

Fortes D'Aloia & Gabriel

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SP-Arte 2022

Stand F8

06 - 10 Abr

Adriana Varejão | Anderson Borba | Barrão | Beatriz Milhazes | Cristiano Lenhardt
Efrain Almeida | Erika Verzutti | Gokula Stoffel | Iran do Espírito Santo
Jac Leirner | Janaina Tschäpe | João Maria Gusmão & Pedro Paiva
Judy Chicago | Leda Catunda | Luiz Zerbini | Márcia Falcão | Mauro Restiffe
Rivane Neuenschwander | Rodrigo Cass | Sarah Morris
Tiago Carneiro da Cunha | Valeska Soares | Wanda Pimentel | Yuli Yamagata

Adriana Varejão

Rio de Janeiro, 1964

Adriana Varejão presents incisive reflections on the complex nature of Brazilian history, memory, and culture. Her work spans painting, sculpture, and photography and draws on a transnational exchange to create a confluence of forms that she conceives as a metaphor for the modern world. Using baroque tactics of simulation and juxtaposition, Varejão reflects on the mythical pluralism of Brazilian identity. Her interest in the tile and its legacy as a metaphor for cultural miscegenation is a central element of her body of work.

'Adriana Varejão: Sutures, fissures, ruins' — the largest exhibition ever dedicated to the artist's work — is on view at the Pinacoteca de São Paulo until August 1, 2022.

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



ADRIANA VAREJÃO

Tubo, 2008

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

110 x 330 cm [43 x 129 in] | Tríptico [Triptych]

“The tile, which appears in her works since 1988, becomes a central field of formal experimentation as a material, image and physical object; today, it is perhaps known as the most emblematic element of Varejão’s poetics.”

— Jochen Volz

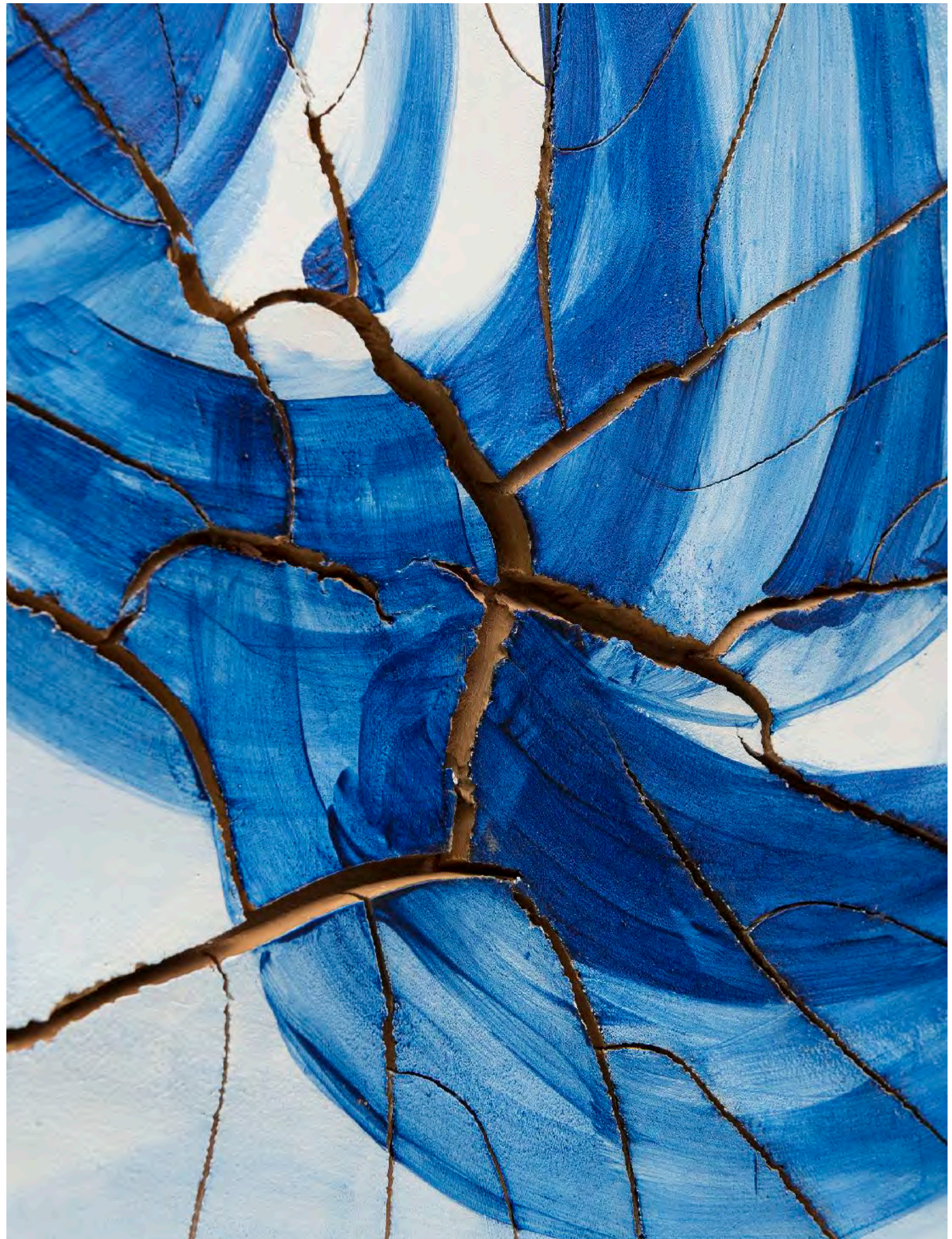
Adriana Varejão: Sutures, Fissures, Ruins

Pinacoteca de São Paulo, 2022

ADRIANA VAREJÃO

Tubo, 2008

Detalhe [Detail]



Anderson Borba

Santos, 1972

Materials are the starting point for his sculptures, which employ found, industrial-grade wood, cardboard, fabric, as well as old lifestyle and fashion magazines. Heeded by a mental image, the artist will chisel, burn, paint, press and manipulate his materials in a process-oriented construction that uses the human figure as a pattern for formal decisions, resulting in rough, chapped, yet seductive corporeal forms. Owing as much to the art historical canon of sculpture as to the self-taught artists from inland Brazil, Anderson Borba operates in a complex arrangement of concept and empiricism, dislocating and unfolding the physical body till the point of an anthropomorphic abstraction.

Anderson Borba opens a solo exhibition at Galpão in June.

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

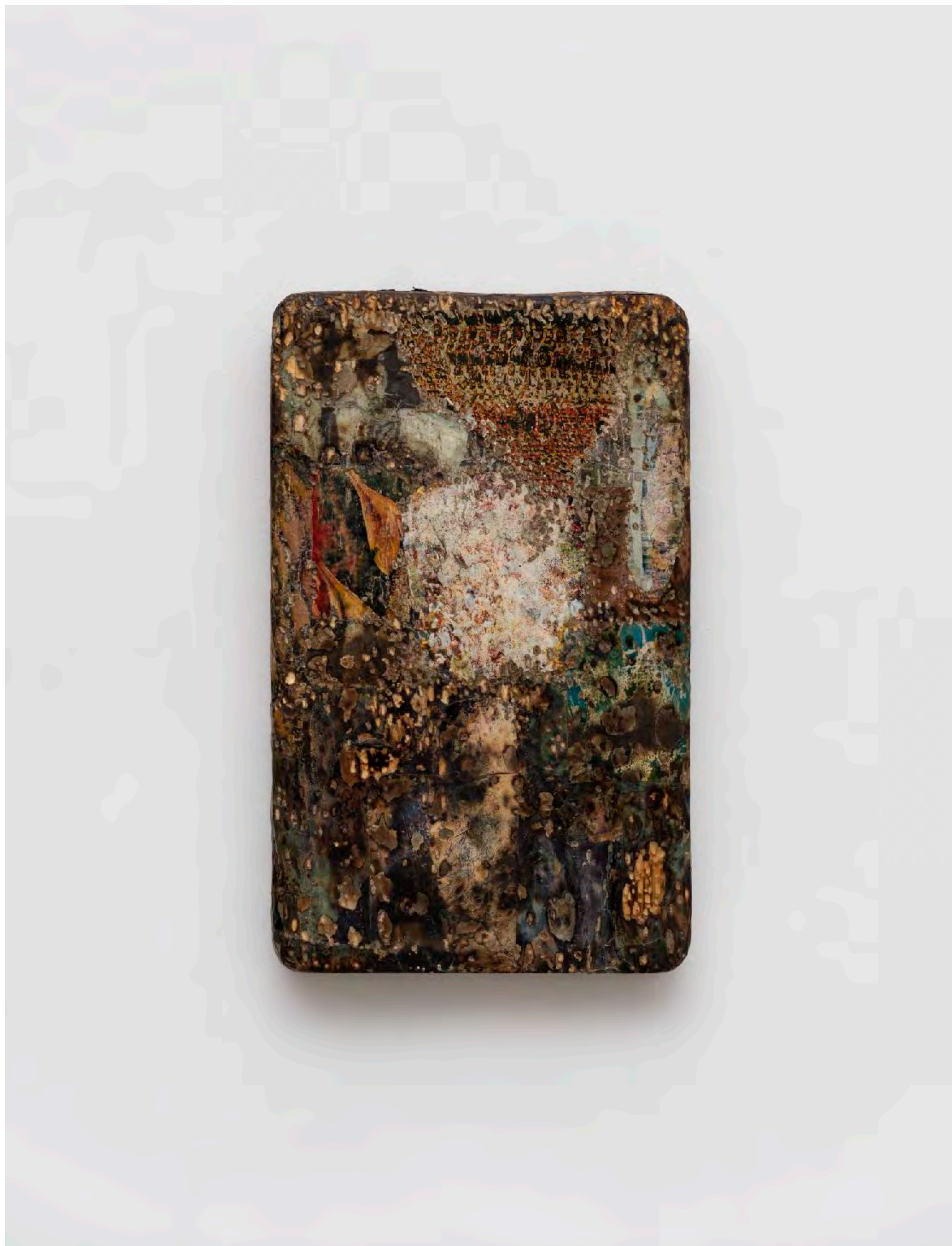
ANDERSON BORBA

Mil Cabeças, 2022

Madeira, revistas, óleo de linhaça, verniz

[Wood, magazines, linseed, oil, varnish]

22 x 36 cm [8,5 x 14 in]





ANDERSON BORBA
Mil Cabeças, 2022

“My practice favours the construction of form. I use a diverse cultural vocabulary to investigate sexuality and identity through tactile connection with the material. I use reclaimed wood sourced from the streets to explore its physicality and texture, recognizing this marginal and discarded material’s ancestral richness. Its scents, textures, and nodes working as stratifications of time.”

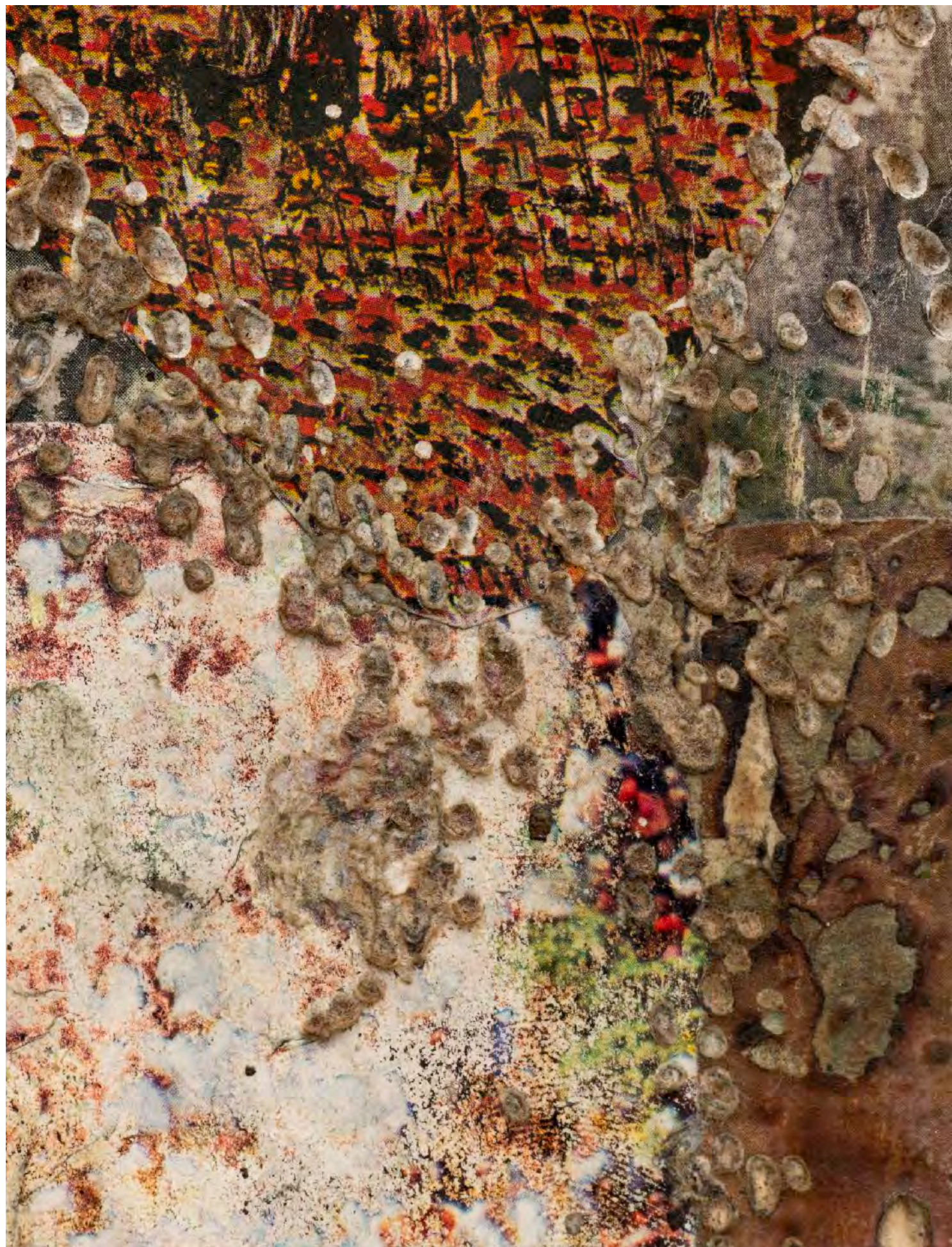
— Anderson Borba

Statement given to Fortes D'Aloia & Gabriel, 2021

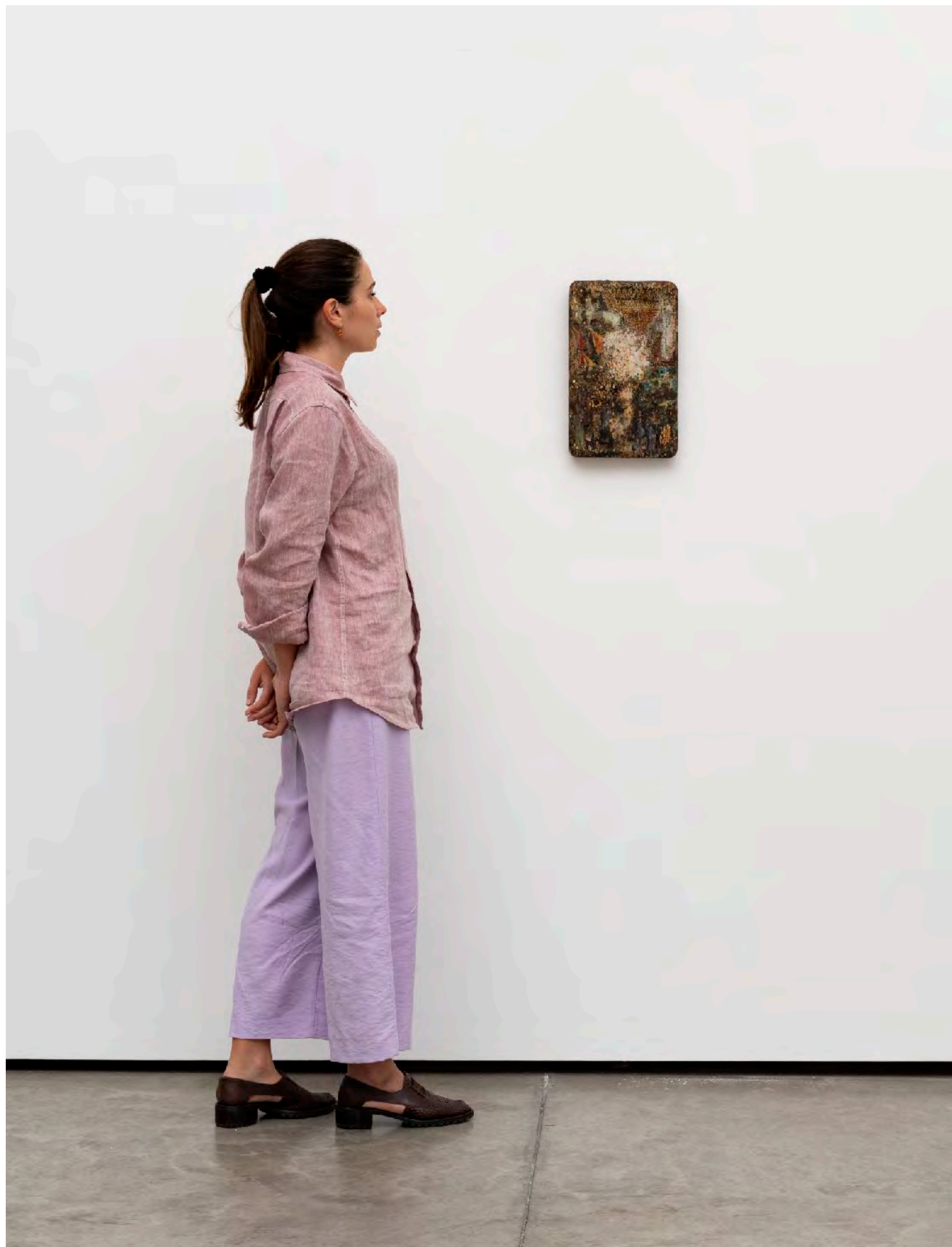
ANDERSON BORBA
Mil Cabeças, 2022
Detalhe [Detail]



ANDERSON BORBA
Mil Cabeças, 2022
Detalhe [Detail]



ANDERSON BORBA
Mil Cabeças, 2022



Barrão

Rio de Janeiro, 1959

Conceived through a unique bricolage process, Barrão's sculptures are composed of ceramic and porcelain pieces of various origins and natures that the artist has been collecting for at least two decades. The objects that were previously functional or decorative—such as cups, vases, mementos, among others—are intentionally broken in Barrão's studio and later reconfigured, fusing together in ingenious compositions resulting in hybrid beings, deprived of their former usage. Once grouped, these pieces therefore subvert the meaning of bricolage by becoming works that defy a decorative logic, evoking visuality, excess and humor typical of kitsch.

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

BARRÃO
Tum-tum, 2022
Louça e resina epóxi [Porcelain and epoxy resin]
85 x 24 x 23 cm [33,46 x 9,44 x 9 in]



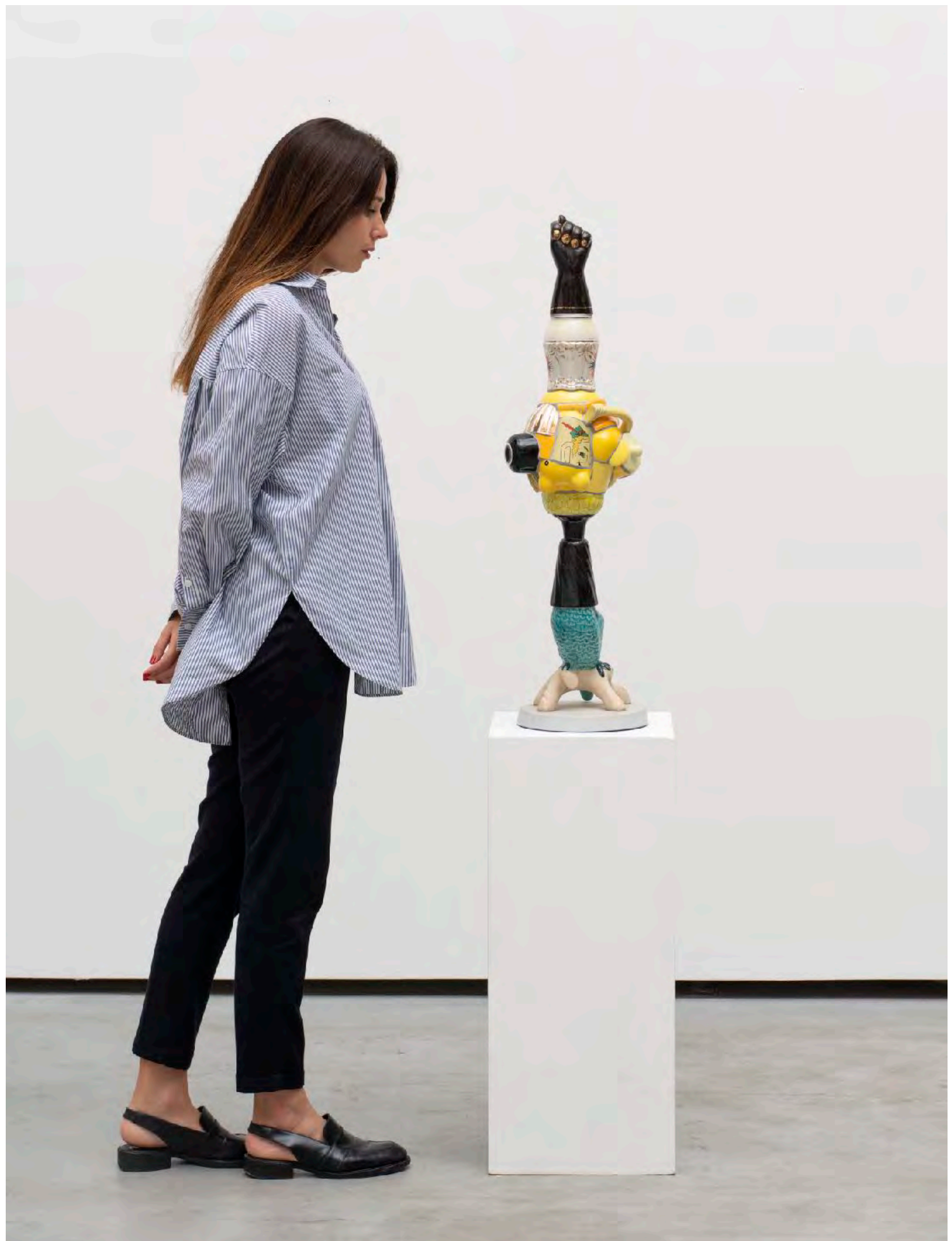
“The kitsch aura of the garden dwarf or the soccer-team mug takes on a new scale, dimension and meaning in Barrão's work. Cultures, memories, and stories are created and mixed based on the junction and collage of objects from a wide range of origins. The utilitarian functions and decoration of these objects are erased giving way to an atmosphere that reverberates contradictions and fractures, beckoning for a constant transformation of our perception in light of a methodical world that is increasingly less familiar to differences.”

