

VERMELHO

# Frieze London 2019

03 - 06 Outubro [October] 2019  
Preview: 02 Outubro [October] 2019

booth: G16  
Regent's Park - London

# Ana Maria Tavares

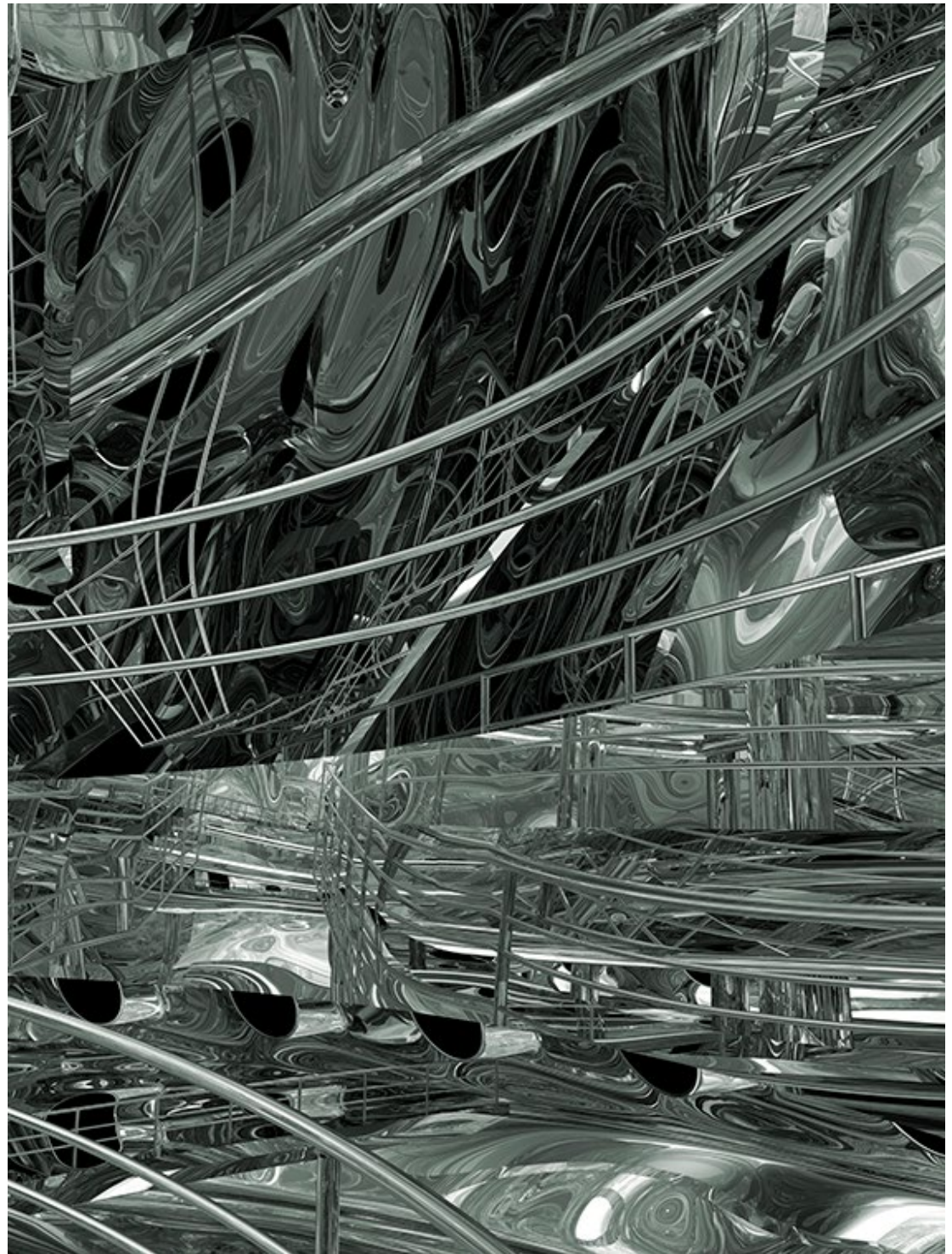
In my production, the understanding that tropical nature and architecture are ideological constructions in the center of the triad modernism-modernity-modernization, leads to conceptualization of works that interrogate the political, economic and social implications of the modern movement in Brazil and in the world.

