

Fortes D'Aloia & Gabriel

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Unnameable

Frieze New York Viewing Room

5–14 May 2021

Diambe | Tiago Carneiro da Cunha | Márcia Falcão

Tamar Guimarães & Kasper Akhøj | Cristiano Lenhardt

Ivens Machado | Ernesto Neto | Rivane Neuenschwander

Mauro Restiffe | Adriana Varejão | Erika Verzutti

Bárbara Wagner & Benjamin de Burca | Yuli Yamagata

Fortes D'Aloia & Gabriel is pleased to present *Unnameable*, a project specially developed for Frieze New York Viewing Room 2021. From issues around colonialism and violence to religion and censorship, the selection of works seeks to assimilate the intricacies of Brazilian culture. That which cannot be named in our society today - hard to grasp and hard to live through - coexists with the symbolic power of an ethos.

On January 1st 2019, Mauro Restiffe photographed the inauguration of Brazil's current extreme right President. That body of work was subsequently titled *Inominável*, which can be translated to *Unnameable*. The pandemic has considerably worsened the situation in the country, making it even more difficult to forge a sense of where we stand as a people.

Tiago Carneiro da Cunha and Yuli Yamagata are interested in the absurd and the grotesque. Through distinct approaches to painting both have a flair for highly tactile and boisterous colors. Cristiano Lenhardt's raw canvases bare traces of modernism, unveiling abstract symbols. Ernesto Neto and Erika Verzutti are grounded in materiality and intent on finding formal solutions that reflect bodily engagement. Adriana Varejão reimagines the monochromatic surface of painting through cracks and fissures, adding an enticing sculptural layer. Meanwhile the work of Ivens Machado uses construction materials to mimic corporeal elements, probing into the political character of space. In her research Rivane Neuenschwander reflects on public and private fears, looking for possible causes for the rise of nationalism and polarization.

The painting of newly represented artist Márcia Falcão depicts the body, particularly that of non-white women living in the periphery of Rio de Janeiro, in an allegory of a culture steeped in violence and pleasure. Djambe records performative gestures in which they choreograph a circle of fire around monuments of Rio de Janeiro, challenging historically established colonial narratives. Lastly, duos Tamar Guimarães & Kasper Akhøj and Bárbara Wagner & Benjamin de Burca make films that address spiritism and the evangelical church in Brazil, dealing with crucial social and aesthetic aspects of our culture using the country's most popular media – the audiovisual.

Through the production of art we elaborate on history, while also looking towards a more promising future.

Diambe

Rio de Janeiro, 1993

Diambe considers choreography and collective construction as methods to move freely across different environments, as "strategy to open up places and enable actions that go against powerful instructions". In the *Devolta* series, this expanded concept of choreography offers legal grounding for interventions across the city. As the artist put it: "I understood, through a municipal law, that choreography is like a key that differentiates my work from what is meant by terrorism, alterity, or relational art". The video and photographs record them choreographing a circle of fire around the statue of D. Pedro I, at Tiradentes Square, Rio de Janeiro (D. Pedro I was the first emperor of Brazil, and Tiradentes a leading member of the Inconfidência Mineira movement, whose aim was to achieve independence from Portugal and create a Brazilian republic). Multiple layers of history aroused by the statue and square are called into question through *Devolta*, challenging colonial stories and their timeless rule.

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



DIAMBE

Devolta, 2020

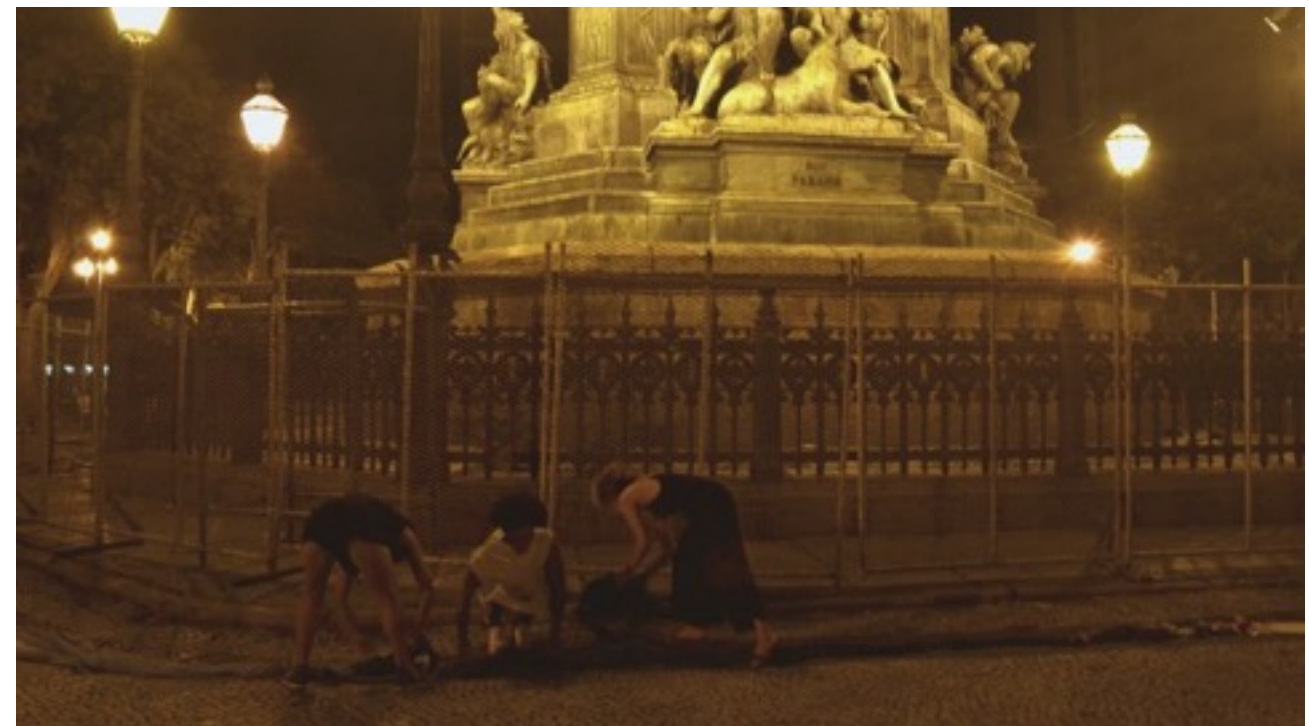
Vídeo [Video]