— Felipe Scovino
Zerbini, Barrão, Albano
Santander Cultural, 2017

BARRÃO
Tum-tum, 2022
Detalhe [Detail]



BARRÃO
Tum-tum, 2022



Carlos Bevilacqua

Rio de Janeiro, 1965

Carlos Bevilacqua's sculptural practice is guided by investigation of the abstract proprieties of space while the artist explores different possibilities in various materials and elements, often of clashing natures. The artist uses materials such as steel, wood, stones, etc. in delicate compositions that defy the nature of sculpture itself. Creating tension between the inherent properties of his materials and exploring harmonious or conflicting relationships resulting from their encounters, Bevilacqua tests the physical limits of matter until the precise moment when tensions find their stability point. By suggesting circular paths in space, his works create improbable associations between volumes and emptiness, static balance, and potential energy.

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



CARLOS BEVILACQUA

Aglomerado 4 Azul, 2022

Vidro e quartzo azul [Glass and blue quartz]

30 x 50 x 45 cm [11,8 x 19,6 x 17,7 in]

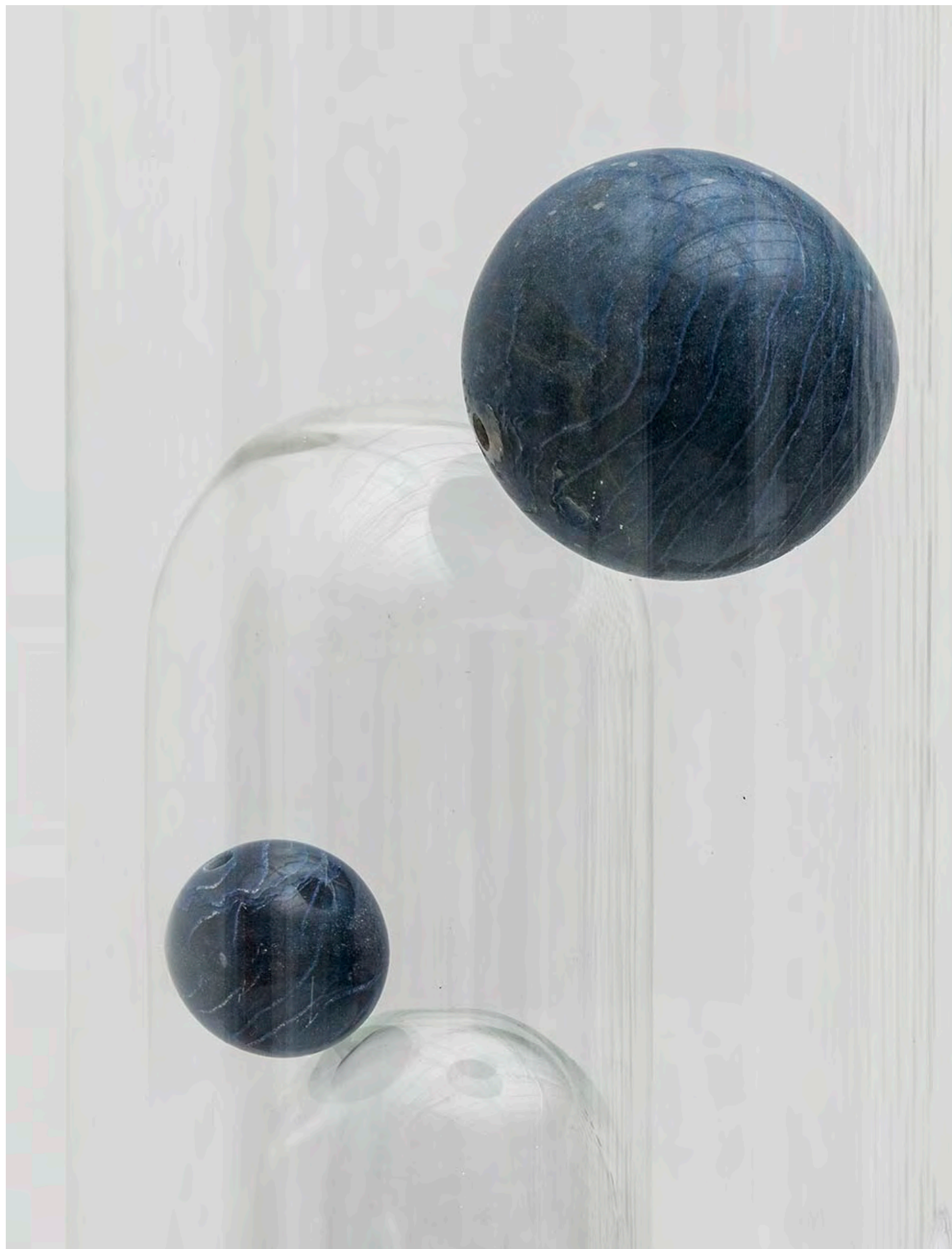
CARLOS BEVILACQUA
Aglomerado 4 Azul, 2022
Detalhe [Detail]



“Bevilacqua’s works are tactile, mythological, visual, emotional structures: structures with multiple paths and destinations. There exists a harmony of contraries, a balance of form and tension, a constant sense of movement”

— Carolyn H Drake
Carlos Bevilacqua
Galeria Fortes Vilaça, 2015

CARLOS BEVILACQUA
Aglomerado 4 Azul, 2022
Detalhe [Detail]



CARLOS BEVILACQUA
Aglomerado 4 Azul, 2022



Cristiano Lenhardt

Itaara, 1975

In a practice that is developed in multiple medias, such as paintings, drawings, sculptures and performances, Cristiano Lenhardt seeks in his daily life tools for the elaboration of processes that happen by attraction, exploring the transformation of materials and symbols. The use of these materials, which are already available, in something that has a new meaning is a way of reorganizing information in the world, according to a subjective method. Newspapers printed on paper have been a material used recurrently by the artist.

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



CRISTIANO LENHARDT

Portal #3, 2022

Pastel seco sobre jornal

[Dry pastel on newspaper]

63,5 x 56,6 cm [25 x 22,28 in]

USD 6,000

“Cristiano Lenhardt transcends the rationalist model of the world to generate images and “narratives” that do not mirror or ignore reality, but recreate it from a specific chain of experiences that escape ordering linguistic references (such as meanings), establishing, in their turn, time, emotional atmospheres where it becomes possible for the unfolding of other meanings, not yet quoted on dictionary.”

— Clarissa Diniz

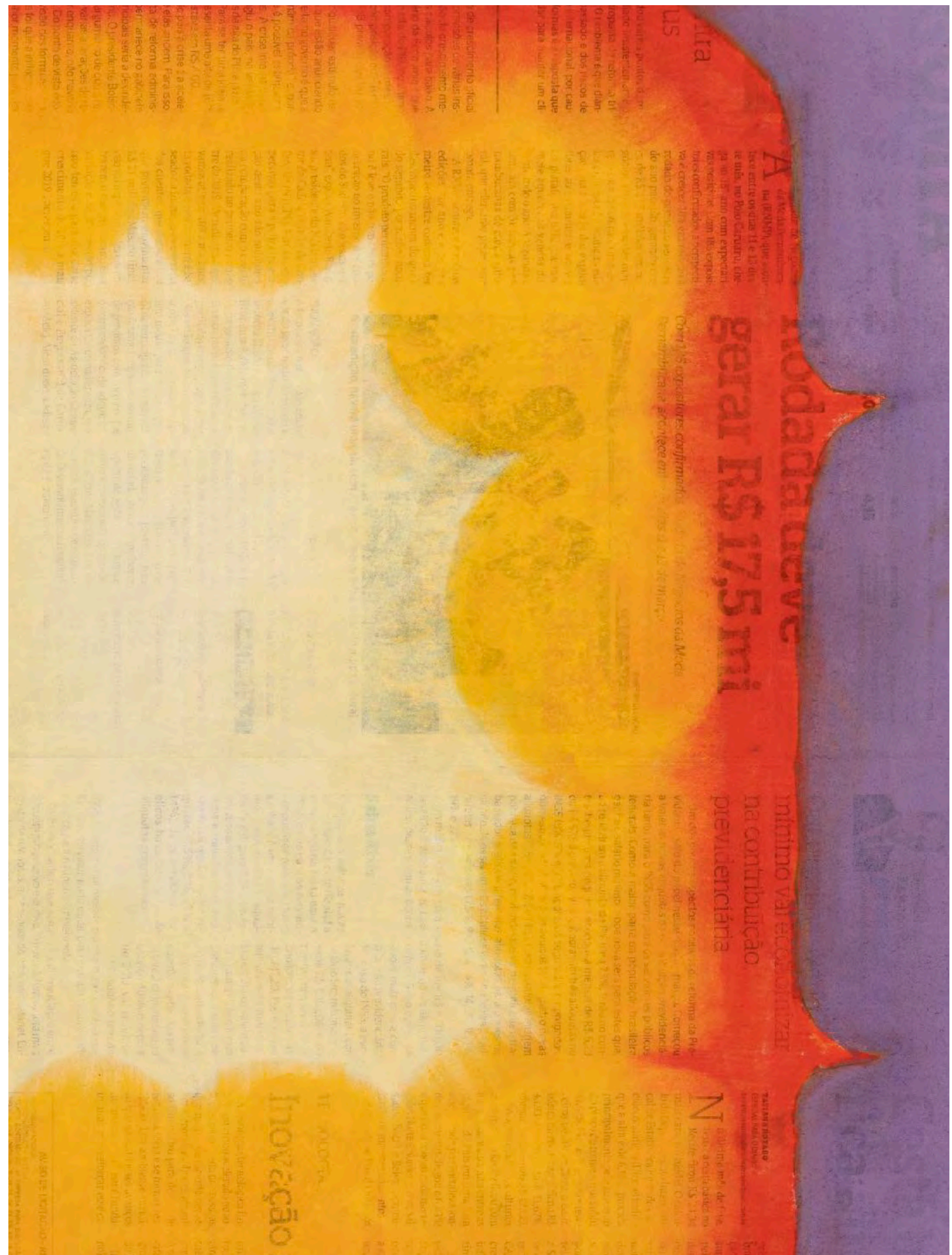
Programa da exposição

Centro Cultural São Paulo, 2008

CRISTIANO LENHARDT

Portal #3, 2022

Detalhe [Detail]





CRISTIANO LENHARDT

Portal #2, 2022

Pastel seco sobre jornal

[Dry pastel on newspaper]

61 x 54 cm [24 x 21,26 in]



CRISTIANO LENHARDT
Portal #6, 2022
Pastel seco sobre jornal
[Dry pastel on newspaper]
62 x 54 cm [24,4 x 21,26 in]



CRISTIANO LENHARDT

Portal #5, 2022

Pastel seco sobre jornal

[Dry pastel on newspaper]

61 x 54 cm [24 x 21,26 in]



CRISTIANO LENHARDT
Portal #5, 2022

Efrain Almeida

Boa Viagem, 1964

Efrain Almeida's work attests and echoes both the environment in which he lives today and the remote places of his childhood, in Northeast Brazil, not as a cultural commentary, but as evidence of memory and personal history conveying an innate sense of displacement. His sculptures are carved in wood or forged in bronze, varnished, and sometimes colored in oil or acrylic. Its reduced proportions awaken the notion of an affective object that fits between the hands: a toy, a souvenir, an ex-voto. The sense in which the spatiality that his work takes is that of anti-monumentality. Arranged on immense white walls or in blocks that are exaggeratedly larger than the artifacts they house, the small sculptures also subvert the gigantic dimensions of the exhibition spaces.

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



EFRAIN ALMEIDA

Roupa/chaga, 1998

Madeira de umburana e veludo [Umburana wood and velvet]

20 x 15 x 11 cm [7,8 x 5,9 in.] cada [each]



EFRAIN ALMEIDA
Roupa/chaga, 1998

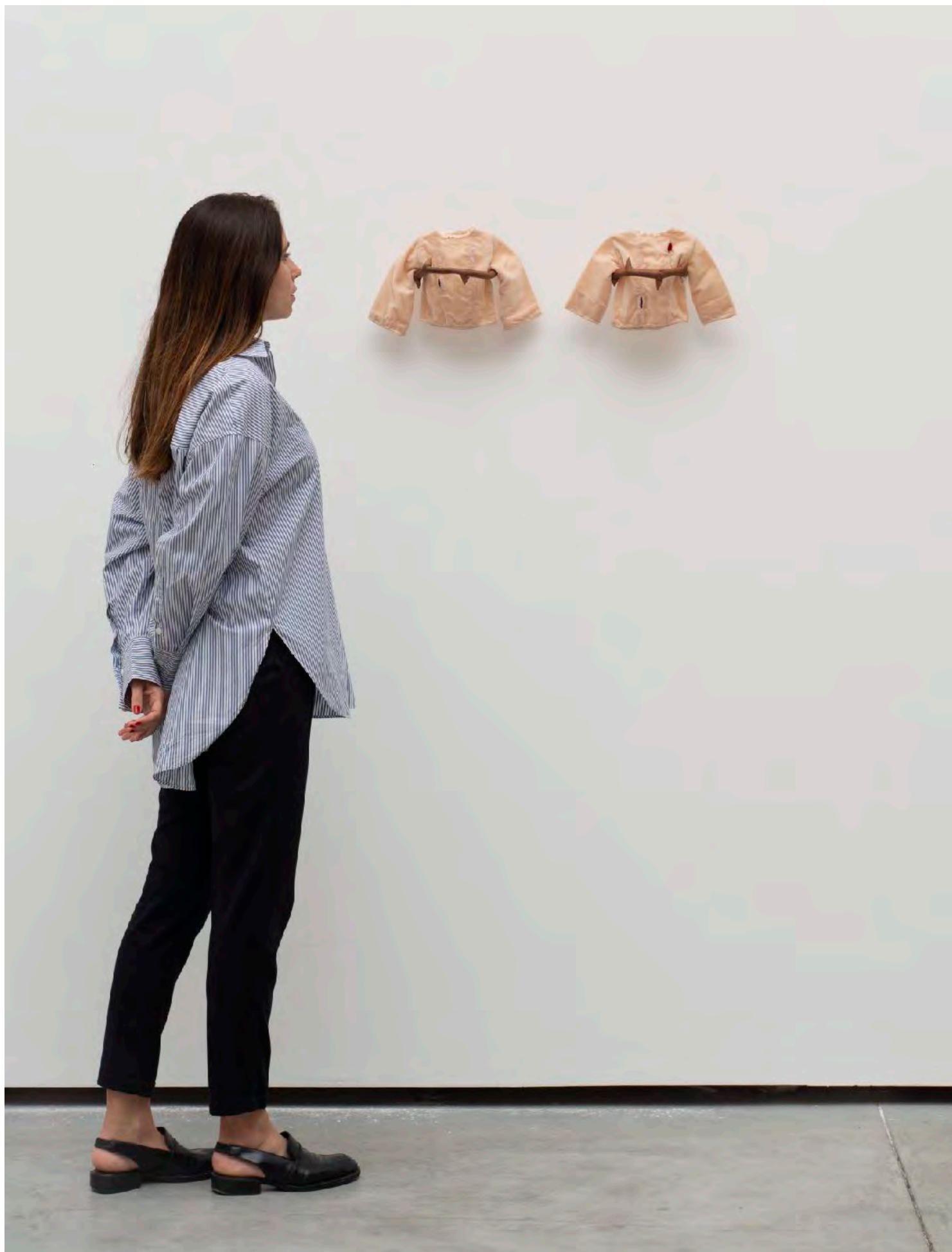
“Inserted into an artistic tradition that trades and comments upon the body’s presence in spaces of social contact and conflict, Efrain Almeida’s work finds its affirmation, paradoxically, by speaking of that which in it is absence, fragment, or disappearance.”

— Moacir do Anjos
Efrain Almeida
Editora Cobogó, 2010

EFRAIN ALMEIDA
Roupa/chaga, 1998
Detalhe [Detail]



EFRAIN ALMEIDA
Roupa/chaga, 1998
Detalhe [Detail]



Erika Verzutti

São Paulo, 1971

In her practice, Erika Verzutti makes a non-hierarchical use of different materials such as bronze, concrete, clay, and Papier-mâché to subvert conventional codes and signs of sculpture. Based on tactile experience, her work builds complex relationships between painting and sculpture, form and sensoriality, using the natural and the artificial to create a unique repertoire. Since 2013, her pictorial reliefs or wall sculptures have become one of the central axes of her artmaking. In those pieces, Verzutti creates tension halfway through the bidimensional and tridimensional planes and explores this de-hierarchization through materials and thematic references that range from the canons of art history to contemporary issues.

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



ERIKA VERZUTTI

Micropolítica, 2021

Acrílico sobre papel machê e cerâmica fria [Acrylic on papier-mâché and new clay]

47 x 59.5 x 6 cm [18,5 x 23,4 x 2,3 in]

“In a world propelled by environmental catastrophes, fake news, conspiracy theories, and a sensorial avalanche of stimuli coming from smartphone screens, all of which crash directly into our minds, the work of Erika Verzutti produces a myriad of uncanny instances between reality and fiction. Her practice springs up from space-time displacements, instigated by unusual beings and beautiful things that we can identify both from nature and contemporary references that circulate hurriedly in the everyday chaos of images, discourses, and quotes, in an absence of fixed hierarchy between the erudite and the popular.”

— André Mesquita

Erika Verzutti: A indisciplina da escultura

MASP, 2021

ERIKA VERZUTTI
Micropolítica, 2021
Detalhe [Detail]



ERIKA VERZUTTI
Micropolítica, 2021



ERIKA VERZUTTI

Giz, 2022

Acrílica sobre bronze [Acrylic paint on bronze]

21,5 x 16,5 x 3 cm [8,4 x 6,4 x 1,18 in]

Edição de [Edition of] 3 + 2 AP | 1/3



ERIKA VERZUTTI
Giz, 2022



Ernesto Neto

Rio de Janeiro, 1964

Since the beginning of his production, in the 1980s, Ernesto Neto has built relationships between space, matter, and the natural and artificial world. His investigations unfold in sculptures and installations with references from minimalism to biomorphism, swallowing whole Brazilian art's Neo-concrete heritage. The artist incorporates organic forms and materials into his works – spices, herbs, plants, and more – often inviting the audience into a sensory immersive experience that transcends the boundaries between art and spectator, individual and collective. As if endowed with life, his sculptures reveal themselves as organisms in a process of constant devouring and transmutation of themselves and of the observer.

