

VERMELHO

# Frieze New York

03-06 May 2018  
Preview: 02 May 2018

booth: D21  
Randall's Island Park - NY



Exhibition history:

Corpo a Corpo. Instituto Moreira Salles Paulista, São Paulo, Brasil. 2017

Prometheus Unbound. Neue Galerie Graz, Graz, Áustria. 2017

Corpo a Corpo. Instituto Moreira Salles RJ, Rio de Janeiro, Brasil. 2018

Jonathas de Andrade  
**Me, Mestizo, 2017**

Between 1950 and 1951, researchers funded by Unesco, went on the field in three Brazilian communities to understand the factors that shaped the manifestation of social racism in Brazil.

The study, published in 1952 under the title *Race and Class in Rural Brazil*, operated with empiricism and interpretative formulations of the research participants, who were invited to comment on certain characteristics of men and women of various races and social backgrounds by means of photographs. There were six attributes to be qualified: wealth, beauty, intelligence, religiosity, honesty and aptitude for work.

The project *A study of Race and Class: Bahia* <Santa Fe, 1956/2016, by **Jonathas de Andrade**, took as its starting point the study published in 1952 and proposed an opposite movement, researching how racism is understood in the

United States today.

The series **Me, Mestizo**, from 2017, is the new part of the project. Here, **de Andrade** returns the research to Brazil. The artist invited participants to take on characters in photographic studios in four cities of Brazil. From spontaneous conversations, artist and participants evoke emotions, reactions and gestures staged for a camera that explores each situation from multiple angles, as in a photographic behavioral study.

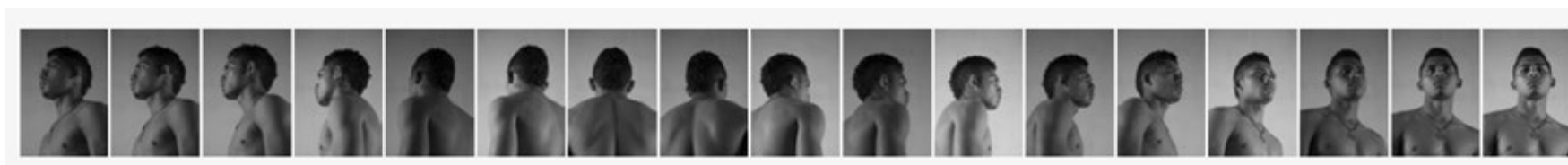
In the installation, the different sets of photographs are interspersed by a line of words taken from *Race and Class in Rural Brazil*, bringing the atmosphere of racial and class tensions that the study deals with.







On view at Frieze New York



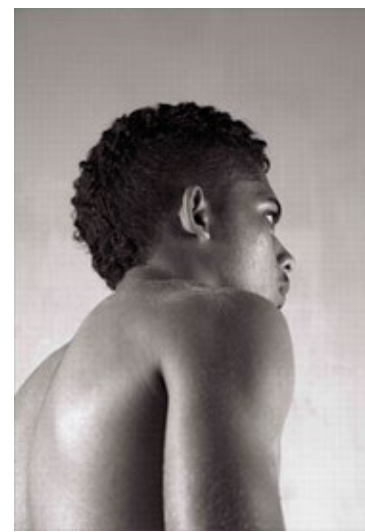
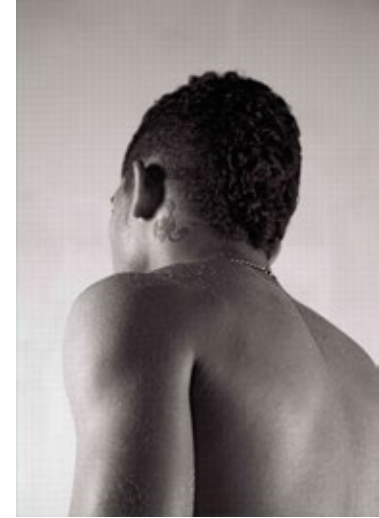
Jonathas de Andrade  
*Belittle / Menosprezo, by Oristes - da série Eu, mestiço*  
2017  
80 x 805 cm  
UV printing on Falconboard 16 mm cardboard

*orgulhoso* honesty Negro thickness discrimination eye-fold pression fertile aptitude sickle stereotype co

