

Fortes D'Aloia & Gabriel

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SP-Arte 2021

Stand D6

20–24 Oct

Adriana Varejão | Barrão | Carlos Bevilacqua | Cristiano Lenhardt | Efrain Almeida | Erika Verzutti | Ernesto Neto | Gokula Stoffel | Iran do Espírito Santo | Jac Leirner | Janaina Tschäpe | Leda Catunda | Luiz Zerbini | Márcia Falcão | Mauro Restiffe | Nuno Ramos | Rodrigo Cass | Rodrigo Matheus | Sara Ramo | Simon Evans™ | Tiago Carneiro da Cunha | Valeska Soares | Yuli Yamagata

Adriana Varejão

Rio de Janeiro, 1964

Drosera Gigantea (2012) is part of a long series of works by Adriana Varejão in which the artist pores over tile-making, a crucial theme to understand her body of work. A triptych composed of canvases with analogous dimensions, the work refers both to tile-making history in Portugal and to celadon ceramics, a Chinese tradition going back to the Song Dynasty in the 9th Century. In this work, two canvases show crackled, white empty surfaces, while the third contains intense shades of red, departing from the representation of a species of carnivorous plant taken from an old botanic encyclopedia—another recurring interest in Varejão's production.

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



ADRIANA VAREJÃO

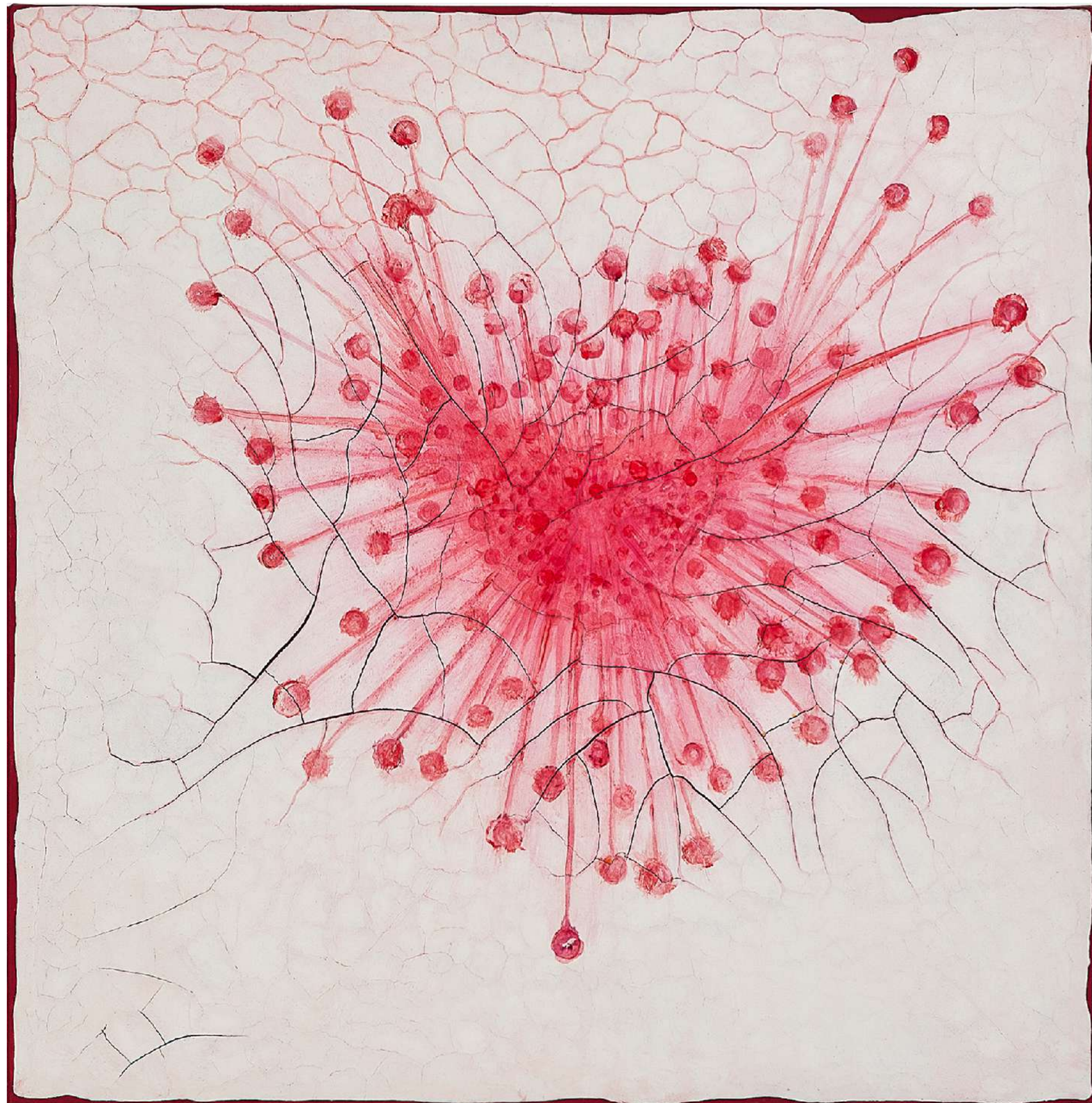
Drosera Gigantea (Triptico), 2012

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

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



ADRIANA VAREJÃO
Drosera Gigantea (Triptico), 2012
Detalhe [Detail]



ADRIANA VAREJÃO
Drosera Gigantea (Triptico), 2012
Detalhe [Detail]



ADRIANA VAREJÃO
Drosera Gigantea (Tríptico), 2012

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, and such—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
Homenagem ao maior puxador de
samba-enredo de todos os tempos, 2021
Louça e resina epóxi
[Porcelain and epoxy resin]
211 x 52 x 63 cm



BARRÃO

**Homenagem ao maior puxador de
samba-enredo de todos os tempos, 2021**



BARRÃO
Homenagem ao maior puxador de
samba-enredo de todos os tempos, 2021
Detalhe [Detail]



BARRÃO
Homenagem ao maior puxador de
samba-enredo de todos os tempos, 2021
Detalhe [Detail]



BARRÃO
Homenagem ao maior puxador de
samba-enredo de todos os tempos, 2021
Detalhe [Detail]





BARRÃO

Chá com a tia Eddy, 2021

Louça e resina epóxi

[Porcelain and epoxy resin]

99.5 x 45 x 54 cm



BARRÃO
Chá com a tia Eddy, 2021



BARRÃO
Chá com a tia Eddy, 2021
Detalhe [Detail]



BARRÃO
Chá com a tia Eddy, 2021
Detalhe [Detail]

BARRÃO
Chá com a tia Eddy, 2021



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. *Centri-fuga* (2021) operates in a similar key, weaving the relationship between sculpture and movement by electing a sphere as dynamic geometrical shape, evoking both gravitational routes and the infinite possibilities of an atom.

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



CARLOS BEVILACQUA

Centri-fuga, 2021

Madeira, aço inox e quartzo [Wood, stainless steel and quartz]

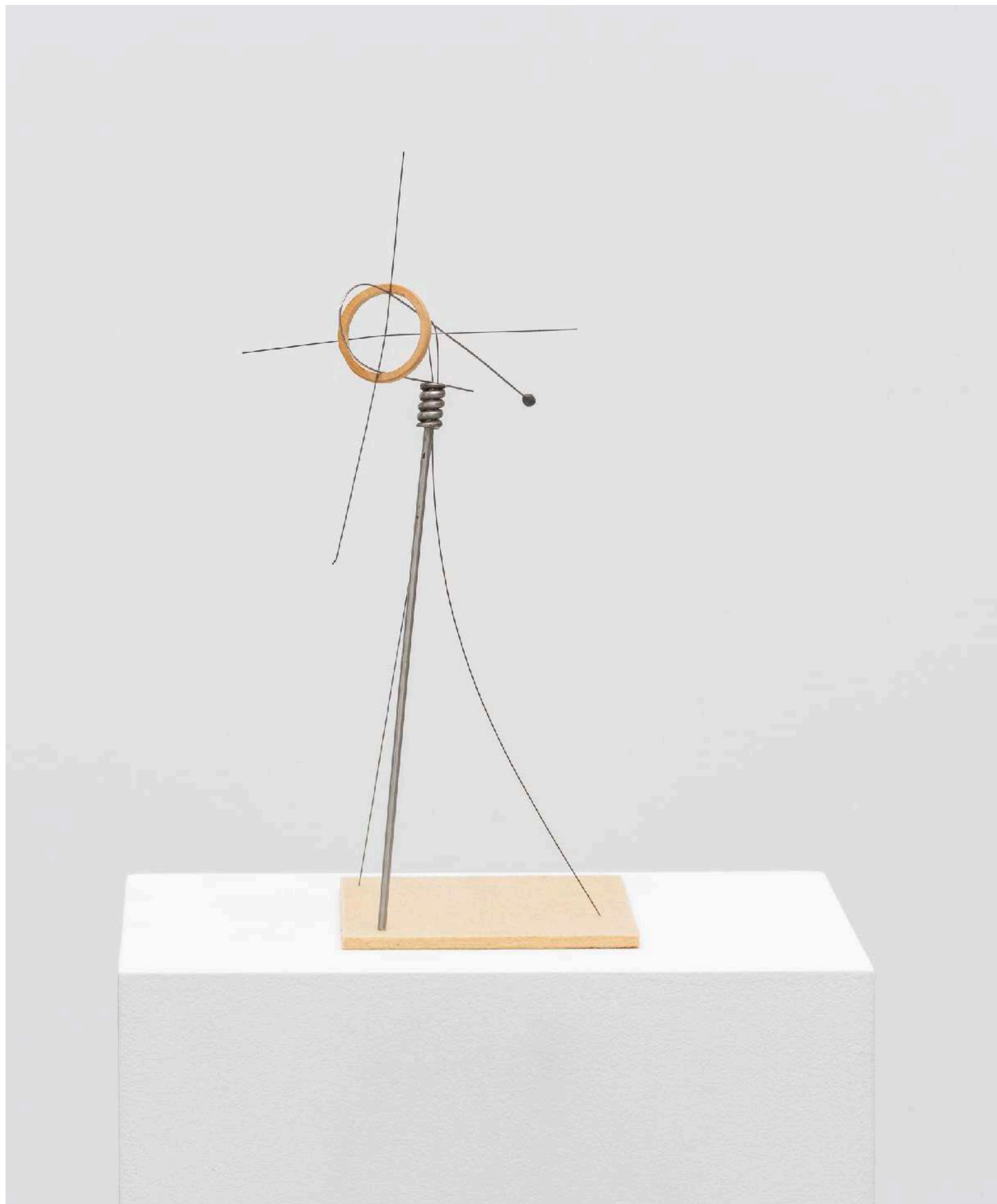
33 x 40 x 35 cm



CARLOS BEVILACQUA
Centri-fuga, 2021

CARLOS BEVILACQUA
Centri-fuga, 2021





CARLOS BEVILACQUA
Biruta Russa, 2021
Madeira, aço inox e chumbo
[Wood, stainless steel and lead]
54 x 25 x 11 cm



CARLOS BEVILACQUA
Biruta Russa, 2021

CARLOS BEVILACQUA
Biruta Russa, 2021



Cristiano Lenhardt

Itaara, 1975

In a practice developed in varied media such as painting, drawing, sculpture, and performance, Cristiano Lenhardt seeks in his everyday life tools to create processes that happen through attraction, exploring transformation of materials and symbols. His production thus employs elements ranging from organic materials such as natural pigments extracted from plants to manmade supports such as aluminum, electronic equipment, and such. These are works that, therefore, create tension in the relations between that which is natural and that which is manmade, between earthly and extracorporeal, spiritual experiences. His recent works consist of linen canvases on which the artist effectuates interferences and etchings using natural pigments extracted from a composting of *cará* (*Dioscorea*) cultivated for some years now in his studio in Recife. On top of the random geometry that results from this process, Lenhardt applies small aluminum plates in which he makes minimal perforations, evoking some codified language that alludes to star maps, indecipherable messages from nature that he names with equally enigmatic acronyms, evoking codes and signs of some wisdom that precedes human life on planet Earth.

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

CRISTIANO LENHARDT

AAOAA, 2021

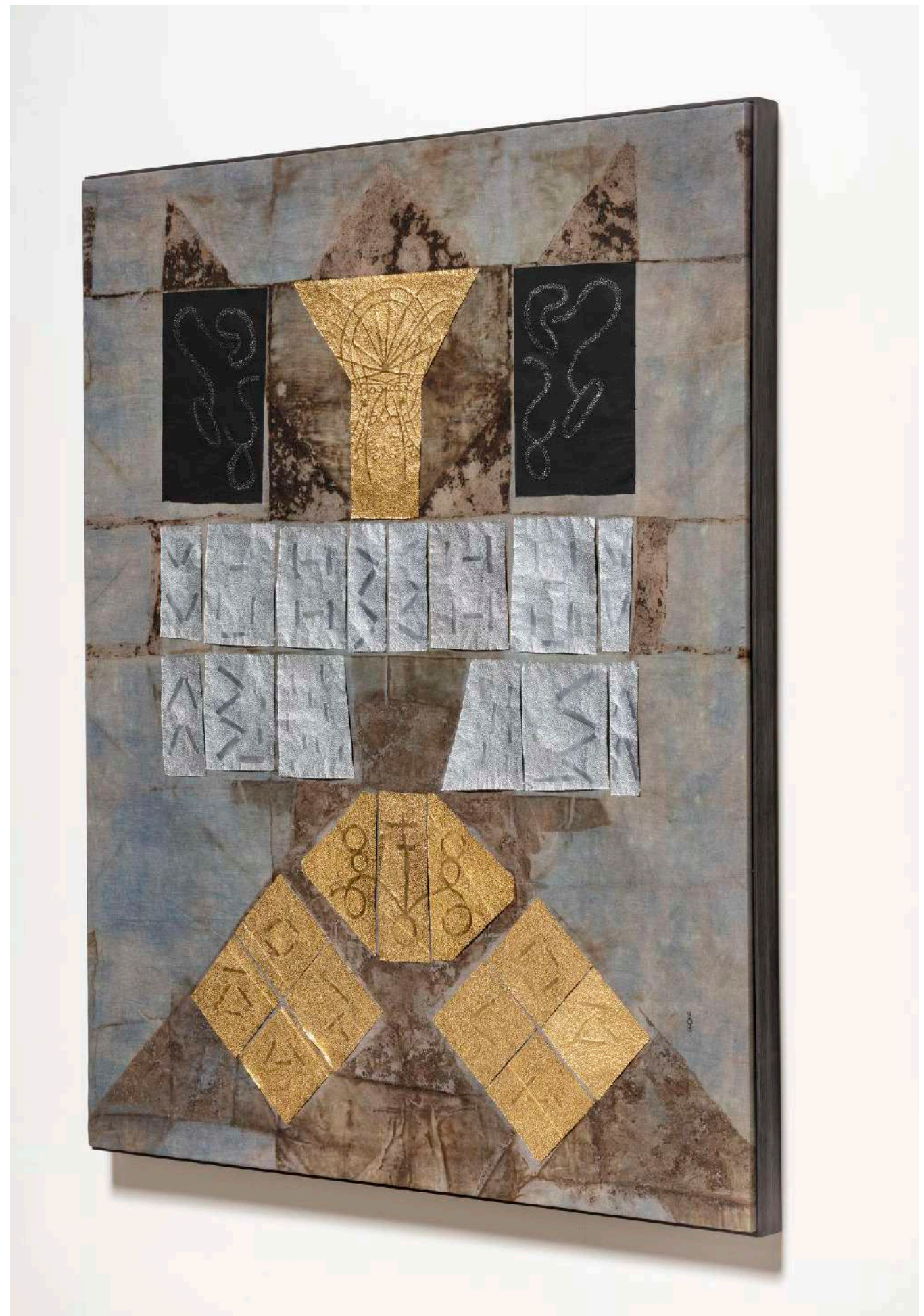
Tela de linho tingida com compostagem
de cará e chapas de alumínio perfuradas
[Linen canvas dyed with yam compost
and perforated aluminum sheets]

141 x 114 cm



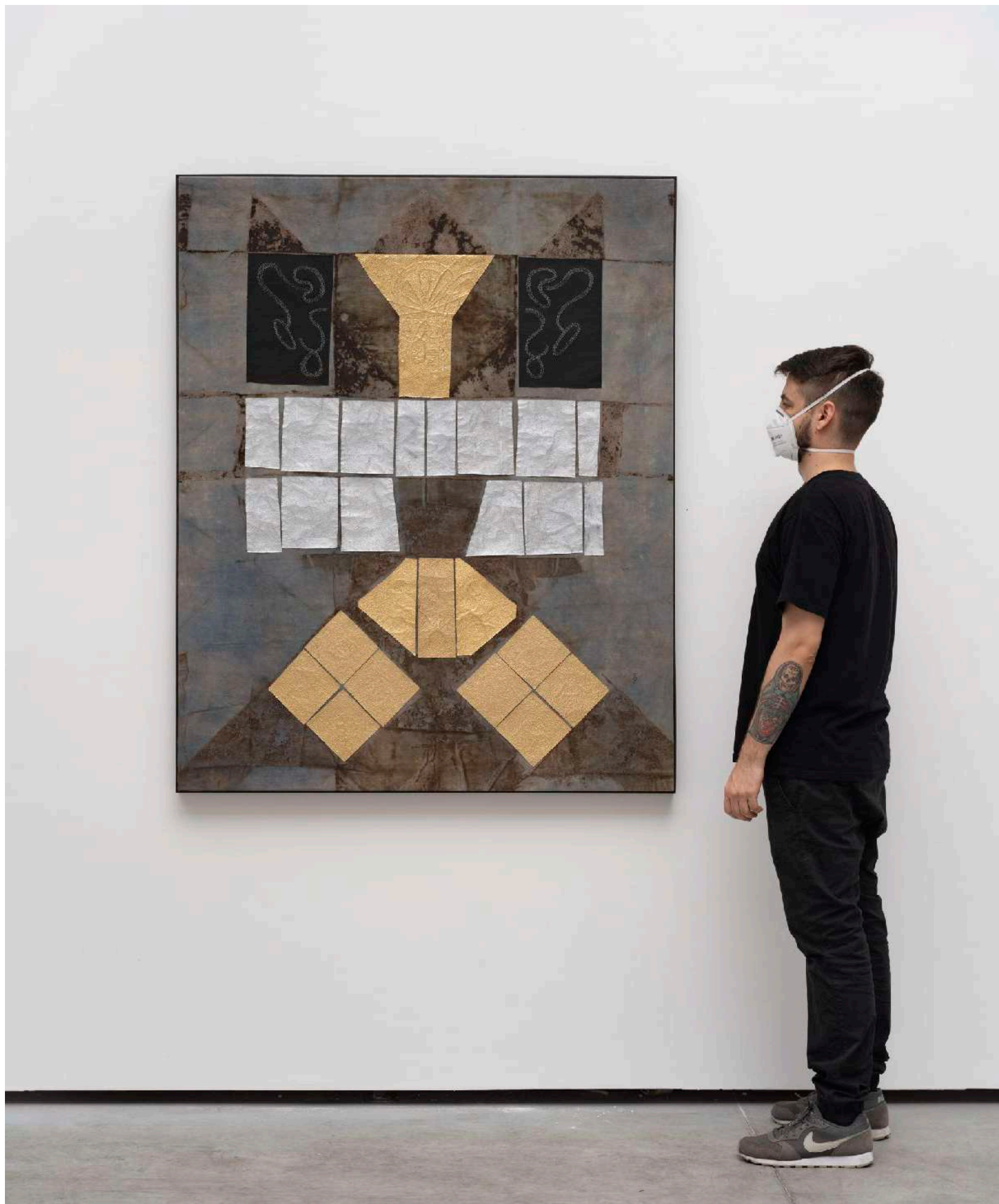


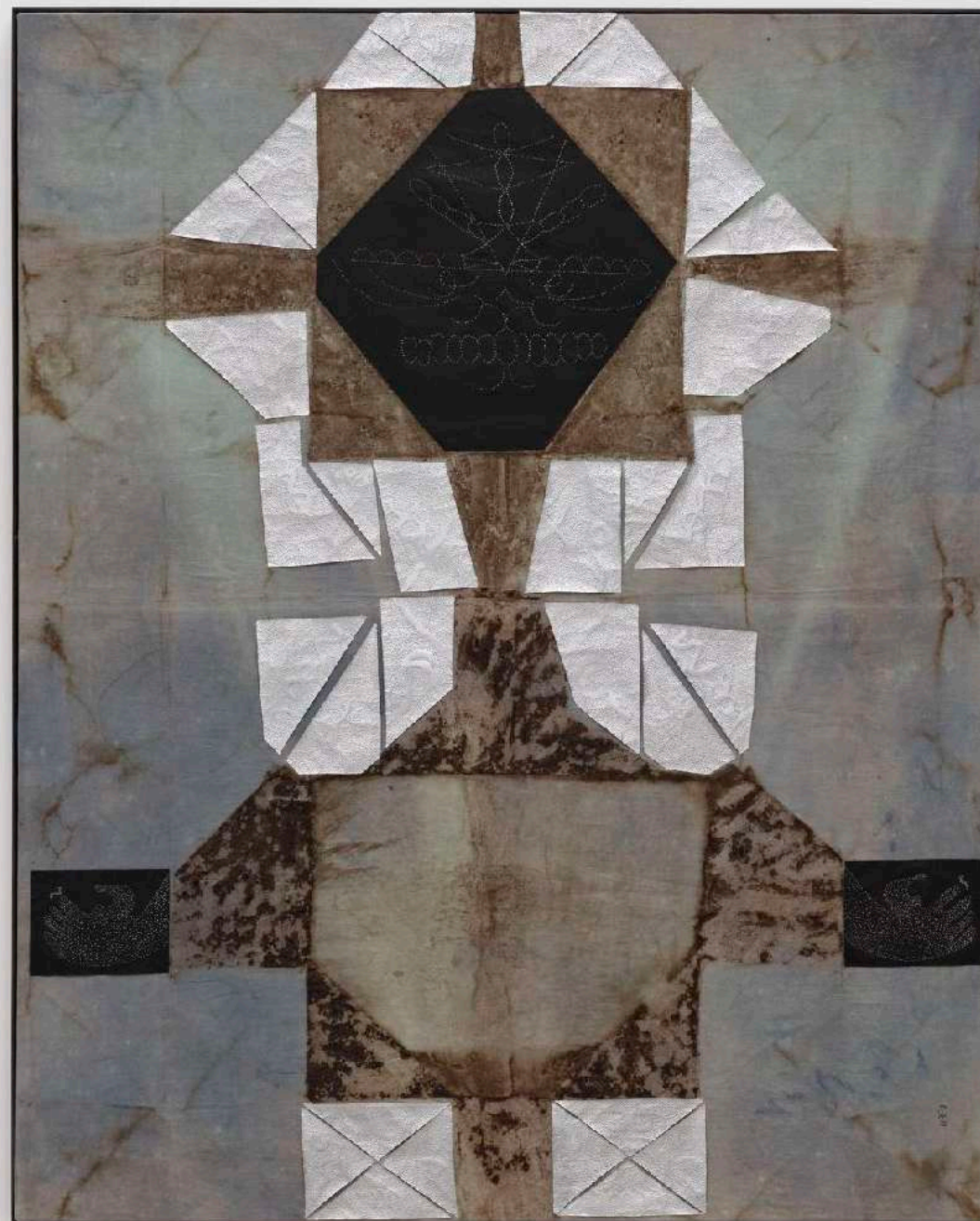
CRISTIANO LENHARDT
AAOAA, 2021
Detalhe [Detail]