Bringing into the art realm, my work permeates the dichotomies of modernity – progress and backwardness, beauty and ugliness, purity and contamination.

My recent works confront industrial techniques with handcraft, thus leading to the inclusion of the ornament – an element that was eliminated from modern architecture – in order to interrogate gender, race and otherness – themes commonly ignored in the more celebratory views of modernism. Therefore, tropical nature along with architecture have become the center of my investigations since the 1990s.

Ana Maria Tavares

Ana Maria Tavares  
Deviating Utopia I (from the Social Hieroglyphs series)  
2015  
100 x 75 cm  
Mineral Pigment Ink Printing on Canson 330g paper on  
Composite Aluminum



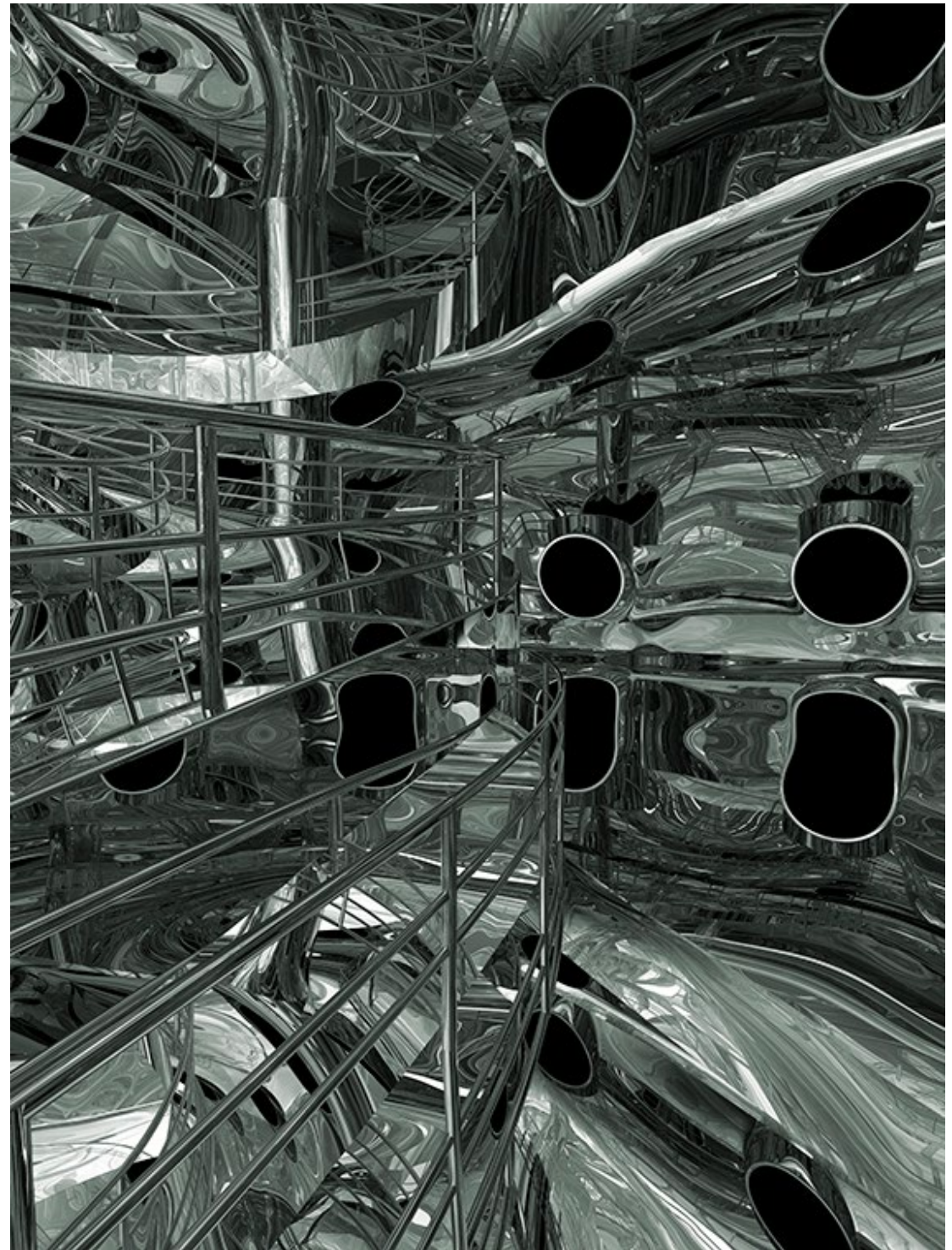


**Ana Maria Tavares**  
**Deviating Utopia II (from the Social Hieroglyphs series)**  
2015  
100 x 75 cm  
Mineral Pigment Ink Printing on Canson 330g paper on  
Composite Aluminum