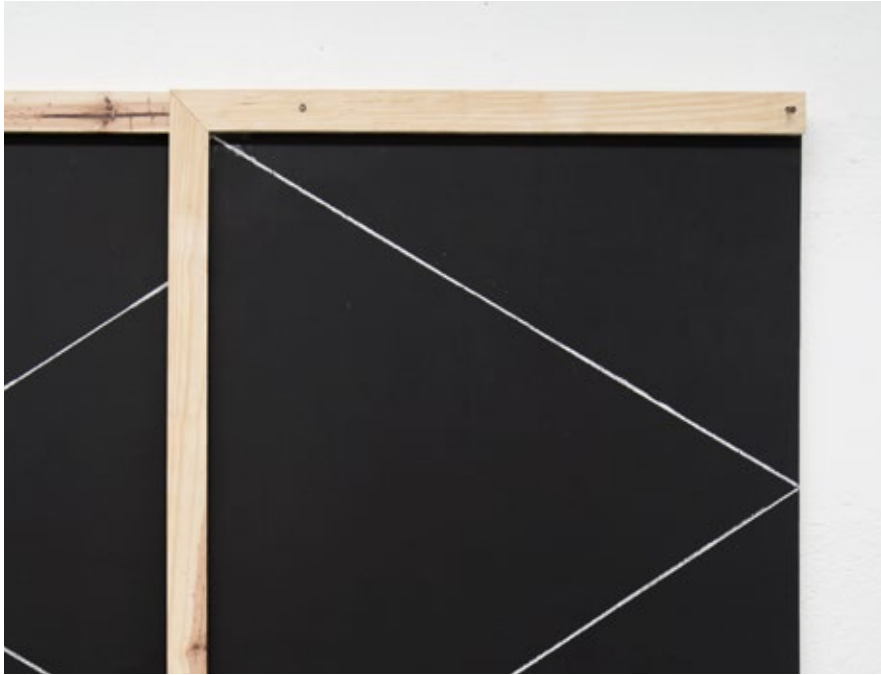
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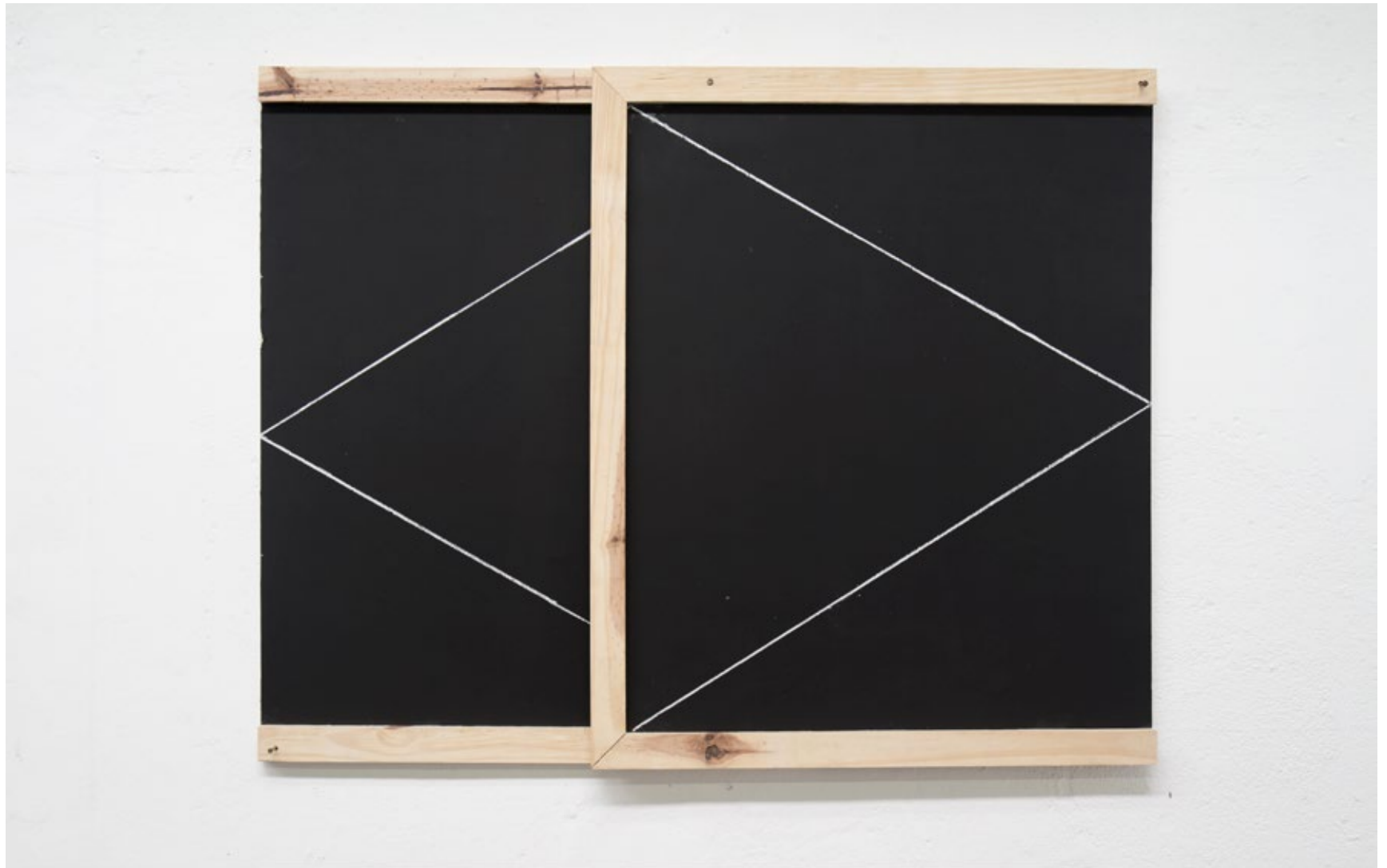
André Komatsu