CRISTIANO LENHARDT
AAOAA, 2021

CRISTIANO LENHARDT
AAOAA, 2021



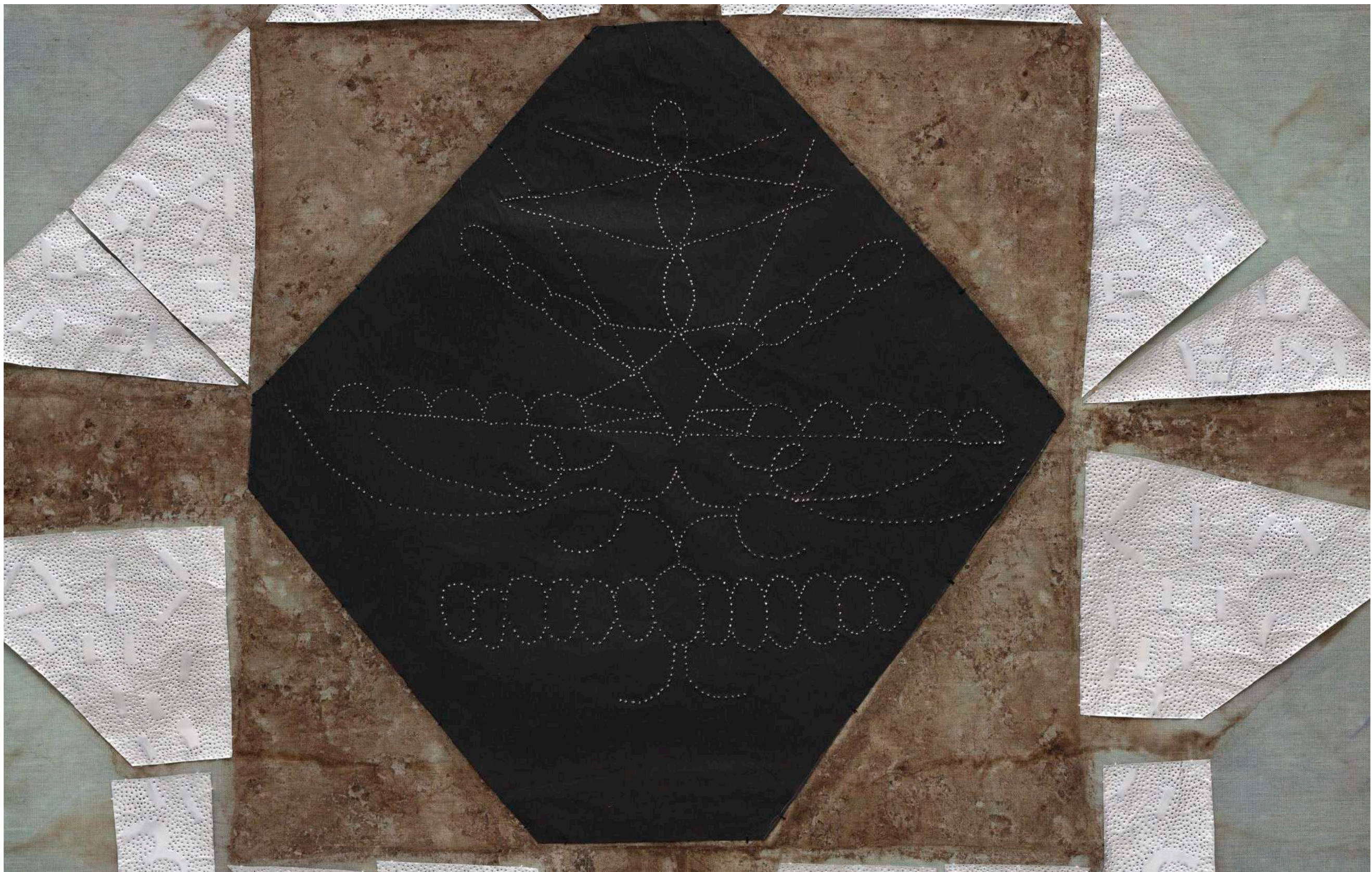


CRISTIANO LENHARDT

U3EU, 2021

Tela de linho tingida com compostagem
de cará e chapas de alumínio perfuradas
[Linen canvas dyed with yam compost
and perforated aluminum sheets]

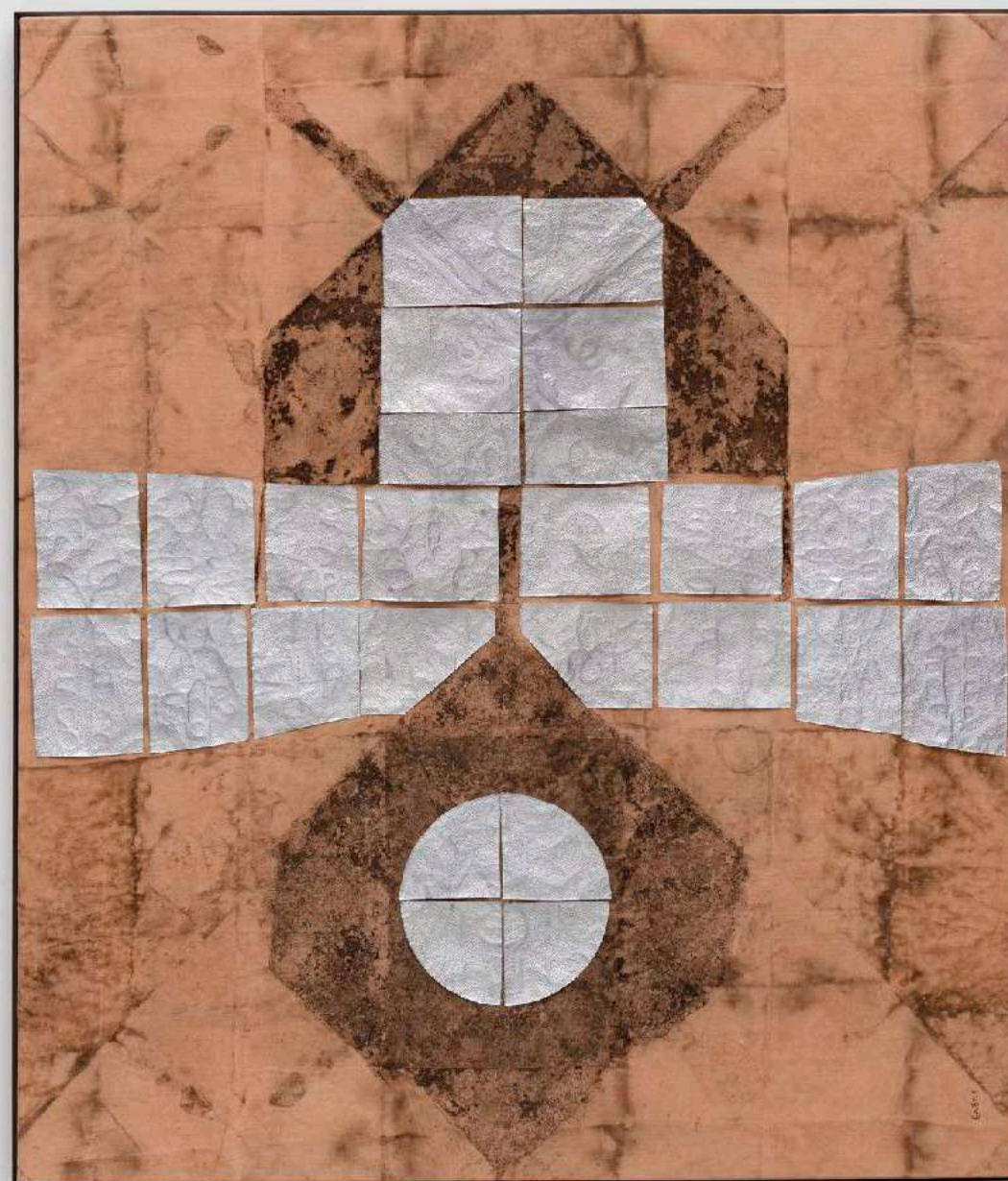
141 x 114 cm



CRISTIANO LENHARDT
U3EU, 2021
Detalhe [Detail]



CRISTIANO LENHARDT
U3EU, 2021
Detalhe [Detail]



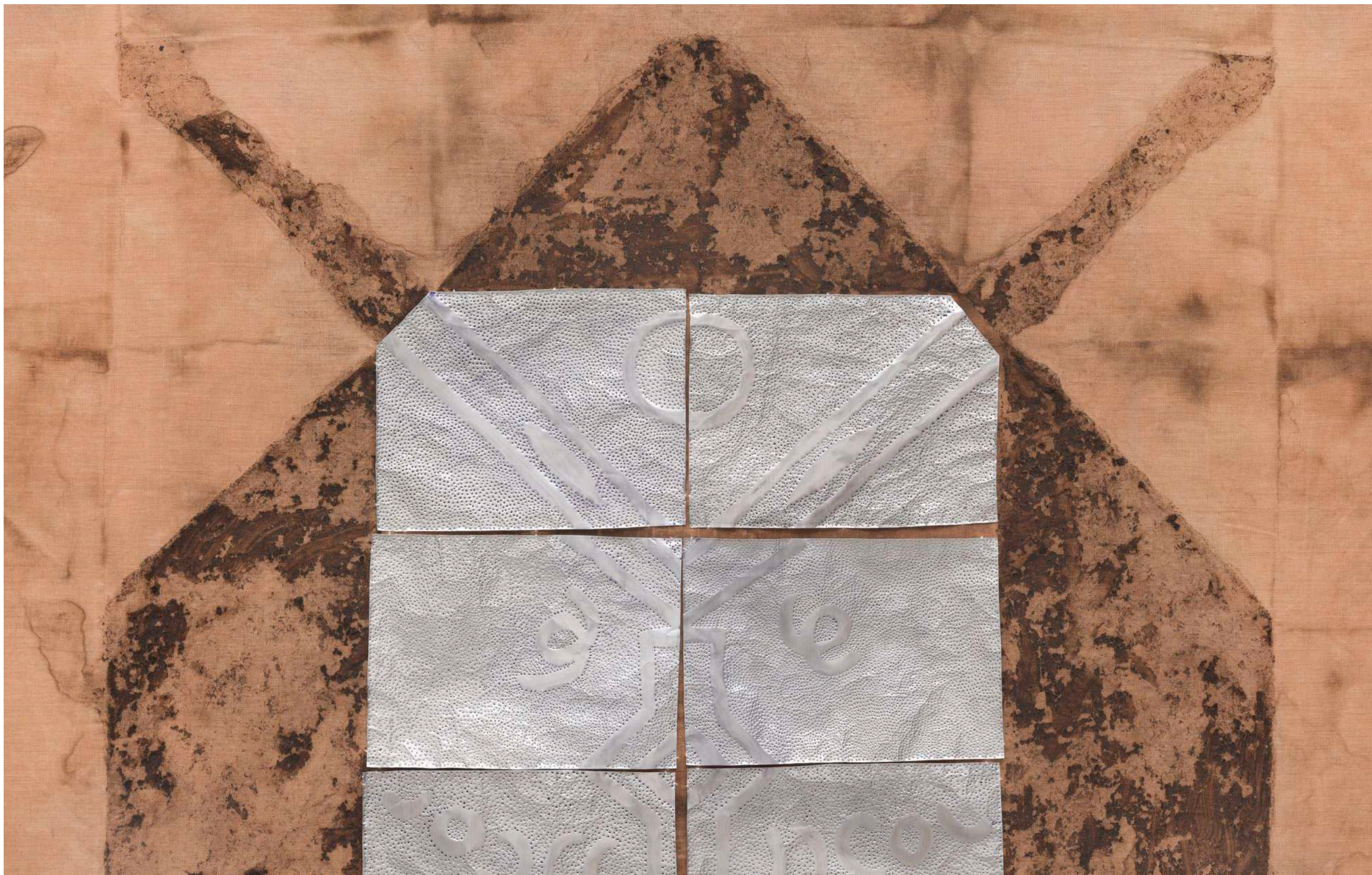
CRISTIANO LENHARDT

EA8A3, 2021

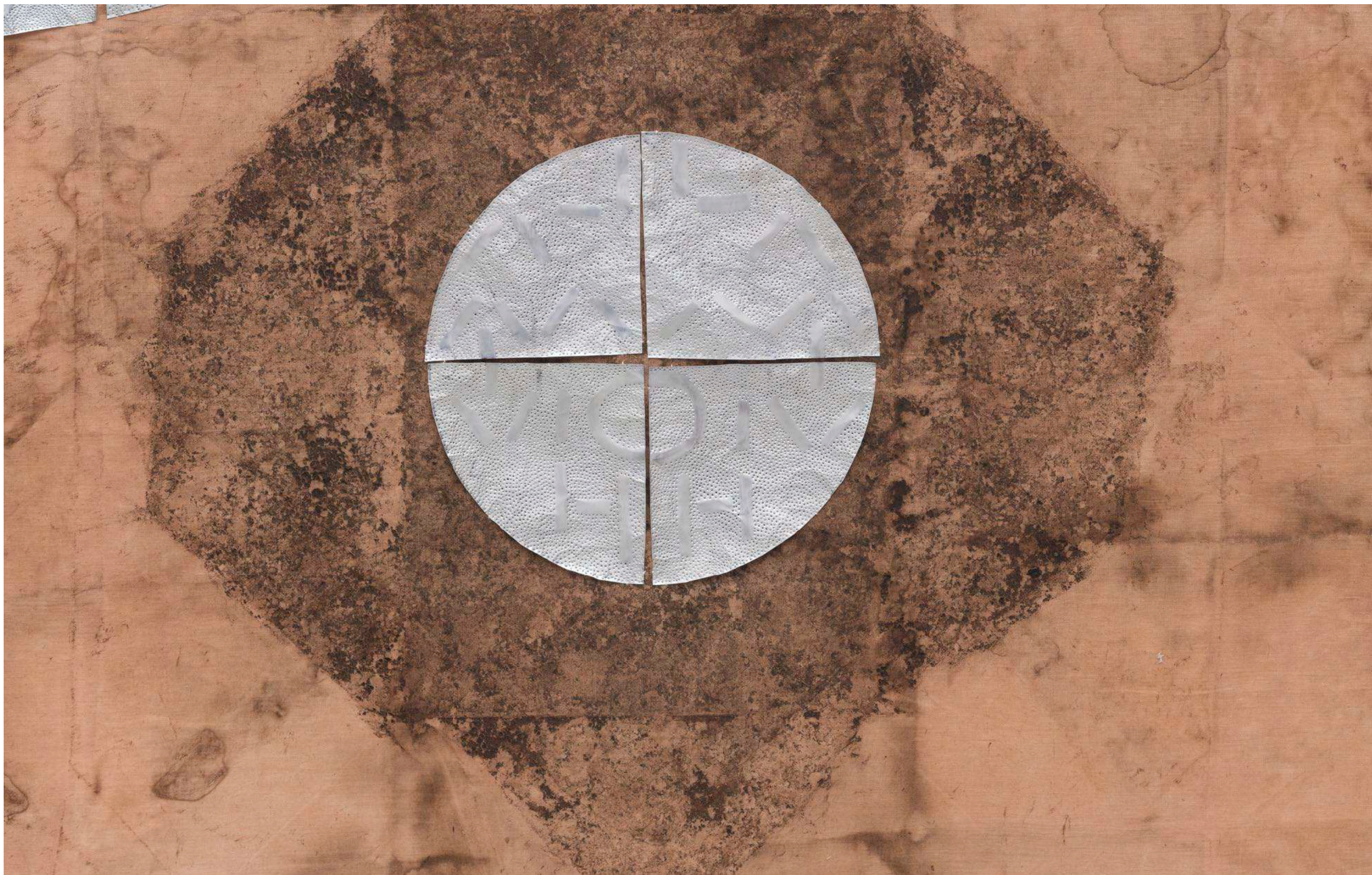
Tela de linho tingida com compostagem
de cará e chapas de alumínio perfuradas

[Linen canvas dyed with yam compost
and perforated aluminum sheets]

141 x 121 cm



CRISTIANO LENHARDT
EA8A3, 2021
Detalhe [Detail]



CRISTIANO LENHARDT
EA8A3, 2021
Detalhe [Detail]

Efrain Almeida

Boa Viagem, 1964

Since the early 2000s, Efrain Almeida has developed his sculptural practice using wood, bronze, and fabrics as raw materials for delicate works made from a rigorous manual process. His work is infused with a profound sensibility, juxtaposing an array of themes from popular religiosity to autobiographical narratives.

The piece *25 - Cabeça-vermelha* (2021) is particularly special because it uses the last wooden blocks cut by his late father – a carpenter who would always collaborate with the artist in making wood pieces. Here, Almeida resumes and pays tribute to this production with painted wood and bronze legs.

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



EFRAIN ALMEIDA

25 - Cabeça-vermelha, 2021

Madeira de umburana, acrílico, pirografia e bronze [Umburana wood, acrylic, pyrography and bronze]

20 x 120 cm

Única [Unique]



EFRAIN ALMEIDA
25 - Cabeça-vermelha, 2021
Detalhe [Detail]



EFRAIN ALMEIDA
25 - Cabeça-vermelha, 2021
Detalhe [Detail]



EFRAIN ALMEIDA
25 - Cabeça-vermelha, 2021

Erika Verzutti

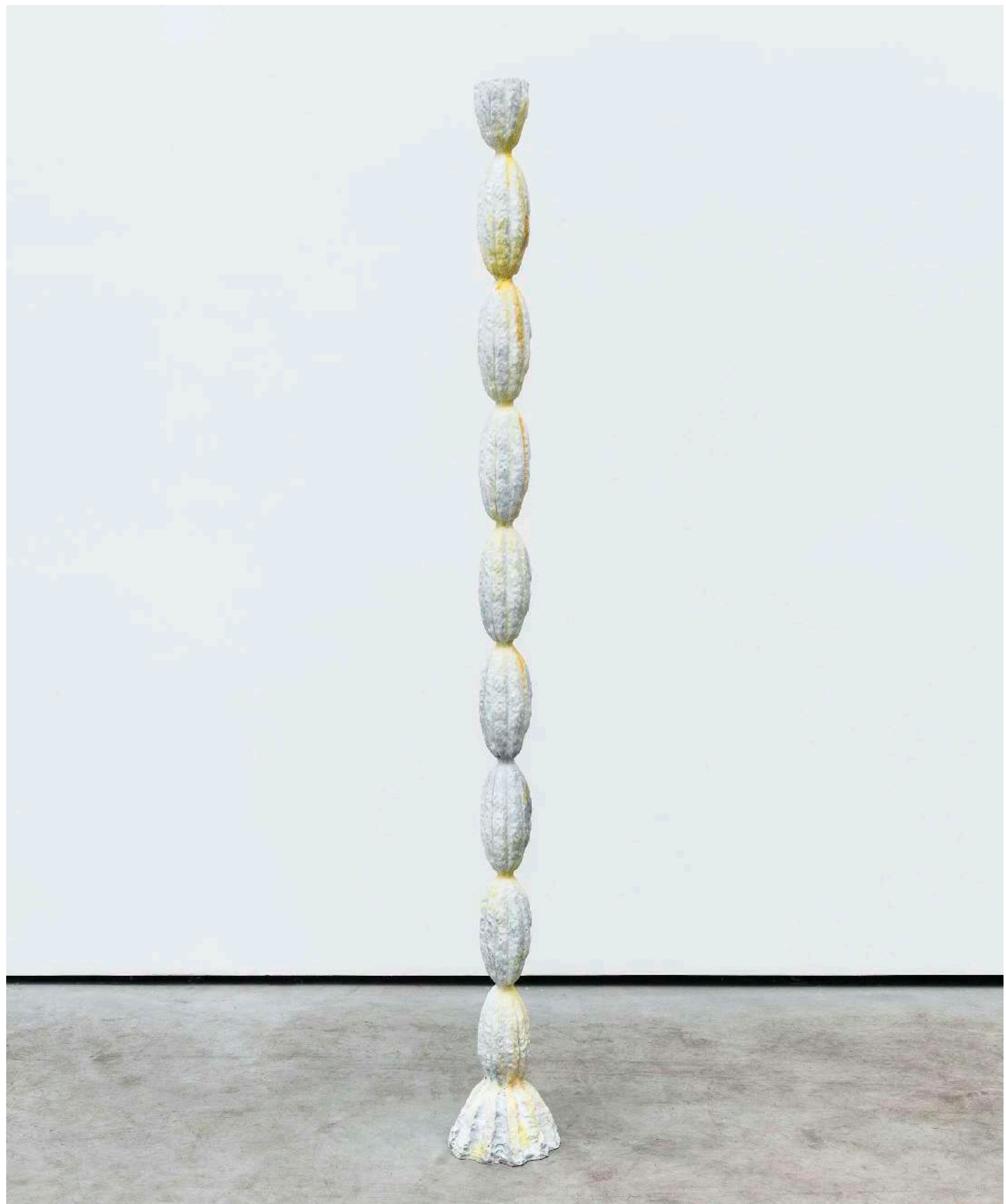
São Paulo, 1971

Erika Verzutti is an essential artist for the understanding of sculptural practice today, within both Brazilian and international landscapes. Her thought-provoking shapes explore new paths for the medium, with renewed attention to the origin and materiality of sculpture, as well as to its formal intelligence. Her works employ a varied choice of materials—bronze, papier mâché, aluminum, concrete, and others—articulating references from the history of art to the perception of contemporary phenomena. This crossing of topics with different natures highlights the artist’s intention by mixing and confusing the usual order in which such subjects are normally covered. Informed by tactile experiences, “wall sculptures” such as *Matrix* (2021) build complex relationships between painting and sculpture, form and sensory character. In *Torre de cacau* (2021), the artist creates a vertical Brancusi-like composition in which bronze-sculpted, piled fruit are bathed in subtle hues of white and yellow.