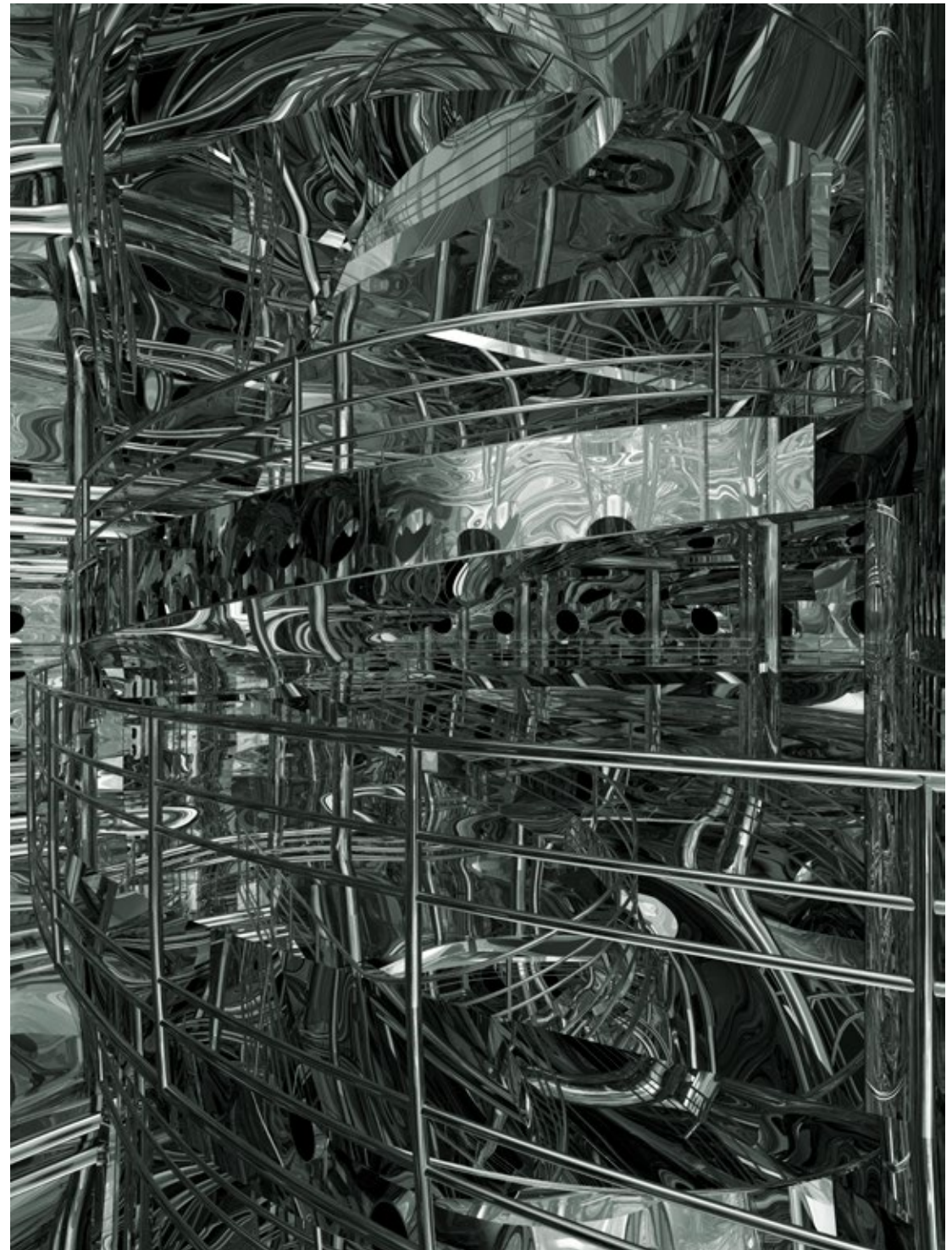


Ana Maria Tavares  
**Deviating Utopia III (from the Social Hieroglyphs series)**  
2015  
100 x 75 cm  
Mineral Pigment Ink Printing on Canson 330g paper on  
Composite Aluminum