[Clique aqui para mais informações sobre o artista](#)

ERNESTO NETO

beijo sol e terra Da, 2021

Cerâmica, crochê de barbante de algodão e nozes

[Ceramics, cotton string crochet and nuts]

Dimensões variáveis [Variable dimensions]

Cerâmica [Ceramic]: 40 x 32.5 x 33.5 cm [15,7 x 12,7 x 13,1 in]

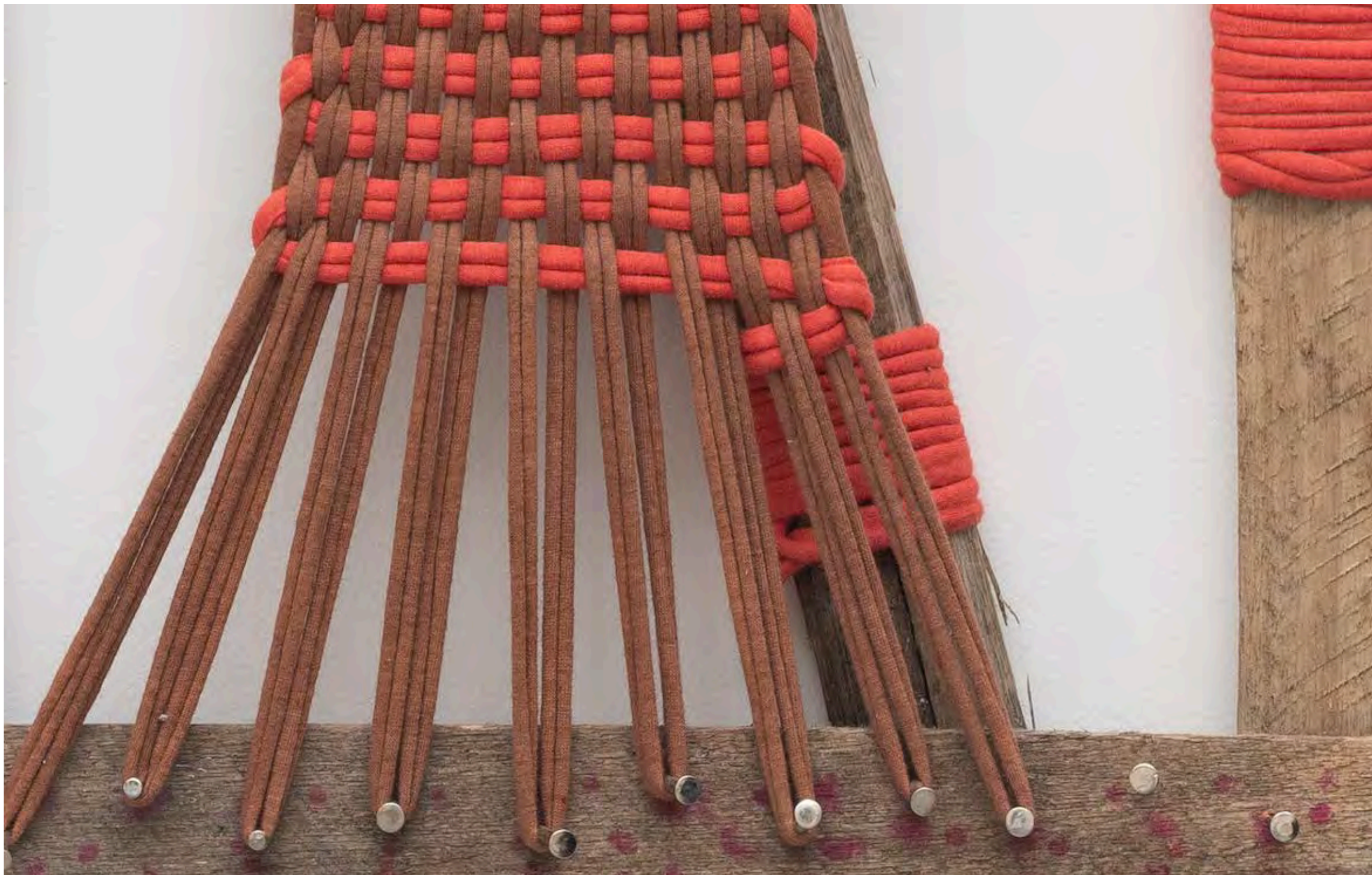


ERNESTO NETO
beijo sol e terra Da, 2021
Detalhe [Detail]



ERNESTO NETO
navegante tecelão
cheguei do mar- NT1, 2021
Madeira, pregos e malha de algodão
[Wood, nails and cotton mesh]
50 x 30 cm [19 x 11 in]





ERNESTO NETO
navegante tecelão
cheguei do mar- NT1, 2021
Detalhe [Detail]

ERNESTO NETO
navegante tecelão
cheguei do mar- NT1, 2021
Detalhe [Detail]



ERNESTO NETO
navegante tecelão
cheguei do mar- NT1, 2021
Detalhe [Detail]



Gokula Stoffel

Porto Alegre, 1988

Through her practice articulating different supports, techniques, and materials, Gokula Stoffel is pierced by a strong sense of inquietude and subjectivity, marked by a certain existential, psychoanalytical dimension. Using restricted color palettes and specific cuts of body parts, her oil canvasses imprint a variety of ambivalent feelings – conflicting or complementary between them. Working on an intimate scale of works that fit into a hand to larger formats, the artist explores genres ranging from classical painting to sculpture in resin and biscuit, including weaving and fabric assemblage techniques in some of her works.

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



GOKULA STOFFEL

Ninho de gato, 2022

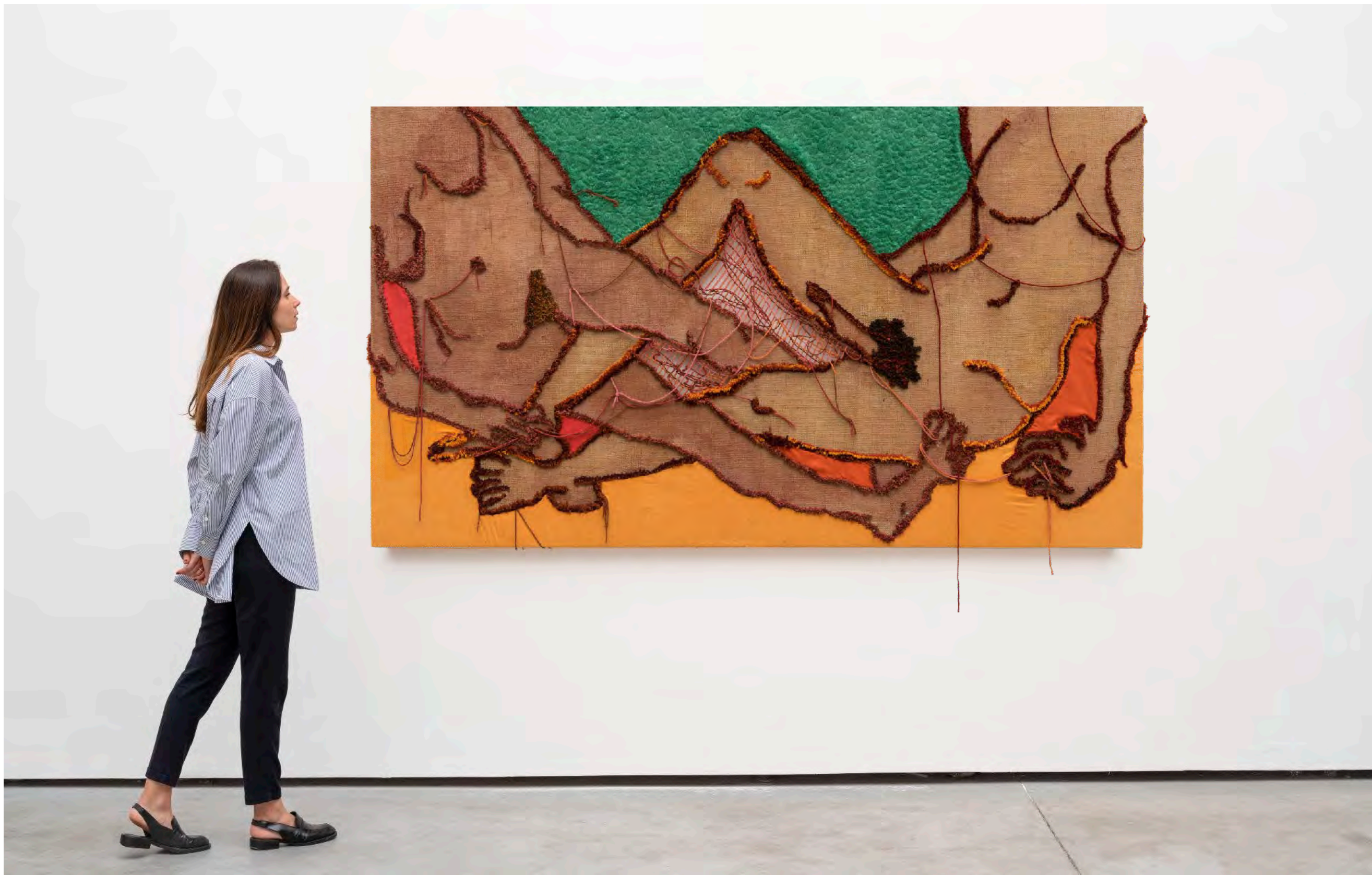
Tinta acrílica, lã, pelúcia e flanela sobre juta [Acrylic paint, wool, plush and flannel on jute]

142 x 238 cm [55,9 x 93,7 in]

USD 9,000



GOKULA STOFFEL
Ninho de gato, 2022
Detalhe [Detail]



GOKULA STOFFEL
Ninho de gato, 2022



GOKULA STOFFEL

Boca da noite, 2022

Esmalte sintético e bastão oleoso sobre tela

48,5 x 66 cm [19 x 25,9 in]



GOKULA STOFFEL
Boca da noite, 2022
Detalhe [Detail]

GOKULA STOFFEL

Paisagem escaldante, 2022

Fios de lã e algodão em galho de eucalipto
[Wool and cotton yarn on eucalyptus branch]

43 x 23 cm [16,9 x 9 in]

USD 3,000

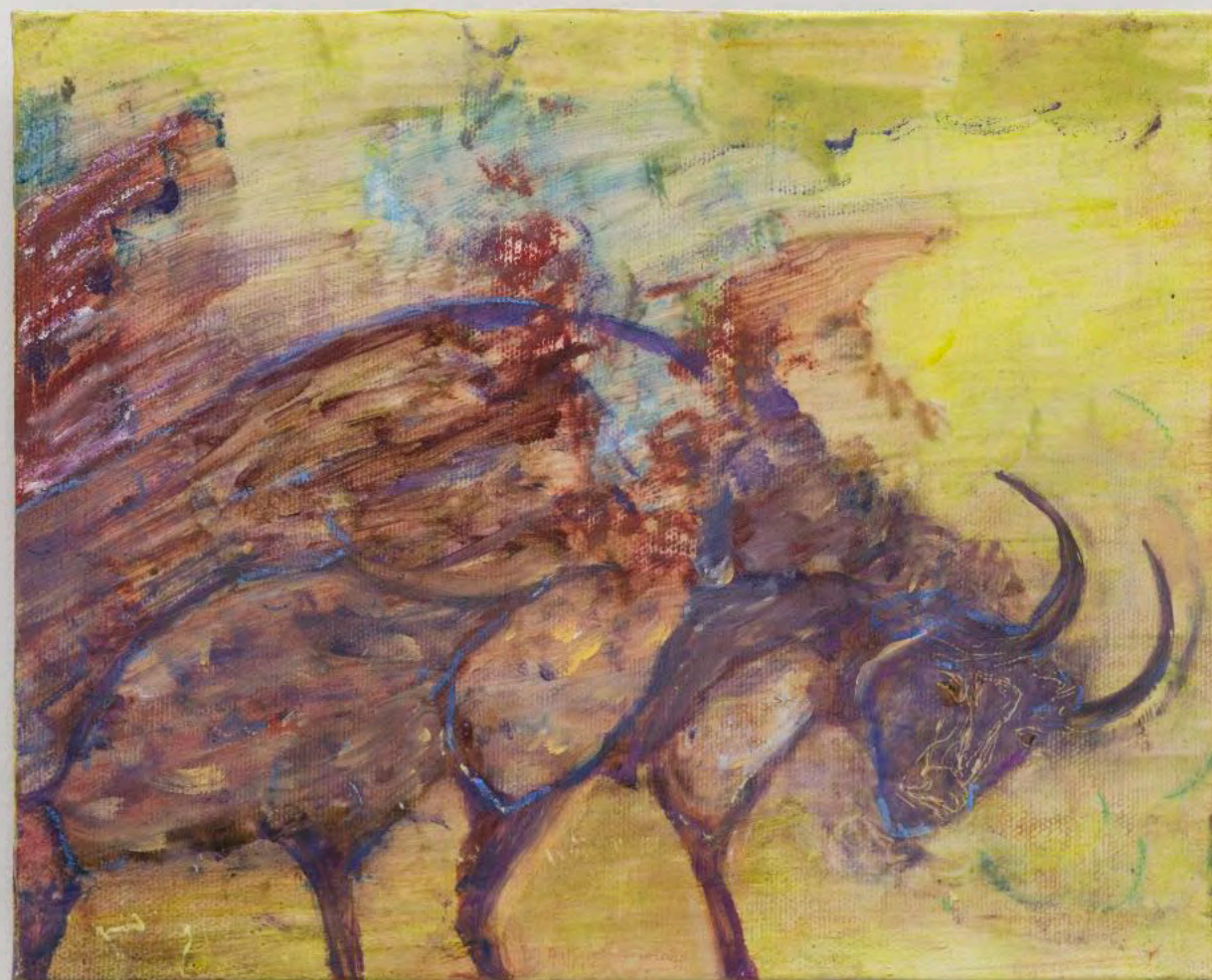


GOKULA STOFFEL
Paisagem escaldante, 2022
Detalhe [Detail]



GOKULA STOFFEL
Paisagem escaldante, 2022





GOKULA STOFFEL

Às vezes touro, 2022

Óleo sobre cartão entelado [Oil on primed cardboard]

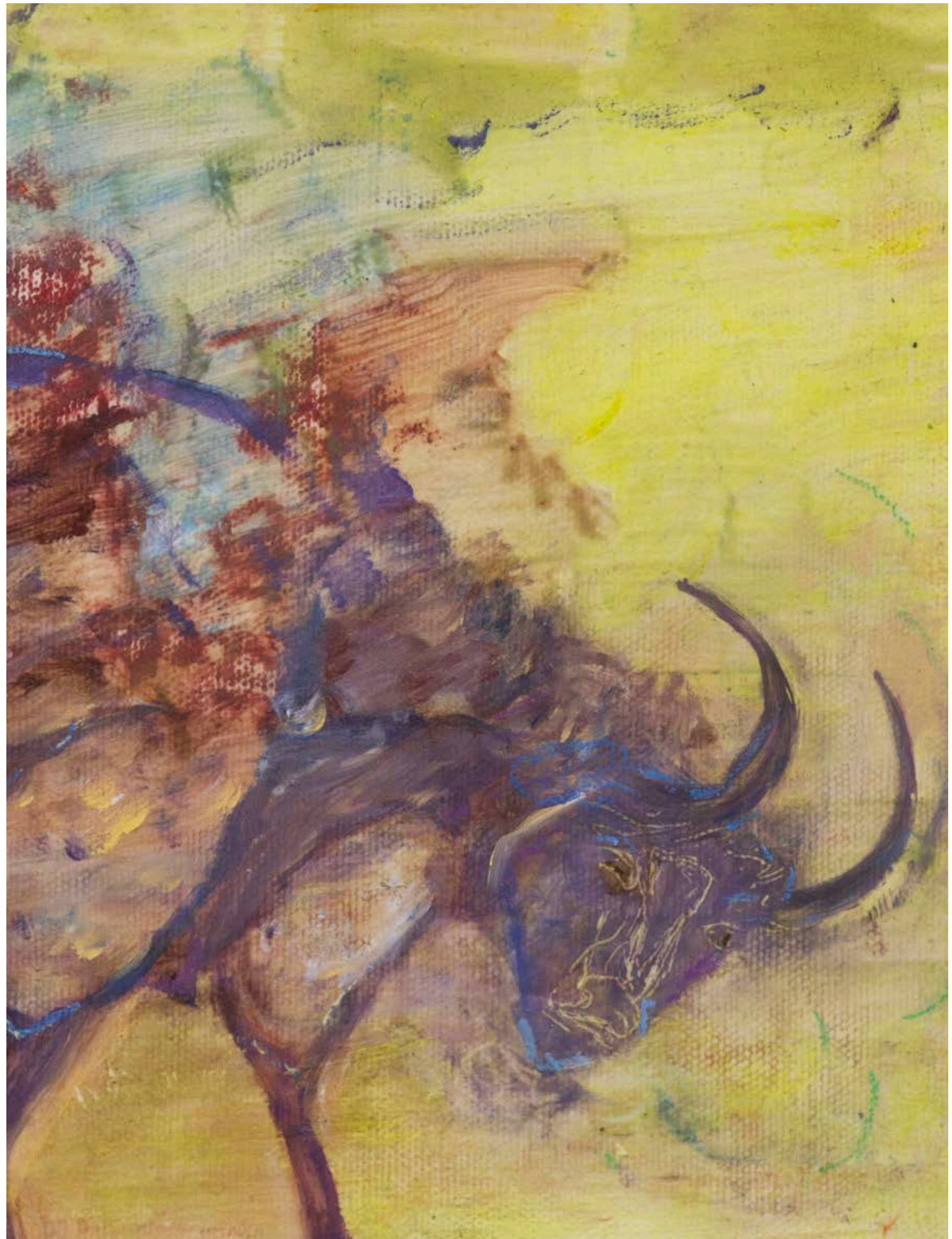
20 x 25 cm [7,8 x 9,8 in]

USD 1,700

“The human body has a fragmented appearance in Gokula Stoffel's compositions, strands of hair, allusions to arms and legs, textile wefts, and leftover clothing permeating the works. Amid the overwhelming world of images and information in which we live, the artist has found her vocabulary in the behavioral changes generated by the technological boom we are experiencing and investigates the place of the image in the contemporary world .”

— Fernanda Brenner
Present Future
Artissima, 2021

GOKULA STOFFEL
Às vezes touro, 2022
Detalhe [Detail]





GOKULA STOFFEL
Às vezes touro, 2022

Iran do Espírito Santo

Mococa, 1963

Through his multidisciplinary practice that unfolds in sculptures, paintings, drawings and installations, Iran do Espírito Santo investigates the space between concrete and abstract by questioning the limits of visual representation and perceptive habits typical of today's optical regimen. By electing everyday materials, frequently connected to industrial design, the artist subverts our usual vision codes by exploring and inverting these objects' notions of scale, weight, and appearance. Espírito Santo reflects, therefore, about how our understanding of reality already presupposes a determined, previously established vector of that we understand as real.

Iran do Espírito Santo opens a solo exhibition at Galpão in May.

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

IRAN DO ESPÍRITO SANTO

Luz Negra I, 2021

Aquarela sobre papel [Watercolor on paper]

77,5 x 56 cm [30,5 x 22 in]



"Different than what be logical to assume, Iran's drawings do not necessarily antecede his installations and sculptures, which seem to find their origin in them. In some cases - and that which we are here analysing is without a doubt one of the first examples -, it would be possible to affirm, if only as a provocation, quite the contrary: that which the artist constructs in the world, on a large scale, is the project or the rough draft of what he plans to realize (or has already realized, ante litteram) on paper."

— Visconti Jacopo Crivelli
Drawings
Editora Cobogó, 2015



IRAN DO ESPÍRITO SANTO

Luz Negra II, 2021

Aquarela sobre papel [Watercolor on paper]

77,5 x 56 cm [30,5 x 22 in]



IRAN DO ESPÍRITO SANTO

Luz Negra III, 2021

Aquarela sobre papel [Watercolor on paper]

77,5 x 56 cm [30,5 x 22 in]



IRAN DO ESPÍRITO SANTO

Luz Negra IV, 2021

Aquarela sobre papel [Watercolor on paper]

77,5 x 56 cm [30,5 x 22 in]



IRAN DO ESPÍRITO SANTO

Luz Negra V, 2021

Aquarela sobre papel [Watercolor on paper]

77,5 x 56 cm [30,5 x 22 in]





IRAN DO ESPÍRITO SANTO
Luz Negra I a V, 2021

Jac Leirner

São Paulo, 1961

Through a complex and conceptual vocabulary, Jac Leirner's artistic production chooses collecting as a creative method – the accumulation and grouping of objects in a series, according to specific organizational criteria. The pieces that make up their inventories have different natures: cutlery, cigarette butts, tools, rulers, banknotes, bags, among others. These everyday objects undergo a reconfiguration based on a semantic and narrative displacement operated by the artist, who employs a keen sensitivity to the formal properties of objects, such as shape, color and fonts in the making of the work.