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

ERIKA VERZUTTI
Torre de cacau, 2021

Bronze patinado branco e tinta a óleo
[White patinated bronze and oil paint]
240 x 30 x 30 cm
Edição de [Edition of] 3 + 2 AP



ERIKA VERZUTTI
Torre de cacau, 2021
Detalhe [Detail]



ERIKA VERZUTTI
Torre de cacau, 2021
Detalhe [Detail]



ERIKA VERZUTTI
Torre de cacau, 2021
Detalhe [Detail]



ERIKA VERZUTTI
Torre de cacau, 2021



ERIKA VERZUTTI
Matrix, 2021
Acrílica sobre bronze
[Acrylic on bronze]
29,5 x 19 x 5 cm
Única [Unique]





ERIKA VERZUTTI
Matrix, 2021



ERIKA VERZUTTI
Matrix, 2021

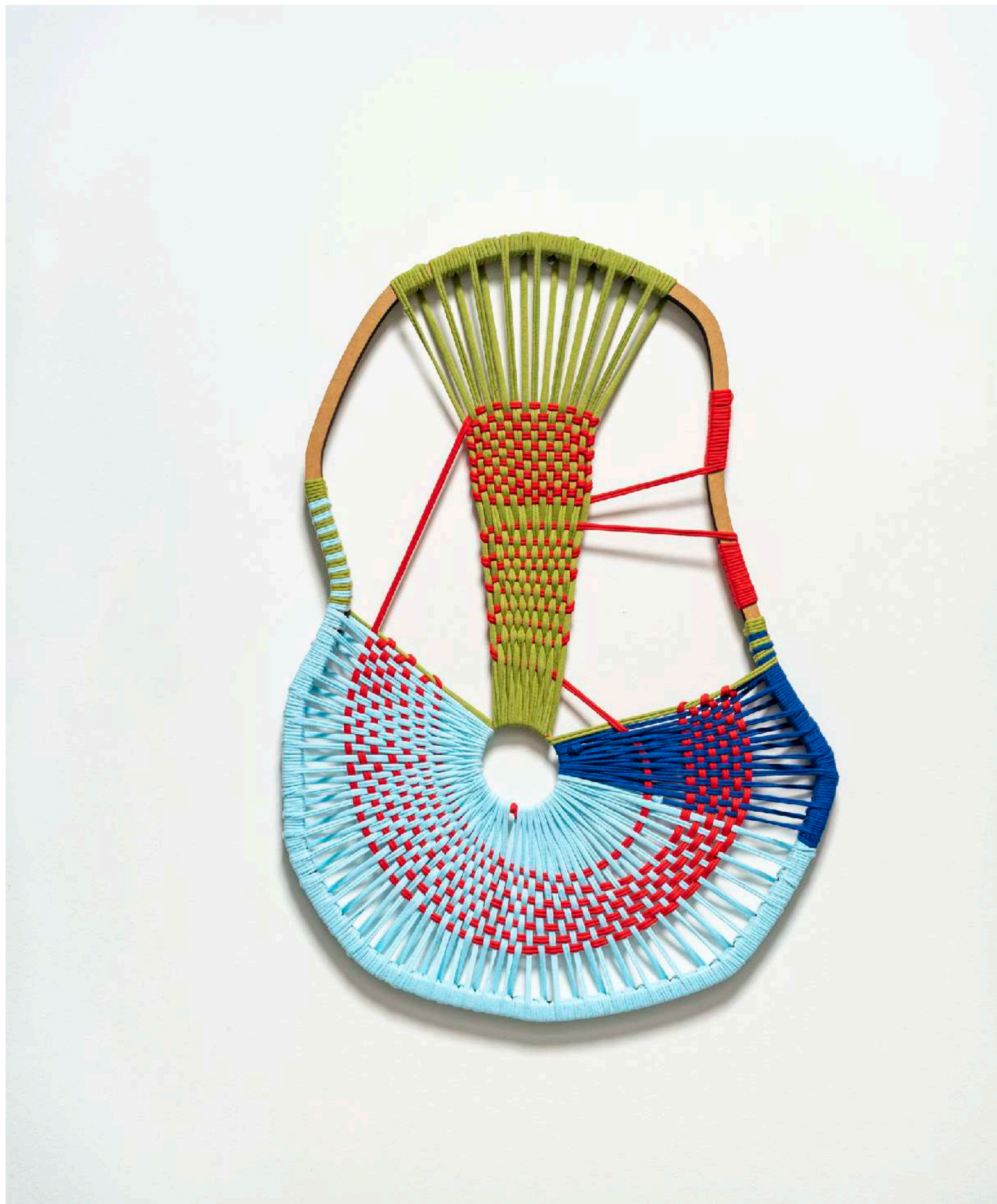
Ernesto Neto

Rio de Janeiro, 1964

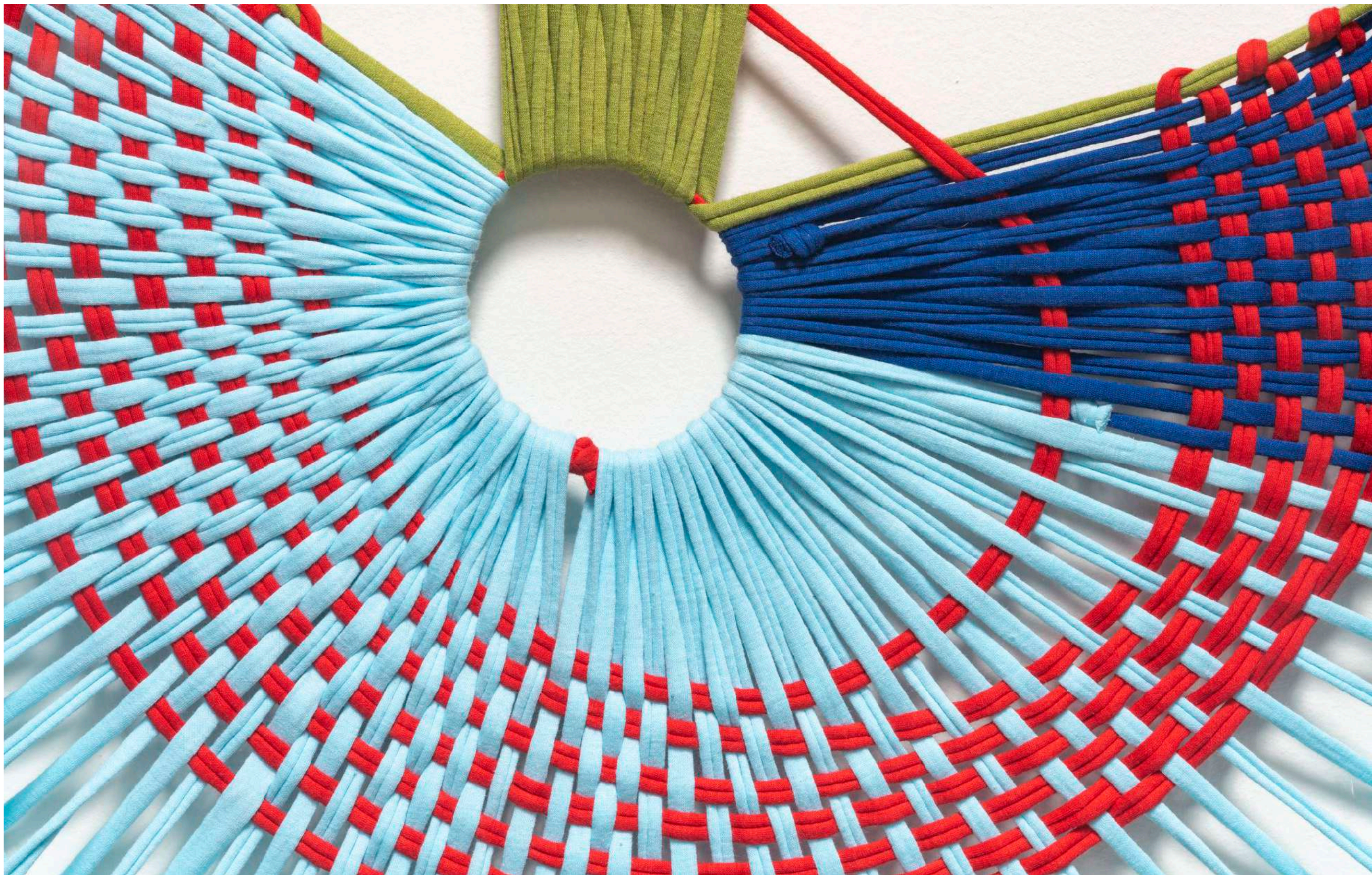
Ernesto Neto is one of the leading names in contemporary Brazilian sculpture with a range of international influence. Graduated in the 1980s at a time of rich convergence of languages and themes in Brazilian art, the artist built a solid multimedia production with a special interest in the physical, material and symbolic implications of art in the space in which it operates. Within this contribution, it carries out extensive research in the use of the most varied materials and in popular and ancestral knowledge that build, weave and compose everyday life. If, on the one hand, there is a clear constructive root of his production supported by the modern sculptural tradition, on the other, there is also an appreciation for the craftsmanship and for the living experiences uncoupled from the contemporary city.

In the new body of work *entidade tecelã [weaving entity]*, the artist uses MDF frames in biomorphic cutouts and colored cotton knit threads to manually create wefts, with a weaving technique that operates between the microtension of the intertwined threads and empty spaces for breathing.

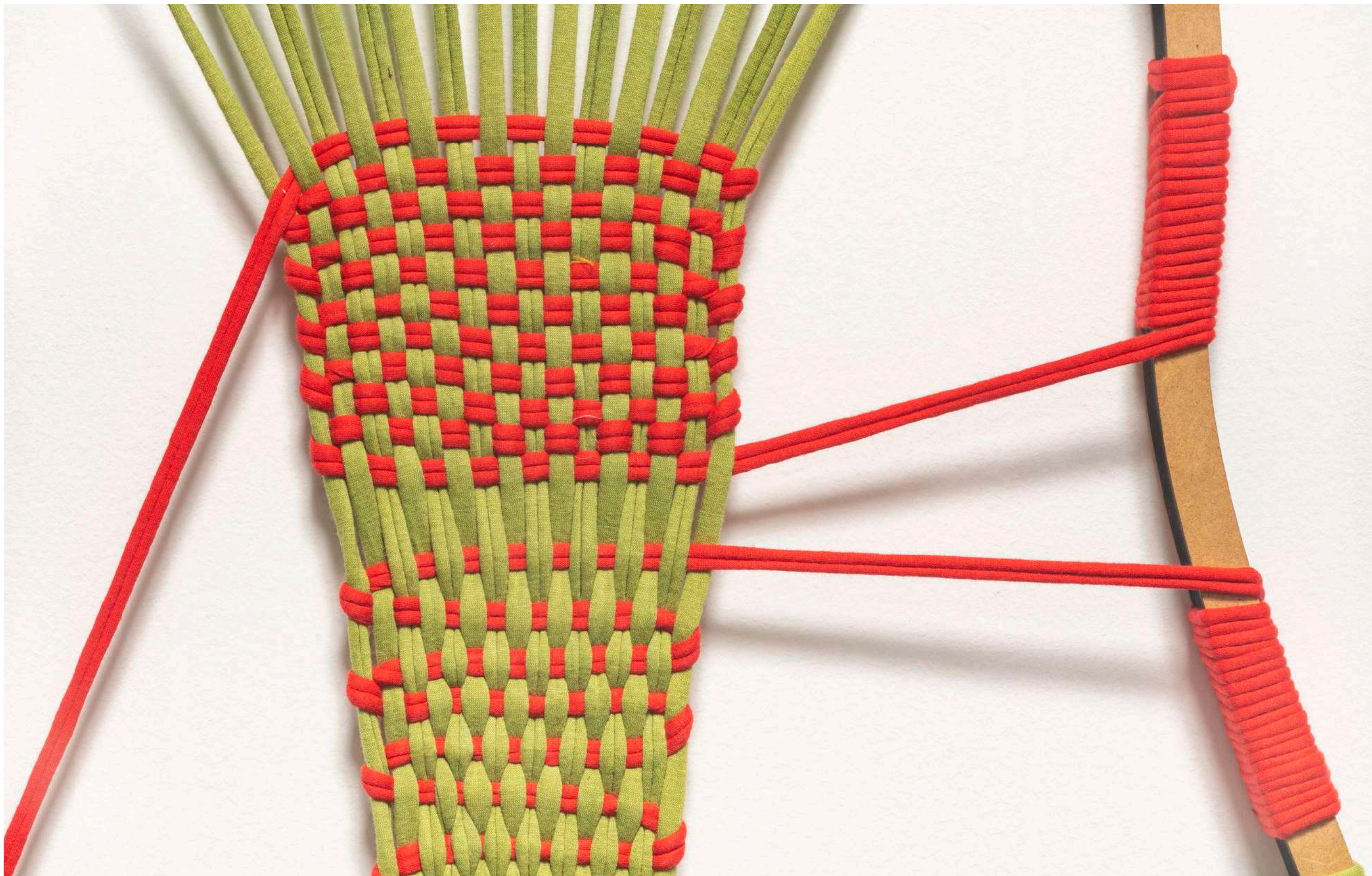
[Click here for more information on the artist](#)



ERNESTO NETO
entidade tecelã
Um Bigo Mar
Jibolinha canta mente e corpo céu e terra, E.T., 2021
MDF cortado a laser e malha de algodão
[MDF digital cut and cotton knit]
74 x 53 cm

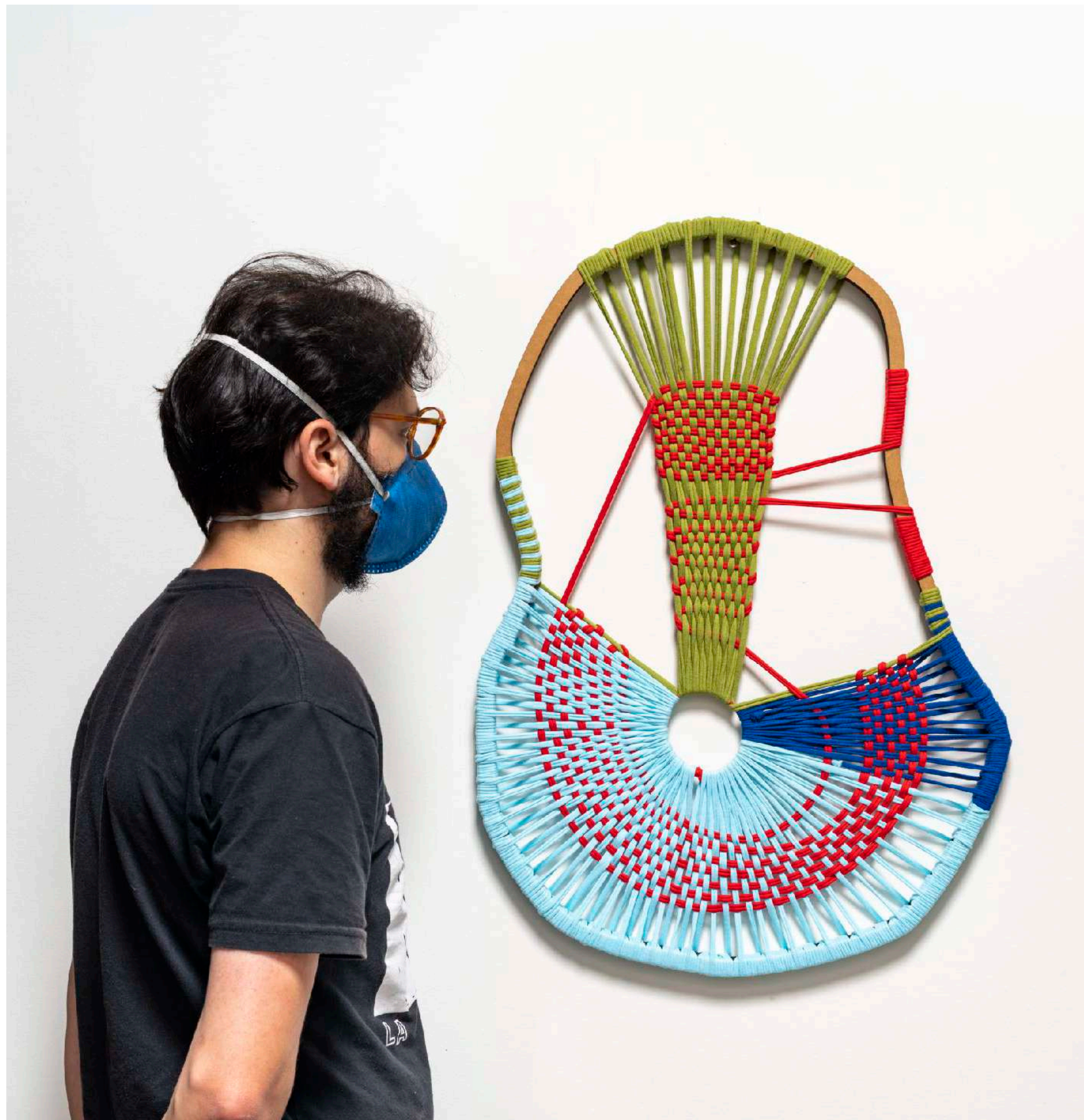


ERNESTO NETO
entidade tecelã
Um Bigo Mar
Jibolinha canta mente e corpo céu e terra, E.T., 2021
Detalhe [Detail]



ERNESTO NETO
entidade tecelã
Um Bigo Mar
Jibolinha canta mente e corpo céu e terra, E.T., 2021
Detalhe [Detail]

ERNESTO NETO
entidade tecelã
Um Bigo Mar
Jibolinha canta mente e corpo céu e terra, E.T., 2021



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 are capable of imprinting 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. *Conversa comigo mesma* (2021) is a brief example of this multidisciplinary dimension of her production, in which the artist mixes lines, ropes and cutouts of oil paintings to create a figurative composition on a blanket, an unconventional support in a painting process.

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



GOKULA STOFFEL

Conversa comigo mesma, 2021

Recortes de pintura a óleo, cordas de
sisal, lã e algodão sobre cobertor

[Oil painting cutouts, sisal ropes, wool
and cotton on blanket]

220 x 210 cm



GOKULA STOFFEL
Conversa comigo mesma, 2021
Detalhe [Detail]



GOKULA STOFFEL
Conversa comigo mesma, 2021



GOKULA STOFFEL

De cara-amarrotada, 2021

Trama de lã e algodão em barra de latão

[Wool and cotton weave on tin bar]

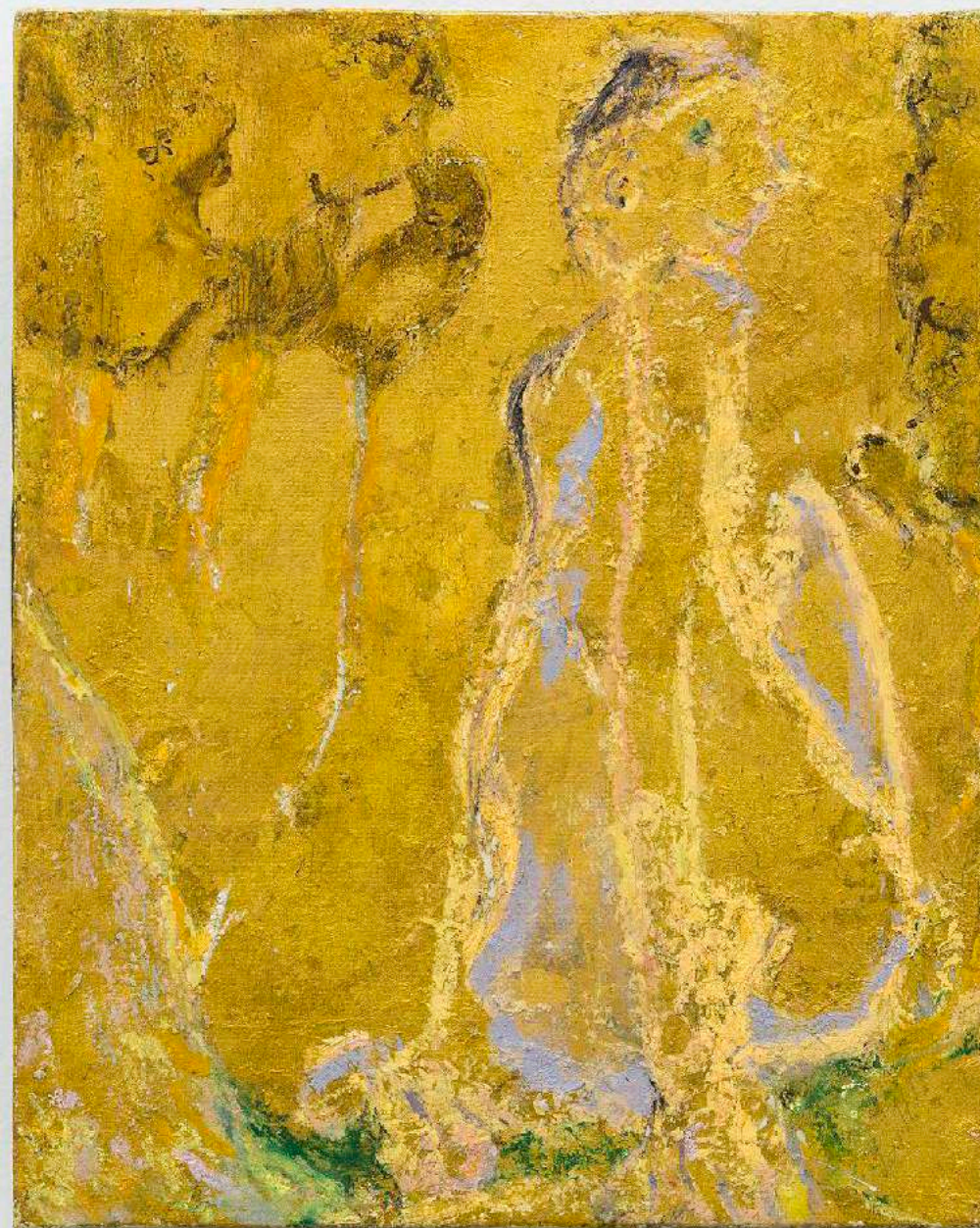
75 x 45 cm



GOKULA STOFFEL
De cara-amarrotada, 2021
Detalhe [Detail]



GOKULA STOFFEL
De cara-amarrotada, 2021



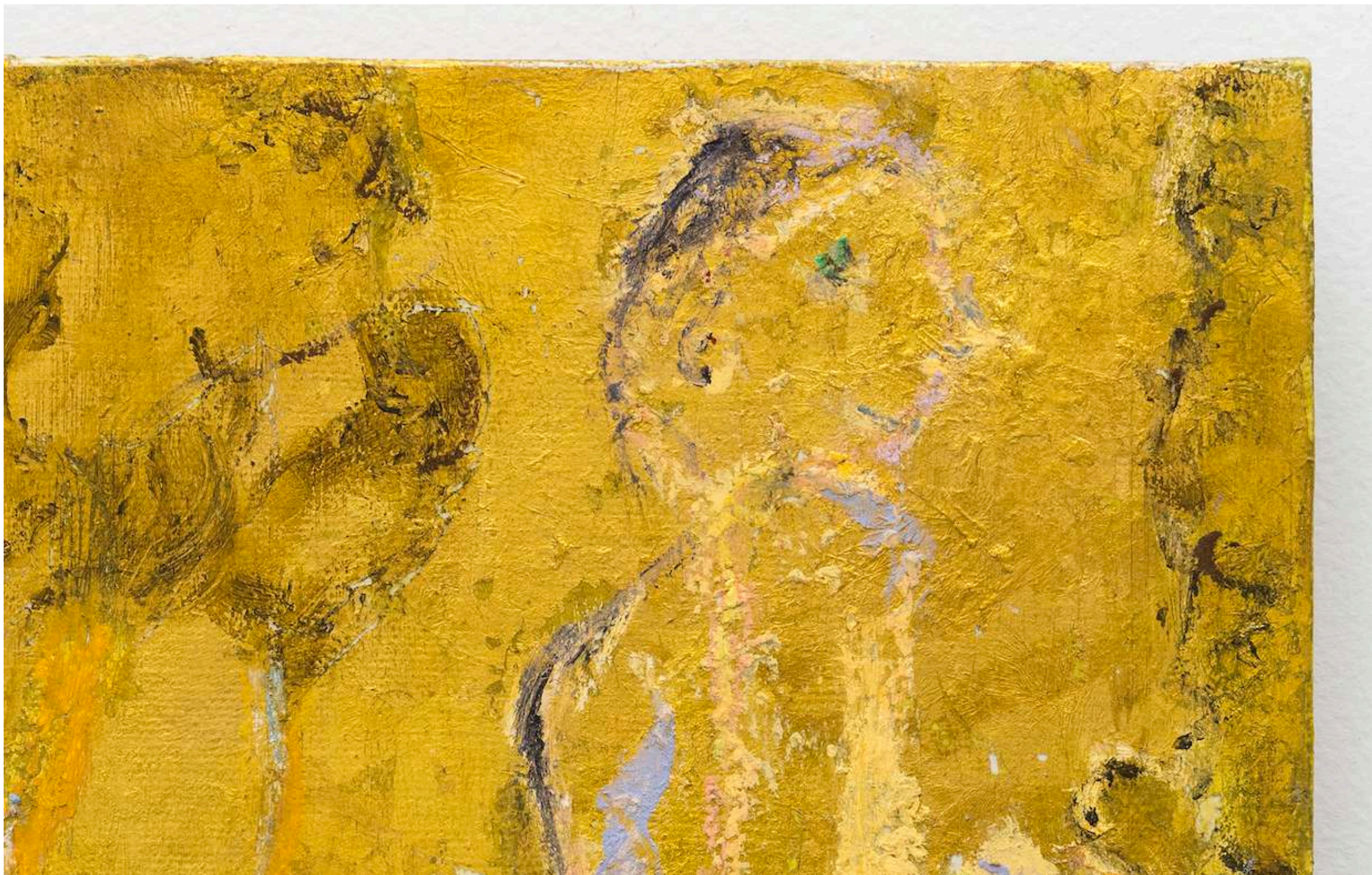
GOKULA STOFFEL

Remanso, 2021

Óleo e folhas de ouro sobre tela

[Oil and golden leafs on canvas]

25 x 20 cm



GOKULA STOFFEL
Remanso, 2021
Detalhe [Detail]

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. In *Can N* (2011), a small black can alludes to the aesthetic of ready-mades, despite it being sculpted in granite, a material with unsuspected property and consistency for its confection. His drawing *Sem Título XI* (2019), on the other hand, establishes dialog with the artist's sculptural practice as a cylindrical volume conceived on the two-dimensional plane of a paper sheet defies the limits of vision by flirting with tridimensionality, a result of the optical play present in its formal composition.