**Cada um, cada qual 5, 2017**

The representation of constructive processes in the works of **André Komatsu** usually contains ruins and the idea of deconstruction. One of the artist's usual procedures is to attribute a new function for what was waste (or wasted), either to use it in three-dimensional pieces and installations, either to take it as medium. Generally, the pieces incorporate, invert and return as a problem the characteristics of its supports and referential.

The Works from the series **Cada um, cada qual** (Each, each one) hold within themselves a reference to the blackboards as tools of transmission of knowledge. These objects propose, from a physical cut, a fissure that destabilizes their axis. After the displacement of the parts through the cut, scratches are drawn with chalk creating new meanings and relations between the original object and the ruin. Here, we can see a reference to the Brazilian flag in a very fragile representation of its structure, as an observation on the countries' current political and institutional mood

On view at Frieze New York



André Komatsu

*Cada um, cada qual 5*

2017

91 x 118 x 5 cm

wood, synthetic matt enamel, and chalk on plywood



Dora Longo Bahia  
**A polícia vem, a polícia vai, 2018**

In her new series, *A polícia vem, a polícia vai* [The police comes, the police goes], Dora Longo Bahia uses images from news coverage of recent clashes between protesters, the police and sometimes the military police from various protests and manifestations around the world or, like in this case, the weapons used in those conflicts. The title of the works is taken from the refrain of the music *Police*, by Brazilian punk band *Mercenarias*. Although released in the 1980s, the song serves the current wave of activism. A QR Code is available so the viewer can listen to the song.

As support for these paintings, Longo Bahia uses broken glass from armored windows from banks from the Avenida Paulista, one of the financial centers of São Paulo, and stage for all kinds of demonstrations.

Dora Longo Bahia (1963) has participated in the XXVIII Biennial of São Paulo (2008) and at the VI Havana Biennial, Cuba (1997), as well as in exhibitions in institutions from countries such as Holland, France,

Venezuela, South Africa, India, Belgium and Switzerland. In 2016 she was awarded the Zum Photography Scholarship of Instituto Moreira Salles; in 2010 she received the CAPES Thesis Award in the Arts and Music Field; and in 2008 the Cifo Prize of the Cisneros Fontanals Art Foundation.

She holds a PhD in Arts from the University of São Paulo, USP, (2010) where she is currently a professor at the Communications and Arts department.

Since 1999, Longo Bahia has maintained a rotating study group at her residence as education is an integral part of her artistic practice. The multidisciplinary group is formed by young artists and students and hosts guests from various fields for debates. She has included the group of students in several of her exhibitions, including the XXVIII Biennial of São Paulo (2008) and Avenida Paulista, at MASP (Museu de Arte de São Paulo) in 2017.

Also as part of her artistic practice, Longo Bahia has participated in –

and formed – several bands, always as a bass player. She is currently with the band *Cão*, alongside artists Mauricio Ianês, Ricardo Carioba and Bruno Palazzo. Her list of former bands includes the notorious noise trio *Disk Putas* (1992–1994) and *Vera Fisher* (2003–2005).

In 2016 she released her first feature film, *O Caso Dora* [The Dora case], an investigative endeavor bordering both documentary and fiction. The narrative of *O Caso Dora* mirrors the events of May 1968 in Paris and the protests of June 2013 in São Paulo. Playing with the codename for Sigmund Freud's hysterical patient and the director's first name, the film proposes an autobiographical reflection commenting on the positioning of the contemporary artist.



