

Fortes D'Aloia & Gabriel

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SOUTH SOUTH VEZA

24 Feb – 07 Mar 2021

Solo presentation of **Efrain Almeida**

Efrain Almeida employs wood and bronze to create sculptures that reference sexuality, religion, nature, humanity and personal identity on an intimate scale. Furthermore, through the use of watercolors he intensifies his repertoire of images that beacon the observer's senses.

Almeida's work attests to and echoes both the worldly environment where he lives today and the remote places of his childhood, evoking a fine and sometimes unsettling harmony between the popular and the scholar, the instinctive and the calculated, the simple and the sublime. References to his hometown in the Northeast of Brazil permeate his work, though not as cultural commentary but as a constructed memory and personal history conveying an innate sense of self-displacement. In Almeida's oeuvre images of nature, the mythological universe and popular culture are laced with autobiographical accounts and art historical canon.

Fortes D'Aloia & Gabriel's presentation for South South Veza includes a group of recent and important sculptures and watercolors, articulating the artist's formal and conceptual concerns.

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

O exótico, 2021

Bronze e acrílico

[Bronze and acrylic]

44 x 29 x 37 cm

Edição de [Edition of] 3 + 2 AP





O exótico, 2021
Detalhe [Detail]



O exótico, 2021
Detalhe [Detail]



In *O Exótico*, a Corruptão —a bird commonly found in the northeast of Brazil— is poised on a modernist bird. This particular species is known to imitate a wide range of sounds, and in the 1970s one was taught to sing the tune of the national anthem. At the height of the Brazilian dictatorship questions of nationalism and identity were tightly controlled and the regime had made several attempts to alter the national anthem, denouncing the heretic bird.



Mãos (Anéis), 2014

Umburana e óleo [Umburana wood and oil]

Escultura [Sculpture]: 5 x 11 x 20 cm | Base: 40 x 40 x 70 cm



Mãos (Anéis), 2014



Mãos (Anéis), 2014

The sculpture *Mãos (Aneis)* (2014) is a reproduction of the artist's own hands. In his oeuvre body parts such as hands, feet or the head are often treated like ex votos, thus acquiring an ambivalent symbolic value. Notable is also the closeness between the color of the umburana wood and the color of Almeida's own skin, suggesting a full but unattainable identification between the body and the world, material and nature.

Vestido (Coroa de Espinhos), 2012

Organza e bordado e mesa de madeira

[Silk organza and embroidery and wooden table]

Dimensões totais [Overall dimensions]: 158 x 60 x 50 cm

Escultura [Sculpture]: 58 x 48 x 45 cm | Mesa [Table]: 100 x 60 x 50 cm





Vestido (Coroa de Espinhos), 2012



Vestido (Coroa de Espinhos), 2012
Detalhe [Detail]



Boy (Hat), 2002

Veludo e madeira [Velvet and wood]

12 partes de [parts of] 22 x 13 x 11 cm cada [each]



Boy (Hat), 2002



Boy (Hat), 2002
Detalhe [Detail]