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

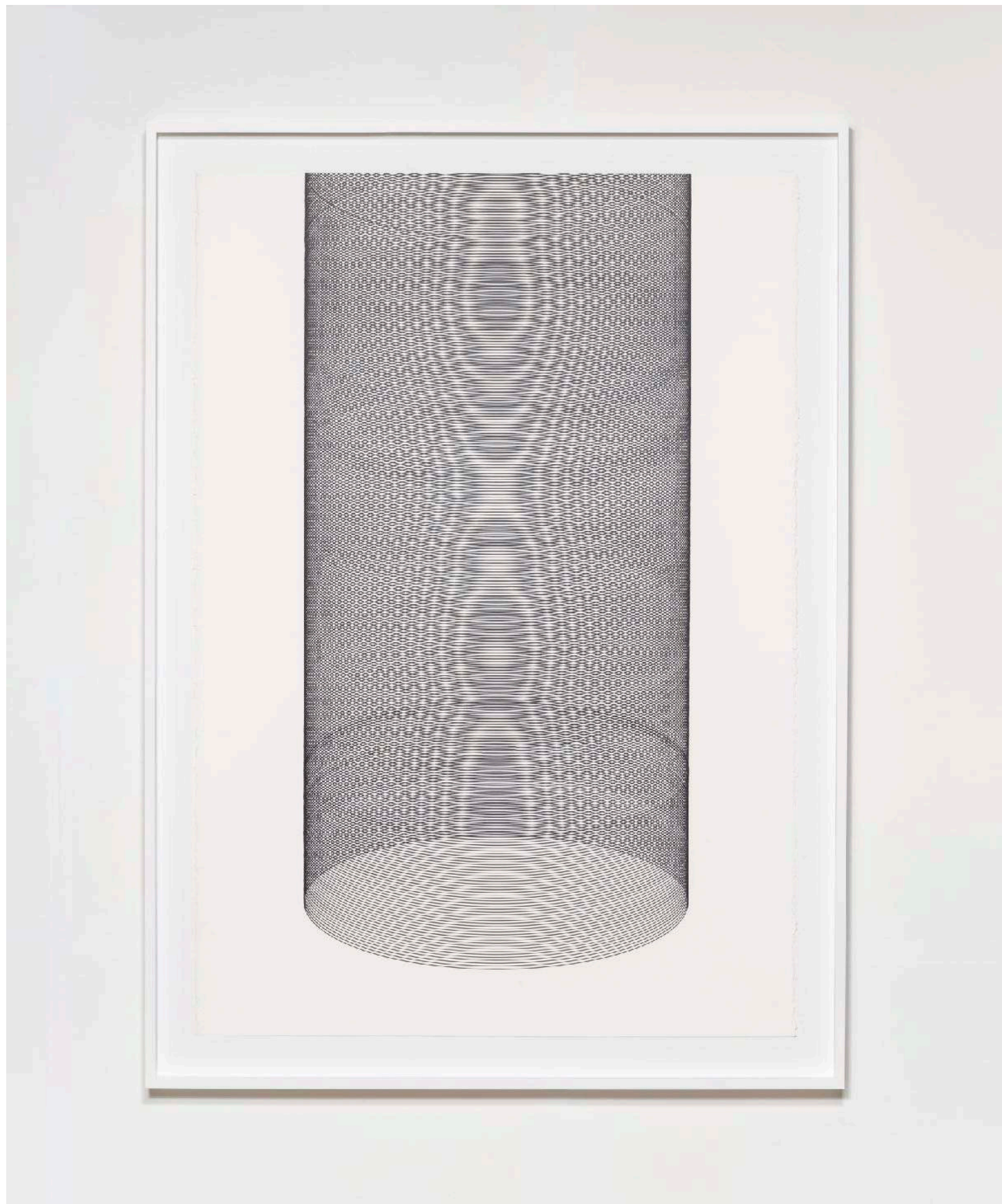
IRAN DO ESPÍRITO SANTO

Sem Título XI, 2019

Marcador permanente sobre papel

[Permanent marker on paper]

153,5 x 107 cm



IRAN DO ESPÍRITO SANTO
Sem Título XI, 2019





IRAN DO ESPÍRITO SANTO

Can N, 2011

Granito [Granite]

15 x 20 x 20 cm

Edição de [Edition of] 5 + 2 AP



IRAN DO ESPÍRITO SANTO
Can N, 2011

IRAN DO ESPÍRITO SANTO
Can N, 2011



Jac Leirner

São Paulo, 1961

Through some complex conceptual vocabulary, Jac Leirner's production elects as starting point and method a serial accumulation and organization of everyday objects. Once regrouped or superimposed in ingenious sculptural compositions, they become new beings, reconfigured from some semantic and narrative dislocation operated by the artist. In *Dada Pop (Casal)* (2020), various paper packaging pieces that appear to be disposable are vertically arranged in a double formation, highlighting the work's narrative dimension. The Dadaism reference, present in the title, points both to a deconstruction and subversion typical of artistic vanguards and to the use of humor, a recurrence in Leirner's production.

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

JAC LEIRNER
Dada Pop (casal), 2020
Embalagens de papel
[Paper packaging]
170 x 120 cm



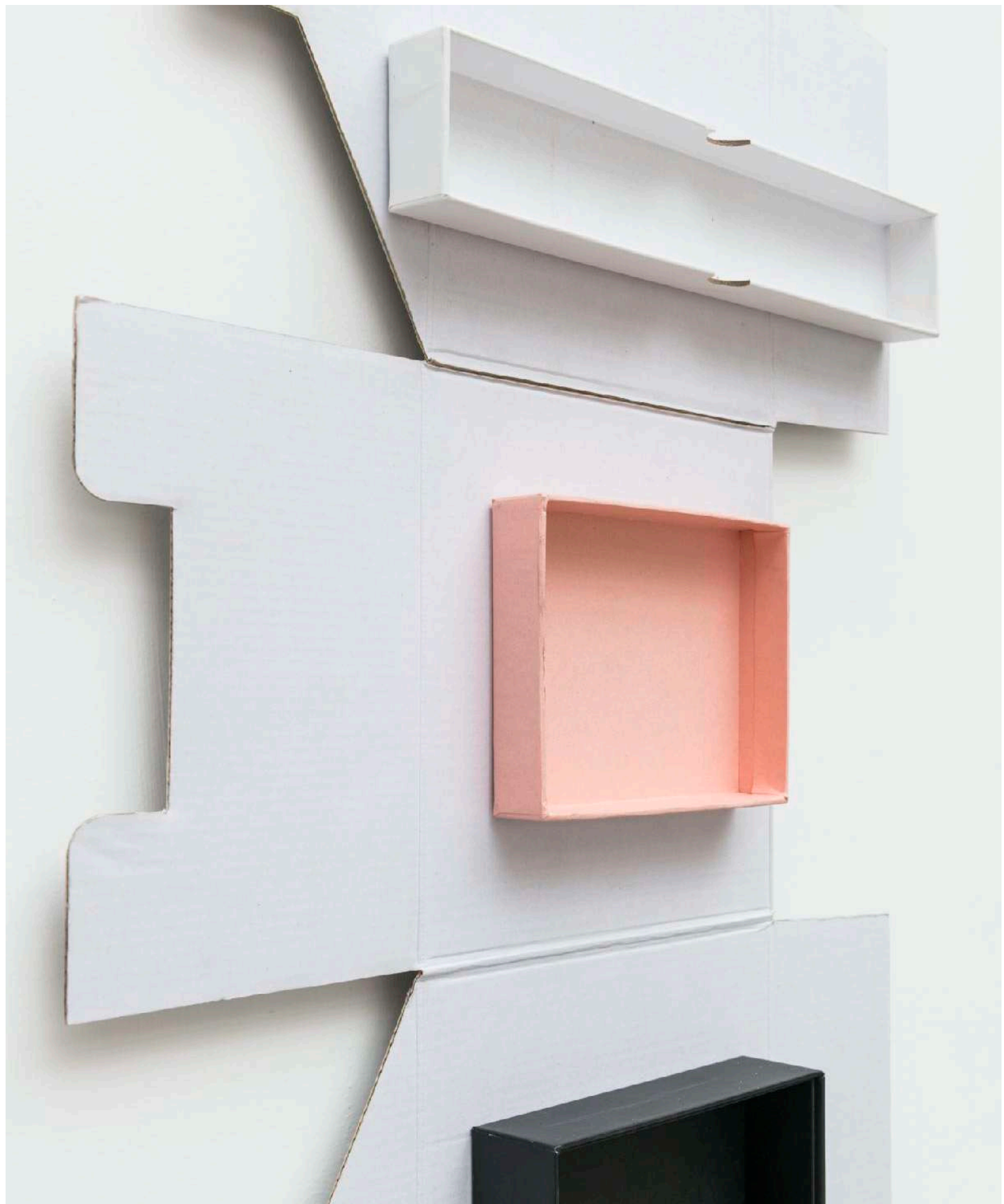
JAC LEIRNER
Dada Pop (casal), 2020



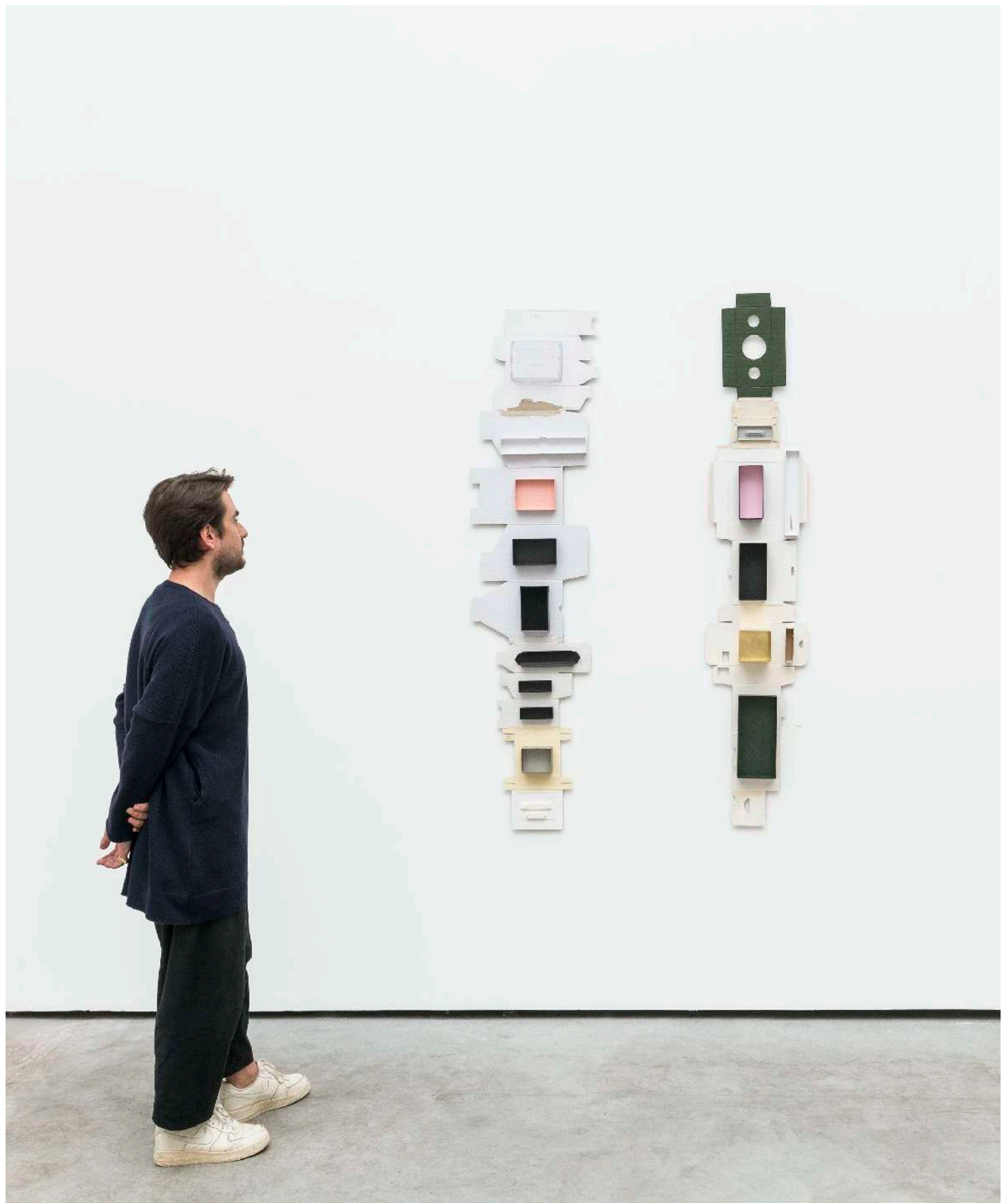
JAC LEIRNER
Dada Pop (casal), 2020
Detalhe [Detail]



JAC LEIRNER
Dada Pop (casal), 2020
Detalhe [Detail]



JAC LEIRNER
Dada Pop (casal), 2020

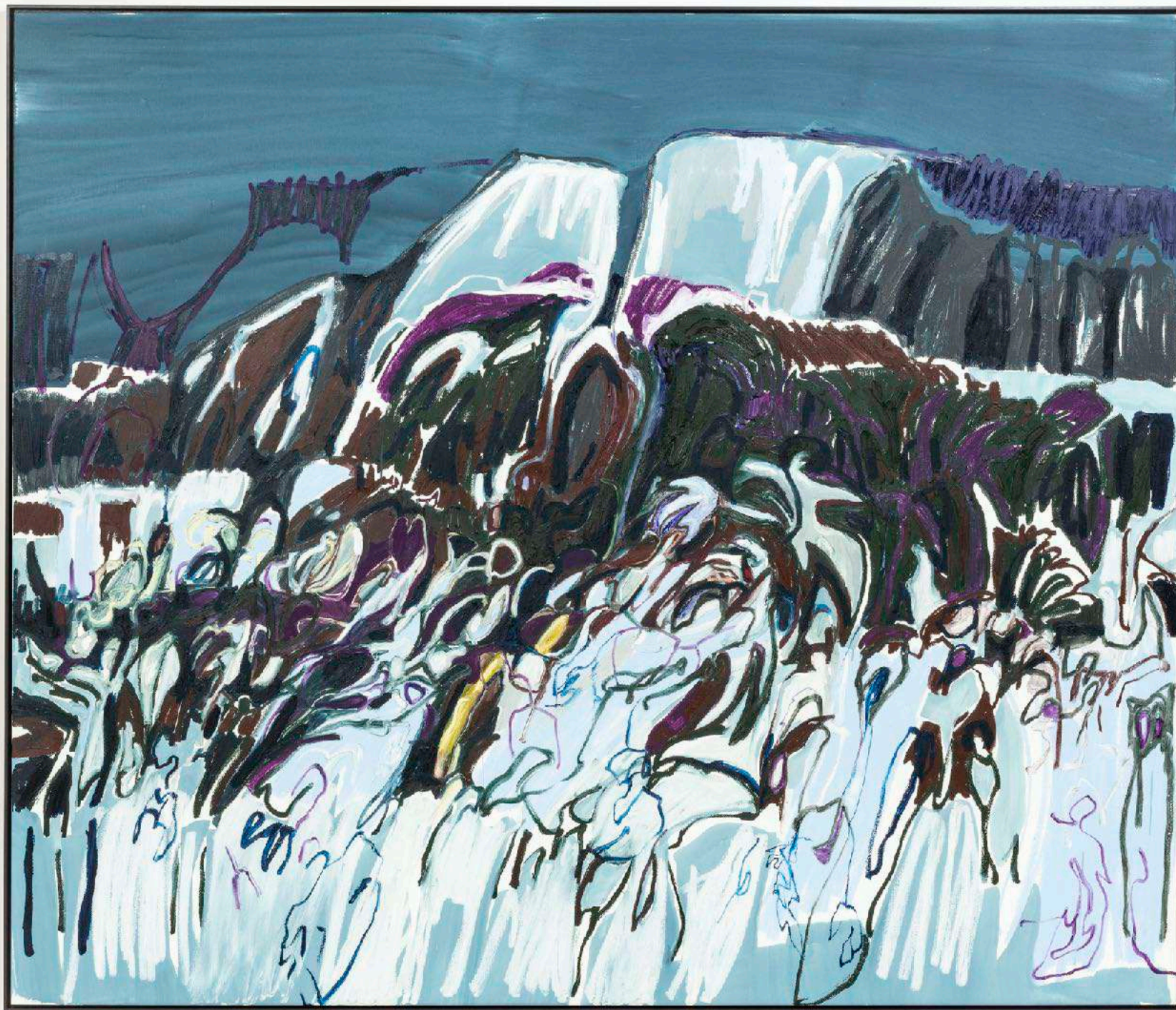


Janaina Tschäpe

Munique, 1973

Janaina Tschäpe's work inhabits the territory between reality and fabulation, taking form between seen landscape, remembered landscape, and emotionally incorporated landscape. Her paintings are strongly marked by gesture and physicality, result of a process in which the artist's body is intrinsically implied, present. *Mountains and Moon Flowers* (2021) contrasts marked traces in oil stick and shiny oily pastel and watery paintbrush strokes with a casein base. The painting is also informed by a play of colors, shapes, and patterns found in the landscape; observations that are processed and incorporated into Tschäpe's visual language illustrate how formal aspects of her practice intersect with the natural world.

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



JANAINA TSCHÄPE

Mountains and Moon Flowers, 2021

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

216 x 254 cm



JANAINA TSCHÄPE
Mountains and Moon Flowers, 2021
Detalhe [Detail]



JANAINA TSCHÄPE
Mountains and Moon Flowers, 2021
Detalhe [Detail]



JANAINA TSCHÄPE
Mountains and Moon Flowers, 2021

Leda Catunda

São Paulo, 1961

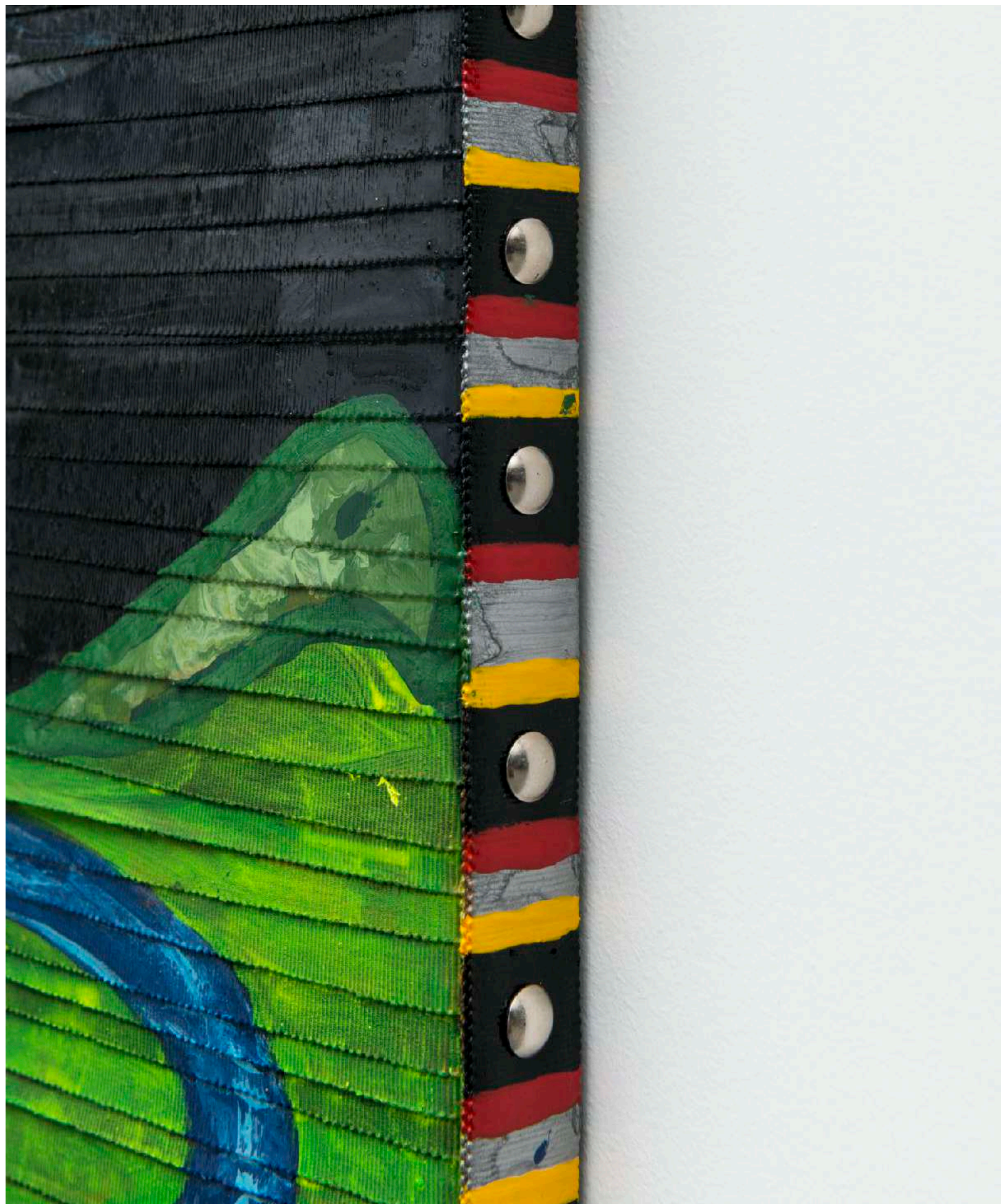
Since the 1980s, Leda Catunda has developed her sharp, ample pictorial production informed by the use of varied and unconventional supports as surfaces to create her paintings. Using fabrics, apparel, and other supplies as raw materials for her works, Catunda goes beyond the two-dimensional field in works that flirt with sculpture and the character objects, often occupying the exhibition space in surprising volumes and scales. By capturing the hunger for imagery of our time, the artist creates tactile works that find their balance between collage, painting, and sewing. In *Cachoeira* (2021), the drops of water—recurring elements in Catunda’s visual repertoire—are painted in different hues of green and yellow and crisscrossed by the blue of the flowing water. In *Noite Preta* (2021), on the other hand, the artist evokes the stillness of the night in a composition of more sombre tones, created from superimposing grosgrain ribbons covered with acrylic paint and synthetic polish. The pushpins fixated on the sides of the work directly allude to traditional Brazilian culture, usually based on transforming the precarity of materials that are employed.