On view at Frieze New York



Dora Longo Bahia  
*A polícia vem, a polícia vai*  
2018  
15 x 15 cm  
acrylic on broken laminated glass

On view at Frieze New York



Dora Longo Bahia  
*A polícia vem, a polícia vai*  
2018  
15 x 15 cm  
acrylic on broken laminated glass





In this presentation for Frieze New York 2018, two aspects of **Edgard de Souza's** works become apparent: first, a meticulous formal construction of the works and, second, the evident reference to the domestic space of objects and manners of construction.

He produces artworks with a striking duality between the intimate space of investigation of the self as a research object and, at the same time, the work only is fully completed when it is formalized and exposed to the public. By changing the Anthropophagic to Autophagic, de Souza proposes a different axis of contemplation towards the self. Wouldn't looking at one's self in "the now" be, somehow a way of looking at the present or, even the future?

The first can be seen in **Acaso** [Chance], 2015, which involves the mirrored figure, a constant in his oeuvre that connects with the **Autophagic** pieces produced between 2013 and 2015. Those pieces are at the same time the result of the artist observing himself and positioning himself as forward looking while producing within a national context that is still very attached to the modernist experience. Point taken by the title that somehow refers to, or rather opposes, the Anthropophagic manifest by Oswald de Andrade (1928), that proposed to

"swallow" the European cultural legacy and "digest it" in the form of a typically Brazilian art.

That does not mean that his sculpture work is not reminiscent of the tradition of the European sculpture, in special of the neoclassical tradition that flourished from the illuminist and rationalist ideals of the late XVIII and early XIX centuries. The neoclassical sculpture was inspired by the ancient Greco-Roman tradition, adopting principles of order, clarity, austerity, balance and purpose, with a moralizing background. Nevertheless, the morals proposed by the neoclassical age fought superstitions and religious dogmas, and emphasized personal improvement and social progress with a strong ethical accent. Such values go a long way with **de Souza's** works where sexuality, gender and the use of the body become an important tool of (dis) empowerment. Here his own plaster-carved-brass-foundry arms and hands, as propellers, become the axis.

The second aspect, the evident reference to the domestic and its ways of manufacturing, becomes apparent in the series of embroidery called **R**. The scope of the domestic has always been present in the work of **Edgard de Souza**, with benches, vases, tables, chairs

or cushions that carry anthropomorphic features or that somehow predict the human body in relation to itself and how it interacts with its surroundings. In addition, **Edgard de Souza's** forms are ambiguous and fragmented, with clues and vestiges of corporeality, desire, sexuality, and eroticism.

**Edgard de Souza's** doodles record the artist's body movements. They started as pen on paper drawings made during simple challenges like drawing while dancing, while talking on the phone, using two hands at the same time, using the pen until it runs out of ink, being symmetric or avoiding symmetry. Each of these tasks gave rise to graphically or materially different drawings that were imposed on the paper in various ways. They were nevertheless struggles with, or analyses of his body.

In his new series, presented here, **de Souza** brings those somehow imprecise drawings to a planned construction, using embroidery on vintage linen. The same sort of "action doodle" is visible, but now they are created in a diametrically opposite manner, bringing a friction between spontaneous and plotted conceptions to the works.

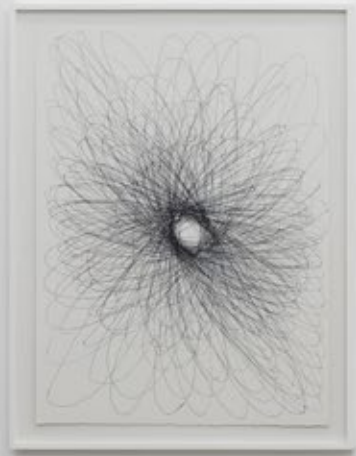
On view at Frieze New York



**Edgard de Souza**  
***Acaso (Hélice)***  
2015  
58Ø x 17,5 cm  
bronze casting











On view at Frieze New York



**Edgard de Souza**  
*R7*  
2017  
70 x 60 cm  
embroidery on vintage linen



Cinthia Marcelle  
**8/16 - da série Da parte pelo  
todo, 2018**

The works from the **Da parte pelo todo** series (From the part to the whole) have been developed by **Cinthia Marcelle** since 2014, and are made up of sets of objects with strategic paintings in white. They are ordinary objects, linked to the world of civil construction and its work processes, such as shovels, buckets, sieves, spatulas and paint trays. The paint is manually applied into the pieces, in order to create delimited zones within the objects, establishing relations between figure and background, full and empty, addition and subtraction, presence and absence, visible and hidden.