2'50"

Edição de [Edition of] 5 + 1 AP

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

Senha [Password]: fdag





DIAMBE

Pedro I, Praça Tiradentes, da série Devolta, 2020

Jato de tinta sobre papel de algodão [Inkjet on cotton paper]

60 x 90 cm

Edição de [Edition of] 5 + 1 AP

Tiago Carneiro da Cunha

São Paulo, 1973

In this body of work Tiago Carneiro da Cunha reaffirms his obsession with the painterly gesture while engaging an assortment of resources, such as palette knives, multiple brushes, and his own hand. His compositions build up from a focal point at the center of the canvas and expand in a process that includes improvisation, confusion and chance. Employing a dry humor – a trademark of his work – and a cartoonish visual language the artist creates hybrid figures that seem to suffer or collapse according to a sort of final judgment carried out by the stars, moral actors in this eloquent narrative.

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



TIAGO CARNEIRO DA CUNHA
A coisa, 2020
Óleo sobre tela [Oil on canvas]
118 x 72 cm



TIAGO CARNEIRO DA CUNHA
A coisa, 2020
Detalhe [Detail]

Márcia Falcão

Rio de Janeiro, 1985

The richly figurative painting of Márcia Falcão delves into the relationship between the body, particularly that of the non-white woman, and the city of Rio de Janeiro where she lives and works. In representing the female body, the artist acknowledges its strengths and fragilities, the complexities of its context, and its art historical references. *Jardim Secreto*, for example, brings to mind Courbet's *The Origin of World* or Duchamp's *Étant Donnés* and yet the image depicts a woman laying in a bed of shattered green glass. The artist is sharp to register signs of unprecedented violence that are common in the suburbs of Rio. In developing this seldom told narrative, Falcão experiments with formats and a dramatic palette in paintings that shed new light on the dark realities of Brazil's most famous and desirable city.

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



MÁRCIA FALCÃO
Jardim seguro, 2021
Acrílica sobre tela
[Acrylic on canvas]
220 x 180 cm



MÁRCIA FALCÃO
Jardim seguro, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Jardim seguro, 2021
Detalhe [Detail]

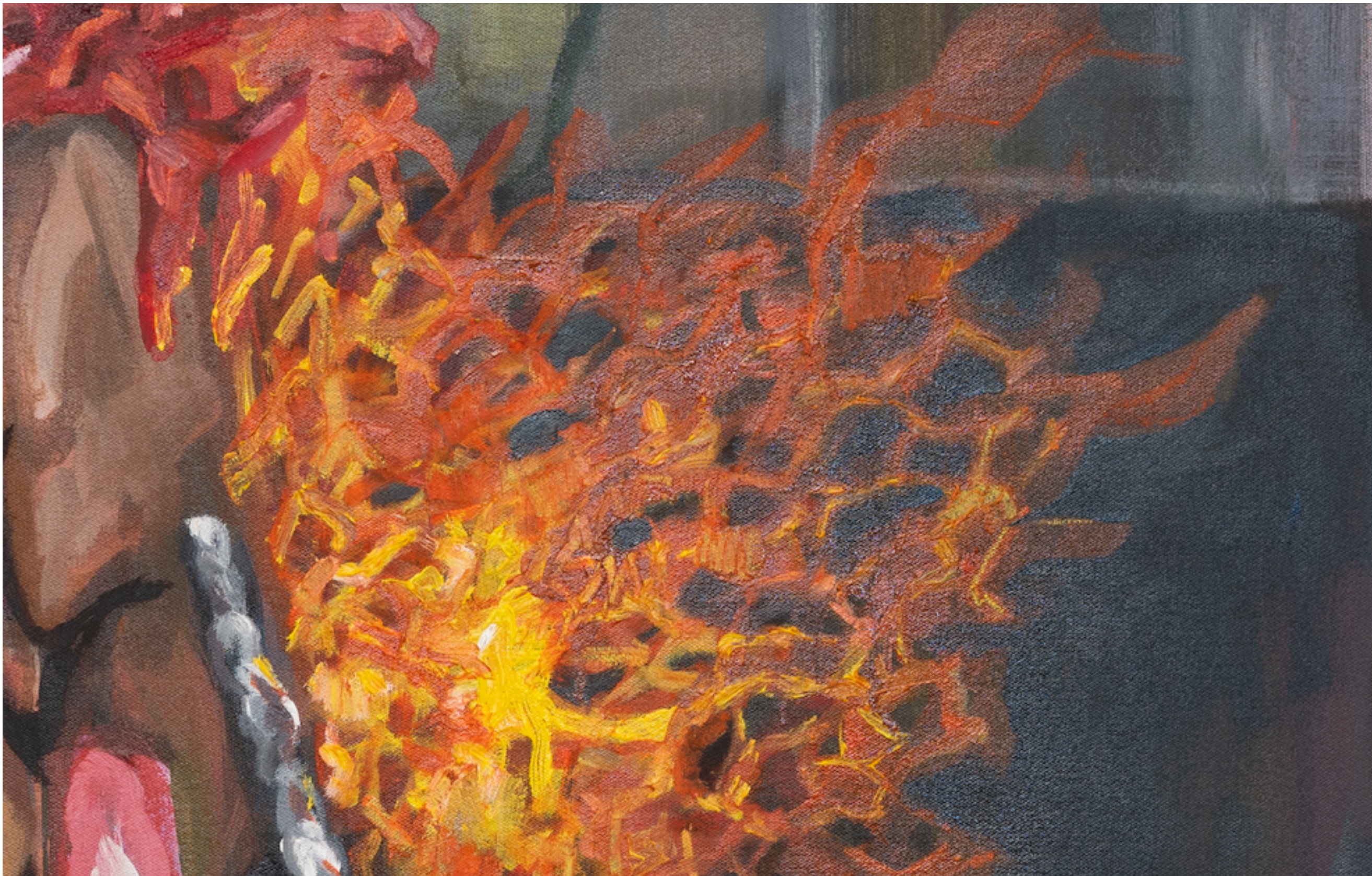


MÁRCIA FALCÃO
Jardim seguro, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Meltdown, 2021