Ana Maria Tavares  
**Deviating Utopia IV (from the Social Hieroglyphs series)**  
2015  
100 x 75 cm  
Mineral Pigment Ink Printing on Canson 330g paper on  
Composite Aluminum



Ana Maria Tavares  
**Deviating Utopia V (from the Social Hieroglyphs series)**  
2015  
100 x 75 cm  
Mineral Pigment Ink Printing on Canson 330g paper on  
Composite Aluminum







Ana Maria Tavares

Deviant Topographies from Paxton to Burle Marx I  
(from the Social Hieroglyphs series)

2015

180 x 120 x 85 cm

Mineral pigment ink printing on Canson 330 g paper,  
crochet, glass, acrylic and stainless steel









**Ana Maria Tavares**

**Deviant Topographies from Paxton to Burle Marx I  
(from the Social Hieroglyphs series)**

2015

180 x 120 x 85 cm

Mineral pigment ink printing on Canson 330 g paper,  
crochet, glass, acrylic and stainless steel







## Ana Maria Tavares: Deviating Utopias

Mark Scala, 2014

Today's architecture and interior design, particularly in transitional public spaces like airports, shopping malls, and corporate offices, can trigger feelings of isolation, of a separation from the familiar world and one's sense of self. Within these environments, people may see themselves in strategically placed mirrors (an experience that can seem oddly disorienting, as if they are looking at a familiar stranger rather than at their own reflections). In turn they feel themselves being watched by cameras, security officers, and others who seem equally afloat in this artificial realm. Brazilian artist Ana Maria Tavares sees in such experiences a metaphor for feelings of displacement, anonymity, and paranoia that often seem to mark contemporary existence. In her works, she deconstructs ideologies hidden within the design of these contrived environments, in Brazil and elsewhere, asking if this psychological estrangement is purposefully induced; and if so, to what end?

This interest stems from Tavares's acute awareness of the function of modernist architecture as an agent of transformation in her native Brazil and elsewhere around the world. In the 1950s and 1960s, international styles such as Constructivism and Neo-Plasticism were widely embraced by the Brazilian avant-garde, who sought to provide a visual language for the aspirations of their country, particularly regarding its plans for modernization, racial egalitarianism, and centrality on the world stage. While steeped in utopian ideals, the unfolding reality has been otherwise. Tavares notes that, "In Brazil, modern architecture has been responsible for projecting the country to the world as a 'modern nation' but we have never

been able to completely overcome the paradoxes generated from that project in the tropics: how can a hybrid, mixed, savage, undomesticated nature be completely framed?"



Oca \_ Oscar Niemeyer, 1954

Tavares makes specific reference to the buildings of Oscar Niemeyer, the Brazilian disciple of Le Corbusier, which exemplify modernist architecture at its most sublime. While convinced that his structures could be a positive force of social change, Niemeyer also considered them works of art—gracefully curving, elegant, breathtakingly white—meant for contemplation as much as use. Tavares's Hieróglifos Sociais series pays homage to Niemeyer's 1951 Oca building in São Paulo's Parque do Ibirapuera. This simple white dome with porthole windows functions to this day as a space for exhibiting art. Tavares's series consists of multiple views of the structure, digitally manipulated to

convey variations in reflectiveness and transparency. The images of this stolid building show modernism as more veil and shadow than practical ideology.



Oca (interior)\_ Oscar Niemeyer, 1954

Also featuring manipulated views from the Oca building, Pallazzo (2011) offers a more striking contrast between Niemeyer's idealistic vision of a new society and the urban alienation and chaos that actually define much contemporary life in the megalopolis. The work's full title—Pallazzo. Desviante Triple Dia Solo L—includes the term *desviante*, suggesting deviation or deviantism, to convey a willful, even sexually transgressive break from the rationalist path set by the modernists. Composed of steel and aluminum gridded panels that slide to reveal a digital rendering of distorted ductwork, cables, and other elements, Pallazzo asks what passions the indifferent face of modernism may conceal.