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

JAC LEIRNER
Joias para reis, 2021
Metal e plástico
[Metal and plastic]
208 x 16 cm [81,8 x 6,2 in]



“There is a seductiveness to Leirner’s work, in its repetition; in the slowness of its production, in which materials might take decades to collect but a work can be assembled at speed ”

— Oliver Basciano

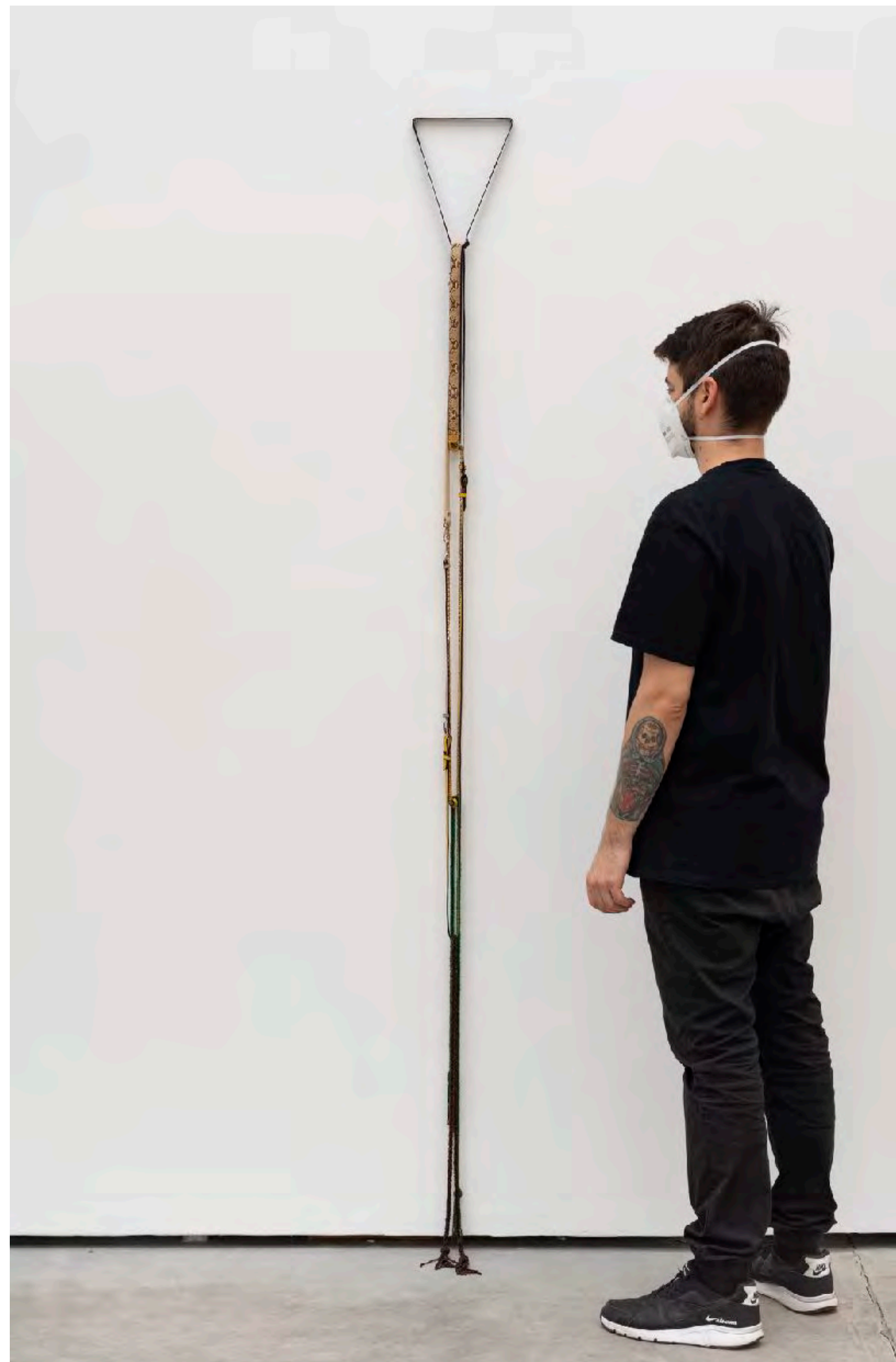
2 + 2 = 4

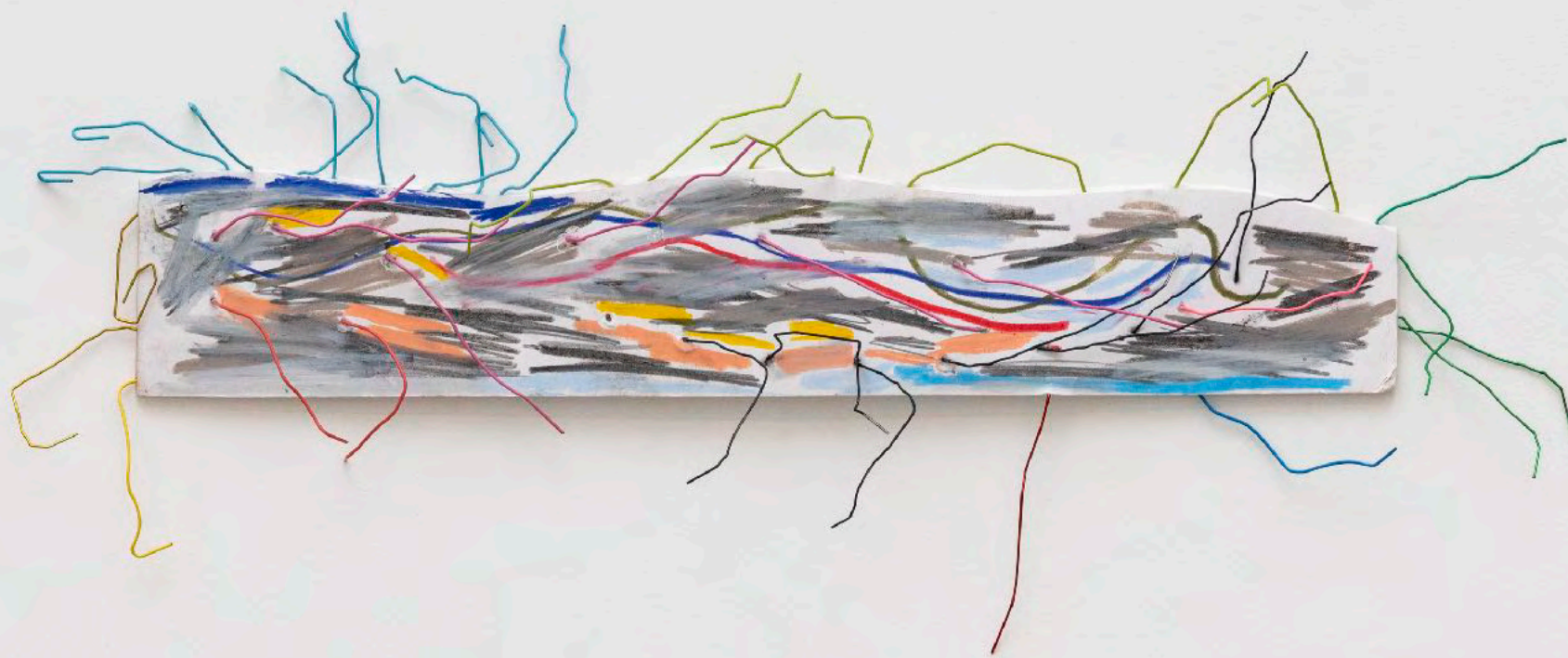
Critical essay, Fortes D’Aloia & Gabriel, 2021

JAC LEIRNER
Joias para reis, 2021
Detalhe [Detail]



JAC LEIRNER
Joias para reis, 2021





JAC LEIRNER
stranger than fiction, 2020
Crayon sobre papel e metal [Crayon on paper and metal]
17 x 58 cm [6,6 x 22,8 in]

JAC LEIRNER
stranger than fiction, 2020



Janaina Tschäpe

Munique, 1973

Janaina Tschäpe's work inhabits the territory between reality and fabulation, taking shape at the intersection between landscapes seen, remembered and emotionally embodied. Her paintings are strongly marked by gesture and physicality, result of a process in which the artist's body is intrinsically implied, present. Tschäpe builds a particular universe of hybrid forms, sometimes botanical, sometimes amorphous, alternating between a figurative atmosphere and an abstract atmosphere, suspended in space and devoid of chronology or narrative – simultaneously liquid and dense, endowed with depth and fluidity.

Janaina Tschäpe opens a solo exhibition at Carpintaria in April.

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



JANAINA TSCHÄPE
sombra d'água, 2020

Tinta à base de caseína, bastão oleoso e pastel oleoso sobre tela [Casein, oil stick and oil pastel on canvas]

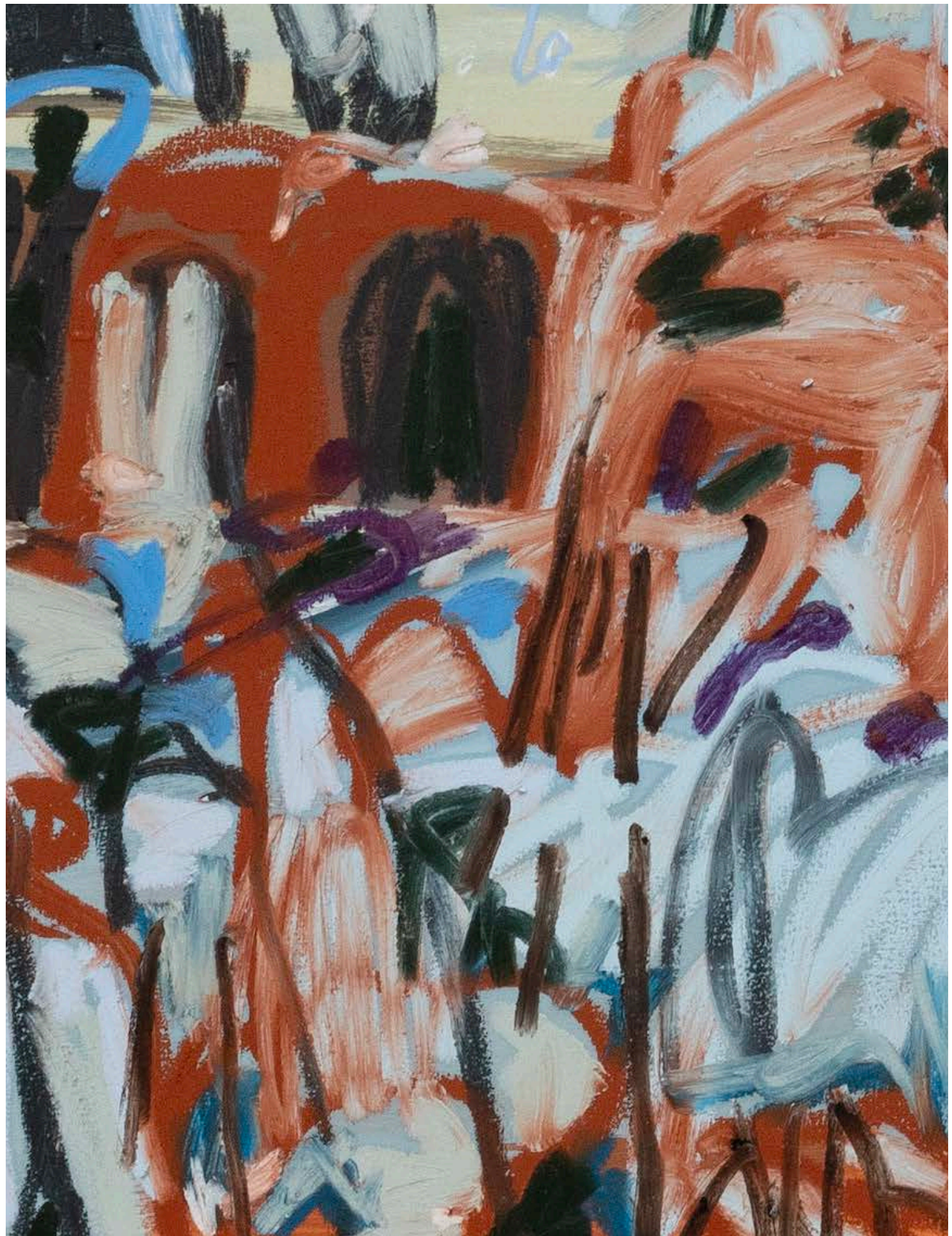
152.4 x 203.2 x 3.8 cm [60 x 80 x 1.5 in]

USD 90,000 + taxas de importação [import taxes]

“Tschäpe’s painting has this ability to leave us in a zone of doubt, triggering a feeling of strangeness, and at the same time using a mnemonic repertoire with which we are familiar. This region of sharing is in the memory of interior and exterior landscapes that somehow are common to us. ”

— Luisa Duarte
Seeking an End Without End...
Editora Cobogó, 2017

JANAINA TSCHÄPE
sombra d'água, 2020
Detalhe [Detail]





JANAINA TSCHÄPE
sombra d'água, 2020

João Maria Gusmão + Pedro Paiva

Lisboa, Portugal, 1979 | Lisboa, Portugal, 1977

Their bronze sculptures, on the other hand, use schematic and unconventional foundations to create figures. The artist models not the pieces themselves, but their molds; a feature that opens up random possibilities and pushes them away from any sense of style. Even so, it is possible to apprehend the physical theme in his sculptures. Many of them make references to instruments used in antiquity to measure time, such as clay vases that drip a constant flow of water. Both their sculptures and their films on film work, in short, to disrupt the sensation of the passage of time.

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



JOÃO MARIA GUSMÃO + PEDRO PAIVA
Elefante | Elephant, 2018
Bronze
Escultura [Sculpture]: 28 x 42 x 22 cm
Edição de [Edition of] 3 + 2 AP | 1/3



JOÃO MARIA GUSMÃO + PEDRO PAIVA
Elefante | Elephant, 2018
Detalhe [Detail]

JOÃO MARIA GUSMÃO + PEDRO PAIVA
Elefante | Elephant, 2018



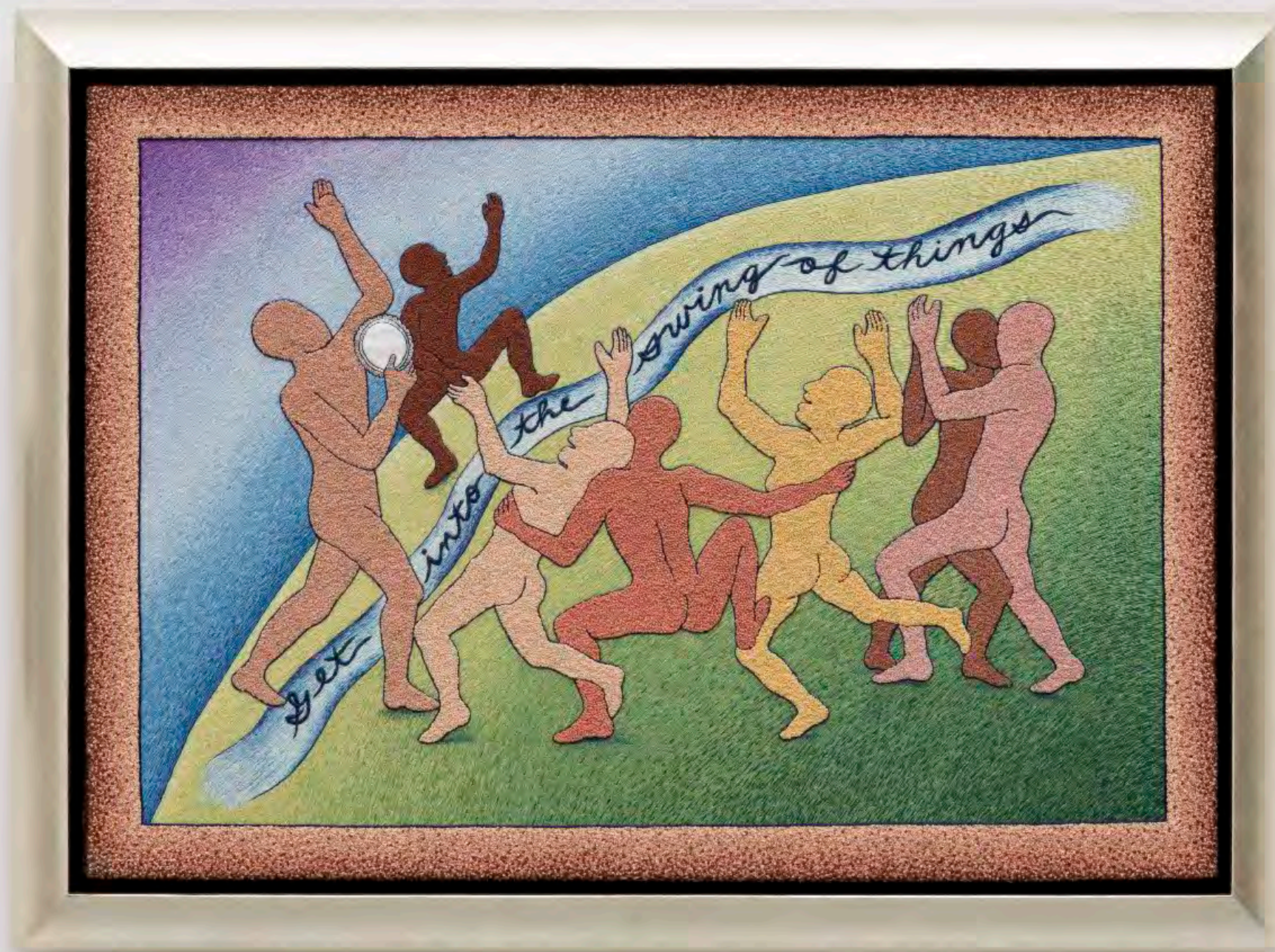
Judy Chicago

Chicago, 1939

Judy Chicago operates in an expanded definition of art as a vehicle for intellectual transformation and social change since the late 1960s. Through techniques historically associated with feminine traditions — such as weaving and embroidery — the artist explores cross-cultural iconographies to reflect on important narratives in history, investing in explicit images and collaborative processes. Chicago commands a color system that causes images to rotate, dissolve, vibrate and gesticulate. Emotions and bodily sensations gain shape and chromatic temperature. Active as an artist, writer, teacher, and feminist icon, she has become a humanist symbol.

The exhibition *Judy Chicago & Leda Catunda* on view at Galpão until April 23rd.

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



JUDY CHICAGO

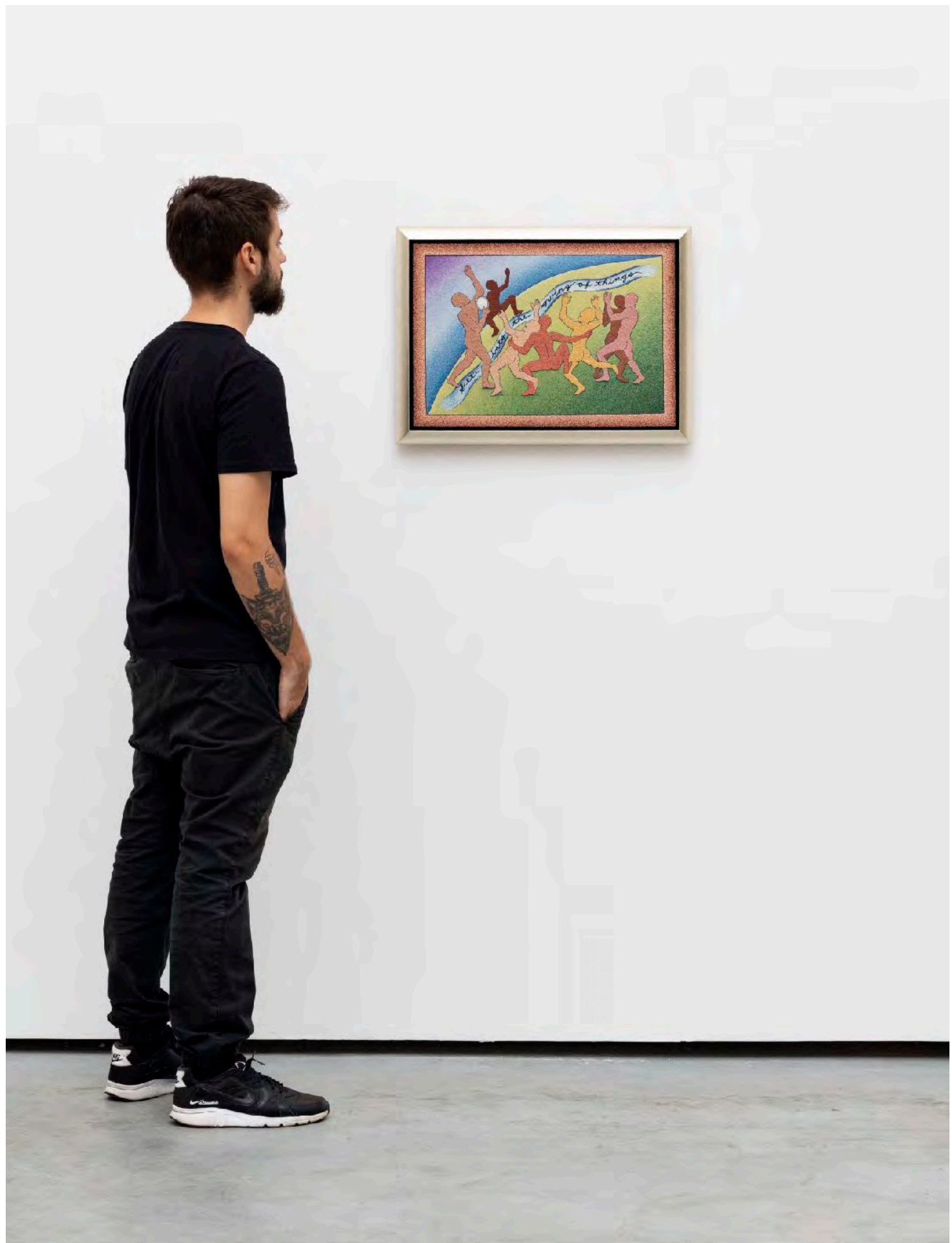
Get into the Swing of Things, 2000

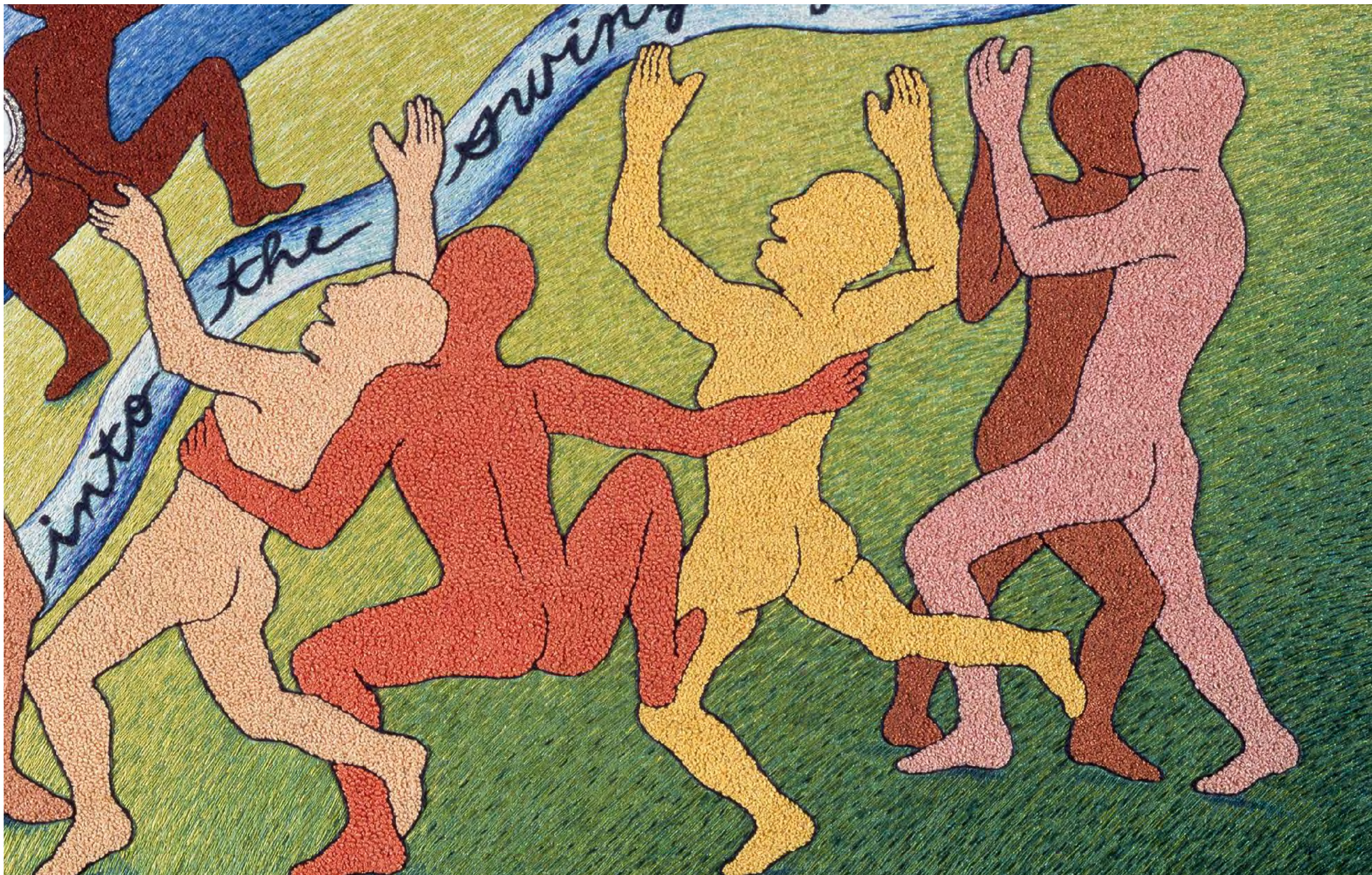
Tinta acrílica pulverizada, tinta a óleo e bordado sobre tecido [Sprayed acrylic, oil paint and embroidery on fabric]