Acrílico, óleo e pastel oleoso sobre tela
[Acrylic, oil and oil pastel on canvas]
150 x 100 cm



MÁRCIA FALCÃO
Meltdown, 2021
Detalhe [Detail]



MÁRCIA FALCÃO
Meltdown, 2021
Detalhe [Detail]

MÁRCIA FALCÃO
Meltdown, 2021
Detalhe [Detail]



Tamar Guimarães

Belo Horizonte, 1967

A Minor History of Trembling Matter (2017) focuses on Palmelo, a small town in the center of Brazil where half the inhabitants see themselves as healers and spiritual mediums, while also holding day jobs as civil servants. The mediums adhere to the beliefs of Spiritism, a philosophical practice that works to reconcile belief in invisible spirits with science and has as many as twenty million adherents in Brazil. In their work as healers, the Palmelo mediums have translated their beliefs into a rigorously mechanical and highly choreographed set of actions requiring the participation of both healers and observers. The film observes the triangulation of community, spirituality and health as manifested in Palmelo's mediums, allowing the viewer to discern traces of a "minor history": the myriad elements that constitute the subtext of modernity.

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



TAMAR GUIMARÃES

Studies for a Minor History of Trembling Matter, 2017

Cor, som de três canais [Colour, three channel sound]

31' 40''

Edição de [Edition of] 5 + 2 AP

Em colaboração com [In collaboration with] Kasper Akhøj

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

Senha [Password]: tamar



TAMAR GUIMARÃES
Studies for a Minor History of Trembling Matter, 2017

Cristiano Lenhardt

Itaara, 1975

The body of work *Terraças* (2019) was produced especially for the Bienal do Barro in Caruaru (Pernambuco, northeast of Brazil), which reclaimed the use of clay as a cultural symbol of that region. Acting as a bridge between popular and contemporary art, the suspended canvas suggests an intersection between earthly matters and geometric abstraction. Most recently, these two pieces were included in the group show *A Natural History of Ruins*, curated by Catalina Lozano, at Pivô, São Paulo. As Lozano put it: "the ruins produced in the present can be partially considered as the projection of a modernist unconscious".

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



CRISTIANO LENHARDT

Terraças #4, 2019

Barro e pigmento natural sobre algodão cru

[Clay and natural pigments on raw cotton]

207 x 240 cm



CRISTIANO LENHARDT
Terraças #4, 2019



CRISTIANO LENHARDT
Terraças #4, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #4, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #4, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #4, 2019



CRISTIANO LENHARDT

Terraças #2, 2019

Barro e pigmento natural sobre algodão cru

[Clay and natural pigments on raw cotton]

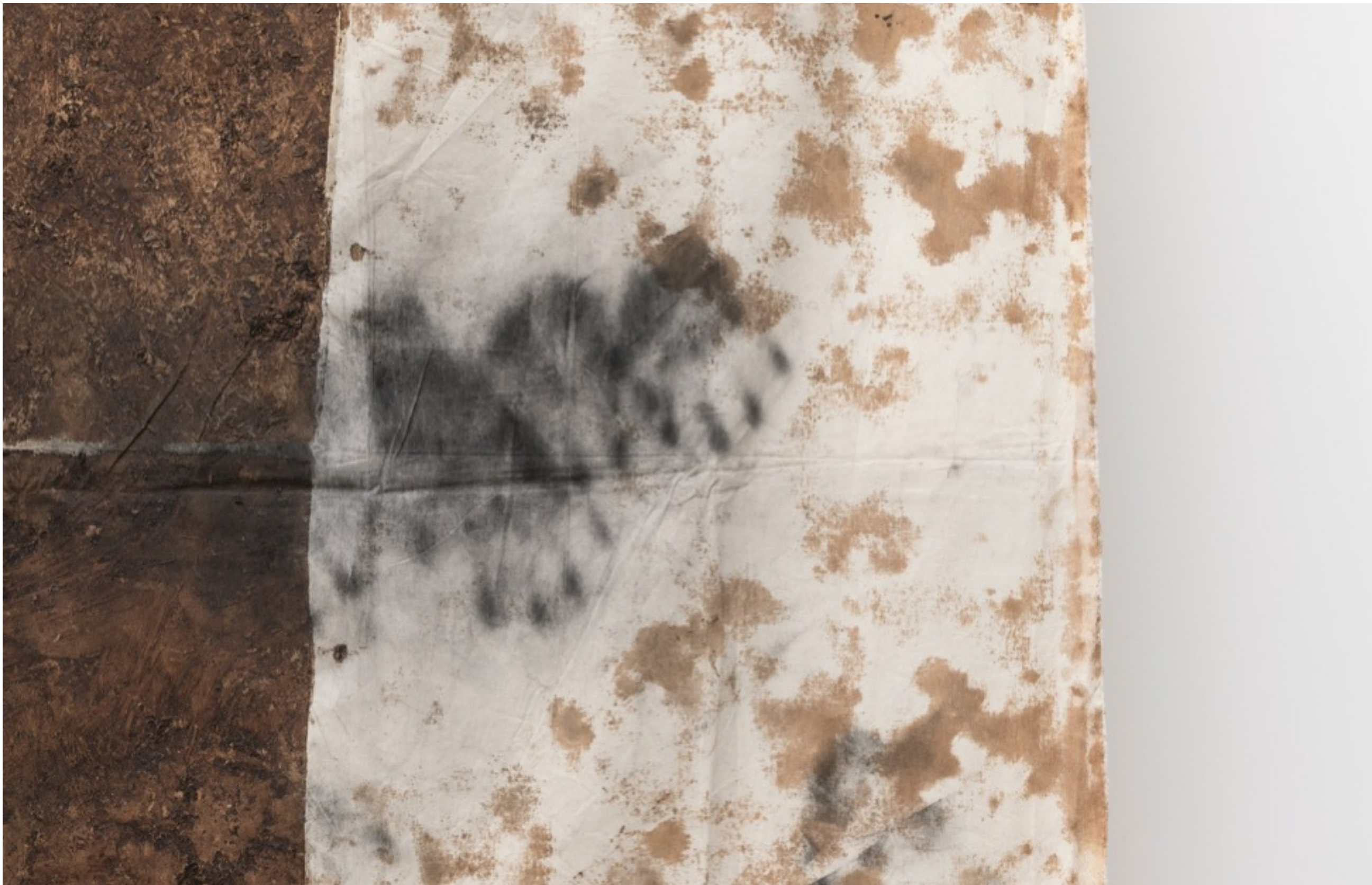
200 x 240 cm



CRISTIANO LENHARDT
Terraças #2, 2019



CRISTIANO LENHARDT
Terraças #2, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #2, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #2, 2019
Detalhe [Detail]