Pallazzo. Desviante Triple\_Dia L - da série Hieróglifos sociais \_ Ana Maria Tavares, 2011



The convoluted images are from Oscar Niemeyer's plans for the Oca building, which Tavares scanned and altered by adding a virtual reflective surface to their forms so they mirror each other in complex and subtle ways. They suggest both the tangled guts of a building (and one cannot help but think of the oppressive ductwork in Terry Gilliam's darkly comic masterpiece Brazil) and the morass of the human unconscious, reminding us of the Surrealists' fascination with the eroticism of the mechanical.



Pallazzo. Desviante Triple\_Dia L - da série Hieróglifos sociais (detail \_ Ana Maria Tavares, 2011

Each work in the series is named for a different motel in Rio de Janeiro that, designed as a modernist box (following the credo of form following function), was mostly used for quick sexual trysts (form still perversely following function, at least insofar as the need for anonymity dictates). The work raises questions: can the social engineering of modernism accommodate (or at least, turn a blind eye) to what Tavares calls this "parallel, deviant universe?" Or are humanity's base impulses like a virus that undermines social order? Tavares notes, "The work is constructed out of the paradoxes in which modernist rationality sees itself as contaminated by worldly things, and of the resulting

diversions and possible pleasure." If reason has no chance against desire, perhaps all we can do is to achieve stasis between the two.



Pallazzo Motel, Rio de Janeiro

Niemeyer's grandest project was the capital city of Brasilia, which was conceived of by the progressive president Juscelino Kubitschek to serve as the foundation for a nation ready in the 1950s to propel itself into a future of democracy, prosperity, and international impact. This model of applied futurism, carved from the tropical forest and located centrally to symbolize the unification of all Brazilians, became the nation's capital in 1960. But when occupants change, the reading of architecture can change, as well. In 1964, the graceful city became the seat of an oppressive right wing military dictatorship that would remain in power until 1985. Many of Brazil's leading artists, including Niemeyer, went into exile. Signifying hope and then fear, Brasilia shows

the capacity of our symbols to become the opposite of what they were, or to hold two meanings simultaneously.



Brasilia \_ architectural project: Oscar Niemeyer / engineering: Joaquim Cardozo. Founded in 1960

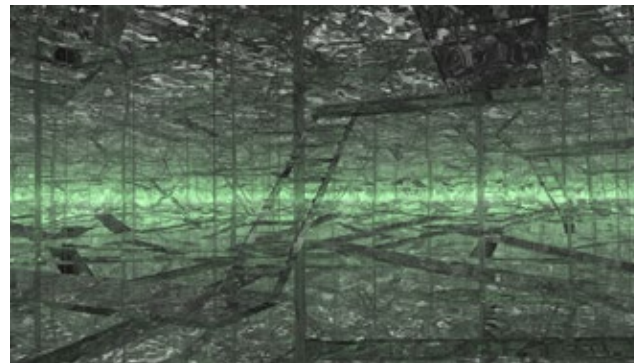
This was impressed upon Tavares, who has vivid memories of life under the repressive regime. It made her sensitive to ambiguous messages conveyed by architecture and design today, long after the dictatorship ended and representative government returned. Works like Inventory Control (2011), Cápsula I (Verde) (2010), Cápsula (Delcora) (2011), Airconditioning Life Módulo (2011) and Módulo 1 (2011) address the intertwining of surveillance, consumption, and desire that increasingly characterizes materialism as a global force. This is in particular evidence in the Brazilian

economy, in which today the cost of living, at least in the larger cities, is among the highest in the world (even as the conditions of poverty are among the most profound). These groupings of objects—made from polished materials such as mirrors, aluminum, and steel—suggest the type of high-end interior design that can be found in expensive boutiques in major cities around the world. Each bears a phrase that relates to some aspect of commercial culture, and each reflects back upon the viewer, becoming a symbol of the narcissism that drives the thirst for expensive status objects.