35,5 x 50,8 cm [14 x 20 in]

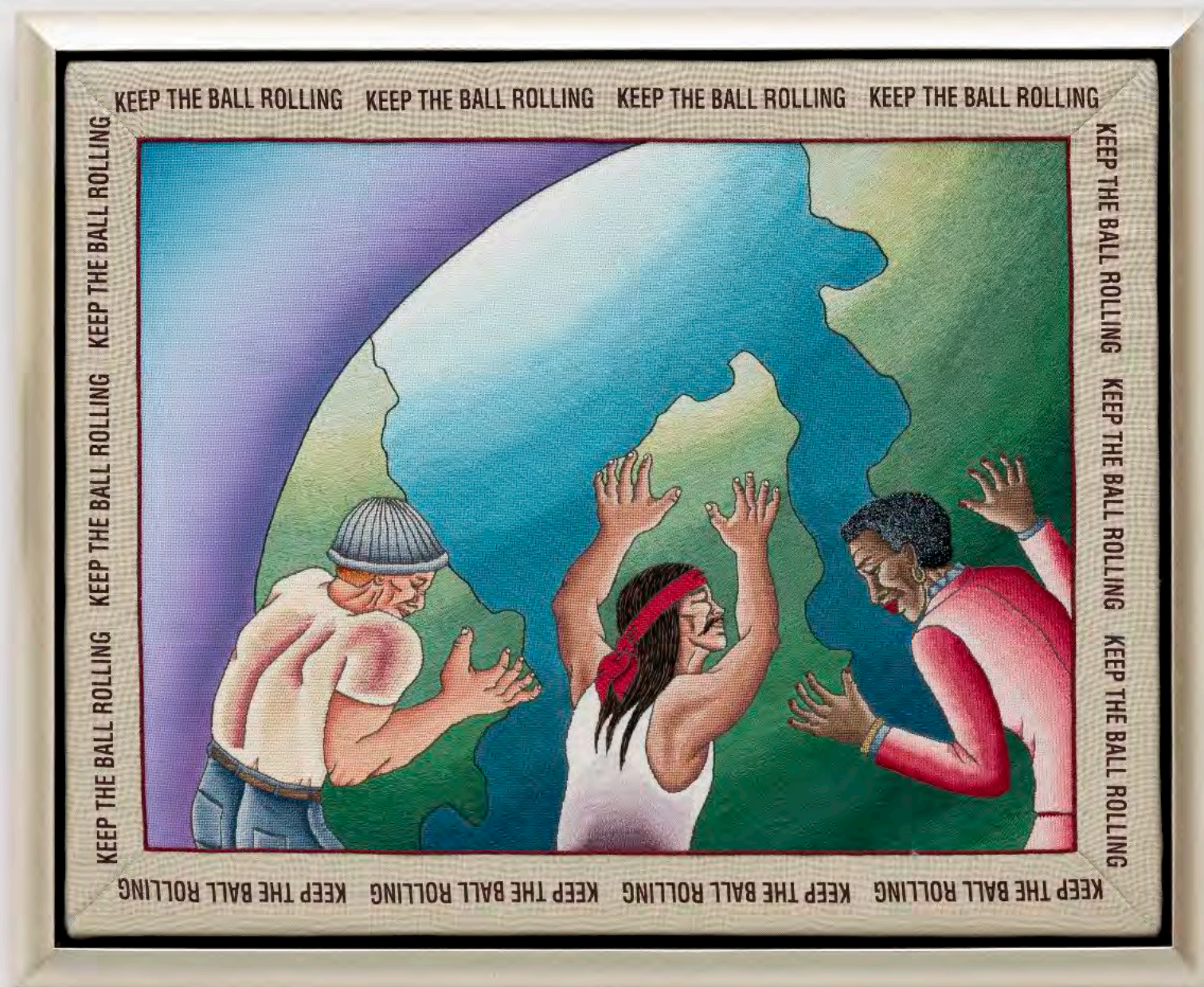
Seven colorful silhouettes dance around a stream that reads *Get into the Swing of Things* (2000), or “Get involved in the swing of things”, suggesting an affinity between people and the environment around them. The embroidery fills almost the entire surface: petit points form people's skin and small straight lines mimic the grass that sways with the wind and the running water. The work is part of a long tradition of walks and dances in the landscape, from peasant parties and the leisure of the aristocracy to the modernist celebration of the “joy of living”, reinvented by several artists. Chicago, in addition to representing a group of people with different skin tones – which is not seen in most paintings of the type –, also invites the viewer to participate in the party, by inserting a mirror into the hands of the figure on the left.

JUDY CHICAGO
Get into the Swing of Things, 2020





JUDY CHICAGO
Get into the Swing of Things, 2020
Detalhe [Detail]



JUDY CHICAGO

Keep the Ball Rolling, 2000

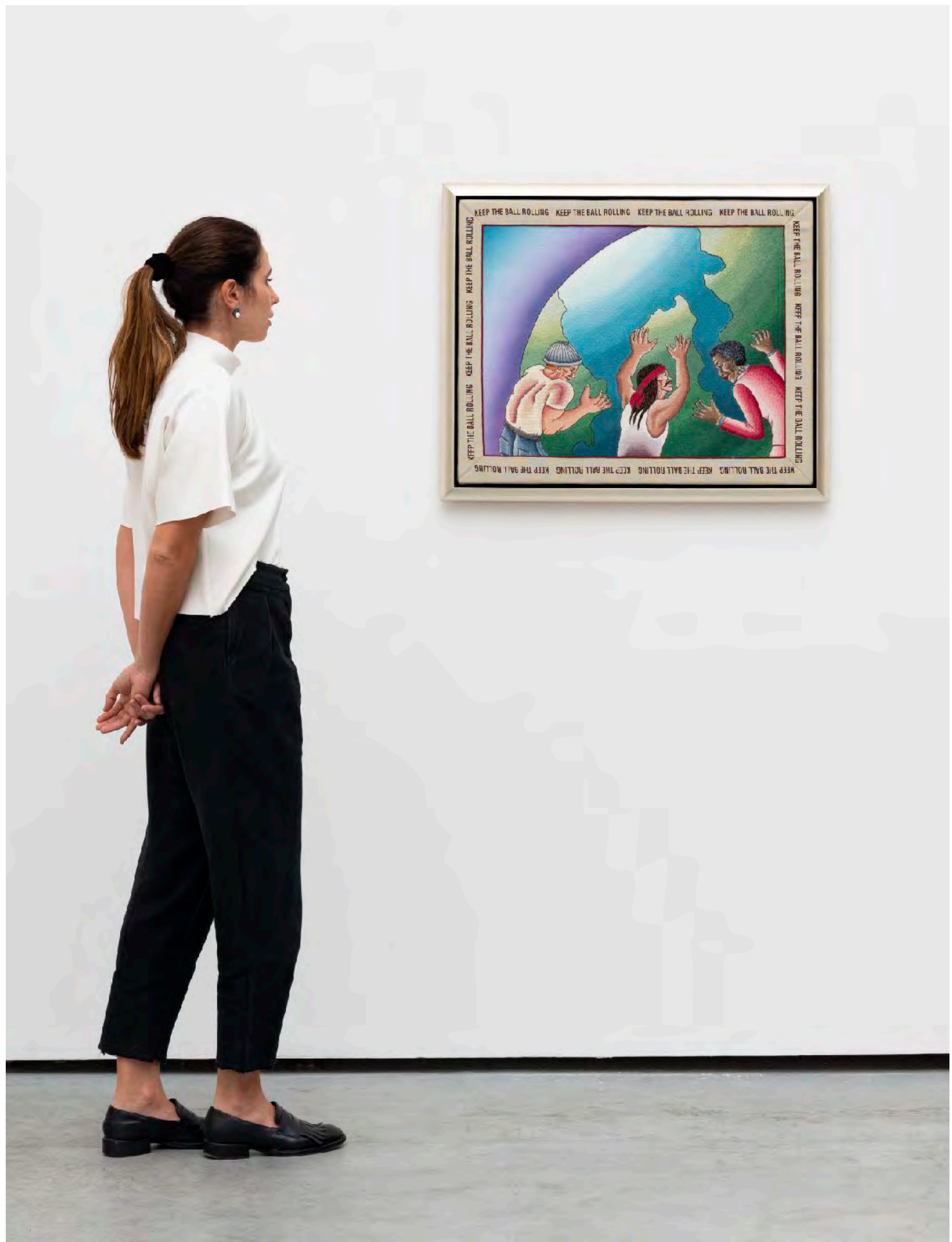
Pintura, petit point, ponto de agulha, bordado, e serigrafia sobre tecido e linho

[Painting, petit point, needlepoint, embroidery, applique and silkscreen on fabric and linen]

55,88 x 71,12 cm [22 x 28 in]

Keep the Ball Rolling (2000) is an embroidery painting that depicts three people embracing the planet Earth, surrounded by the title of the work that repeats itself like a moving sign. The characters are not those traditionally celebrated in art history: on the left is a man in jeans, a T-shirt and a cap, probably a worker; in the center, a man with a mustache, long hair and a “Latin” profile and, on the right, a black woman elegantly dressed, in a suit, lipstick and red nails. The different embroidered textures – made collaboratively with four artists – create a smooth surface and reflect the diversity of life forms on the planet. Thus, the work suggests that, for the Earth to “keep spinning”, it is necessary to take into account the complexity of human and non-human relationships, which intertwine in multiple ways.

JUDY CHICAGO
Keep the Ball Rolling, 2000





JUDY CHICAGO
Keep the Ball Rolling, 2000



JUDY CHICAGO
Dome Drawing #3, 1968
Prismacolor sobre papel [Prismacolor on paper]
69.5 x 69.5 cm [27.3 x 27.38 in.]



JUDY CHICAGO

Study for Desert Fan, 1970

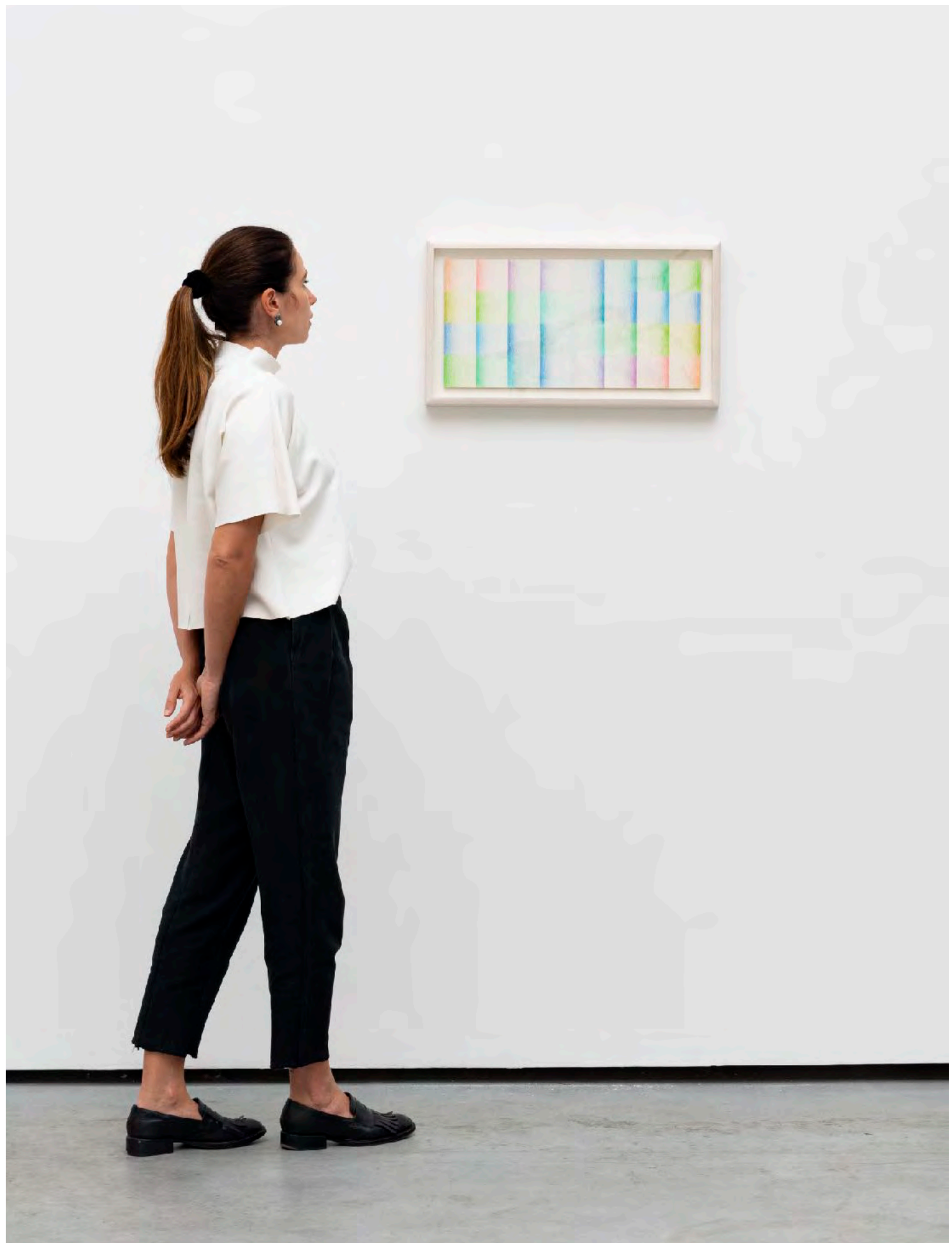
Prismacolor sobre cartão [Prismacolor on board]

25,4 x 50,8 cm [10 x 20 in.]



JUDY CHICAGO
Study for Fresno Fan, 1971
Prismacolor sobre cartão [Prismacolor on board]
25,4 x 50,8 cm [10 x 20 in.]

JUDY CHICAGO
Study for Fresno Fan, 1971





JUDY CHICAGO
Study for Fresno Fan, 1971 | Study for Desert Fan, 1970 | Dome Drawing #3, 1968

Leda Catunda

São Paulo, 1961

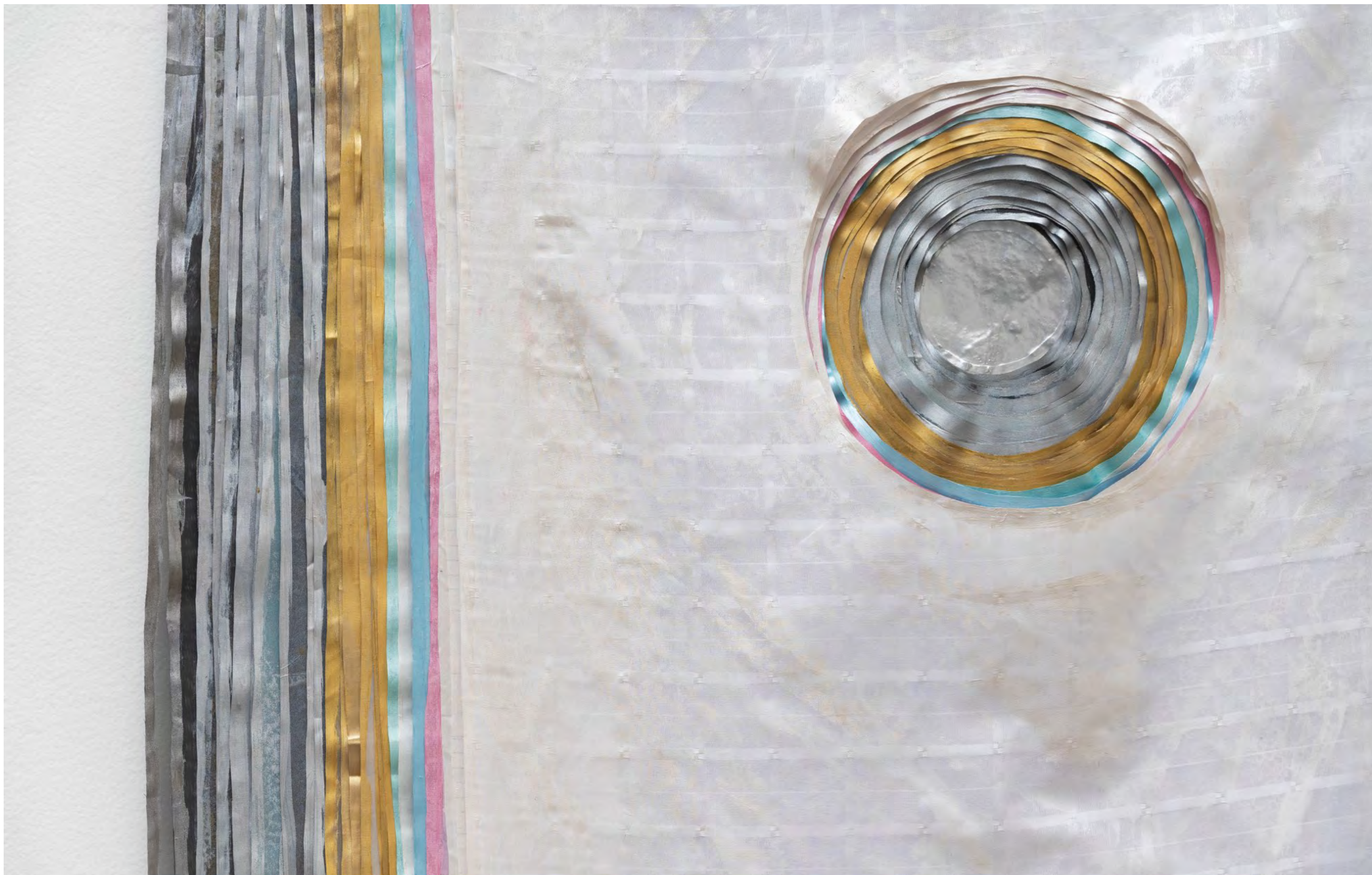
Leda Catunda has been developing, since the 1980s, a striking pictorial production based on the use of materials of different natures to create what she calls “soft paintings”. Through sewing and painting on fabrics and plastics, clothing and mundane accessories, Catunda builds an unmistakable lexicon that draws on both landscape and abstract painting genres as well as the appropriation of contemporary signs. The artist captures the imagery voracity of our time in her work, handling images that inhabit popular taste and mapping identities and subcultures defined by consumption.

The exhibition Leda Judy Chicago & Leda Catunda can be visited at Galpão until April 23rd.