They are not, however illusionist gestures: the pieces deal with the immediate identification of their components by those who see them, avoiding the commotion and ecstasy in the confrontation with the works. The pieces are formed by didactic relations that articulate signs present in the global culture within movements that avoid a sedative or nirvanic

relation with the object of art. Marcelle's works are calculated to what is strictly necessary, elevating the emotions to critical emotions and to reflection.

On view at Frieze New York



**Cinthia Marcelle**  
**8/16 - da série *Da parte pelo todo***  
2018  
96 x 23 x 4,5 cm (each part of five)  
matte acrylic paint on shovels







*Uma parede é uma parede é uma parede*  
*from the Da parte pelo todo series*  
5th Edition of the Marcantonio Vilaça Award  
MAC Ibirapuera - São Paulo - Brasil, 2015





Cinthia Marcelle  
**Capa Morada [tecidos + pessoas],  
2003**

Capa Morada is a series of photographs that narrates a process of insertion of the artist in another city. The work was developed during a residence of Cinthia Marcelle at the Very Real Time Program, in Cape Town, in 2003 and shows the artist camouflaging in the city's architecture using fabrics as a device of disguise. -

documented in photography and film, present a reflection on social structures and displace the spectator's attention as well as their possible interpretation of the image.

Co-author with Jean Meeran.

From the beginning of her career, Cinthia Marcelle was interested in a great variety of artistic processes, seeking out the raw material of her work in the daily chaos that surrounds her, in the social relations. She creates collages, installations, paintings, drawings, videos and photography. Her artwork involves cities and nature, people and animals, and it possesses a temporal aspect, which is present in the use of repetition, in the accumulation of materials - such as dust, dirt, and litter. In her work the artist stresses the disorder of things by creating interventions that offer a formal reorganization of objects and daily situations. These visual interventions,

On view at Frieze New York



**Cynthia Marcelle**

***Capa Morada [tecidos + pessoas]***

2003

52 x 77 x 3 cm each part o five

photographic print on Kodak Professional Endura paper









Tania Candiani  
**Huipiles V, 2018**

The word huipil comes from the Nahuatl word "Huipil" meaning "my cover" The huipil also serves to reflect and distinguish the identity of the ethnicity and the socio-economic position. The **Huipiles** in canvases are unwritten histories, or monuments. The canvas reconfigures and preserves the memory of a town.

**Tania Candiani's** work is developed in various media and practices that depict an interest in the complex intersections between languages and systems, such as Phonological, Graphical, Linguistical, Symbolical and Technological.