Inventory control \_ Ana Maria Tavares, 2011

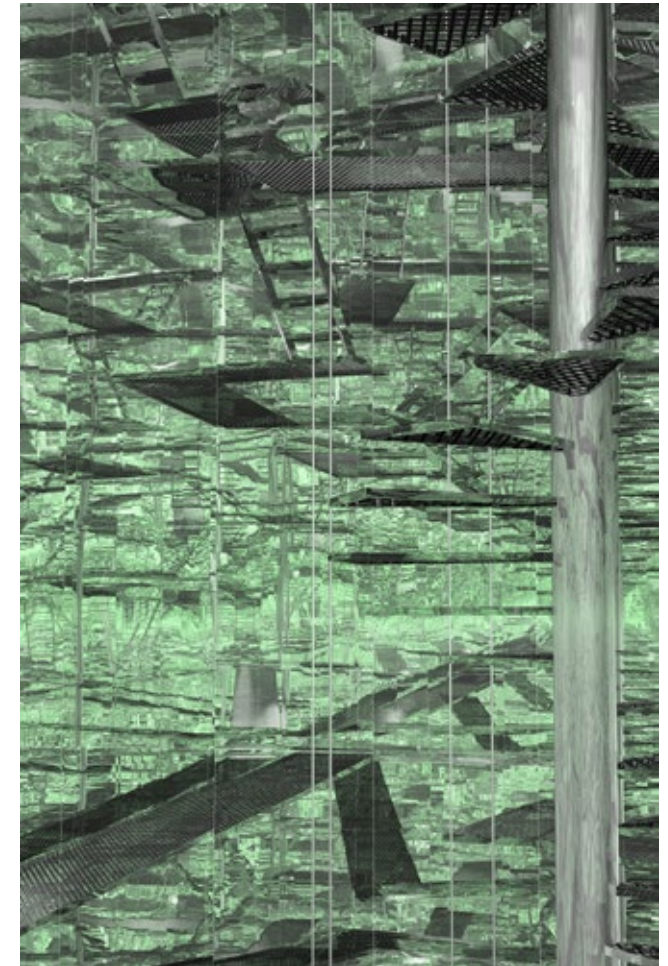
Perhaps the most provocative phrase is embossed on the surface of the twelve mirrors in Tavares's wall-mounted sculpture *Inventory Control*. In the film *Revolutionary Road*, Leonardo DiCaprio's character, Frank Wheeler, epitomizes the rising materialism of the 1950s: "Knowing what you've got, knowing what you need, knowing what you can live without—that's inventory control." There is good life advice in this phrase (if we replace "inventory control" for "self control," or even "happiness"), but as a series of curved mirrors like those used in stores to monitor shoppers, *Inventory Control* has negative connotations as well, as it also alludes to the surveillance occurring in many sites of commercial desire and acquisition. Our acceptance of this in the marketplace and online may lull us into a similar acceptance of governmental control of its "human inventory," as happened during Brazil's dictatorship and is again in the news in terms of our own current National Security Administration imbroglio.



Airshaft (to Piranesi) video still \_ Ana Maria Tavares, 2008

Emphasizing the slipperiness of architectural language, Tavares's work erases gaps between the real and the virtual. Her immersive video, *Airshaft (to Piranesi)* (2008), comprising maze-like views of interiors as seen from multiple perspectives in motion. The viewer is surrounded by a virtual space filled with architectural fragments that

remain constantly morphing, sinking, and shifting, giving the viewer a sensation of being a bodiless consciousness floating in an endlessly unstable world. The work pays homage to the eighteenth-century artist Giovanni Battista Piranesi, whose views of the *carceri*, or prisons, show them to be spatial labyrinths; an apt metaphor for the vitality and disorientating qualities of cities like São Paulo.



Airshaft XV \_ Ana Maria Tavares, 2008/ 2010

mineral pigmented ink on Hahnemühle Photo Rag 308 gr paper, plexiglass and aluminum



Airshaft also inspires comparisons to the artist M. C. Escher, whose architectural views employ mathematics to convey impossible inversions in perspective, denials of gravity and other laws of space and time. While Escher's delightful images present mental conundrums, Tavares seeks to trigger a physical reaction, a sense of vertigo. She says:

“Airshaft is about being immersed in a maze with no gravity, maybe underwater. The floating experience is a way of becoming suspended from real time; concrete references are taken away even though there are familiar structures such as pathways, stairs and platforms. Airshaft is a fictional landscape open to many different interpretations and experiences”.

The phenomenalist intensity of Airshaft is multi-sensoral, due to the addition of a collaborative sound piece created by Nashville composer Brian Siskind. Niterói, water that hides (2013) is named for the densely populated and impoverished city of Niterói near Rio de Janeiro, at the edge of which Niemeyer's stunning contemporary art museum looms over an azure bay. The sonic component, which Siskind describes as “a collage of mid-century/post-war orchestral vinyl recontextualized into a dark, deep and teeming sound environment,” is a perfect embodiment of the rich discordance of urban experience, in Brazil and around the world.

