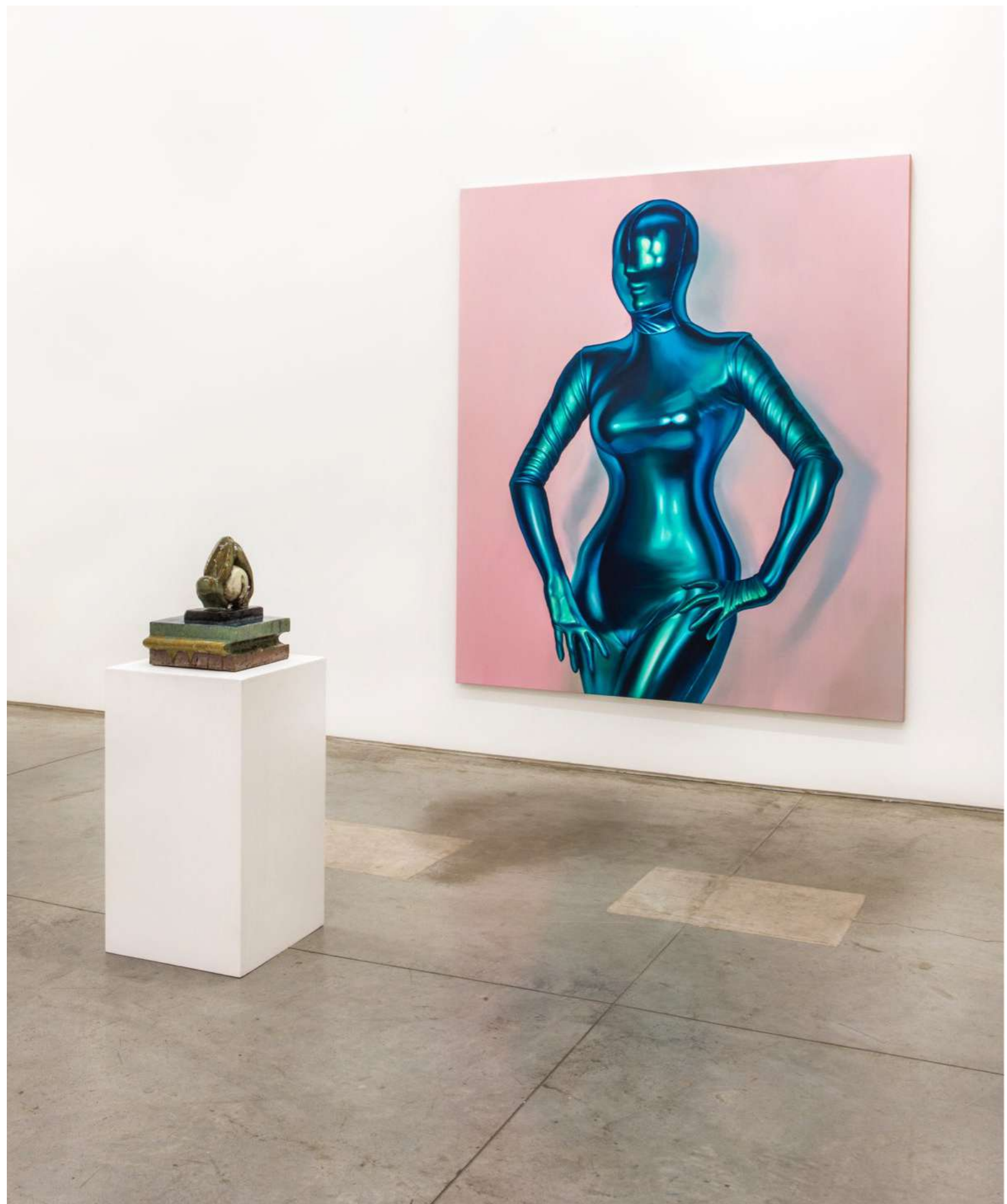
Rodolpho Parigi

São Paulo, 1977

Green Body Suit (2019) is part of a series of portraits of non-binary bodies, colorful characters inhabiting a seemingly empty space that simulates virtual reality. Sensual or erotic content is in the pose and on the surface of these figures, which sometimes resemble latex or metal. Colors and shapes are created with a high degree of chiaroscuro and realistic anatomy, thus creating figures that are at once futuristic and classical in essence. Rodolpho Parigi's work arises from a conflict between reality and fiction. Through drawings, paintings and performance the artist explores the possibilities of a self-imagined, sci-fi world inhabited by hybrid or androgynous figures of a strange beauty.



RODOLPHO PARIGI
Green Body Suit, 2019
Óleo sobre tela
[Oil on canvas]
230 x 202 cm



PULSE
Carpintaria | Rio de Janeiro, 2020

Erika Verzutti

São Paulo, 1971

Dieta (2019) is a curious totem built with ostrich eggs and bananas, whose tall figure evokes Brancusi's columns. The elements the artist uses belong to the food realm as much as they belong to a sexual iconography, making the work a monument to fertility. Gesture plays an important role in Erika Verzutti's oeuvre. Her sculpture making investigates the nature of mundane objects such as brushes, eggs, fruit and vegetables, and traditional art materials like bronze and oil paint. Filled with humour, her exercise of free association often evokes narratives that are either personal or related to the history of art, defying immediate identification.

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



ERIKA VERZUTTI

Dieta, 2019

Bronze e cera [Bronze and wax]

287 x 59 x 47 cm

Edição de [Edition of] 3 + 1 AP



ERIKA VERZUTTI
Dieta, 2019
Detalhe [Detail]



PULSE
Carpintaria | Rio de Janeiro, 2020

Marcelo Cipis

São Paulo, 1959