CRISTIANO LENHARDT
Terraças #2, 2019

Ivens Machado

Florianópolis, 1942 - Rio de Janeiro, 2015

Ivens Machado was astute in articulating the social tensions of his time, delving into the controversial themes of sexuality, violence, and repression. Through sculpture, his primary medium, the artist asks the viewer to consider the works' formal qualities in all of their layers, revealing a nuanced suggestion of violence, as well as a restraint of our own desires. This particular piece, *Untitled* (2005), brutalist in appearance, incorporates raw materials such as iron, wire, and rubble referencing architectural constructions while suggesting bodily forms through rounded edges and protrusions.

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



IVENS MACHADO

Sem Título / Untitled, 2005

Ferro, tela aramada e entulho [Iron, chicken wire and rubble]

Dimensões totais [Overall]: 85 x 482 x 50 cm | 12 aros [hoops]



IVENS MACHADO
Sem Título / Untitled, 2005
Detalhe [Detail]



IVENS MACHADO
Sem Título / Untitled, 2005
Detalhe [Detail]

In the 1970s, at the height of the military dictatorship that ruled Brazil from 1964 to 1985, Ivens Machado was among the pioneers of video and performance art. In *Performance com Bandagem Cirúrgica* [*Performance with Surgical Bandages*] — executed in 1973 and documented in a series of black and white photographs— the artist wraps himself in surgical bandages, starting from his legs and arms all the way up to his chest and face. Machado gradually gives way to complete constraint, by severing and segmenting his body into fragments, and finally muting himself.

IVENS MACHADO

Sem Título 2 (Performance com bandagem cirúrgica #14), 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



IVENS MACHADO

Sem Título 3 (Performance com bandagem cirúrgica #16), 1973-2018

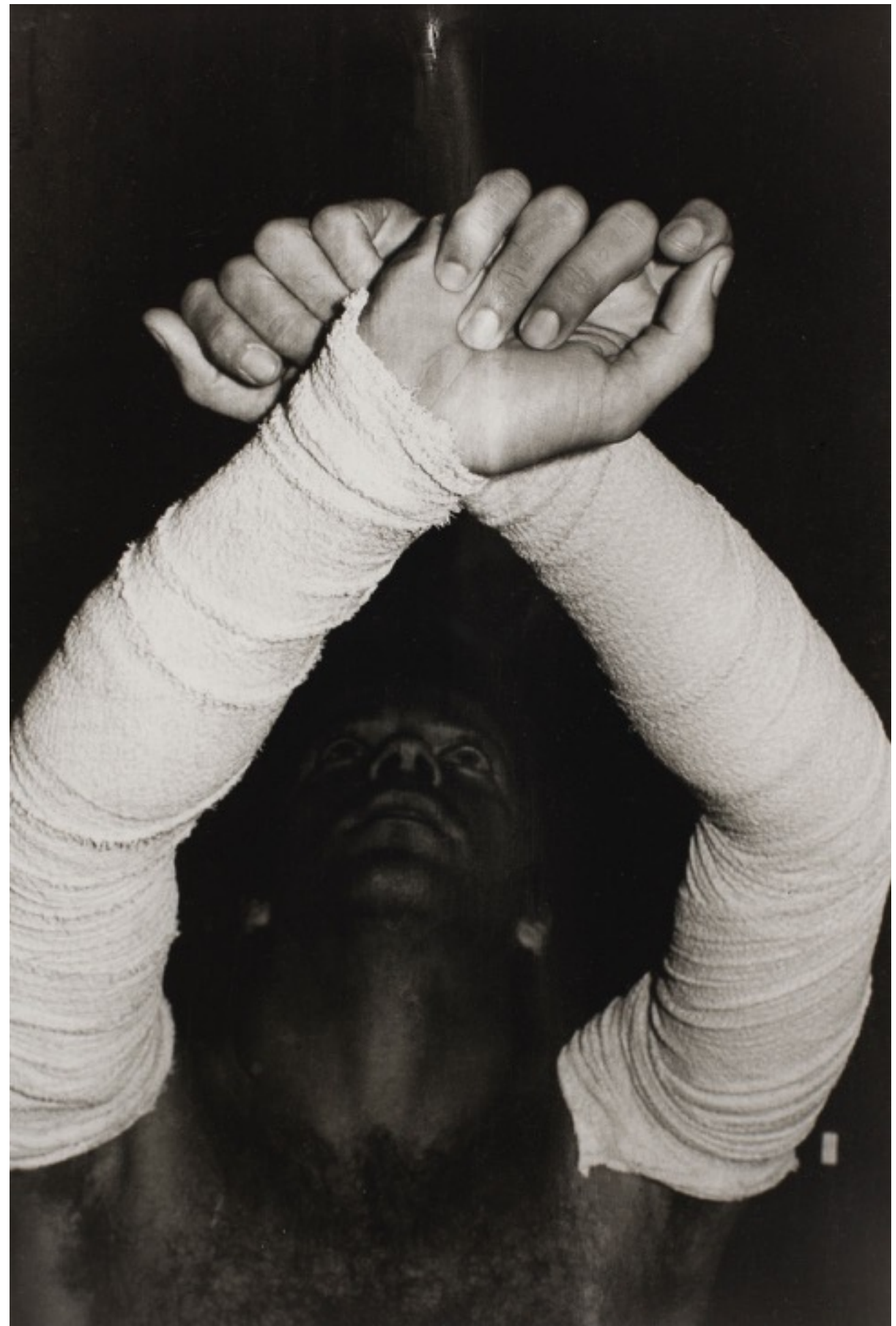
Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP



IVENS MACHADO
Sem Título 10 (Performance com bandagem cirúrgica #26), 1973-2018
Fotografia em emulsão de prata [Gelatin silver print]
Emoldurada [Framed]: 67 x 52 x 4 cm
Edição de [Edition of] 7 + 3 AP



IVENS MACHADO

Sem Título 20 (Performance com bandagem cirúrgica #64), 1973-2018

Fotografia em emulsão de prata [Gelatin silver print]

Emoldurada [Framed]: 67 x 52 x 4 cm

Edição de [Edition of] 7 + 3 AP

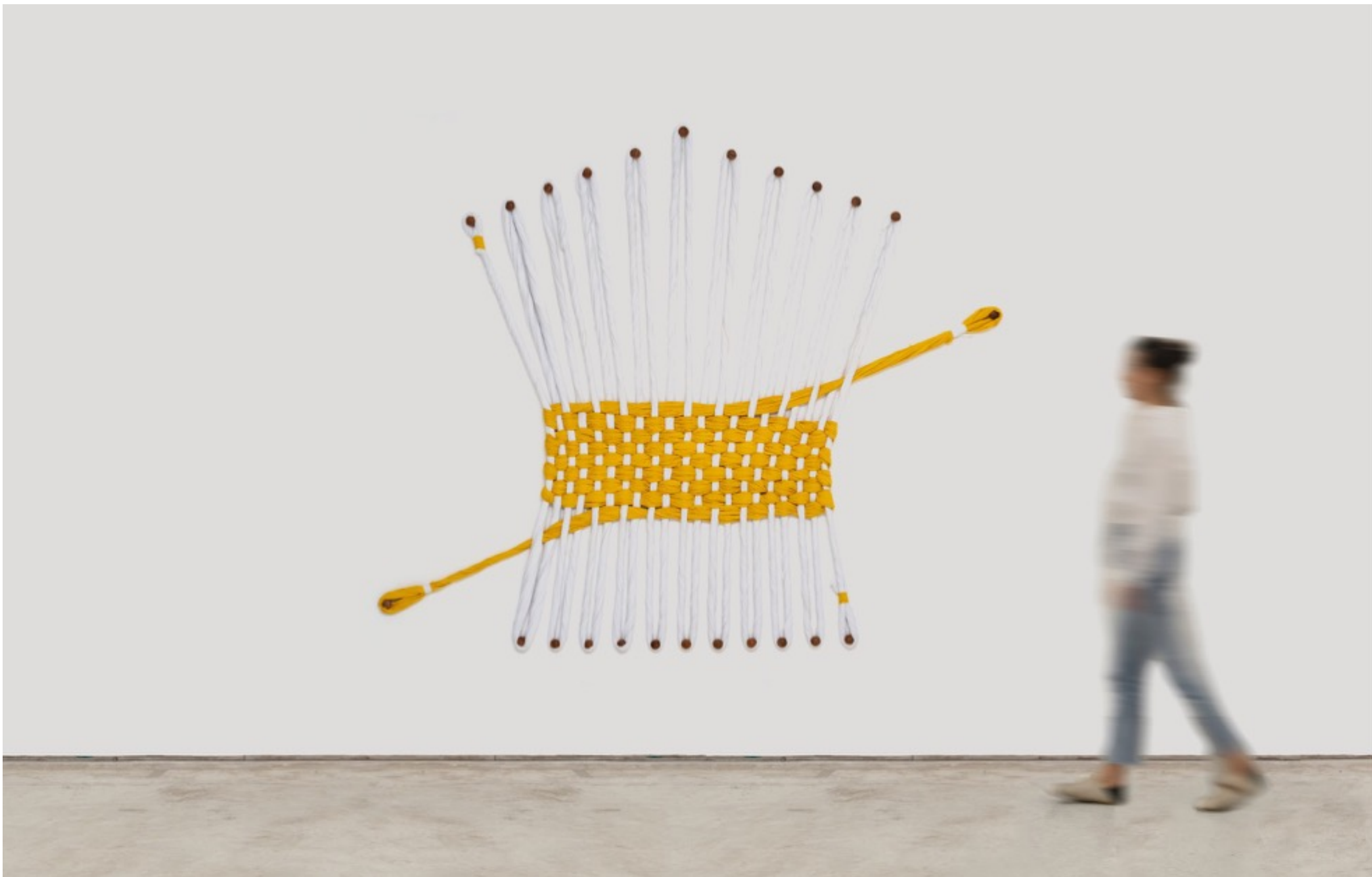


Ernesto Neto

Rio de Janeiro, 1964

Since the beginning of his career, Ernesto Neto has sought to challenge and expand the vocabulary of sculpture, exploring formal and symbolic connections between different materials, with the force of gravity as an overarching element. In recent years, Neto turned to natural components, such as fabrics and wood, and to physical interaction as a fundamental aspect of his practice. This brand new work fuses both aspects. In weaving the yellow cotton through the stripes of white, the artist actively interacts with those chosen materials – cotton and wood – in a labor-intensive yet meditative ritual. Neto leaves behind evidence of a transcendental moment of creation. In a direct reference to nature, the overall shape evokes a luscious plumage of feathers.