In Airshaft's imaginary realm, utopian dreams of tomorrow combine with dystopic realities of today to form a confounding equation of tension, illusion, and possibility. As we feel increasingly afloat in the world, we note that the world itself is unmoored. It reflects us, and we reflect it.

Mark Scala, chief curator, Frist Center for the Visual Arts



# Carlos Motta

Carlos Motta's (b. 1978, Bogotá, Colombia) multi-disciplinary art practice documents the social conditions and political struggles of sexual, gender, and ethnic minority communities in order to challenge dominant and normative discourses through visibility and self-representation. As a historian of untold narratives and an archivist of repressed histories, Motta is committed to in-depth research on the struggles of post-colonial subjects and societies. His work manifests in a variety of mediums including video, installation, sculpture, drawing, web-based projects, performance, and symposia.

\*

We, The Enemy (2019) is composed of bronze and cement sculptures that are based on representations of the devil that were drawn from art history - from historical paintings that depict Satan in hell, to drawings, illustrations, and sculptures that engage with the visualization of evil personified. Each piece depicts a singular figure that defies normative moral standards of beauty and behaviors. In this army of devils there are characters that suggest sexual deviance and perversion—as typified by the traditional Catholic imagination.

\*

Corpo fechado is composed of a series of vintage whips (purchased by the artist from obscure sellers on e-Bay)

that have been cast in bronze— their motion frozen in the process. These pieces are part of the cycle of sculptural and photographic objects that converse with the film *Corpo fechado*— *The Devil's Work*.

The multilayered video *Corpo Fechado – The Devil's Work* relates the true story of José Francisco Pereira, an 18th century man who was kidnapped from West Africa and sold into slavery in Brazil. As a means of survival, Pereira, movingly played by Angolan actor Paulo Pascoal, along with others in enslaved communities developed syncretic spiritual practices that mixed African with Christian tradition, in the form of *bolsas de mandinga* – amulets to protect fellow enslaved persons from injury. In 1731, after Pereira was sold to a slaveholder in Portugal, the Lisbon Inquisition discovered the practice and tried him for sorcery. Notably, he was also charged with sodomy, since he confessed to copulating with male demons in the course of making the amulets. Pereira was exiled from Lisbon and condemned to end his days as an enslaved rower on a galley ship. *Corpo Fechado: The Devil's Work* imagines Pereira as the agent of his own narrative, reclaiming the terms of representation from the account of his own destruction.