In the polyptych *Images for a Contemporary Greek Vase* (2019) Marcelo Cipis plays with history, reinventing the classical figures drawn on ancient vases. The curious figures' bare legs are entangled in surreal poses of a reinvented Kamasutra. Cipis works mainly with drawing and painting in a singular figurative vocabulary which references modernism, design and advertising, as well as intimate and autobiographical themes.



MARCELO CIPIS

Imagens para Vaso Grego Contemporâneo, 2019

Acrilica sobre tela

[Acrylic on canvas]

Políptico de [Polyptych of] 8 partes [parts]

30 x 30 cm cada [each]



MARCELO CIPIS
Imagens para Vaso Grego Contemporâneo,
2019



MARCELO CIPIS
Imagens para Vaso Grego Contemporâneo,
2019

Bárbara Wagner & Benjamin de Burca

Brasília, 1970 | Munich, 1975

As is the case with other films of the duo, *You Are Seeing Things* (2016) stems from the choice of a hybrid style -- a mix of documentary and fiction. In the social and professional landscape of Brega music from Recife, videoclips are the catalyst of an imagined future punctuated by a powerful appetite for success fueled by capitalism. The film looks at this landscape where self-promotion and image management play a crucial role in the construction of a voice, status and identity of a new generation of popular artists. Scripted and performed by actual members of the “brega” scene, the film follows two main characters as they plot their course from studio to stage. Ultimately, it resembles a musical set in the darkness of a nightclub, where gestures are accompanied by melodies about love, fidelity, success and wealth.

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



BÁRBARA WAGNER & BENJAMIN DE BURCA

Estás vendo coisas / You are seeing things , 2016

Vídeo em 4 K, HD, cor e som 5.1 [Video 4 K, HD, color and sound 5.1]

17 '25"

Edição de [Edition of] 5 + 2 AP

[Clique aqui para assistir \[Click here to watch\]](#)

Senha [Password]: fdag



BÁRBARA WAGNER & BENJAMIN DE BURCA
Estas vendo coisas / You are seeing things , 2016
Still



BÁRBARA WAGNER & BENJAMIN DE BURCA
Estas vendo coisas / You are seeing things , 2016
Still

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