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

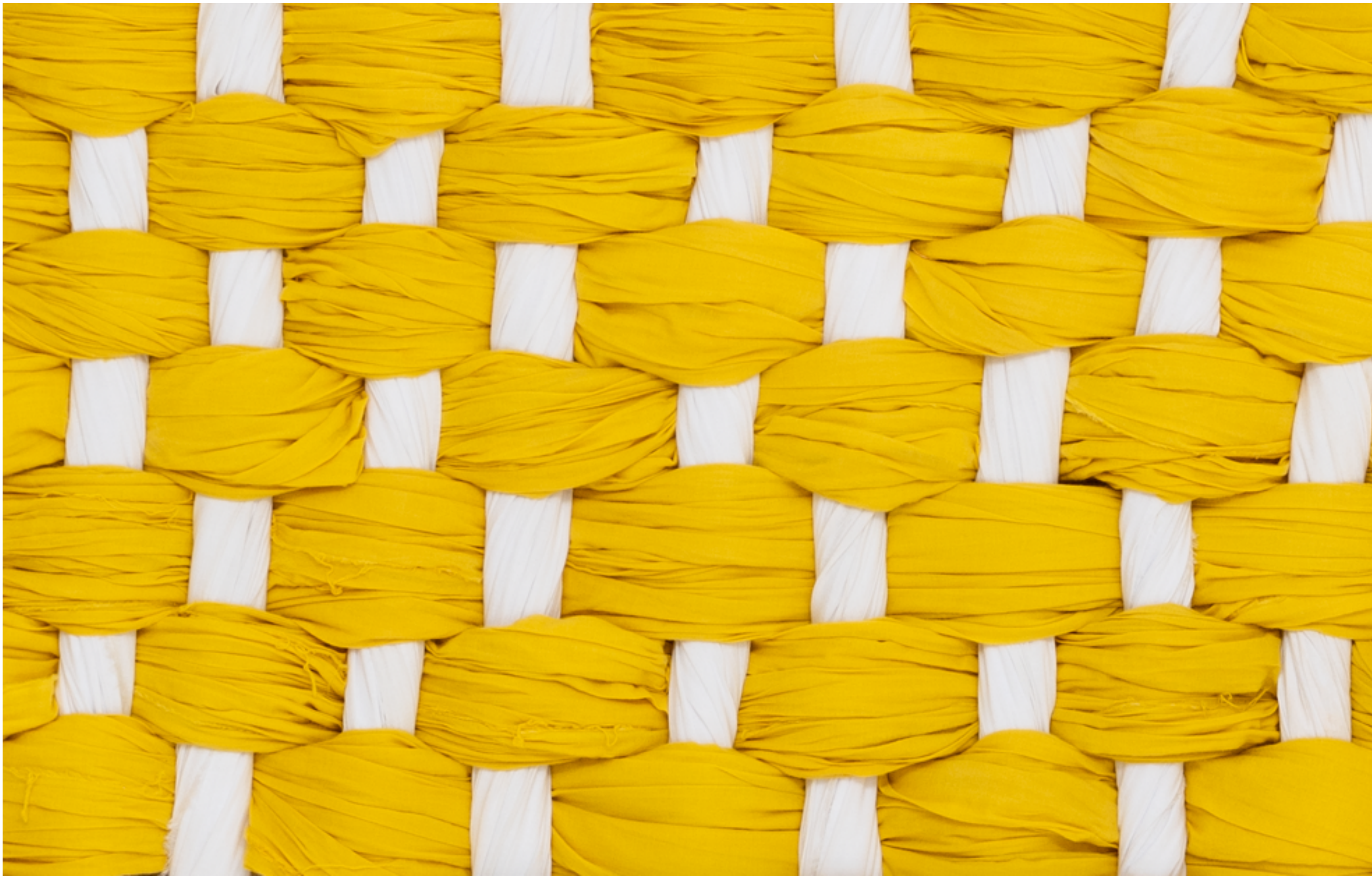


ERNESTO NETO

RainhaFlor CobraTece DentroFora SobeDesce / FlowerQueen SnakeWeaves InOut UpDown, 2021

Voile de algodão e pinos de madeira [Cotton voile and wooden knobs]

193 x 226 cm



ERNESTO NETO

RainhaFlor CobraTece DentroFora SobeDesce / FlowerQueen SnakeWeaves InOut UpDown, 2021

Detalhe [Detail]



ERNESTO NETO

RainhaFlor CobraTece DentroFora SobeDesce / FlowerQueen SnakeWeaves InOut UpDown, 2021

Detalhe [Detail]



ERNESTO NETO

RainhaFlor CobraTece DentroFora SobeDesce / FlowerQueen SnakeWeaves InOut UpDown, 2021

Detalhe [Detail]

Rivane Neuenschwander

Belo Horizonte, 1967

Rivane Neuenschwander borrows the title of her latest body of work from Hilda Hilst's *Poemas Malditos, Gozosos e Devotos* (1984), and draws inspiration from the aesthetic of 17th century Japanese erotic wood cuts, as well as Cordel folk literature from the Northeast of Brazil. The beautifully crafted, large-scale green tapestry depicts anthropomorphic creatures intertwined in a brutal tug and pull. Human bodily parts, animals, and beasts wrestle in an enormous puddle of bright red, referencing rape and bloodshed as formative practices in the racial miscegenation of Brazil. A tropical setting damned throughout history as a colony of external power; orgasmic, as the role of exotic fantasy is projected upon its people; and devoted, throughout history, to dubious organized religious movements. In short, an apt meditation on the current socio-political situation in the country.

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



RIVANE NEUENSCHWANDER

Trópicos malditos, gozados e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Lã, acrílico e algodão [Wool, acrylic fiber, cotton]