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

LEDA CATUNDA
Lua com Véus, 2019
Acrílica sobre voile e couro
[Acrylic on organza and leather]
169 x 110 x 3 cm [66 x 43 x 1 in]

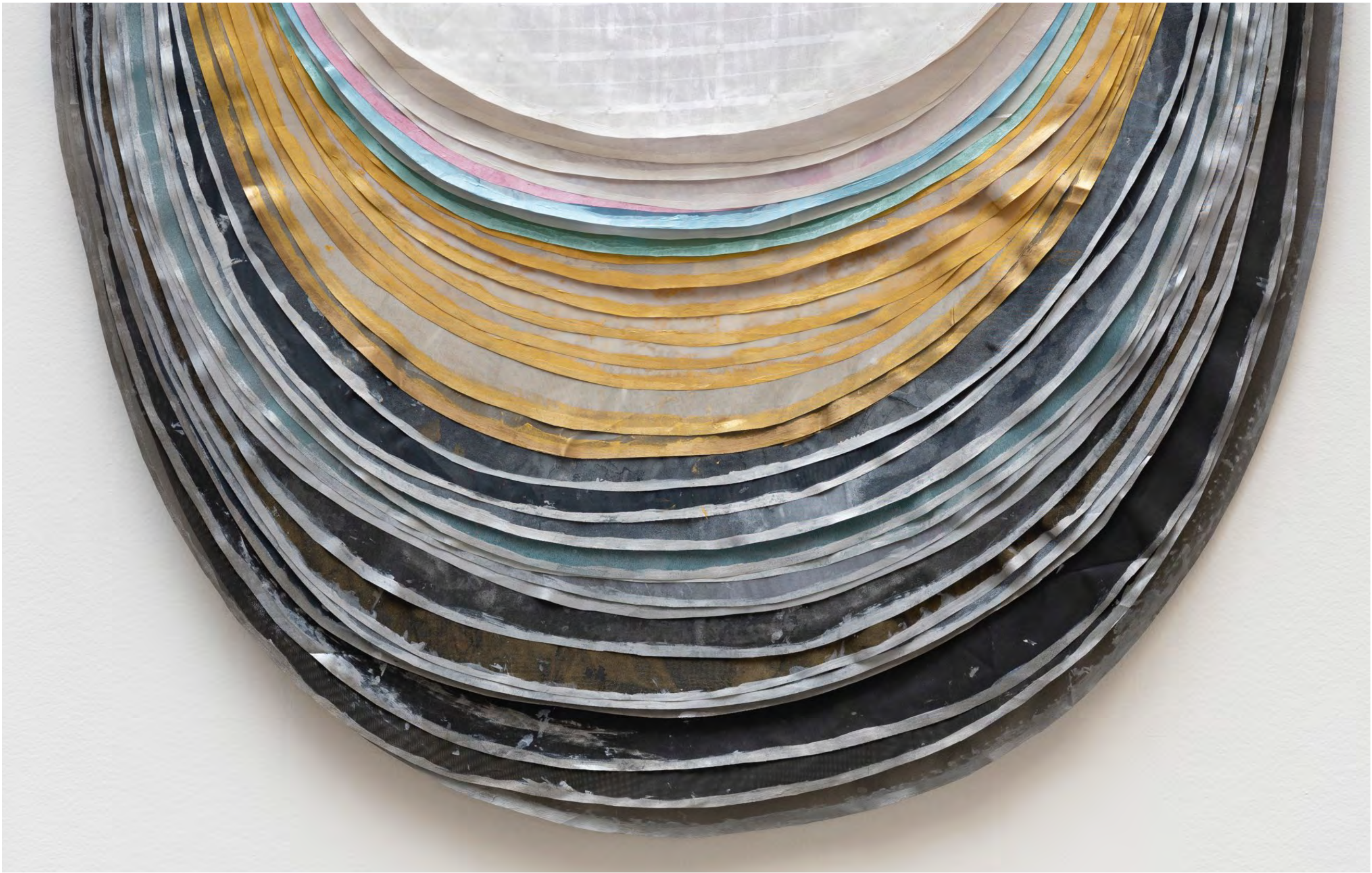




LEDA CATUNDA
Lua com Véus, 2019
Detalhe [Detail]



LEDA CATUNDA
Lua com Véus, 2019
Detalhe [Detail]



LEDA CATUNDA
Lua com Véus, 2019
Detalhe [Detail]

"Lua com Véus belongs to a group of works that are intended to give the quality of intimacy. They are object-paintings that have many layers, which can be perceived by the apparent edges and the volume of the overlap, but whose interior is unattainable to the eye, a content that can be assumed, but that cannot be experienced. It would be like a metaphor for the intimacy of bodies where some parts are private and are always hidden."

— Leda Catunda
Testimony to Paula Alzugaray
Revista seLecT, 2021

LEDA CATUNDA
Lua com Véus, 2019





LEDA CATUNDA

J & M, 2022

Acrílico sobre tela e tecido [Acrylic on canvas and fabric]

77 x 106 cm [30,3 x 41,7 in.]



LEDA CATUNDA
J & M, 2022
Detalhe [Detail]



LEDA CATUNDA
J & M, 2022
Detalhe [Detail]

LEDA CATUNDA
J & M, 2022
Detalhe [Detail]



LEDA CATUNDA

Flores, 2020

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

51 x 21 cm [20 x 8,2 in]





LEDA CATUNDA
Flores, 2020
Detalhe [Detail]



LEDA CATUNDA
Flores, 2020
Detalhe [Detail]

Luiz Zerbini

São Paulo, 1959

In his painting, Luiz Zerbini develops a complex visual vocabulary that articulates 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 traits. In this process, the shapes break up into sinuous curves that sometimes evoke the representation of tropical vegetation, sometimes reveal rich patterns created from the manipulation of colors and tools for applying paint.

Luiz Zerbini: The Same Story Is Never the Same is on view at MASP until May 5th.

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



LUIZ ZERBINI
Maremoto, 2022
Acrílica sobre tela [Acrylic on canvas]
200 x 400 cm [78.7 x 157.4 in]

“Nature and culture are two poles that feed our gaze when we come across the work of Luiz Zerbini. Even in his geometry full of chromatic games between surface and depth, in his sculptures whose marble becomes not a technique of eternalization, but a sensation of movement, in the drawings in which the artist's pleasure with the game between pen and paper explodes before our eyes, the driving force behind all these works is Zerbini's desire to devour the world through paints and transform nature and culture into a unique space for understanding things.”

— Fred Coelho

Luiz Zerbini, um cartesianista tropical

Luiz Zerbini Pinturas, Casa Daros, 2014

LUIZ ZERBINI
Maremoto, 2022
Detalhe [Detail]





LUIZ ZERBINI
Maremoto, 2022

LUIZ ZERBINI
Viagem, 2017
Óleo sobre papel [Oil on paper]
107 x 80 cm [42.1 x 31.5 in]



LUIZ ZERBINI
Natura, 2017
Óleo sobre papel [Oil on paper]
107 x 80 cm [42.1 x 31.5 in]



Márcia Falcão

Rio de Janeiro, 1985

Marked by gesture and physicality, Márcia Falcão's painting articulates relationships between the female body and the city, based on the artist's own experience in the outskirts of Rio de Janeiro, where she was born, lives and works. What is presented are figurative compositions in a gloomy palette marked centrally by browns and reds, which are thickened by the use of oil, acrylic, oil pastel and charcoal, with a greater load of impasto in specific regions. Loaded with an ethos of violence, between gestures and narrative, a painting with a strong visual impact emerges.

The solo exhibition by Márcia Falcão can be visited at Galpão until April 23rd.

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



MÁRCIA FALCÃO

Samba da roda da saia, 2022

Acrílica, óleo e pastel oleoso sobre tela [Acrylic, oil and oil pastel]

250 x 300 x 3 cm [98.4 x 118.1 x 1.1 in]

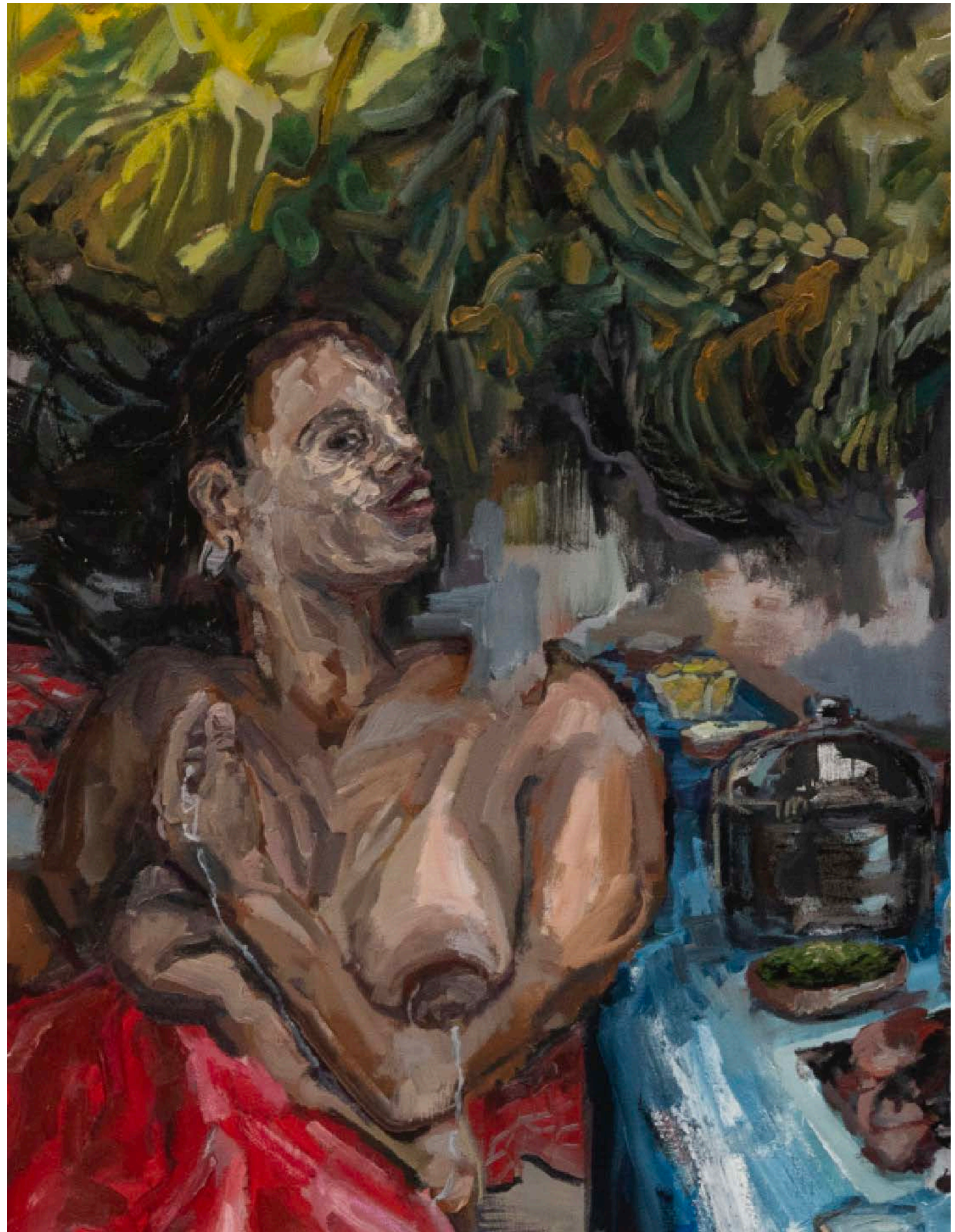
“Márcia Falcão's research moves in the connection between the representation of the body and of public and domestic spaces. Her images explore the physicality of the female body and its tensions between grandeur and fragility; from another perspective, her paintings look at the informal architecture of Rio de Janeiro and at its pendular movement between leisure and tragedy. ”

— Raphael Fonseca

Red Tile Fragments

Critical essay, Fortes D'Aloia & Gabriel, 2022

MÁRCIA FALCÃO
Samba da roda da saia, 2022
Detalhe [Detail]





MÁRCIA FALCÃO
Samba da roda da saia, 2022
Detalhe [Detail]



MÁRCIA FALCÃO
Samba da roda da saia, 2022



MÁRCIA FALCÃO

Quando a luz é matéria, 2021

Acrílica, óleo e pastel oleoso sobre tela [Acrylic, oil and oil pastel on canvas]

100 x 120 x 3 cm [39,3 x 47,2 x 1,18 in]



MÁRCIA FALCÃO
Quando a luz é matéria, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Quando a luz é matéria, 2021
Detalhe [Detail]

Mauro Restiffe

São José do Rio Pardo, 1970

Since the late 1980s, Mauro Restiffe has used analog photography as the sole support for his artistic production. While Restiffe usually works in b&w, his practice encompasses diverse interests and investigations, referencing photography itself, but also painting, cinema, and literature. Architecture as a stage for private and public life permeates his subjects, in precise moments and unexpected details, from a viewpoint that amplifies and reverberates the simple historical record. From moments captured in his personal life to landscapes, from political events to the interior of modernist buildings, the physical and material aspects of photography come into play. The artist's characteristic graininess endows his images with an ambiguous temporality between past and present.

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



MAURO RESTIFFE

Bowie, 2018

Fotografia em emulsão de prata [Gelatin silver print]

70 x 100 cm [27,5 x 39,3 in]

Edição de [Edition of] 3 + 2 AP

“Recording public figures, some more or less public, or even anonymous, Restiffe’s work deals with the provisional character of history. This collection of stories and memories is concerned with both the present and the unfolding of the future. The decisive element here is the unknown within a game of mirrors between before and after, public and private, macro and micropolitics, dream and unstable reality.”

— Bernardo José de Souza

Critical essay, *The Impermanence of Looking at the World*
Fortes D’Aloia & Gabriel, 2021

MAURO RESTIFFE
Bowie, 2018
Detalhe [Detail]





MAURO RESTIFFE

FAU, 2014

Fotografia em emulsão de prata [Gelatin silver print]

65 x 97 cm [25 x 38 in]

Edição de [Edition of] 3 + 2 AP



MAURO RESTIFFE

Studio, 2015

Fotografia em emulsão de prata [Gelatin silver print]

70 x 105 cm [27 x 41 in]

Edição de [Edition of] 5 + 2 AP

Nuno Ramos

São Paulo, 1960

Nuno Ramos is a Brazilian artist, writer, playwright and musician. His trajectory runs through a generation of Brazilian artists from the 1980s whose legacy is not only to the field of conceptual art but also to the imagination of popular culture. His work has an investigative drive focused on the history and meaning of national art; Nuno's usage of media reflects a mixture of discontinuity and hybridism – notable in his different artistic stages and in the radical alternance between media, even as similar conceptual concerns remain.

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

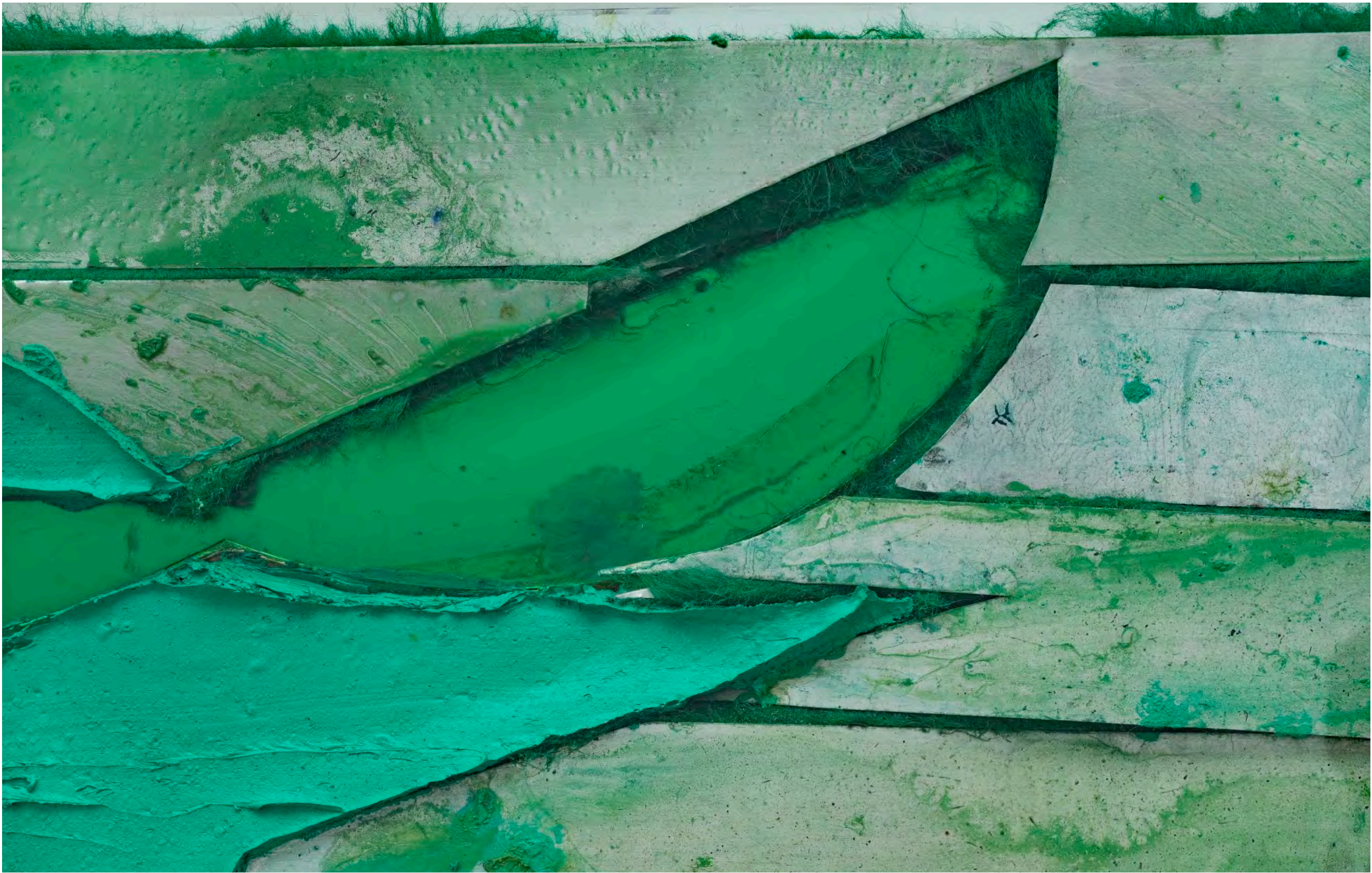


NUNO RAMOS

Sem título (provisório), 2021

Pelúcia, alumínio, óleo, espelho e acrílico sobre madeira [Plush, aluminum, oil, mirror and acrylic on wood]

Emoldurada [Framed]: 81 x 176 cm | Sem moldura [Unframed]: 60 x 170 cm



NUNO RAMOS
Sem titulo (provisório), 2021
Detalhe [Detail]



NUNO RAMOS
Sem título (provisório), 2021



NUNO RAMOS

Sem titulo (provisório), 2021

Pelúcia, alumínio, óleo, espelho e acrílico sobre madeira [Plush, aluminum, oil, mirror and acrylic on wood]

Emoldurada [Framed]: 81 x 176 cm | Sem moldura [Unframed]: 60 x 170 cm



NUNO RAMOS
Sem título (provisório), 2021
Detalhe [Detail]

"That this continuity is of a poetic order and not real is something that challenges Nuno Ramos and is, at the same time, accepted by him. The world that his work exudes belongs to the order of enchantment, but of an enchantment brought about by the works."

- Alberto Tassinari
Nuno Ramos, Editora Cobogó, 2010

NUNO RAMOS
Sem título (provisório), 2021
Detalhe [Detail]





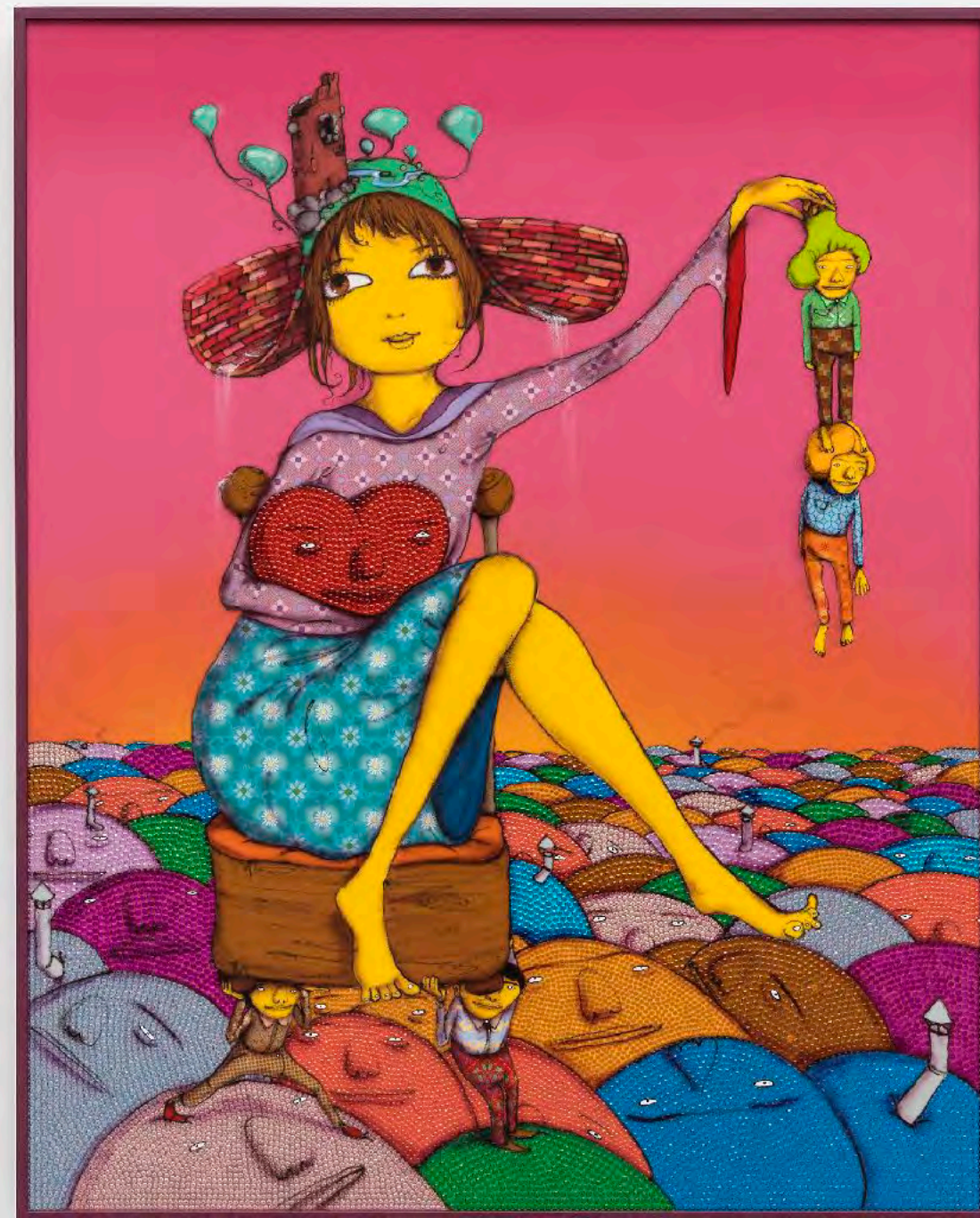
NUNO RAMOS
Sem titulo (provisorio), 2021

OSGEMEOS

São Paulo, 1974

The work of OSGEMEOS — a duo formed by the brothers Otávio and Gustavo Pandolfo — is often characterized by an immediately recognizable figurative style, with its origins in their murals on the streets of São Paulo. However, a closer look also reveals special attention to the use of geometric abstraction, present in the colorful patterns that stamp their scenarios and the clothes of their typical yellow characters.