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

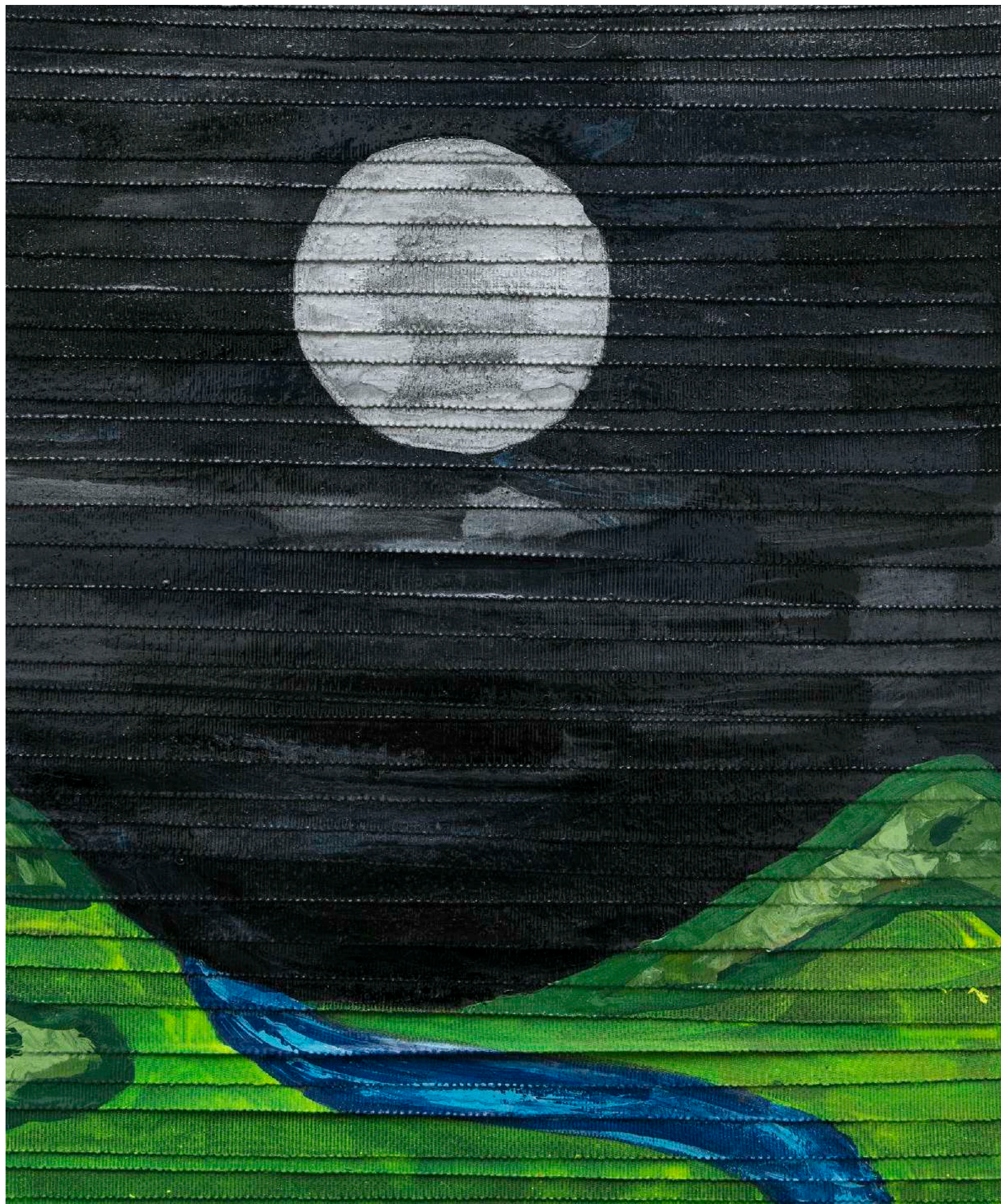
LEDA CATUNDA
Noite preta, 2021
Acrílico sobre tecido
[Acrylic on fabric]
80 x 30 cm



LEDA CATUNDA
Noite preta, 2021
Detalhe [Detail]



LEDA CATUNDA
Noite preta, 2021
Detalhe [Detail]



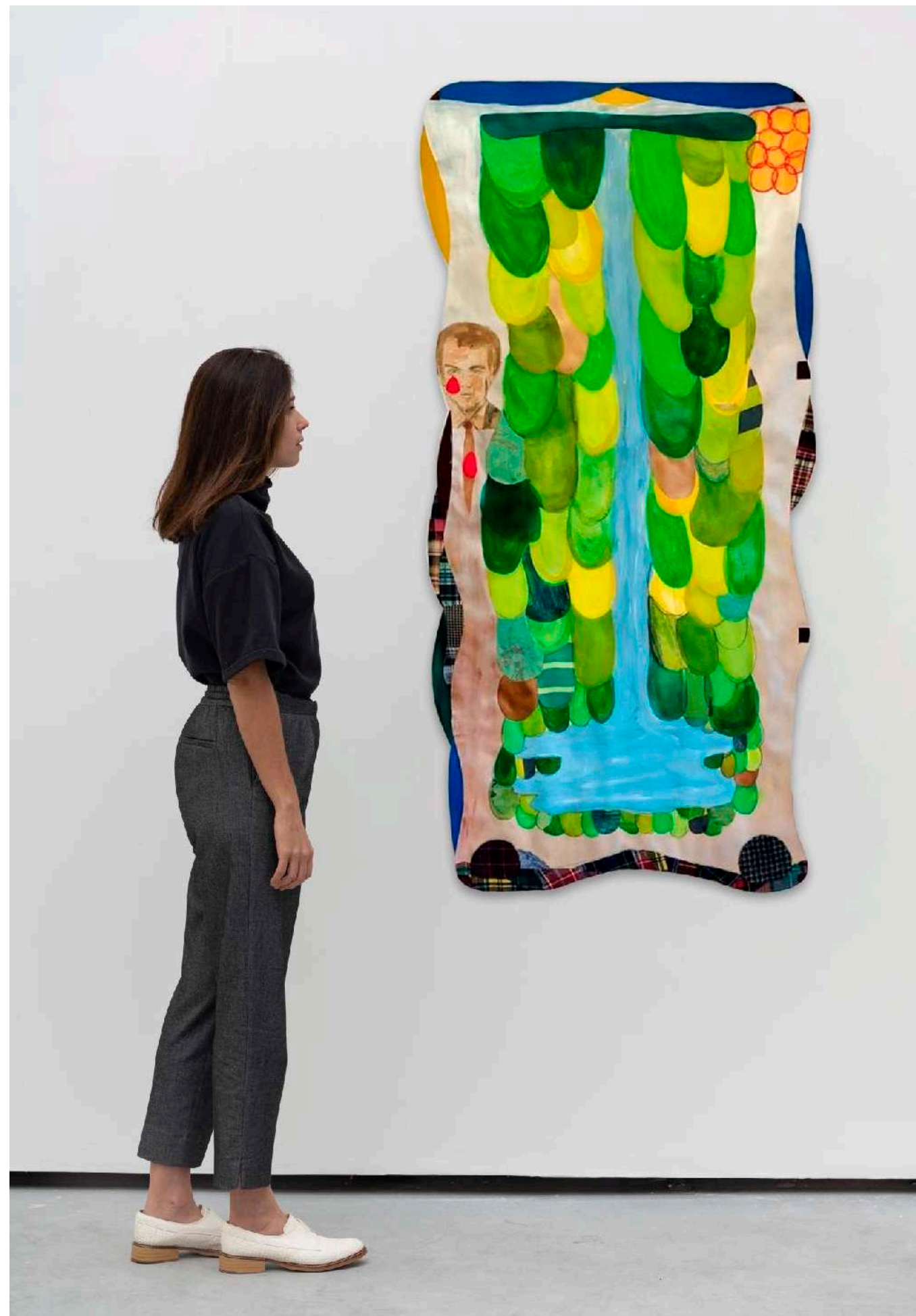
LEDA CATUNDA
Noite preta, 2021
Detalhe [Detail]





LEDA CATUNDA
Cachoeira, 2021
Colagem [Collage]
173 x 87 cm

LEDA CATUNDA
Cachoeira, 2021



Luiz Zerbini

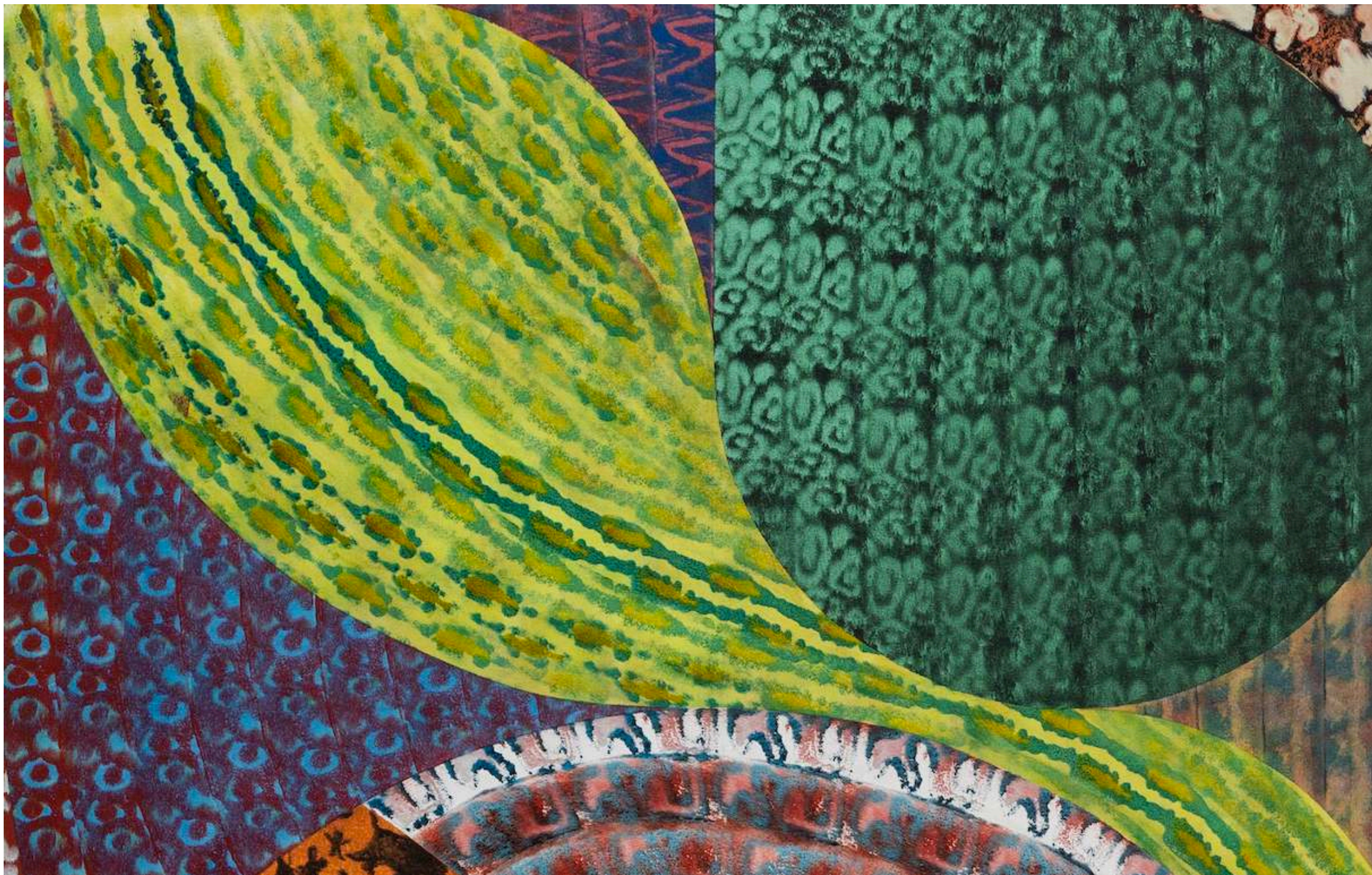
São Paulo, 1959

The painting of 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 traces. In *Be Leave* (2021), the grid breaks down into sinuous curves to reveal a complex play of colors, textures and printed patterns. The artist's interest in graphic printing has been growing since he began producing monotypes. Leaves, flowers, and twigs selected and collected by the artist are used as matrices, creating unique prints filled with layers of color and texture. *Botânica Monotypes*, a new large-format book published by the Fondation Cartier, is entirely dedicated to Zerbini's monotypes.

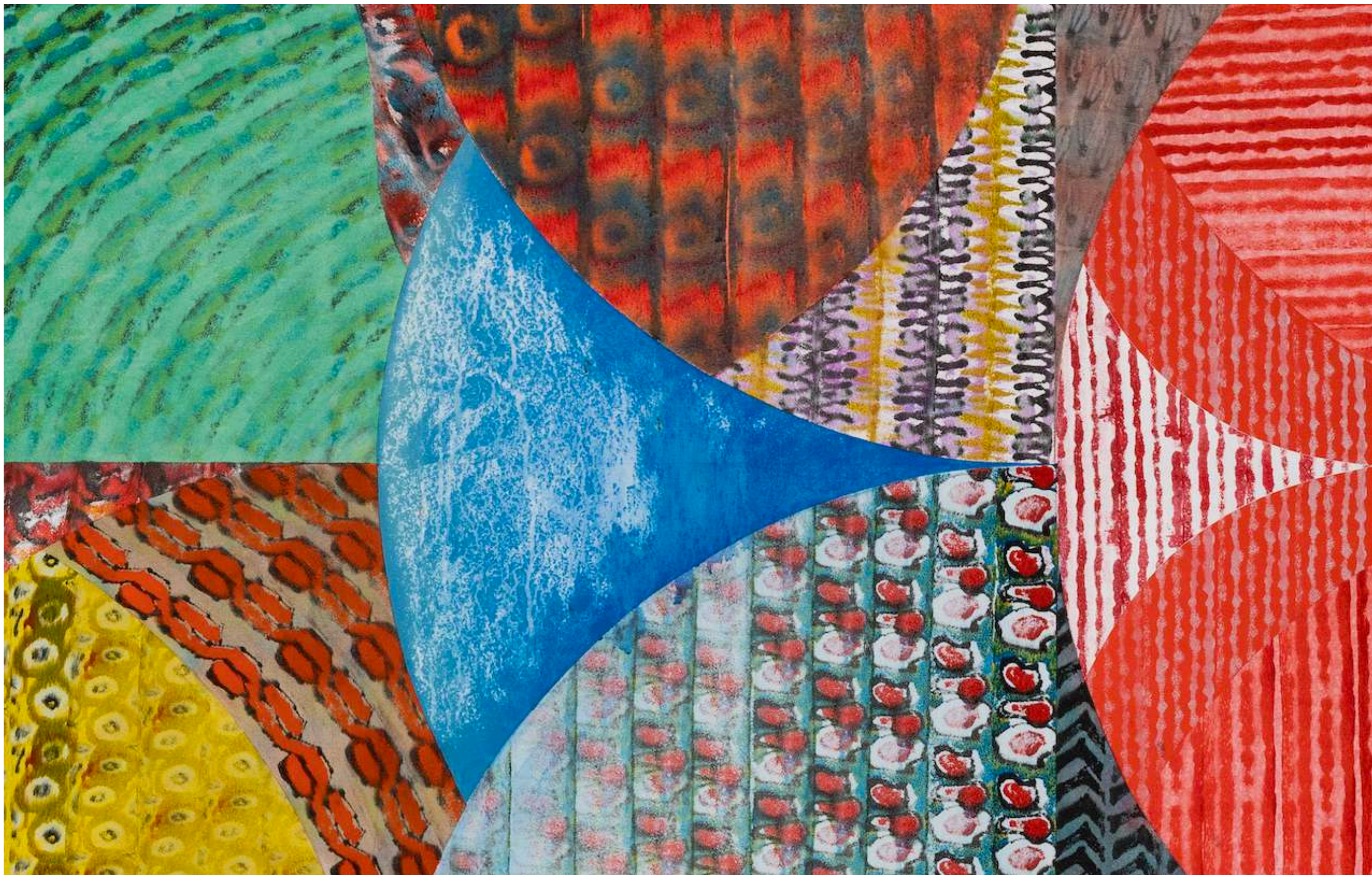
[Click here for more information on the artist](#)



LUIZ ZERBINI
Be Leave, 2021
Acrílico sobre tela
[Acrylic on canvas]
200 x 200 cm

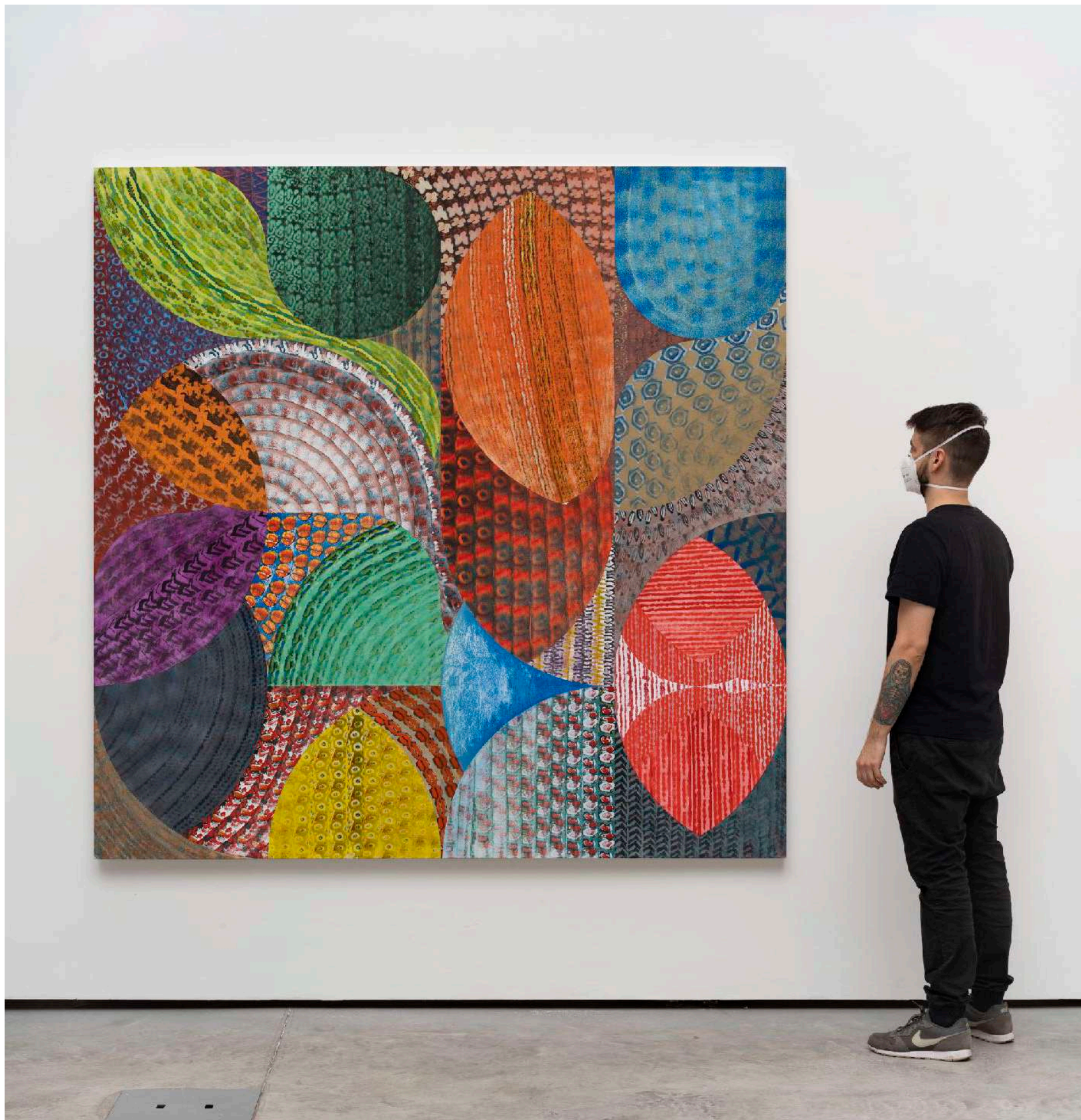


LUIZ ZERBINI
Be Leave, 2021
Detalhe [Detail]



LUIZ ZERBINI
Be Leave, 2021
Detalhe [Detail]

LUIZ ZERBINI
Be Leave, 2021





LUIZ ZERBINI
Sombra d'água, 2021
Óleo e acrílica sobre papel
[Oil and acrylic on paper]
107 x 80 cm



LUIZ ZERBINI
Sombra riscada, 2021
Óleo sobre tela
[Oil on canvas]
107 x 80 cm



Márcia Falcão

Rio de Janeiro, 1985

Márcia Falcão's figurative painting articulates relationships between bodies and cities, starting with the artist's own experiences—a woman from peripheral working class neighborhoods, not white—in Rio de Janeiro, the city where she lives and works. In her representations of women's bodies, the artist recognizes both potentialities and fragilities, highlighting the complexity of the social context in which they are inserted, penetrated by a dubiously beautiful and violent landscape, Brazil's contradictory calling card. In her canvases—often in large scale—the artist starts from personal narratives touching on the feminine, maternity, and gender violence. In *Escombros e feridas* (2021), the feminine figure is represented to the edge of the space of the canvas itself, creating a sense of claustrophobia and impossibility to emerge. As if it were a being too large to occupy such a space, it seems like it is turning inside, making the body its own home—a body that makes evident, through representation of flesh, signs that allude to some previous violence, be it symbolic or literal.