170 x 235 cm



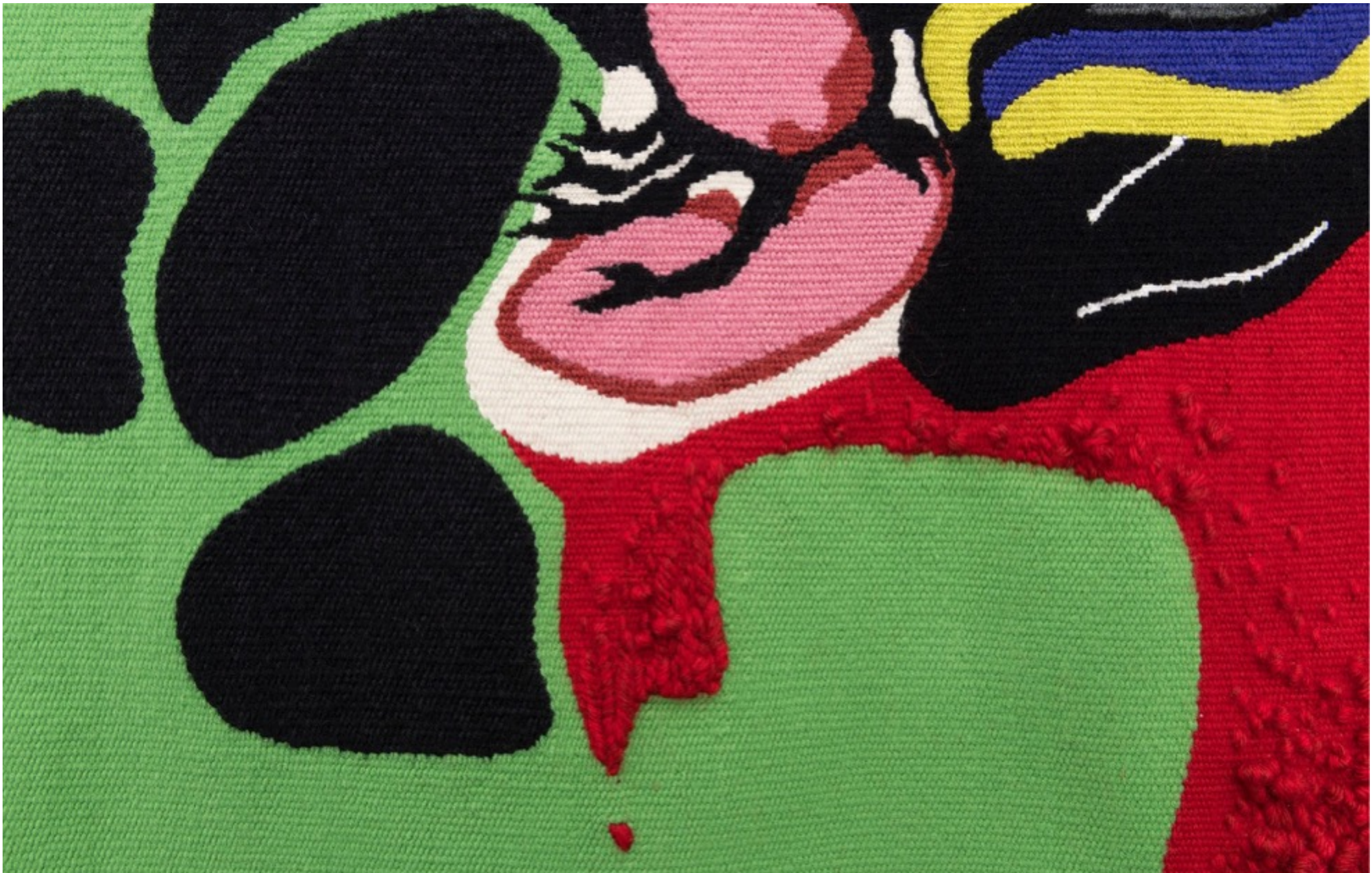
RIVANE NEUENSCHWANDER
Trópicos malditos, gozosos e devotos 18 /
Tropics: Damned, Orgasmic and Devoted 18, 2021



RIVANE NEUENSCHWANDER

Trópicos malditos, gozosos e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Detalhe [Detail]



RIVANE NEUENSCHWANDER

Trópicos malditos, gozosos e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Detalhe [Detail]



RIVANE NEUENSCHWANDER

Trópicos malditos, gozosos e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Detalhe [Detail]



RIVANE NEUENSCHWANDER

Trópicos malditos, gozosos e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Detalhe [Detail]



RIVANE NEUENSCHWANDER

Trópicos malditos, gozosos e devotos 18 / Tropics: Damned, Orgasmic and Devoted 18, 2021

Mauro Restiffe

São José do Rio Pardo, 1970

On January 1st 2019, assigned by newspaper Folha de São Paulo, Mauro Restiffe photographed the inauguration of President Jair Bolsonaro in Brasília. He had previously captured the inauguration of President Lula back in 2003. A selection of those 2019 images were published in the paper, and this body of work – of which the current image is the first and only one to be printed thus far – was subsequently titled *Inominável [Unnameable]*. In 2003 when Restiffe first captured a historical event he understood that photography, especially analog and black & white, carried a sense of timelessness. In other words, there was no need to wait before the images revealed a historical gravitas. The 2019 group of photos – some black & white others in color – unveil signs that make up recent Brazilian history in the context of the rise of the extreme right.

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



MAURO RESTIFFE
Inominável #1, 2019
C-Print
80 x 120 cm
Edição de [Edition of] 3 + 2 AP

Adriana Varejão

Rio de Janeiro, 1964

The plaster underlays on the surface of *Monocromo redondo Ru* (2015) are made to fissure and fracture, suggesting the inevitable passage of time and an alluring, seductive sculptural dimension. At once evoking the traditions of Minimalism and monochrome painting, while its ruptured surface finds inspiration in 11th-century Song dynasty ceramics and its iconic craquelure effect.

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



ADRIANA VAREJÃO
Monocromo redondo Ru, 2015
Óleo e gesso sobre tela
[Oil and plaster on canvas]
ø 120 cm



ADRIANA VAREJÃO
Monocromo redondo Ru, 2015
Detalhe [Detail]



ADRIANA VAREJÃO
Monocromo redondo Ru, 2015
Detalhe [Detail]