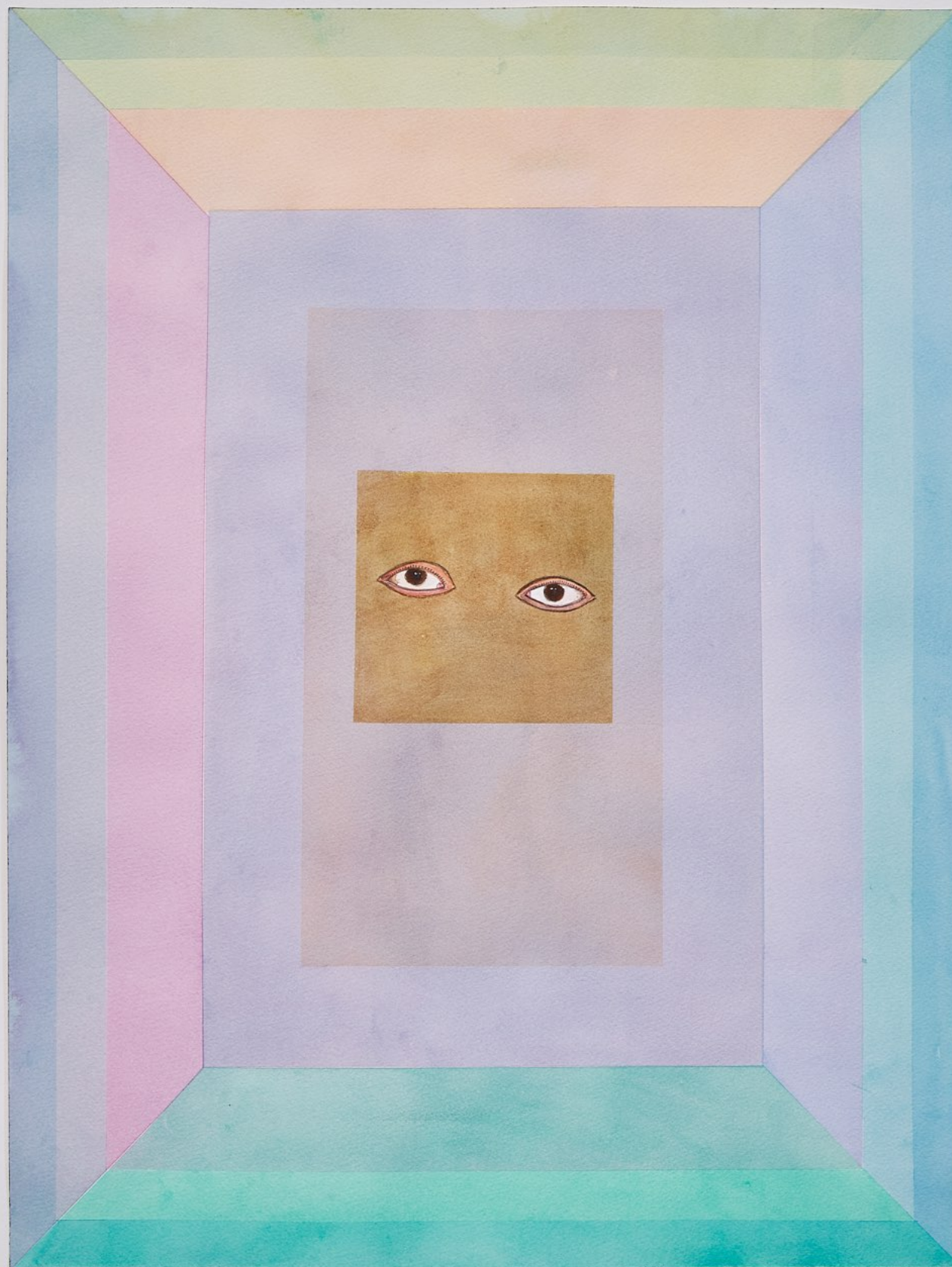
Boy (Hat), 2002
Detalhe [Detail]

The unsettling installation *Boy*, from 2002, depicts 12 small-scale velvet hats with embroidered thorns hanging on neatly carved wooden hooks. There is an uncanniness determined by the absence of the body, whilst the small scale of the objects invites the eye for closer inspection, perhaps in search of complicity. The sculpture assumes a confessional and seductive tone that mingles religiosity and obscurity.

In my Body (Fever), 2021
Aquarela sobre papel
[Watercolor on paper]
61 x 46 cm



In my Eyes (Fever), 2021
Aquarela sobre papel
[Watercolor on paper]
61 x 46 cm



In my Hands (Fever), 2021
Aquarela sobre papel
[Watercolor on paper]
61 x 46 cm



In my Mind (Fever), 2021
Aquarela sobre papel
[Watercolor on paper]
61 x 46 cm



In my Mind (Fever), 2021



The new group of watercolors *Fever* —painted whilst the artist was suffering the effects of Covid-19— denounces a state of delirium and outer body experience while continuing Almeida's investigation on geometry and symbolic images.

“It is a development of my research on watercolor. I process this passage of time and light in the work and the importance of thinking about these oppositions of abstraction / figuration, of how this relationship can take place.”

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