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



OSGEMEOS

Aurora boreal, 2022

Técnica mista com lantejoulas sobre placa de MDF

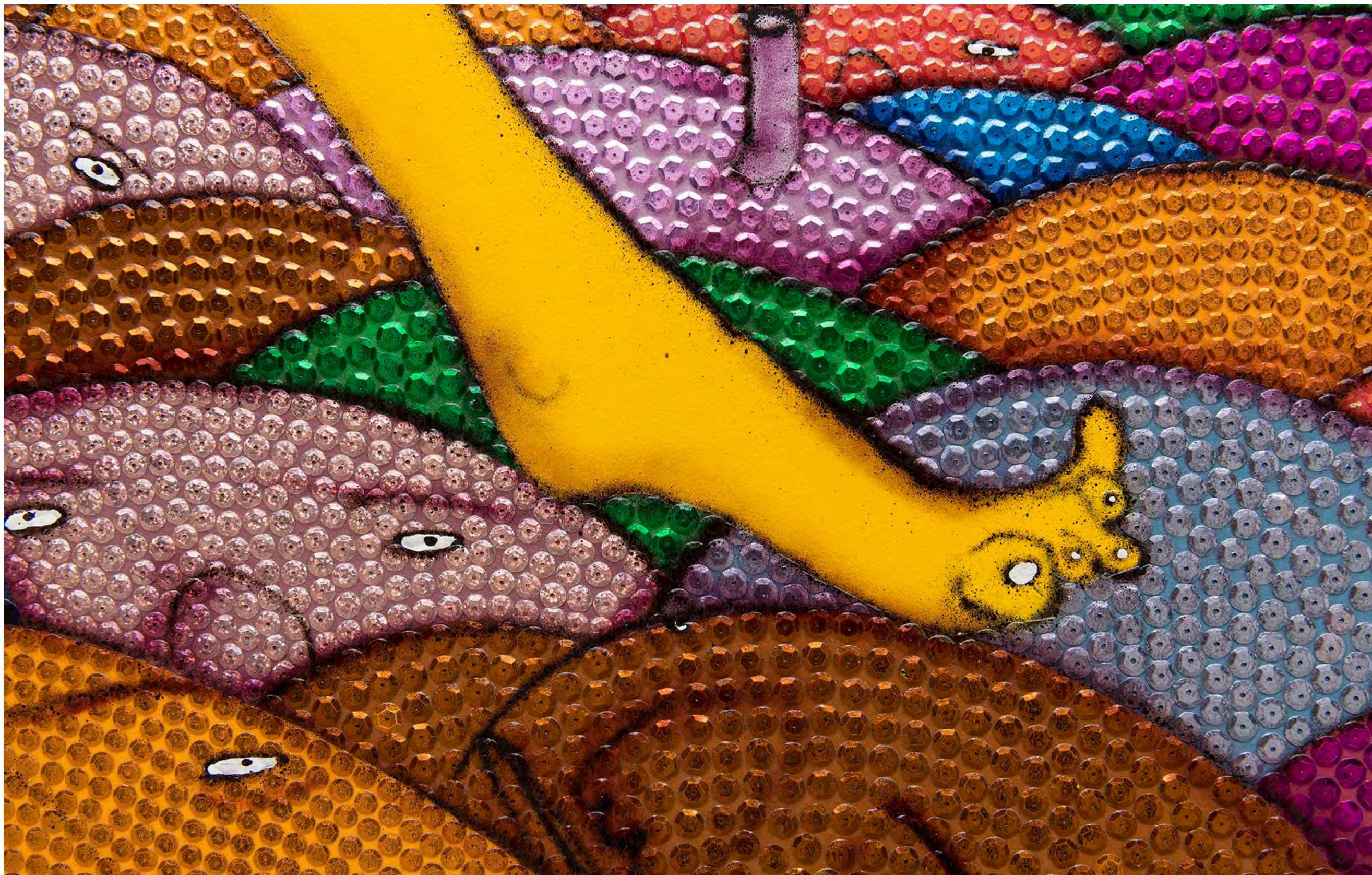
[Mixed media with sequins on MDF board]

204 x 164 x 11 cm

[80,3 x 64,5 x 4,3 in]



OSGEMEOS
Aurora boreal, 2022
Detalhe [Detail]

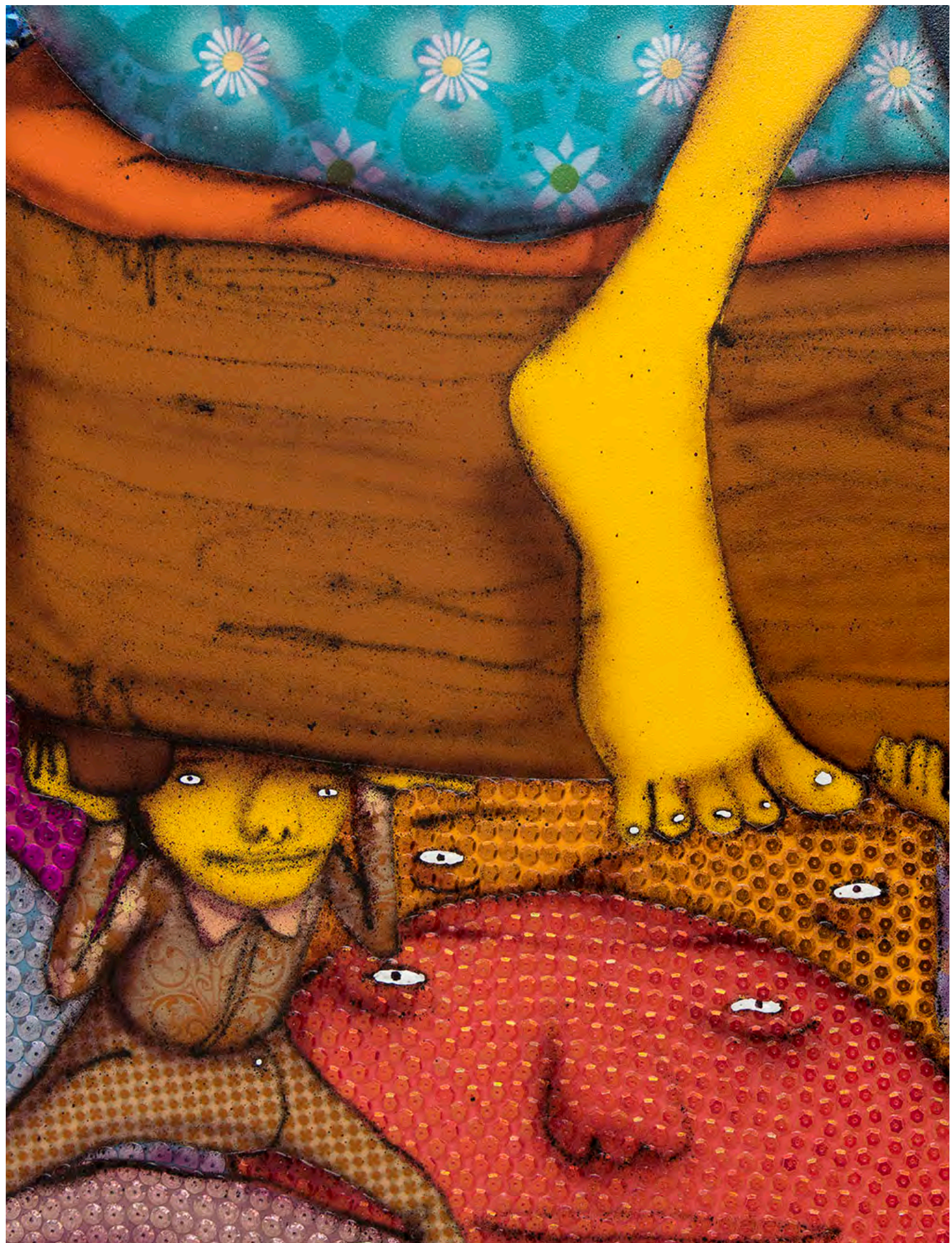


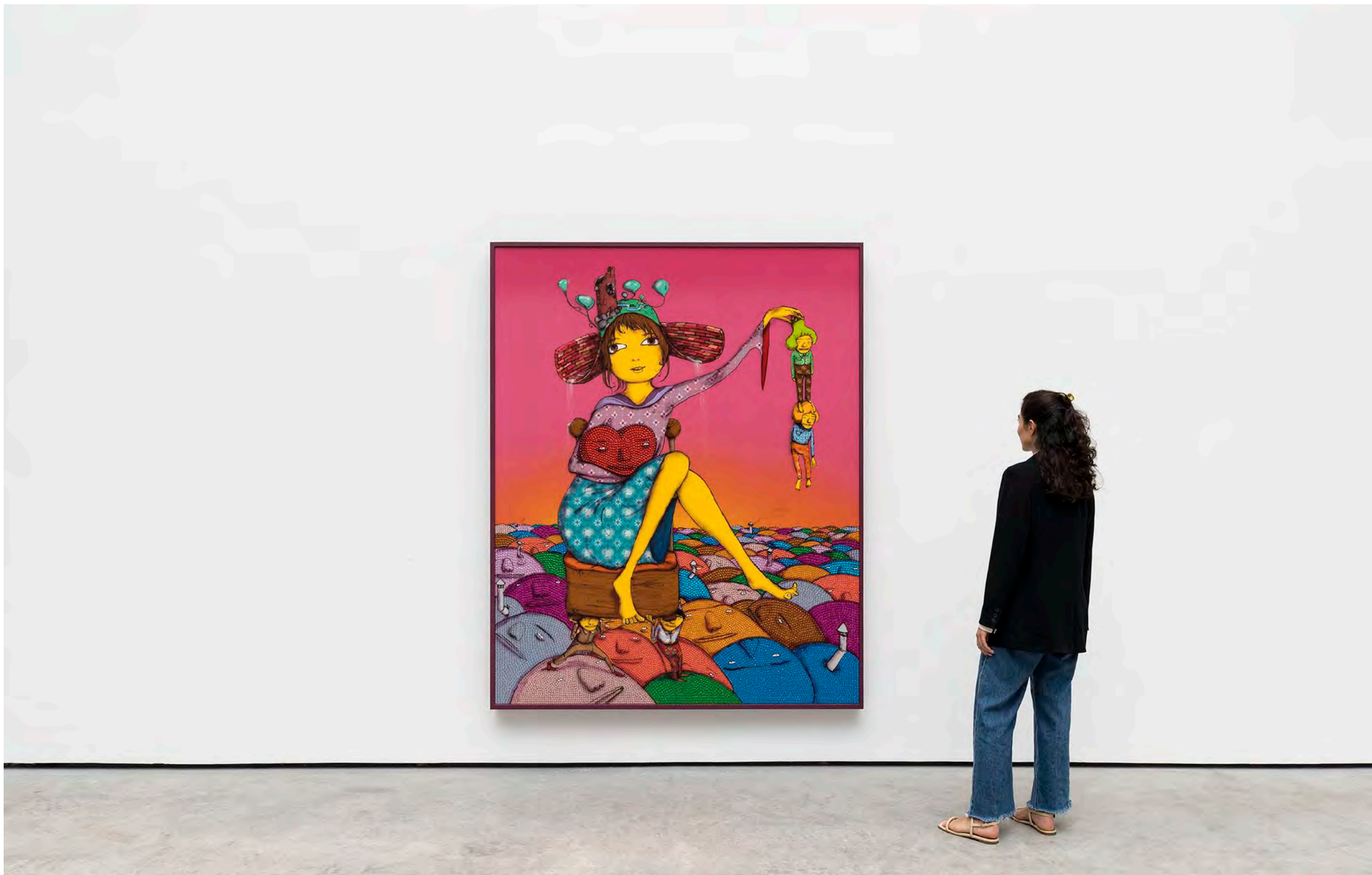
OSGEMEOS
Aurora boreal, 2022
Detalhe [Detail]

"The work that the two develop has no limitations. The search can be spiritual, it can be through hip-hop, dance, and graphics. All this feeds the search for a language of its own. "

— Jochen Volz

OSGEMEOS
Aurora boreal, 2022
Detalhe [Detail]





OSGEMEOS
Aurora boreal, 2022

Rivane Neuenschwander

Belo Horizonte, 1967

Rivane Neuenschwander's work creates a delicate and powerful exercise in looking at the world around us. Privileging the minutiae, the remains — everything that is mundane and, at first sight, lacking any direct utility or use value — the artist articulates interests from different fields in drawings, installations, photographs, sculptures and videos. Her research originates from unsuspected intersections between the fields of art and science, anthropology, psychoanalysis, semiotics and linguistics. Her works silently demonstrate a desire to recognize everything that lies between the lines, in the lapses of language and perception, in order to reveal multiple layers of interpretation of ourselves and our surroundings.

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

RIVANE NEUENSCHWANDER

C.R. (Judo Belt), 2015

100 faixas de judô e linha de bordado

[100 cotton judo belts, embroidery thread]

231 x 231 cm [91 x 91 in]



"Making use of a variety of forms of expression (installations, films, the construction of objects), the artist makes manifest what in everyday life is mere rumour, fragment, or glimpse. To this end, however, no praise is handed out to fragility or contingency, given that her work is not concerned in creating a refuge from the discomfort that one can feel in life. There is, on the contrary, the desire to give due power to the incessant murmuring of the small things that both form and inhabit this world, be they a word, a gesture, an image or a moment."

— Moacir dos Anjos
Museu de Arte Moderna Aluísio Magalhães,
MAMAM, 2003

RIVANE NEUENSCHWANDER
C.R. (Judo Belt), 2015
Detalhe [Detail]





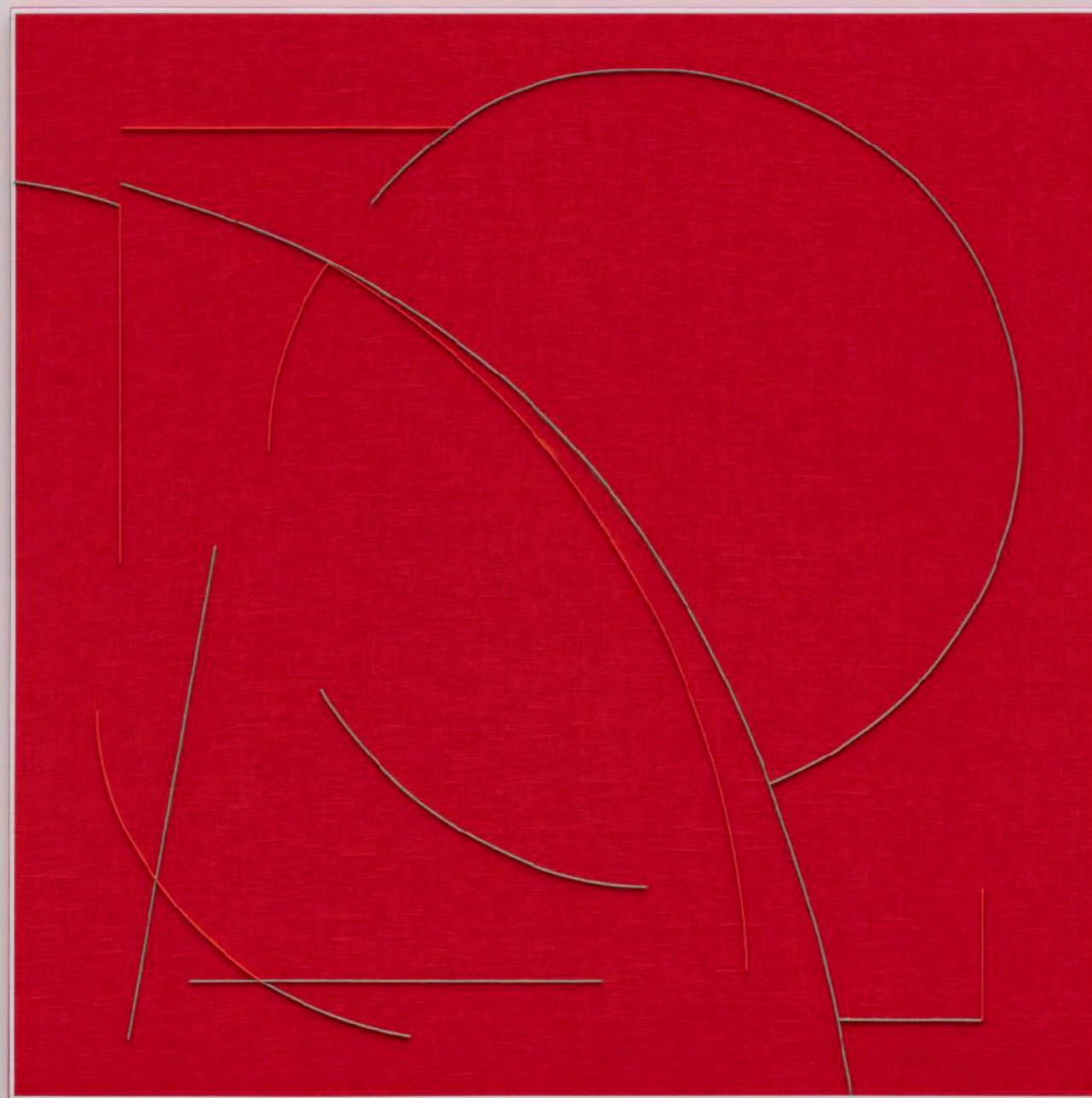
RIVANE NEUENSCHWANDER
C.R. (Judo Belt), 2015

Rodrigo Cass

São Paulo, 1983

In his artistic production, Rodrigo Cass dialogues with the constructive tradition of Brazilian art through a vocabulary guided by formal investigations that allude to the concrete and neo-concrete experiments of the 1960s and 1970s. The monochromatic surface of his paintings is interrupted by traces of concrete meticulously applied to create margins and intervals, moments of pause and silence.