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



MÁRCIA FALCÃO

Escombros e feridas, 2021

Acrílico, óleo e pastel oleoso sobre tela

[Acrylic, oil and oil pastel on canvas]

220 x 180 cm



MÁRCIA FALCÃO
Escombros e feridas, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Escombros e feridas, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Escombros e feridas, 2021

Mauro Restiffe

São José do Rio Pardo, 1970

Since the late 1980s, Mauro Restiffe has been using analogic photographs as unique supports for his artistic production. Restiffe's work, mainly in B&W, embraces a wide range of interests and references from the universe of photography itself and also from painting, cinema, and literature. Architecture pierces through these themes as a stage for private and public life, recorded in precise moments and in unsuspected details through a point of view that amplifies and reverberates simple historic records. From instants captured in his personal life to landscapes, from political and historical events to the inside of Modernist buildings, photography is explored both in its physical and material aspects, seeing that the granulation typical of its images add to them some ambiguous, blurred temporality. Photographs such as *Night* (2016), *Bounce* (2016), and *Salvador* (1998) conjugate shadows and reflections to architectonic compositions in different locations, revealing a universal interest the artist has for architecture, but also for the narrative layers it contains.

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



MAURO RESTIFFE

Salvador, 1998

Fotografia em emulsão de prata [Gelatin silver print]

50 x 75 cm

Edição de [Edition of] 3 + 2 AP

MAURO RESTIFFE
Russia (Window at Hermitage), 1996
Fotografia em emulsão de prata
[Gelatin silver print]
35,5 x 28 cm
Edição de [Edition of] 8 + 2 AP





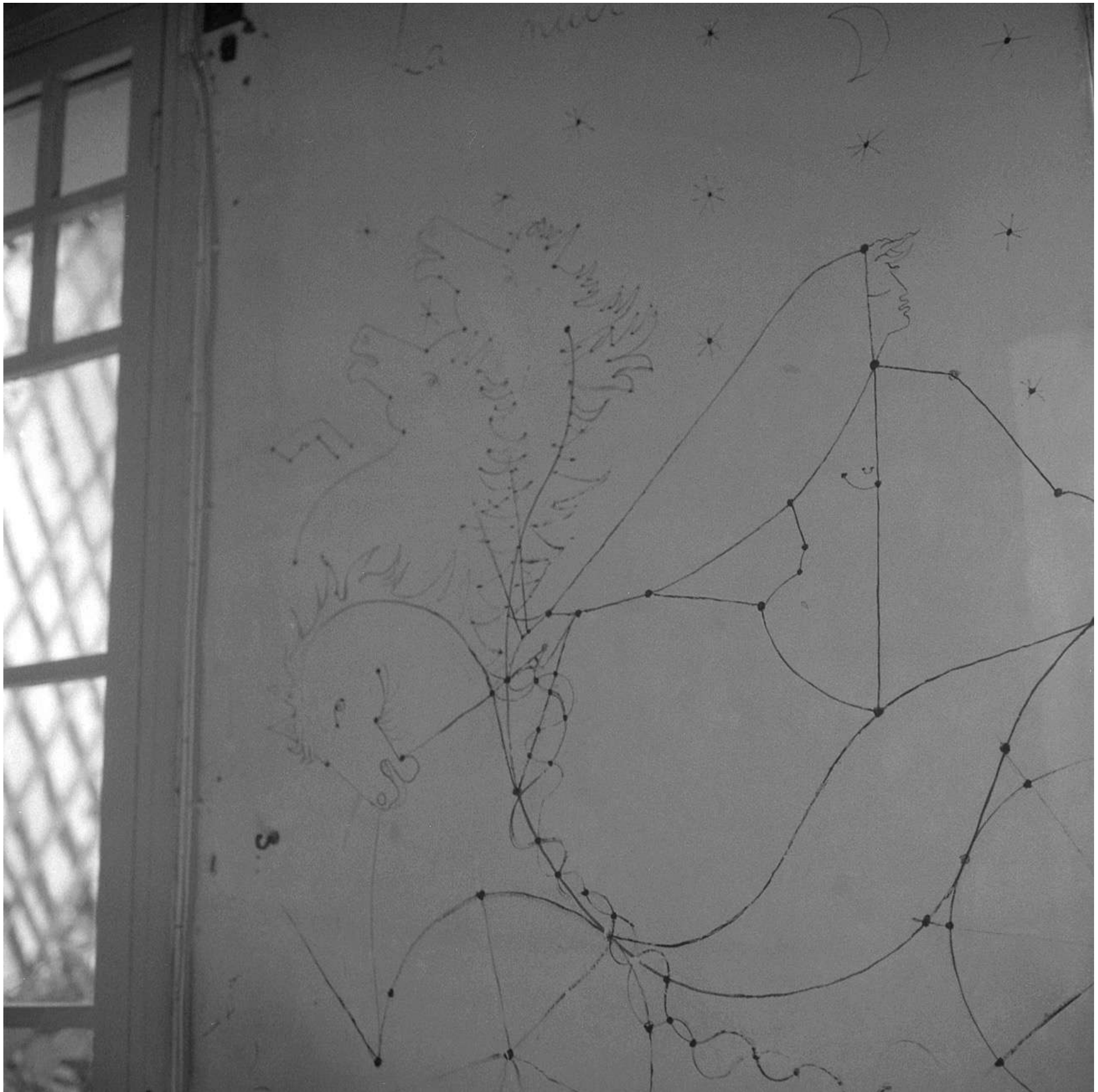
MAURO RESTIFFE

Warchavchik - Cícero Prado 2, 2013

Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 114 x 169 cm

Edição de [Edition of] 5 + 2 AP



MAURO RESTIFFE

Santo Sospir #9, 2018

Fotografia em emulsão de prata

[Gelatin silver print]

Emoldurada [Framed]:

106 x 106 cm

Edição de [Edition of] 3 + 2 AP

MAURO RESTIFFE

Bounce, 2016

Gelatina em emulsão de prata
montada e emoldurada em Dibond
[Gelatin silver print framed and
mounted on dibond]

60 x 60 cm

Edição de [Edition of] 3 + 2 AP



MAURO RESTIFFE

Night, 2016

Fotografia em emulsão de prata emoldurada

[Gelatin silver print]

60 x 40 cm

Edição de [Edition of] 3 + 2 AP



Nuno Ramos

São Paulo, 1960

In his series *Brujas* (2020), Nuno Ramos takes one sole gesture that is repeated infinite times as central element in works conceptually mixing drawing and monotype. The surface is crossed by drawing and by matter accumulation. Dust interacts and negotiates its space with the paper pores determining the final result, without the artist's total control. Witches—here in Spanish, *Brujas*—allude to the Spanish painter Francisco de Goya (1746-1828), who used images of witches as contemporary social criticism. In paintings and etchings from the late 1700s, his works connected to the theme saw witchcraft—from the Inquisition on—as perennial memory of the dangers and evils of extreme religiosity. In Ramos's words, this body of work regards an invocation and a calling of a power that is not dispensable now. It is as if we needed strength to react and fight back against what is happening.

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

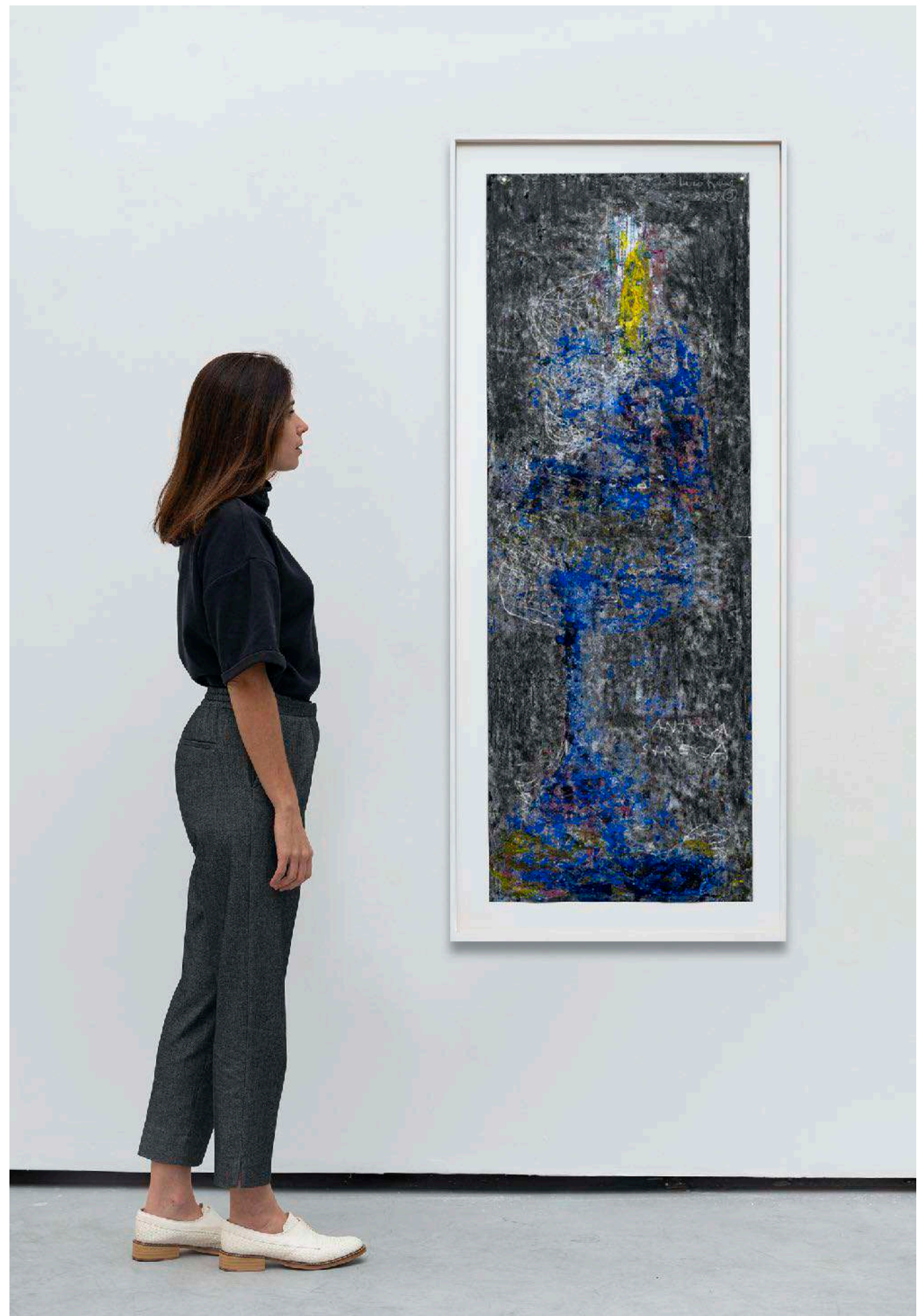
NUNO RAMOS
Brujas 09, 2020
Carvão, grafite e pigmento sobre papel
[Charcoal, graphite and pigment on paper]
168 x 73 cm



NUNO RAMOS
Brujas 09, 2020
Detalhe [Detail]



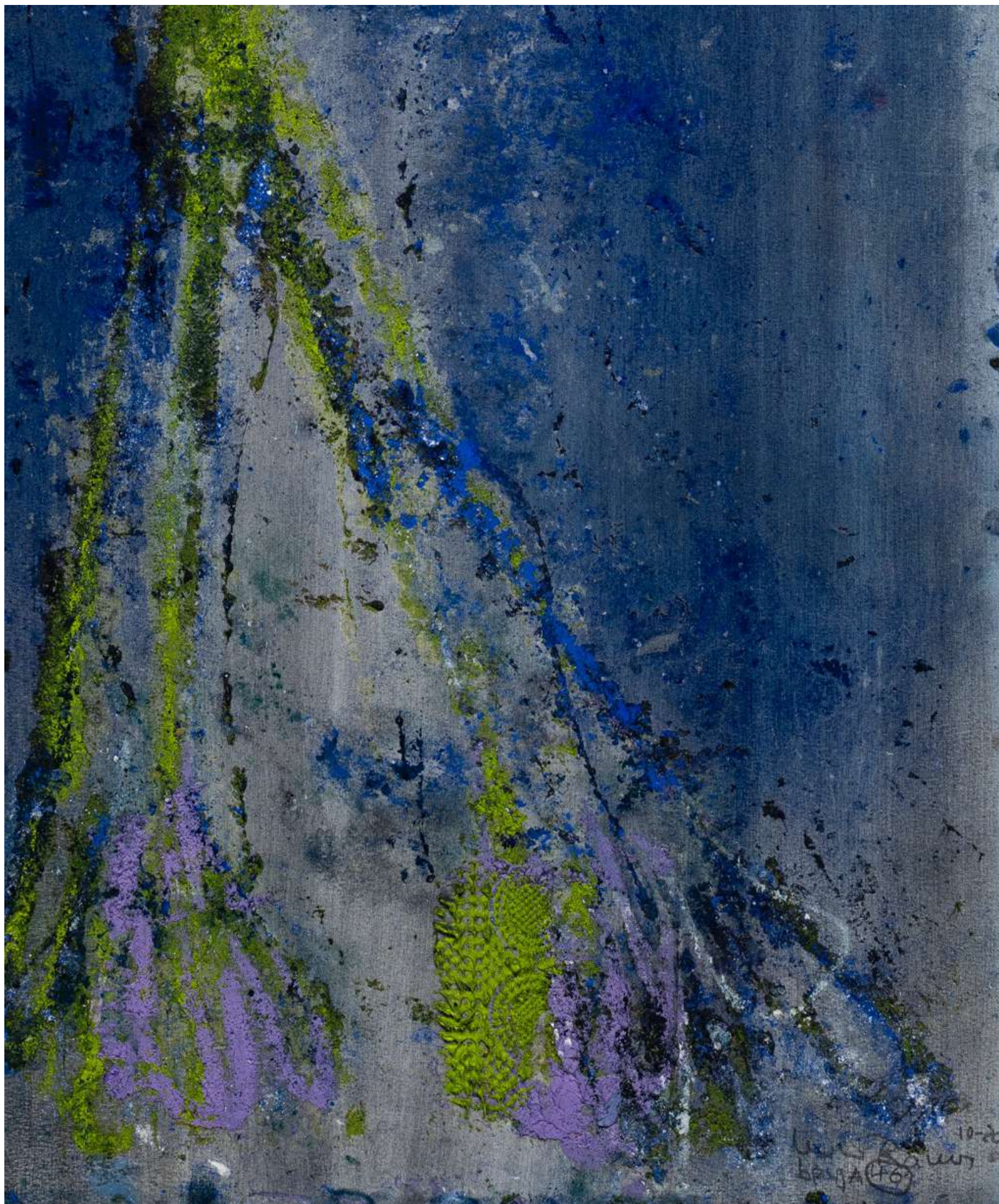
NUNO RAMOS
Brujas 09, 2020





NUNO RAMOS
Brujas 46, 2020
Carvão, grafite e pigmento sobre papel
[Charcoal, graphite and pigment on paper]
168 x 73 cm

NUNO RAMOS
Brujas 46, 2020
Detalhe [Detail]



Rodrigo Cass

São Paulo, 1983

Rodrigo Cass' work explores issues ranging from religious representation to the modern tradition of Brazilian art history. The monochromatic surface of his paintings is interrupted by lines of concrete meticulously applied to create margins and intervals, moments of pause and silence. The titles of the works – often intentionally repeated by the artist – also play a key role in understanding his poetics. Originating from the Material manifesto series, developed by the artist in 2014, the works *Revolução do sensível* (2021) and *Sensível manifesto* (2021) deepen the artist's investigation into the relationship between color and spatiality. Cass conceives two two-dimensional works where he deepens his research around geometric drawings made with concrete and pigment on linen.

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



RODRIGO CASS

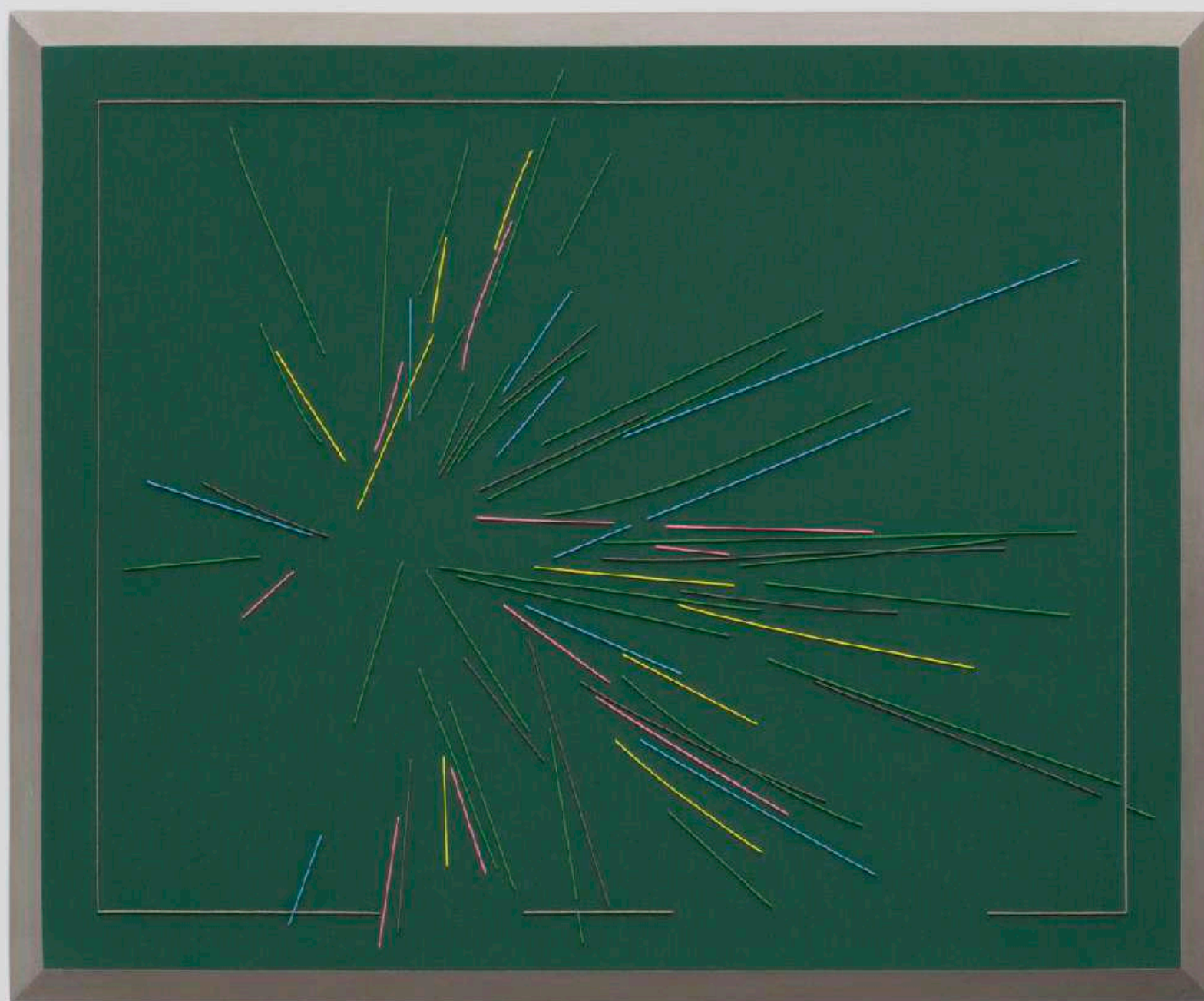
revolução do sensível, 2021

Concreto e pigmento sobre linho [Concrete and pigment on linen]

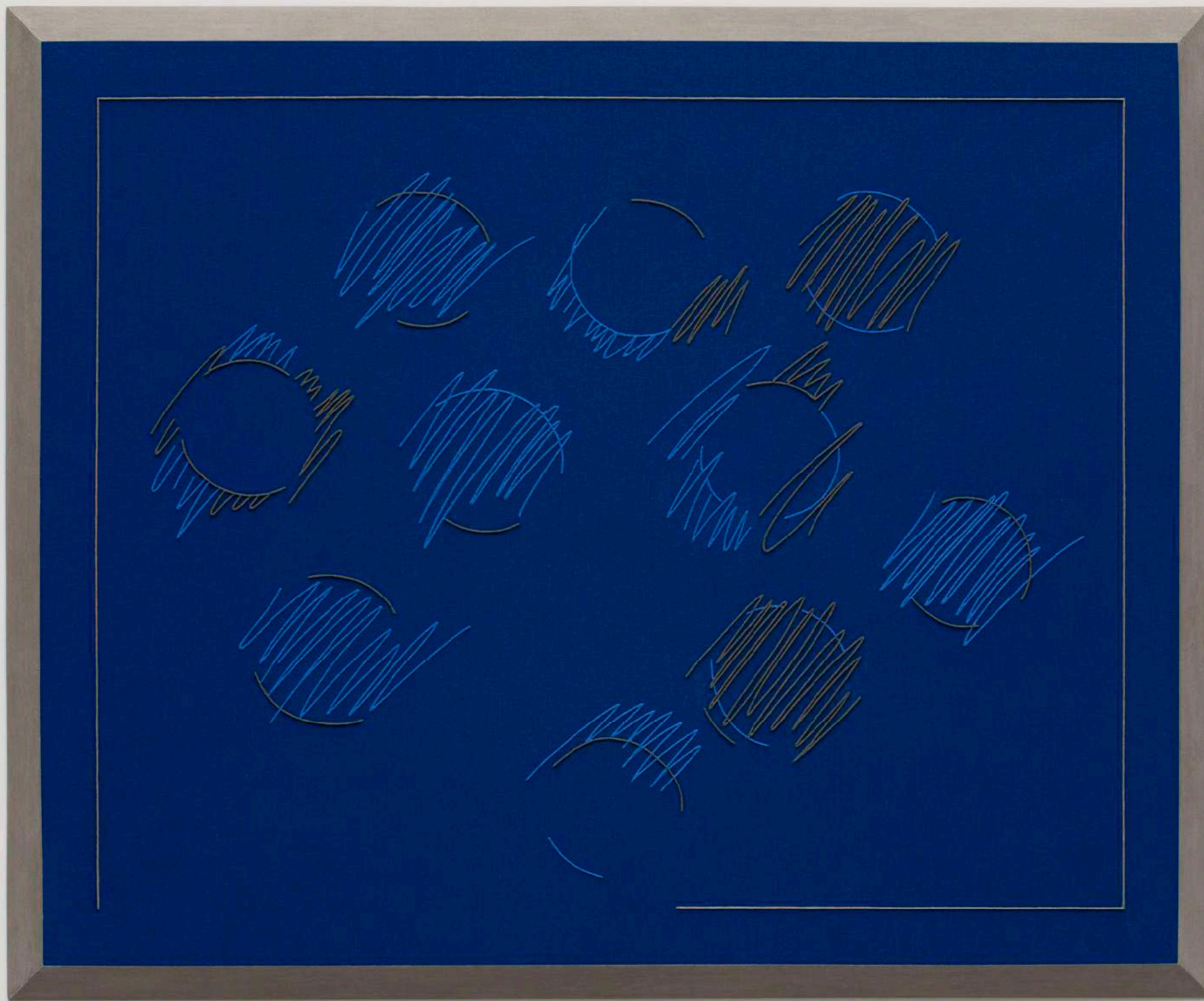
97 x 118 x 4 cm



RODRIGO CASS
revolução do sensível, 2021



RODRIGO CASS
revolução do sensível, 2021



RODRIGO CASS

Sensível Manifesto, 2021

Concreto e pigmento sobre linho [Concrete and pigment on linen]