ADRIANA VAREJÃO
Monocromo redondo Ru, 2015

Erika Verzutti

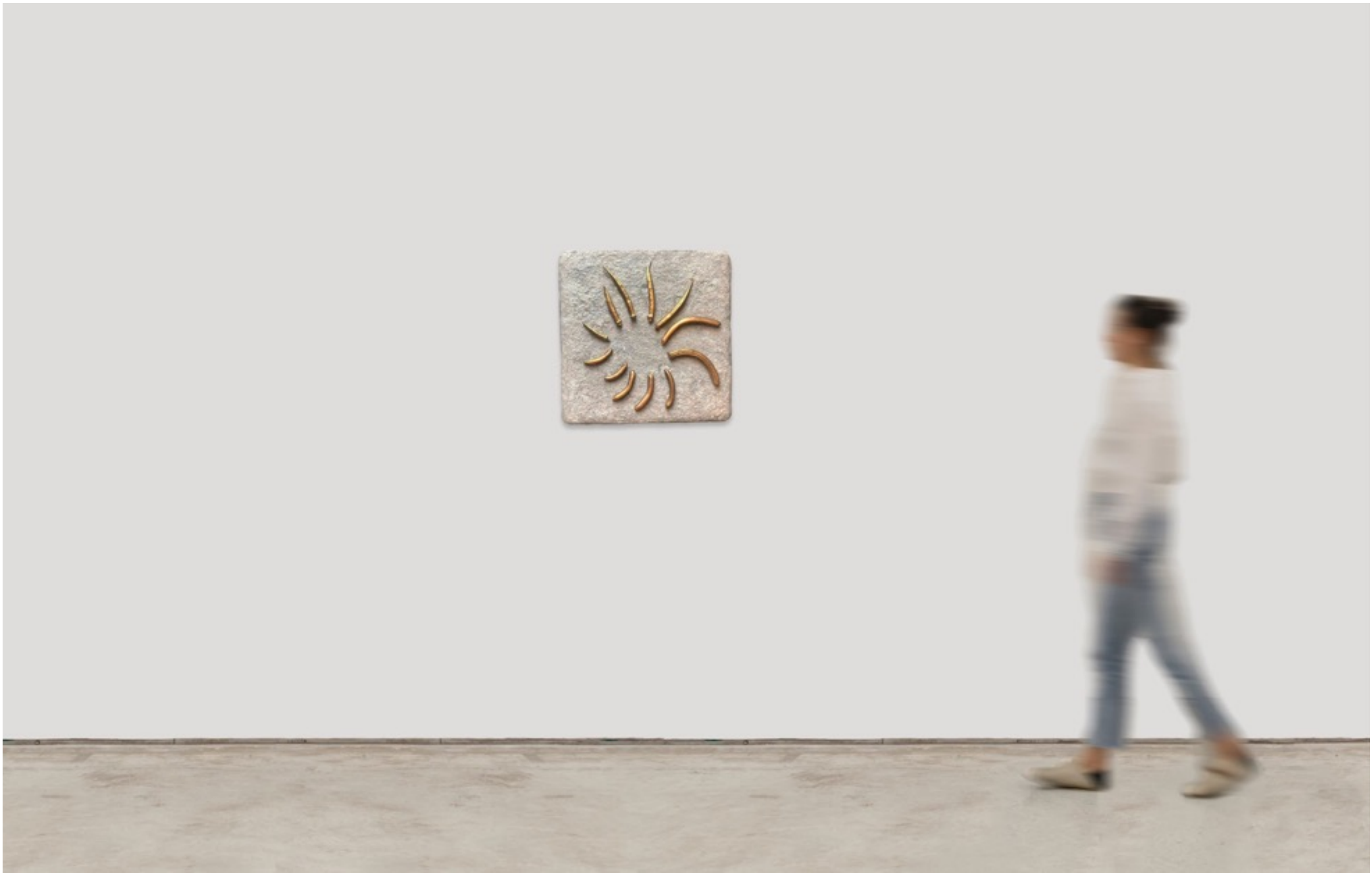
São Paulo, 1971

Since 2013 wall reliefs have become a central axis of the work of Erika Verzutti. Guided by tactile experience, these “wall sculptures” challenge the relationship between sculpture and painting, form and sensorial expression. The title of this particular piece – *Sun of Okras* (2021) – brings to light the intersection of topics of distinct natures, a hallmark of Verzutti. The careful composition of the small bronze vegetables highlights the artist’s will to disarray and distract hierarchies usually employed in approaching art making.

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



ERIKA VERZUTTI
Sun of Okras, 2021
Papel machê e bronze
[Papier mache and bronze]
48 x 48 cm
Única [Unique]



ERIKA VERZUTTI
Sun of Okras, 2021

Bárbara Wagner & Benjamin de Burca

Brasília, 1980 | Munich, 1975

Holy Tremor (2017) by Bárbara Wagner & Benjamin de Burca addresses the Pentecostal Church, focusing on a new generation of preachers, musicians, singers, composers, and producers of Gospel. In the northeastern state of Pernambuco – an area conspicuous because of its sugarcane plantations, evidence of a once prosperous colonial economy – the artists collaborated with a Gospel record label and youngsters for whom singing is a way to uphold a religious belief and earn a living. Insofar as decisions are taken bilaterally between the duo and those artists, the film defies conventional notions of genre, establishing a third language territory between documentary and fiction. *Holy Tremor* examines moral, ethical, and aesthetic elements of religious practice expressed through music and its relationship to space, media, pop culture, and desire.

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



BÁRBARA WAGNER & BENJAMIN DE BURCA

Terremoto Santo / Holy Tremor, 2017

2K, HD, cor e som 5.1 [2K, HD, color and sound 5.1]

19'

Edição de [Edition of] 5 + 2 AP

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

Senha [Password]: fdag



BÁRBARA WAGNER & BENJAMIN DE BURCA
Terremoto Santo / Holy Tremor, 2017

Yuli Yamagata

São Paulo, 1989

The practice of Yuli Yamagata comes from tactile experience, the construction of fragments and volumes that create corporeal images that project themselves from the canvas. *Vortex (2020)* is no exception. The work is the source of a centripetal force that stirs images and pieces of material to a suspended place of mystery. In her words: “I’m interested to see how the mystery unfolds. Something one can’t understand but is there. I like the pieces not to be immediately absorbed. The work doesn’t linger in itself but within the viewers.” Yamagata's first solo show at the gallery is currently on view in São Paulo.

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



YULI YAMAGATA

Vórtex, 2020

Elastano, acrílica, selador acrílico, feltro,
linha de costura, fibra siliconada e chassi
[Elastane, acrylic, acrylic sealer, felt, sewing
thread, silicone fiber and stretcher]

95 x 88 x 30 cm



YULI YAMAGATA
Vórtex, 2020



YULI YAMAGATA
Vórtex, 2020
Detalhe [Detail]



YULI YAMAGATA
Vórtex, 2020
Detalhe [Detail]



YULI YAMAGATA
Vórtex, 2020

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