**Carlos Motta**  
**WE, THE ENEMY**  
2019

groups of 5 pieces with variable dimensions  
bronze, concrete and iron





Carlos Motta  
WE, THE ENEMY 7  
2019



**Carlos Motta**  
**Corpo Fechado**  
2019  
80 x 4 x 3 cm  
bronze

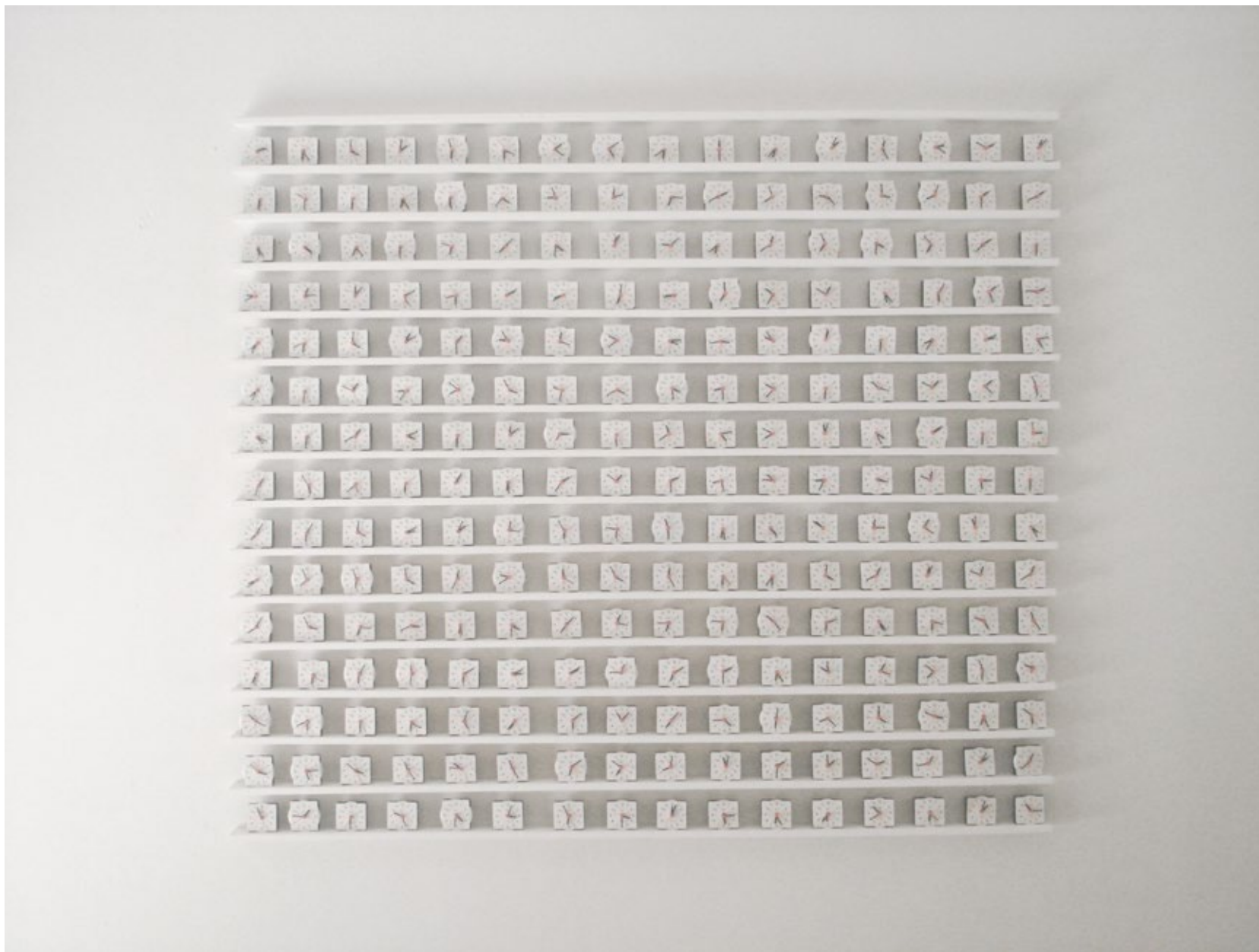


# Tania Candiani

## Sobre el tiempo [About Time]

Tania Candiani's work often seeks to make explicit the discursive contents of artifacts and textual materials. Her work also evidences nostalgia for the obsolete. This sense of nostalgia also materializes in works she articulates around the invisible passing of time by creating awareness of such time. In *Sobre el tiempo*, a wall piece containing a large number of common alarm clocks that resonate loudly, creates a texture of time marking a constant presence.





**Tania Candiani**  
**Sobre el tiempo**  
2008-2015  
140 x 155 x 4 cm  
240 alarm clocks and wooden supports





# André Komatsu

## Contrato social [Social Contract]

In this series, newspapers are covered by a blanket of lead that allows for only a glimpse of their titles, blocking any proper reading. Lead, by virtue of progressive applications of atomic energy, has become increasingly important as shielding against radiation thanks to its excellent corrosion resistance. The material is, however, extremely toxic to the human body. Komatsu's lead blanket thus both protects us and contaminates us at the same time.

**André Komatsu**  
**The New York Times - from the Social Contract series**  
2019  
57 x 36 cm  
folded lead plate, newspaper and nails





# Chiara Banfi

## Body and Soul series

My current work explores sound structures in a sensory way, where I feel that music and nature come together in a kind of code. ... I've always thought of sound, volume, and rhythm breaking boundaries and barriers in search of a place, looking for ways to visualize how that sound could be 'seen' if traveling in a room, a body, or a garden.

Chiara Banfi

**André Komatsu**  
**The New York Times - from the Social Contract series**  
2019  
65 x 40 x 25 cm  
garnets, wood and RCA cable





VERMELHO

Rua Minas Gerais, 350  
01244 010  
São Paulo, Brasil

[galeriavermelho.com.br](http://galeriavermelho.com.br)  
+55 11 3138 1520  
[akio@galeriavermelho.com.br](mailto:akio@galeriavermelho.com.br)