97 x 118 x 4 cm



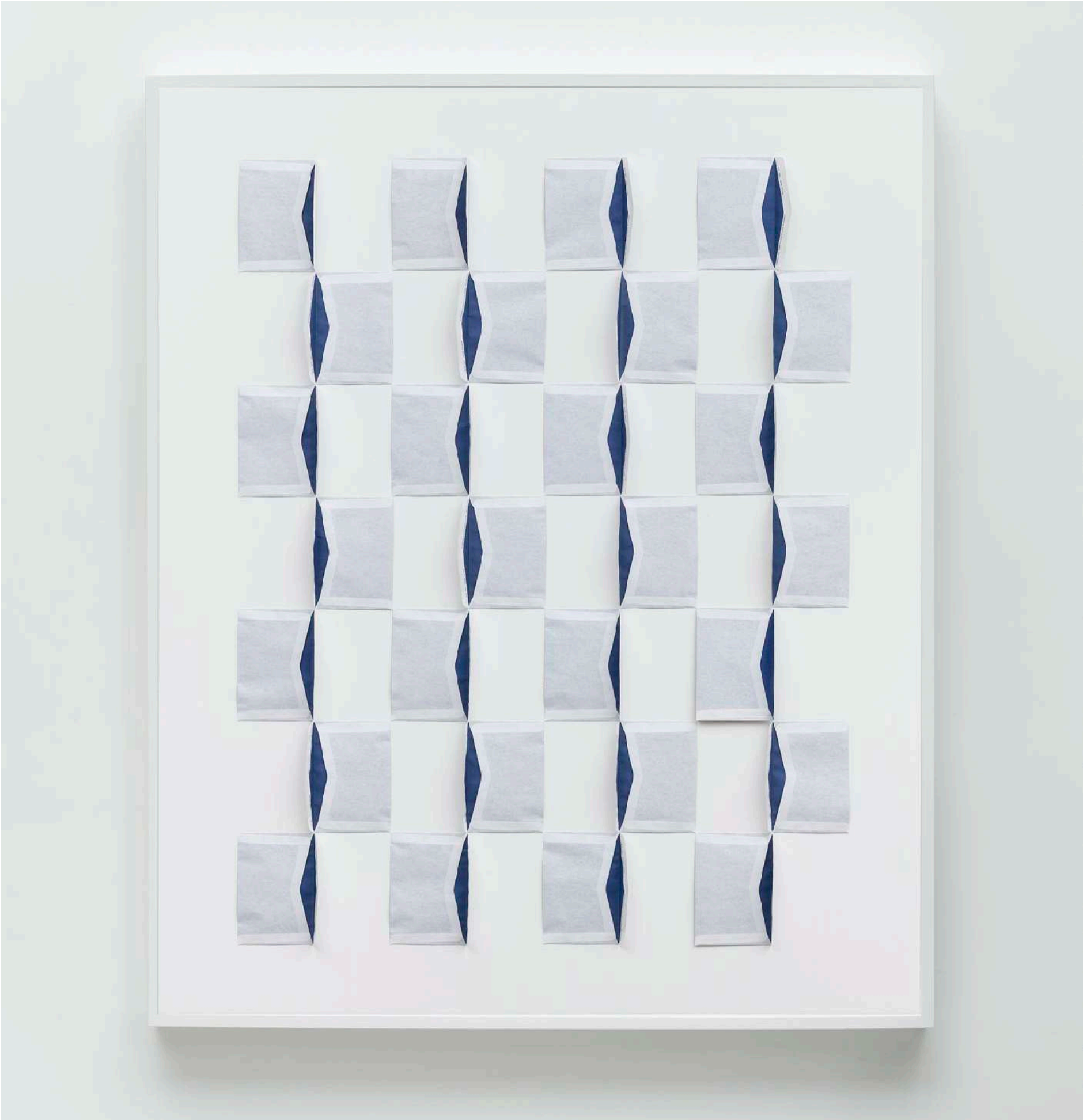
RODRIGO CASS
Sensível Manifesto, 2021

Rodrigo Matheus

São Paulo, 1974

Rodrigo Matheus's work investigates issues such as the nature of representation, of design, and of artificiality. In his practice, the artist considers the quality of materials employed and the social circuit from where they come, extracting the poetic potential contained in mundane objects manufactured and used in large scale throughout the world. In his most recent series of collages, Matheus creates geometric compositions from letter envelopes that are white on the outside and blue on the inside. The material's trivial character, however, disappears at first sight, once the artist's ingenious assemblage operates an optical play alluding to Op-Art where the superposition of these everyday objects results in an abstract composition defying the original function of the objects utilized.

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



RODRIGO MATHEUS
Azulejos, 2021
Envelopes
115 x 91 x 3.5 cm



RODRIGO MATHEUS
Azulejos, 2021
Detalhe [Detail]



RODRIGO MATHEUS
Azulejos, 2021
Detalhe [Detail]



RODRIGO MATHEUS
Azulejos, 2021

Sara Ramo

Madrid, 1975

Sara Ramo's production develops on various supports—collages, sculptures, videos, photographs, and installations—from her unique investigation of materials and episodes typical of everyday life. Ramo elects mundane, decorative, or unimportant materials such as paper and fabric scraps, giving them new meanings in works that highlight the poetic dimension of that which is considered easily disposable in today's world. In her series *Cartas na Mesa*, the artist creates fabric collages that strongly reassemble festive banners. Such as cards picked out from a divination game, they form a kind of uncoded visual poem, enigmatic flags whose mottos, even though not explicit, allude to social and political impasses of current times.

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



SARA RAMO

Cartas na Mesa: Peça licença 4. Vivendo as Matas, 2021

Colagem sobre tecido

[Collage on fabric]

62,5 x 38 x 1 cm



SARA RAMO
Cartas na Mesa: Peça licença 4. Vivendo as Matas, 2021
Detalhe [Detail]



SARA RAMO

Cartas na Mesa: Peço licença 3. Abrir os Cantos, 2021

Colagem sobre tecido

[Collage on fabric]

58,5 x 38 x 1 cm



SARA RAMO
Cartas na Mesa: Peça licença 3. Abrir os Cantos, 2021
Detalhe [Detail]



SARA RAMO
Cartas na Mesa: Peça licença 3. Abrir os Cantos, 2021



SARA RAMO

Cartas na Mesa: Peça licença 2. Estala o Corte, 2021

Colagem sobre tecido

[Collage on fabric]

60 x 37 x 1 cm



SARA RAMO
Cartas na Mesa: Peça licença 2. Estala o Corte, 2021
Detalhe [Detail]



SARA RAMO

Cartas na Mesa: Peço licença 1. No Calor dos Tempos, 2021

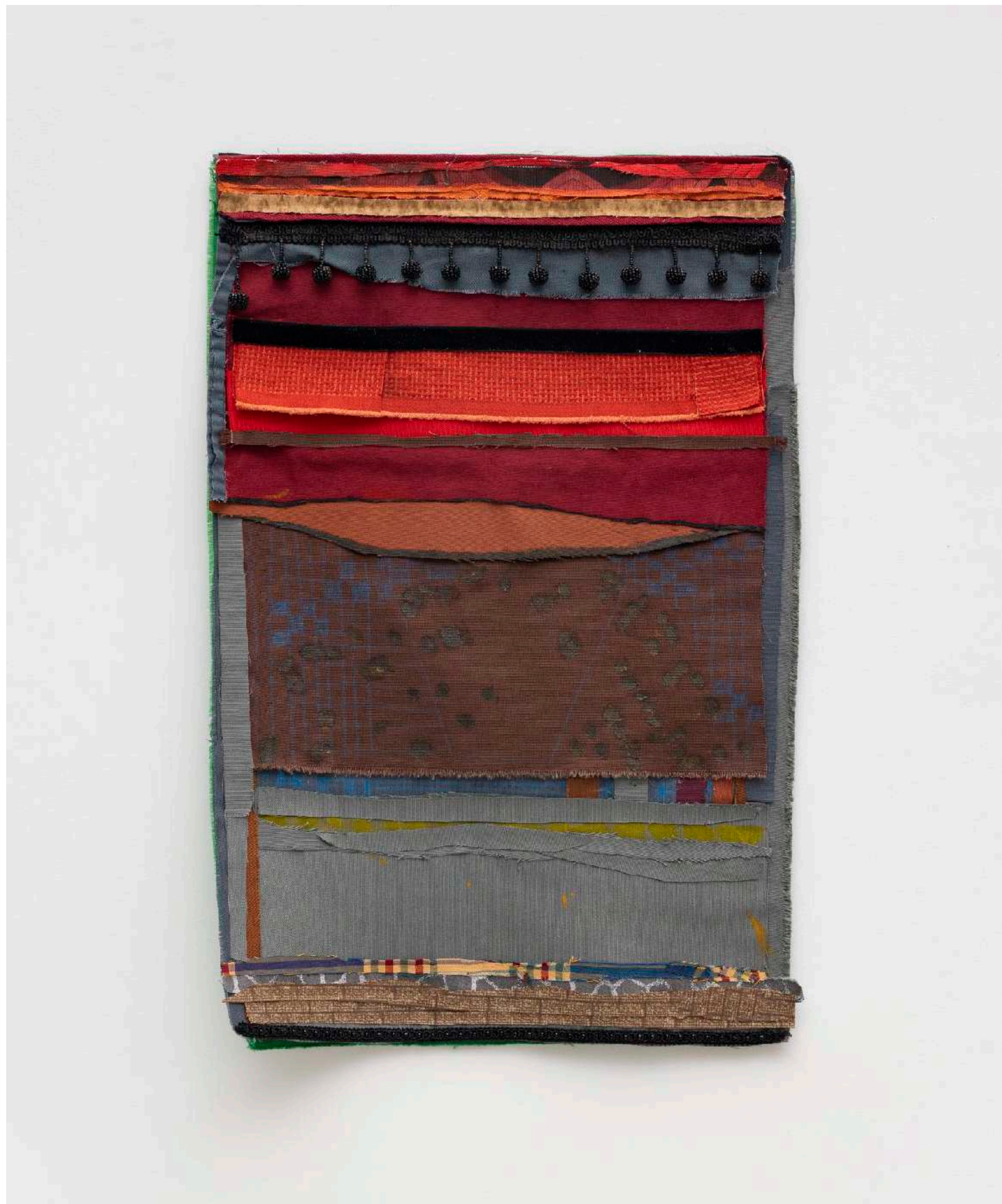
Colagem sobre tecido

[Collage on fabric]

60 x 40 x 1 cm



SARA RAMO
Cartas na Mesa: Peça licença 1. No Calor dos Tempos, 2021
Detalhe [Detail]



SARA RAMO

Cartas na Mesa: Peço licença 5. Tudo importa, 2021

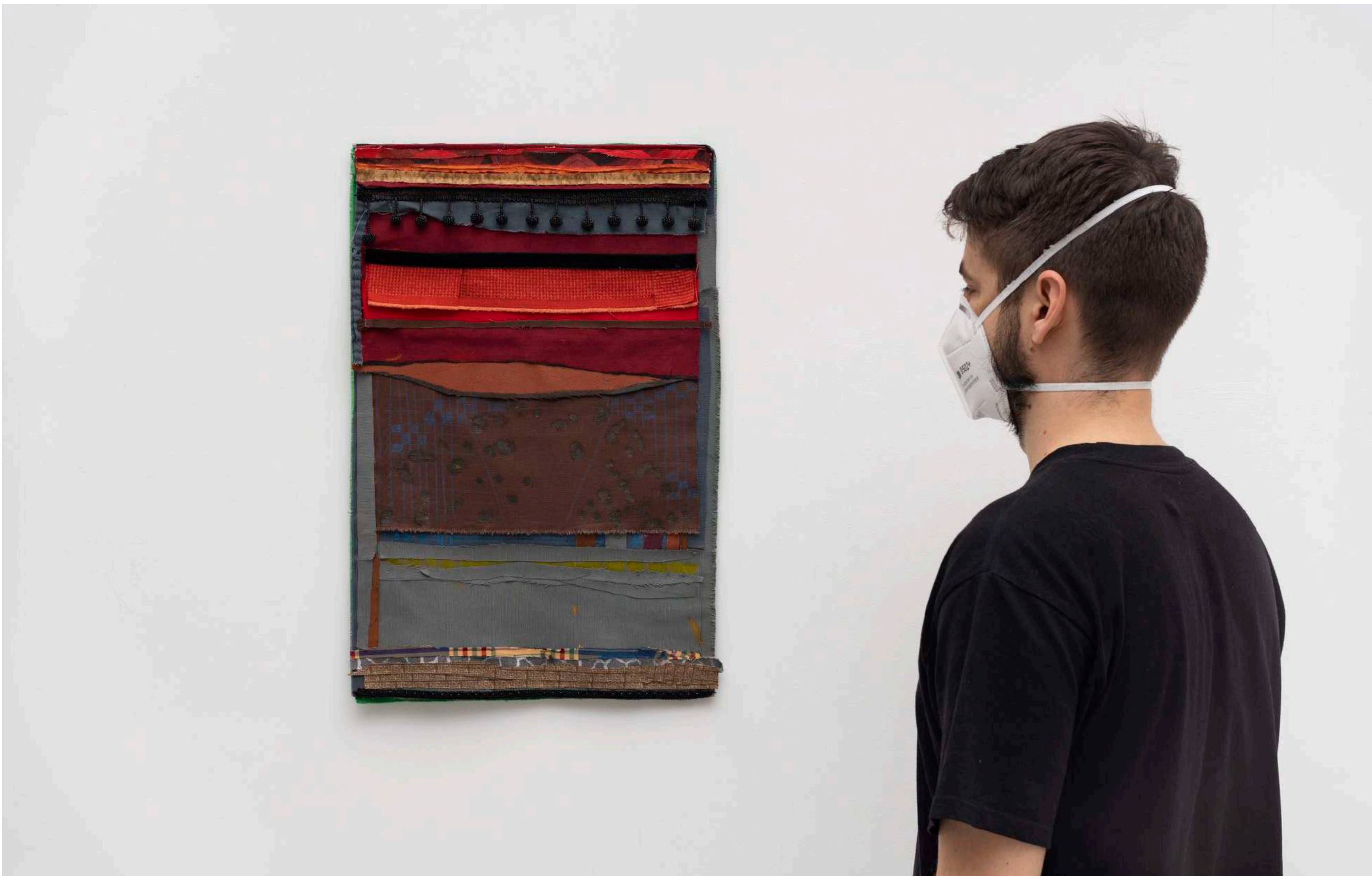
Colagem sobre tecido

[Collage on fabric]

55,5 x 37 x 1 cm



SARA RAMO
Cartas na Mesa: Peça licença 5. Tudo importa, 2021
Detalhe [Detail]



SARA RAMO
Cartas na Mesa: Peça licença 5. Tudo importa, 2021

Simon Evans™

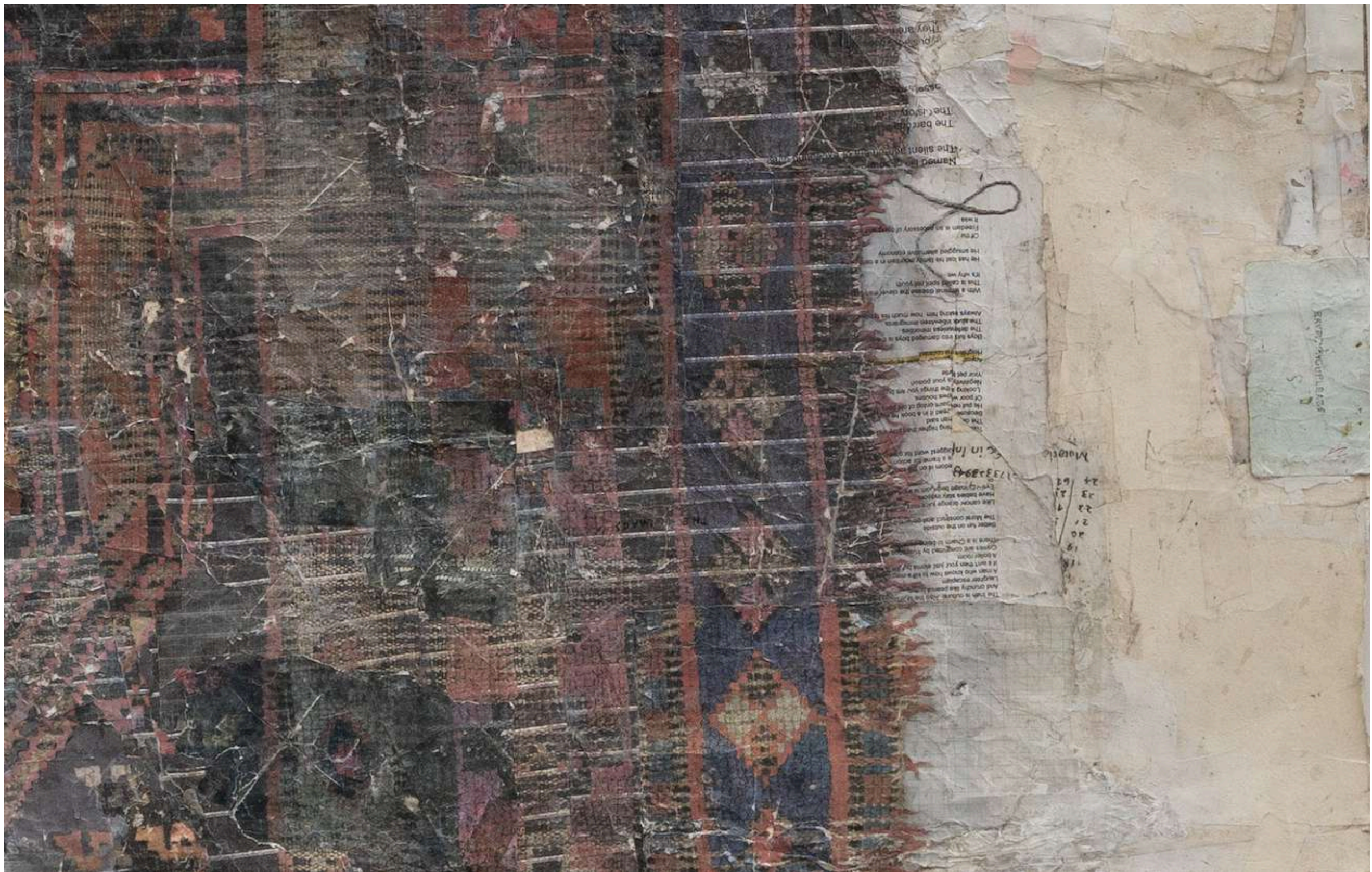
Simon Evans, Londres, 1972 | Sarah Lannan, Phoenix, 1984

Simon Evans™'s work, a collaborative duo composed of Simon Evans from the UK and Sarah Lannan from the US, unfolds in various media such as paintings, objects, apparel, flags, carpets, and collages, resulting from a visual and linguistic lexicon belonging to the artists' process. Textual language has a singular role in works created from collecting trash from everyday life, from their studio practice, and from the spaces where they roam. Personal and fictional narratives alternate between mappings, listings, and taxonomies composing their complex production, with humor that builds acid criticism to the idiosyncrasies and contradictions of life today. *Rituals are irrational and helpful* (2018) puts in evidence this caustic take in a large collage gathering various fragments of paper carefully put in place with adhesive tape, on which the artists record images alluding to a Muslim carpet. A recurring theme in their production, the relationship between decorative articles and religious objects appears here as criticism to the late stage of capitalism, capable of inadvertently appropriating narratives and symbols of sacred, non-Western origin.