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

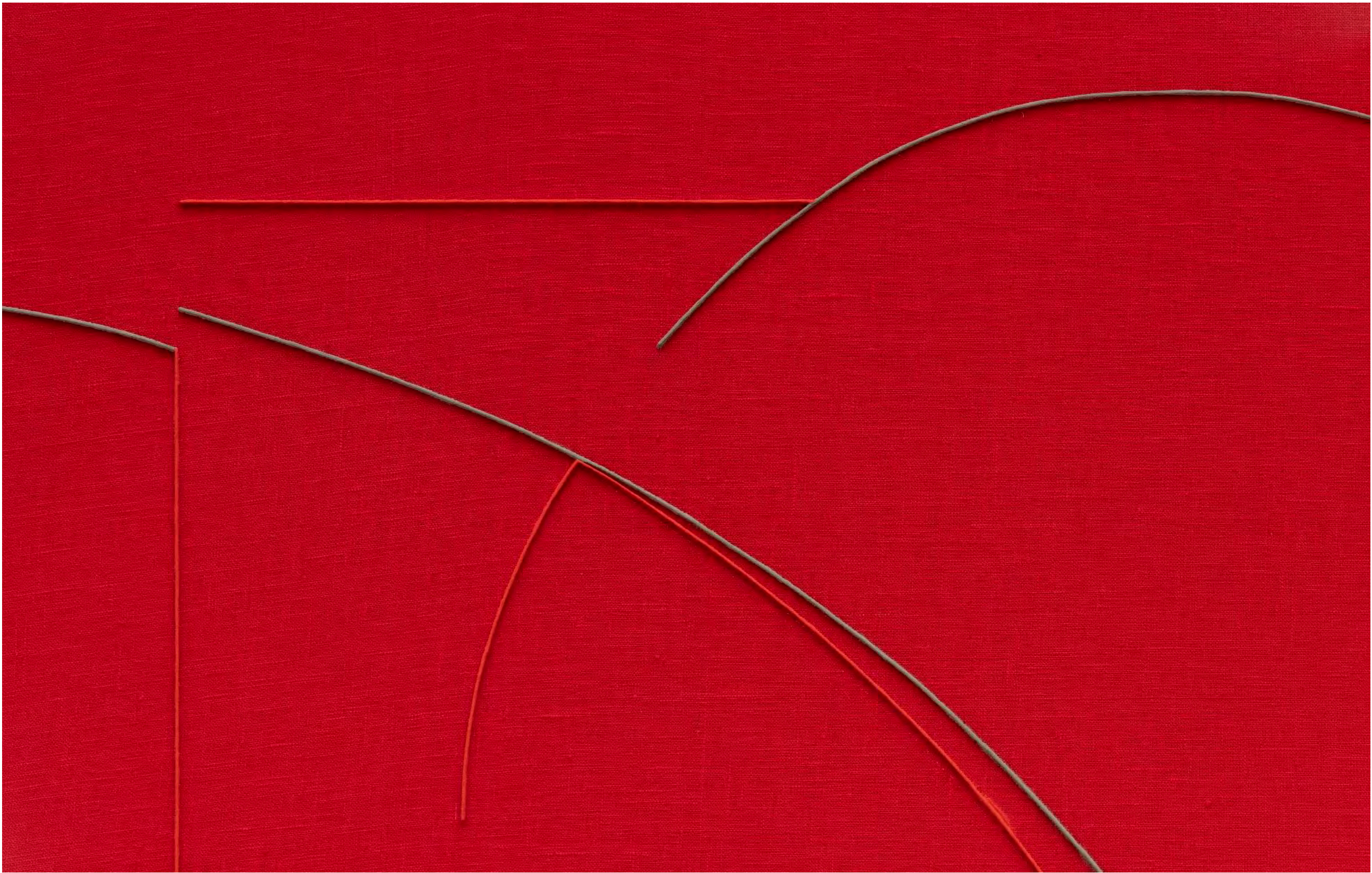


RODRIGO CASS

Revolução ao redor, 2022

Concreto sobre linho [Concrete on linen]

100 x 100 cm [39,3 x 39,3 in]



RODRIGO CASS
Revolução ao redor, 2022
Detalhe [Detail]

“Running opposite to strictly conceptual works, in which the perceptible dimension takes second place, Cass is interested in a clashing with the concreteness of things, extracting the foundations for the artwork’s thrust from its qualities, color, texture, weight and function.”

— Luisa Duarte
Material Manifesto
Galeria Fortes Vilaça, 2014

RODRIGO CASS
Revolução ao redor, 2022



Sarah Morris

Sevenoaks, Inglaterra, 1967

Using a wide range of references, from architecture to industrial design, through cartographic iconography, language, sociological diagrams and theories of systems and games, Sarah Morris's paintings allude to man-made structures and systems of cities around the world and examine the ideology of late capitalism and its effects on urban planning and social bureaucracy.

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



SARAH MORRIS

Dilemma [Spiderweb], 2021

Esmalte sobre tela [Household gloss on canvas]

90 x 122 cm [35,4 x 48 in]

"During this time [of social isolation], I had started to think about scale in relationship to the city. On one hand, the density of the population was a source of concern with the pandemic. On the other hand, the city was suddenly seemed abandoned. At the same time, I had become more aware of the details in my own new environments, and I had been fascinated with the spiderwebs I kept seeing and their constructions, their improvisation, and their sort of ingenuity. I was taking a lot of photographs of these webs and thinking about this micro scale. Suddenly I saw the city as an organic entity—yes, it's man-made, but it's organic in the sense that it's permeable and vulnerable. Like any other structure on the earth, it can just be suddenly be gone or extremely imperiled. A city is a fragile form, an ephemeral form, that can be emptied out and then congested again or condensed."

— Sarah Morris
In a statement to Katie White
Artnet, 2022

SARAH MORRIS
Dilemma [Spiderweb], 2021
Detalhe [Detail]





SARAH MORRIS
Dilemma [Spiderweb], 2021

Tiago Carneiro da Cunha

São Paulo, 1973

In his recent paintings, Tiago Carneiro da Cunha investigates the use of various devices in his process, using spatulas, brushes of different shapes and dimensions, and his own hand in compositions that happen from a focal point in the center of the canvas and that gain weight from random events and improvisation – and even mistakes. With corrosive humor – a frequent mark of his production – the artist creates hybrid figures, beings that seem to inhabit apocalyptic settings. His interest in cartoonish language is evident in paintings where the artist uses caricatures as powerful instruments to visually translate a specific fantastic or absurd situation.

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

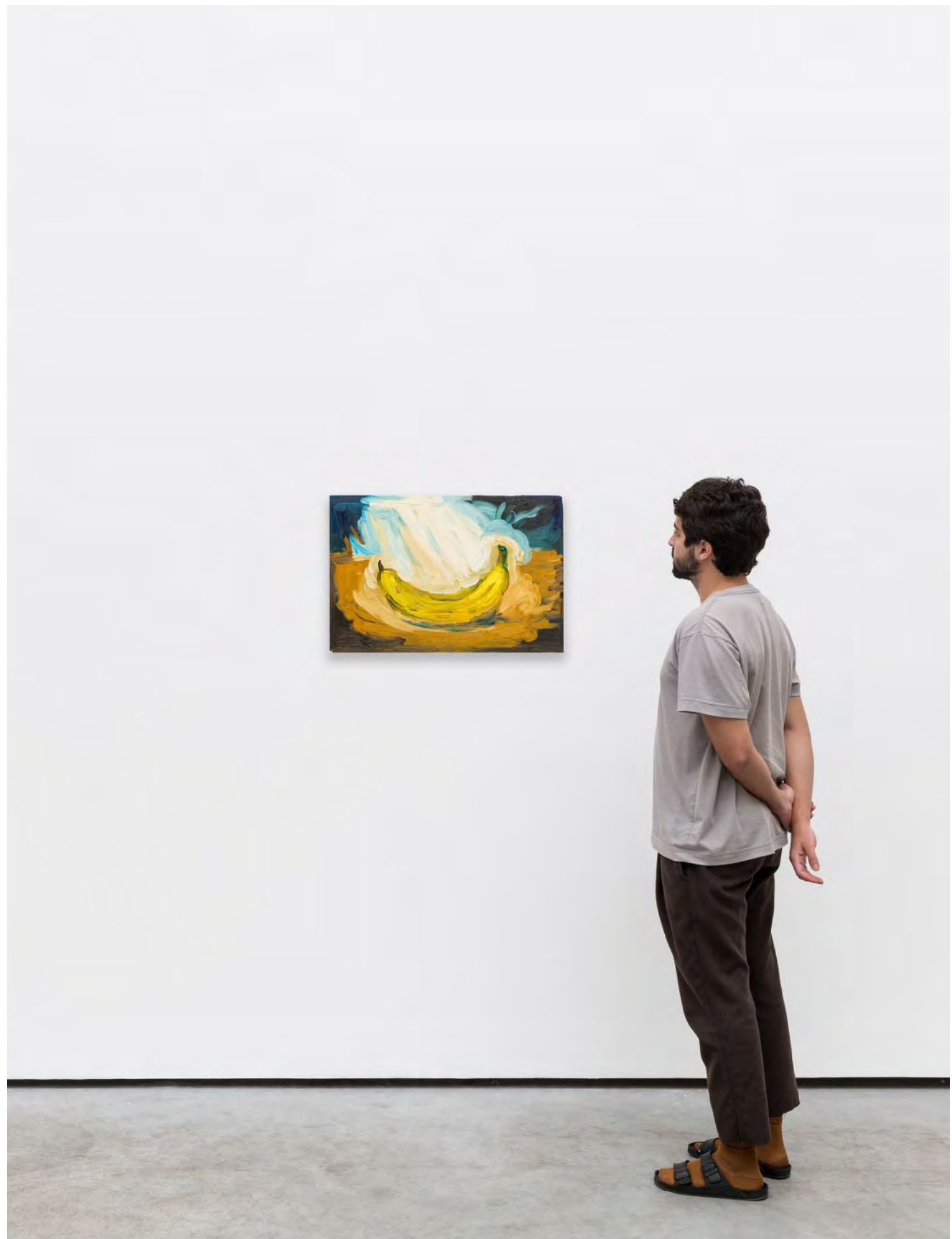


TIAGO CARNEIRO DA CUNHA
Banana, 2019
Óleo sobre tela [Oil on canvas]
42 x 65 cm [16 x 25 in]

“My painting explores brushstrokes and has fun with it, in an attempt to become an expressive and emotional part of the composition. In my most recent productions, I try to understand how some cinema photography compositions that I like work and I use this along with other Art History references with a lot of humor and a lot of ambiguity.”

— Tiago Carneiro da Cunha
Interview given to Canal CURTA!
on the occasion of ArtRio
TV Channel CURTA!, 2021

TIAGO CARNEIRO DA CUNHA
Banana, 2019



Valeska Soares

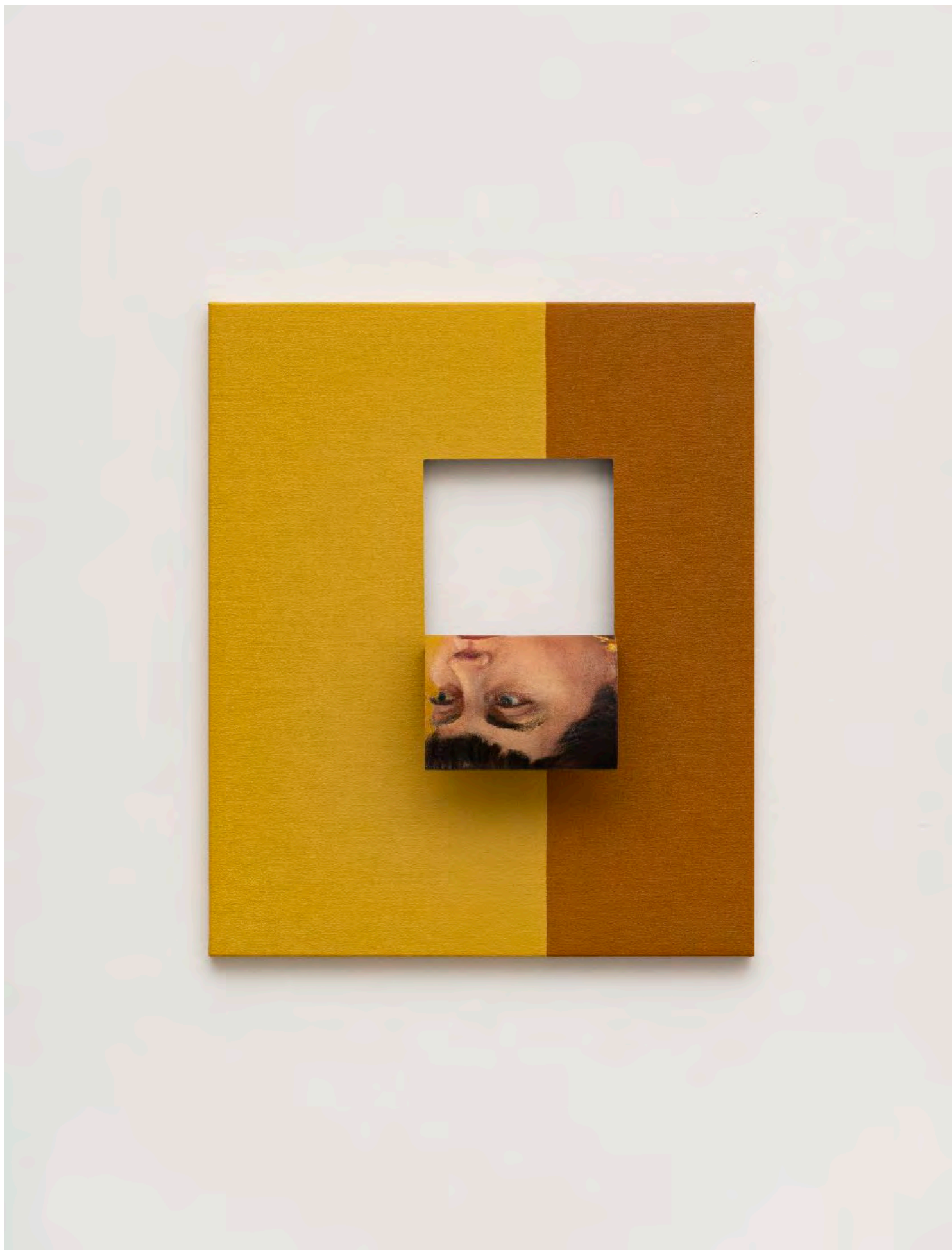
Belo Horizonte, 1957

Valeska Soares sculptures and installations utilize a wide range of materials – including reflective mirrors, antique books and furniture, chiseled marble, bottles of perfume – and draw on both her training in architecture and the tools of Minimalism and Conceptualism. Soares’s work evokes themes of desire, intimacy, language, loss, personal memory, and collective history. The artist often explores site-specificity and the point of transition from one physical or psychological state to another. In the series *Doubleface* (2018-2021), Soares harvests anonymous portraits of women from antique stores – pictures that were once part of someone’s affective and domestic universe – and chooses to display their backs painted monochromatically with one or two colors derived from the original composition. Each work is titled according to the commercial name(s) of the color(s) used on the reverse of the canvases. The detachment suggested by the titles is at odds with the viewers’ desire to recreate stories for these fragmented characters to fill in the gaps created by the artist.

Valeska Soares opens a solo exhibition at Galpão in June.

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

VALESKA SOARES
Doubleface (Woman with Shoulder Bare), 2021
Óleo e recorte sobre pintura vintage a óleo
[Oil paint and cutout on vintage oil painting]
61 x 50,8 cm [24 x 20 in]



“Soares is unafraid of ephemerality. Much of her work is rooted in the conviction that transformation demands destruction, and that translation always involves loss. Both materials and words are hopelessly imprecise when it comes to conveying indistinct sensations in hindsight.”

— Jens Hoffmann
Valeska Soares
Editora Cobogó, 2016

VALESKA SOARES
Doubleface (Woman with Shoulder Bare), 2021





VALESKA SOARES
Doubleface (Woman with Shoulder Bare), 2021

Wanda Pimentel

Rio de Janeiro, 1943 – Rio de Janeiro, 2019

Wanda Pimentel was a central figure in the Brazilian artistic movement of the 1960s known as the “New Brazilian Figuration”, which has an undeniable affinity with Pop Art and New Realism. Pimentel developed a lexicon of geometrized architectural environments, fragments of female bodies and domestic objects painted in bold colors and formal lines. The work resonates with claustrophobic feelings, and the imagery establishes a metaphor for the political and sexual oppression of the years of the military dictatorship in Brazil through the 1960s, 70s and 80s. In a later period, the artist refined her pictorial palette and the use of figurative works employing even stricter lines in dark compositions. In her iconic series such as *Bueiro*, *Portas* and *Memórias*, the artist mixes a disturbing figuration of problems that echo in the outside world with autobiographical elements, explaining her condition as a woman and a political body in periods of authoritarianism. Wanda Pimentel will have a solo exhibition dedicated to her work as of May, at Galpão.

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



WANDA PIMENTEL

Sem Título | Untitled, 1994

Acrílica sobre tela [Acrylic on canvas]

120 x 200 cm [47,2 x 78,7 in]

"From body to object, from object to house, from house to street, from street to mountain. Here is a logical reasoning indicating how the artist gradually approached the world, knowing the reality around her. [...] Her gaze became free to go beyond the eaves of the window and balcony, to "take stroll" in the distant landscape, above the asphalt, the poles and wiring, and the cluster of buildings. The breeze enters the house. A new joy, calm and mature, fills the spaces of the house, chasing away once and for all the ghosts and fears."

- Frederico Moraes

Wanda Pimentel

S. Roesler Edição de Arte, 2012

WANDA PIMENTEL
Sem Título | Untitled, 1994
Detalhe [Detail]





WANDA PIMENTEL
Sem Título | Untitled, 1994

Yuli Yamagata

São Paulo, 1989

Yuli Yamagata's production operates in a peculiar flow between figuration and abstraction, in works that employ textile materials and everyday objects from the most diverse origins. The artist draws inspiration from both mass culture and dreamlike imagery to conceive hybrid creatures – part human, part animal, part monster – usually represented by fragments. The making of her work is guided by the tactile experience, by the construction of volumes and fragments generating bodily images that project themselves from the canvas directly into space.

'Afasta Nefasta' — Yuli Yamagata's first solo exhibition in Italy — is on view at Ordet until May 28th.

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



YULI YAMAGATA

Web, 2022

Elastano, seda, fibra siliconada, chassi [Elastane, silk, silicon fiber, chassis]

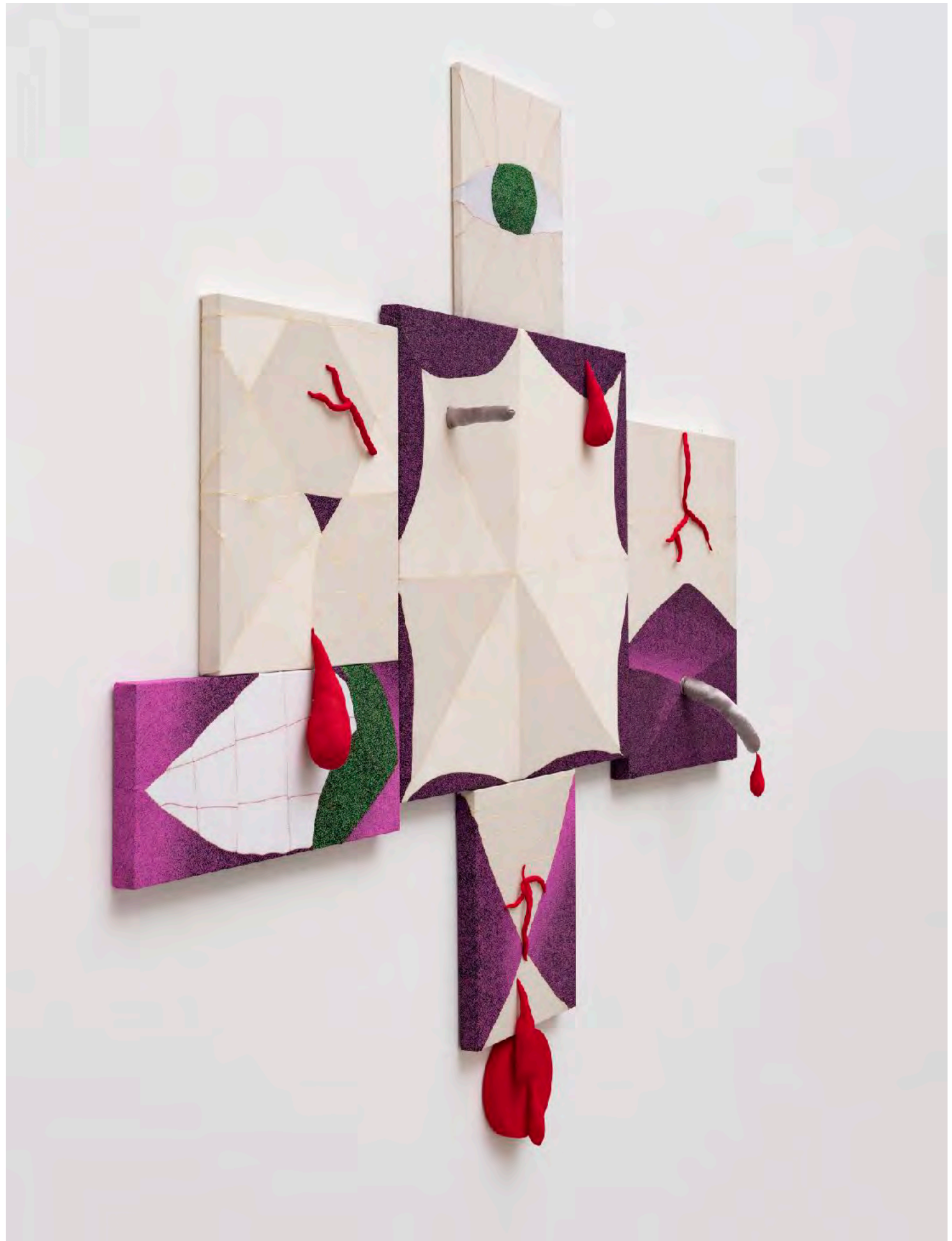
215 x 220 x 24 cm [84,6 x 86,6 x 9,4 in]

“By juxtaposing ancient Japanese technique to industrial fabric, Yamagata presents her criticism of the speed of production and disposal in the textile industry in a pop style.”

— Fernanda Brenner

Ikebana Zombie and the Insomniac Octopus in the Jelly of Existence

Critical essay, Fortes D'Aloia & Gabriel, 2021





YULI YAMAGATA
Web, 2022
Detalhe [Detail]



YULI YAMAGATA
Web, 2022



YULI YAMAGATA

Blobs II, 2022

Ecoline sobre papel algodão [Ecoline on cotton paper]

42 x 30 cm [16,5 x 11,8 in]



YULI YAMAGATA

Blobs III, 2022

Ecoline sobre papel algodão [Ecoline on cotton paper]

42 x 30 cm [16,5 x 11,8 in]



YULI YAMAGATA

Blobs I, 2022

Ecoline sobre papel algodão [Ecoline on cotton paper]

42 x 30 cm [16,5 x 11,8 in]

YULI YAMAGATA
Blobs I, 2022



Fortes D'Aloia & Gabriel

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