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

SIMON EVANS™
Rituals are Irrational and Helpful, 2018
Papel, fotocópia e fita adesiva
[Paper, photocopy and tape]
158 x 120 cm

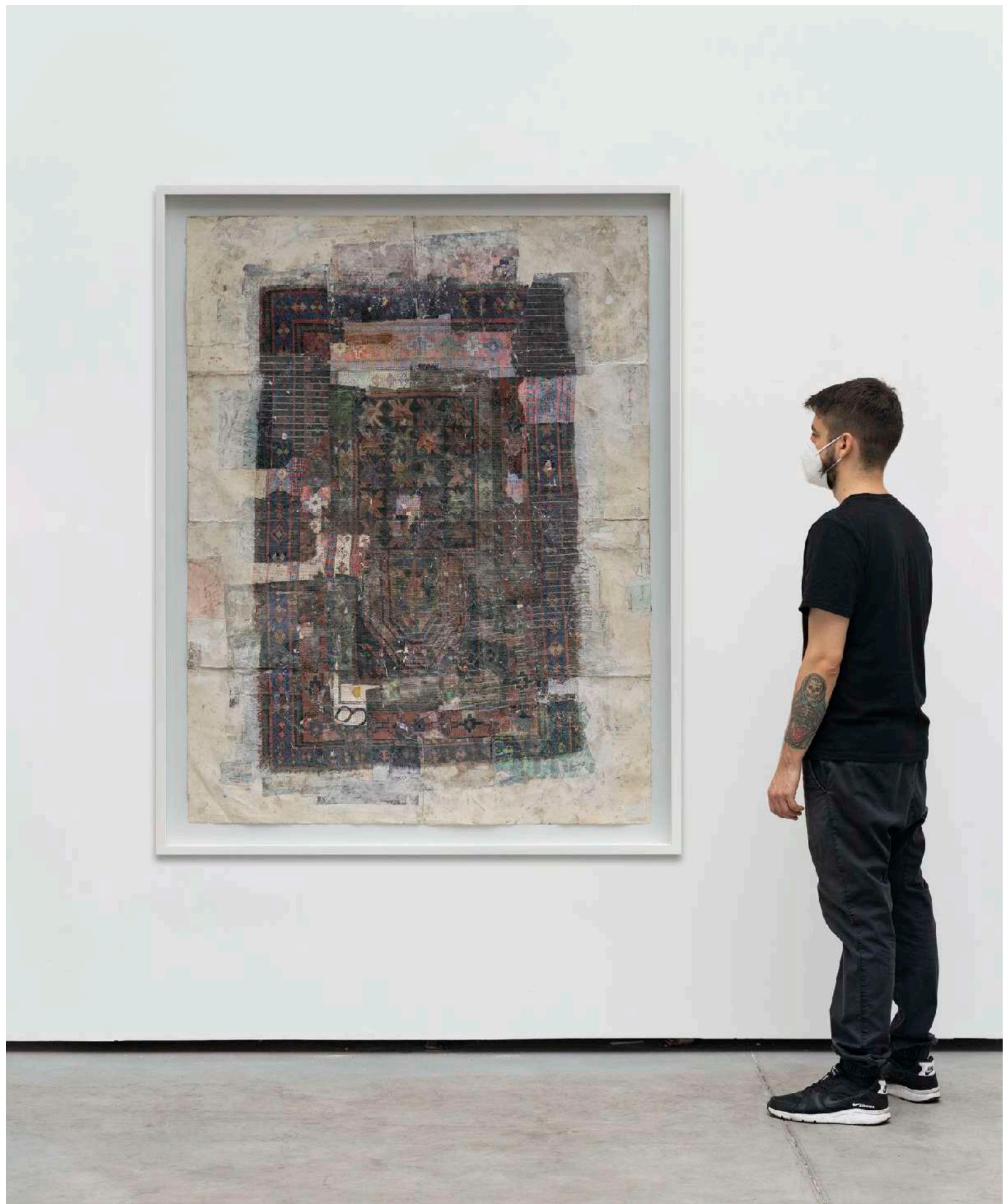




SIMON EVANS™
Rituals are Irrational and Helpful, 2018
 Detalhe [Detail]



SIMON EVANS™
Rituals are Irrational and Helpful, 2018
Detalhe [Detail]



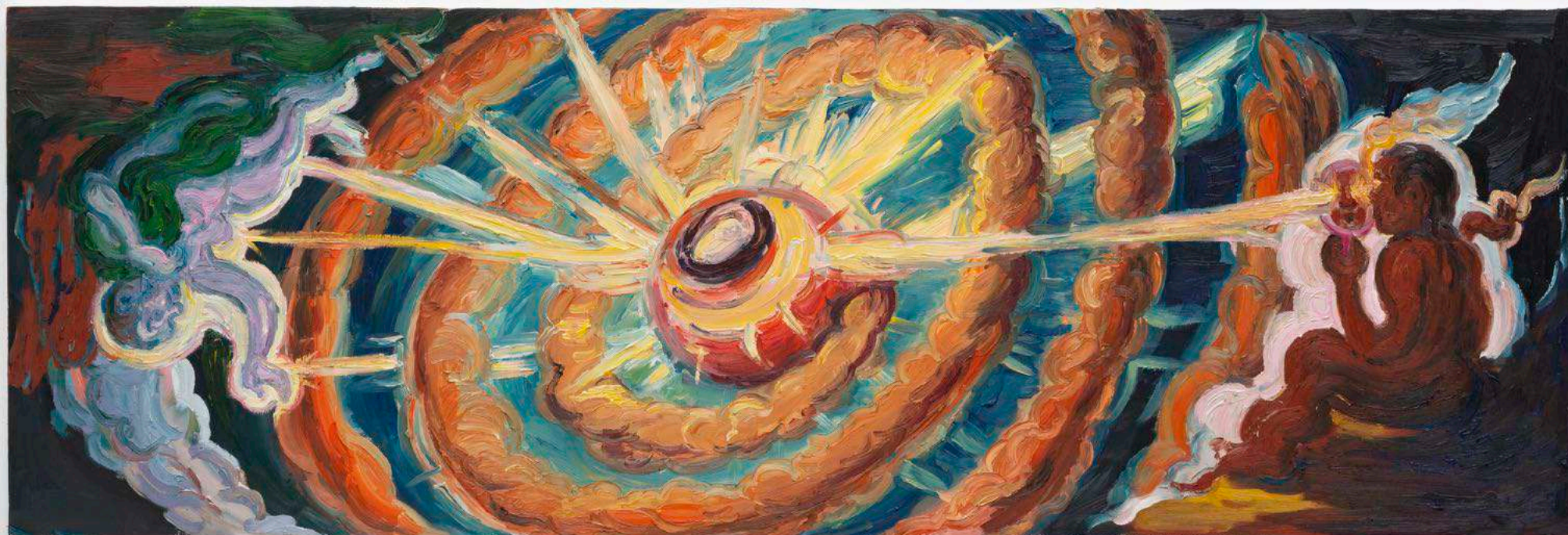
SIMON EVANS™
Rituals are Irrational and Helpful, 2018

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. In *Vaidade Infinita* (2021), Carneiro da Cunha subverts the creation myth by conceiving a landscape of ambiguous paints that seems to elevate not the emergence of the world itself, but its dystopia—its end, really.

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



TIAGO CARNEIRO DA CUNHA
Vaidade Infinita, 2021
Óleo sobre tela [Oil on canvas]
60 x 178 cm



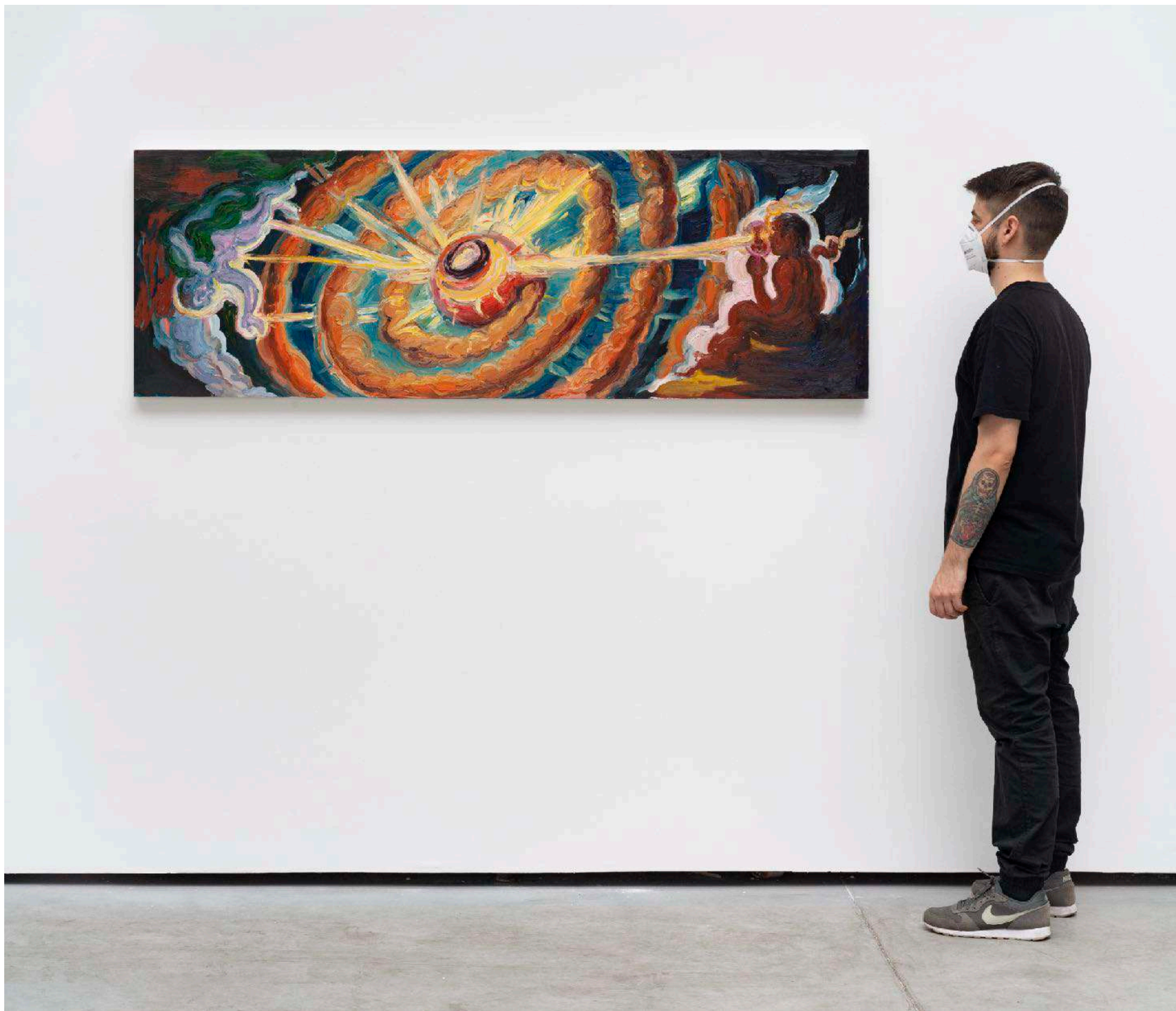
TIAGO CARNEIRO DA CUNHA
Vaidade Infinita, 2021
Detalhe [Detail]



TIAGO CARNEIRO DA CUNHA
Vaidade Infinita, 2021
Detalhe [Detail]



TIAGO CARNEIRO DA CUNHA
Vaidade Infinita, 2021
Detalhe [Detail]



TIAGO CARNEIRO DA CUNHA
Vaidade Infinita, 2021

Valeska Soares

Belo Horizonte, 1957

From everyday objects of different origins, Valeska Soares's work generates a complex web of time, memory, and affection. In sculptural, two-dimensional compositions that dislocate them from their original functions, objects such as books, gift boxes and mementos of various natures are re-arranged in delicate compositions where spaces and temporalities are superimposed, mixed. In *Sugar Blues (XV)* (2020), the artist uses empty candy boxes in a formal composition evoking some affective memory of unknown origin. Her works trigger, then, an unsuspected feeling of tenderness and kindness, as universal as they are singular, as individual as they are collective.

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



VALESKA SOARES

Sugar Blues (XV), 2020

Montagem de caixas de doces usadas sobre Dibond coberto de papel, montado em moldura shadow box

[Used candy boxes assemblage on paper covered Dibond mounted on shadow box frame]

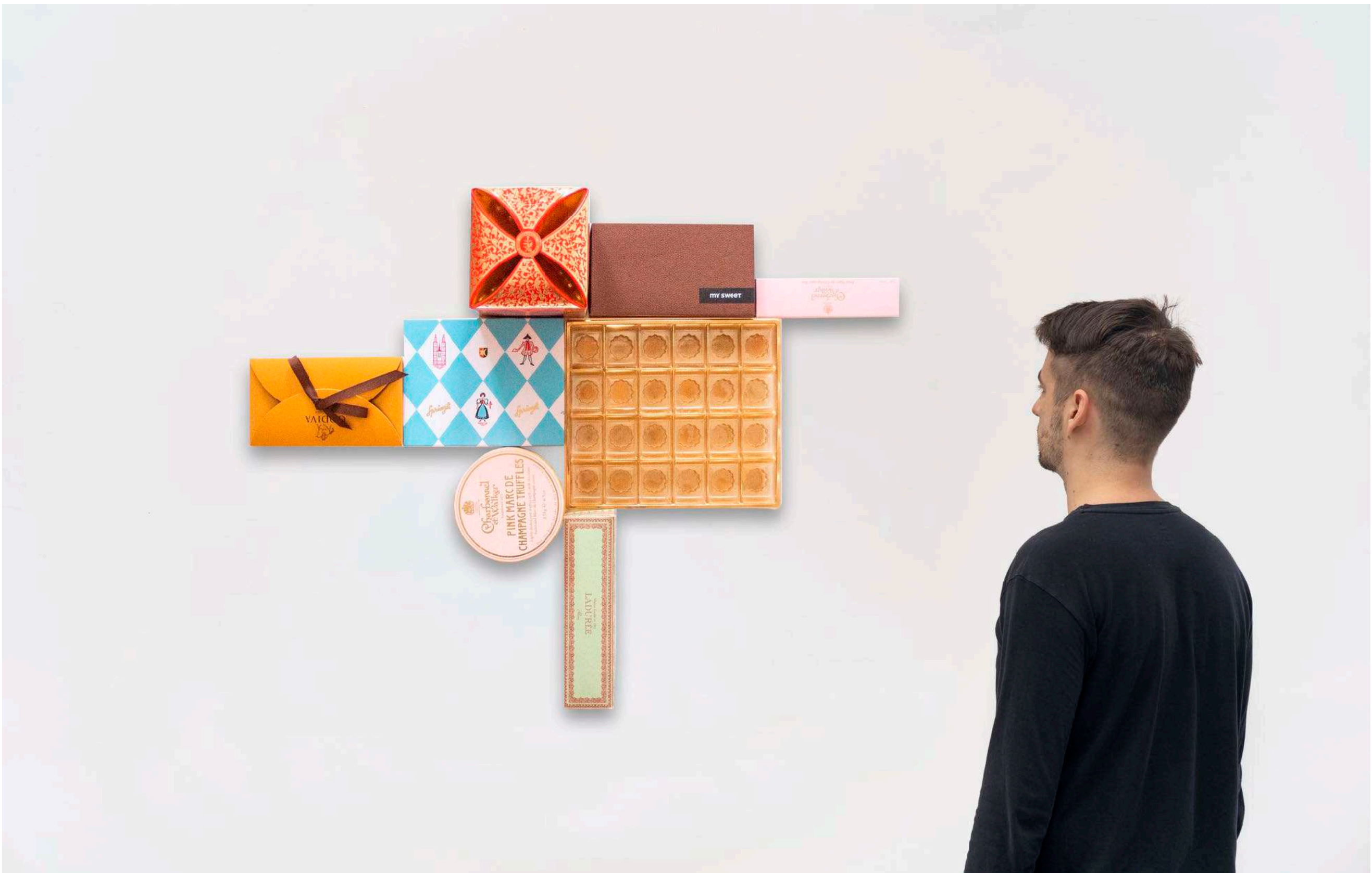
81 x 102 x 15,2 cm



VALESKA SOARES
Sugar Blues (XV), 2020
Detalhe [Detail]



VALESKA SOARES
Sugar Blues (XV), 2020
Detalhe [Detail]



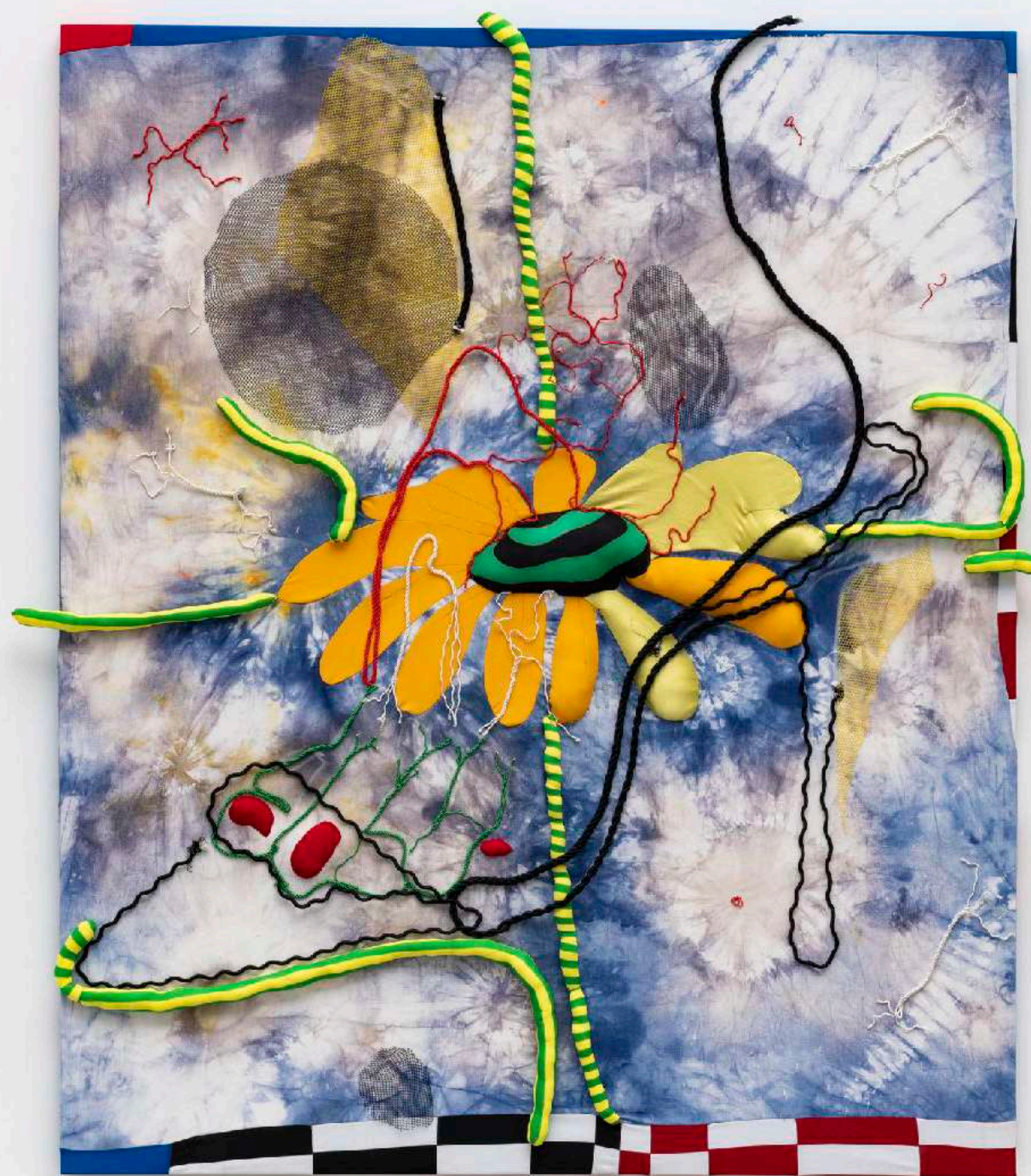
VALESKA SOARES
Sugar Blues (XV), 2020

Yuli Yamagata

São Paulo, 1989

Yuli Yamagata's production operates in a peculiar flow between figuration and abstraction, in works employing textile materials from busy commercial districts in São Paulo and everyday objects of the most varied origins. Her compositions—both in a two-dimensional plane and in sculpture—are inspired by the lexicon of comic books and by references connected to the gore universe (a subgenre of horror), and conceived as hybrid, human or animal figures, creatures usually represented through fragments of their bodies and exposure of feet, hands, bones, claws, eyeballs, and such. From articulating materials that seem prosaic at first sight, the artist weaves interesting reflections on today's pop culture, exploring the visual limits of kitsch and building intriguing reflections regarding the dichotomal relationship that to this day connects notions of highbrow and lowbrow culture, good and bad taste. In *Varizes e Sinapses* (2021), for instance, pieces of different kinds of fabrics are sown in superpositions that reveal a yellow flower on a human foot wearing a red high heeled shoe revealing toenails painted red, highlighting Yamagata's interest in a camp aesthetic, weird and inviting in the same measure.

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



YULI YAMAGATA

Varizes e Sinapses, 2021

Shibori com algodão, elastano, corda de seda,
tecido Oxford, linha de costura, fibra siliconada
[Shibori with cotton, elastane, silk rope, Oxford
fabric, sewing line, silicon fiber]

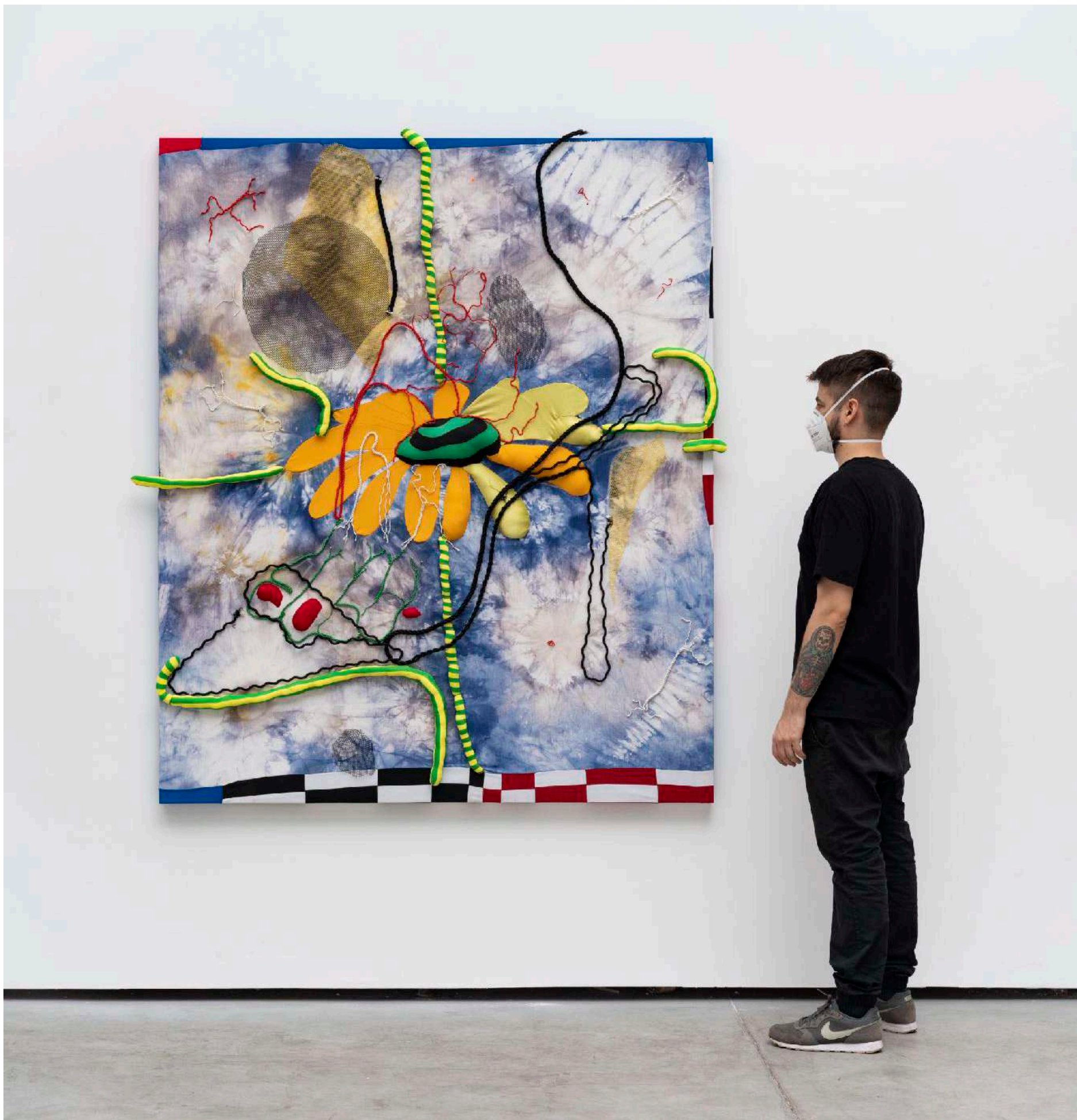
180,5 x 150 x 8 cm



YULI YAMAGATA
Varizes e Sinapses, 2021
Detalhe [Detail]



YULI YAMAGATA
Varizes e Sinapses, 2021
Detalhe [Detail]



YULI YAMAGATA
Varizes e Sinapses, 2021



YULI YAMAGATA

O dia a dia de Dada, 2021

Resina poliéster pigmentada, argila,
madeira, óleo, corrente de plástico, rosa
seca e corda de seda

[Pigmented polyester resin, clay, wood,
oil, plastic chain, dry rose and silk rope]

73,5 x 75 x 6 cm



YULI YAMAGATA
O dia a dia de Dada, 2021
Detalhe [Detail]



YULI YAMAGATA
O dia a dia de Dada, 2021
Detalhe [Detail]



YULI YAMAGATA
O día a día de Dada, 2021

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