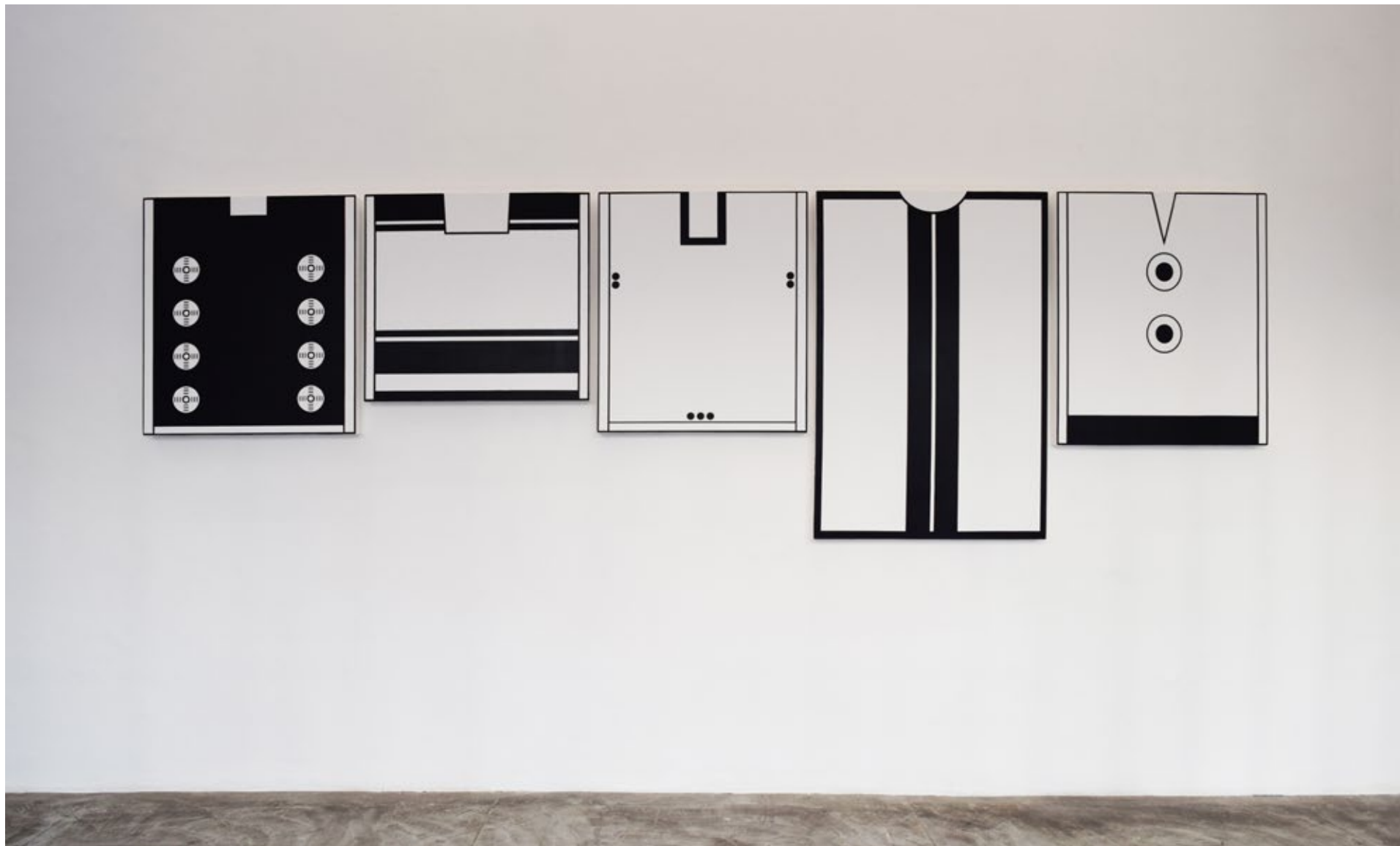
A certain nostalgia for obsolete artefacts and textual materials can be perceived in Candiani's practices. Through the exploration of elements such as sound, words, textile, diagrams or machines, the artist recreates unique translations that enhance the possibilities of language, leading to various combinations of meanings and expressions. In recent years, Candiani has collaborated with interdisciplinary groups in various fields of knowledge and research, consolidating intersections among

Art, Design, Literature, Architecture and Science. In such collaborations, Candiani explores the possibilities of technology, research over time, sound and arrangements with respect to the narrative, focusing in the technical and scientific, as well as in our relationship with technology and the history behind it.

Candiani has a fellowship by the National System of Art Creators (Mexico) from 2012-2014, and from 2016-2018. She has received awards such as Guggenheim Fellowship Award (2011); Residence National Sound Production, Mexico City (2012); Production Support, Bancomer Cultural Foundation (2013), Award of Distinction Prix Ars Electronica, Austria (2013); Flora Ars & Natura, Colombia (2013); Production Residency, Artium, Spain (2013); Artist in Residence. Laznia II, Poland (2014); Artist in Residence, Glennfiddich, Scotland (2014), among others. In 2015, her project Possessing Nature, in collaboration with Luis Felipe Ortega, represented Mexico at the 56th Venice Biennale (2015).



On view at Frieze New York



**Tania Candiani**

***Huipiles V***

2018

75 x 68 cm 65 x 70 cm 75 x 65 cm 109 x 74 cm 79 x 71 cm

acrylic and oil on canvas



Chiara Banfi

**Sem título -  
da série Cristal e Carvão, 2017  
Sem título - da série Body,  
Mind & Soul, 2017**

The use of crystals and stones in **Chiara Banfi's** work began during some research into audio equipment. Investigating record players, **Banfi** discovered that part of the stylus that reads the groove in the vinyl record consists of a piece of quartz. The crystal is a natural equalizer and works together with the stylus to uniformize the reproduction of the music recorded on the albums. Today, these quartz crystals are industrially synthesized, since they are so crucial in equipment that depends on rhythm and frequency, such as the above-mentioned record players as well as ultraprecise timepieces, for example. Stones in general have an intrinsic capacity to transmit vibrations and frequencies. In **Chiara's** work they appear in different articulations.

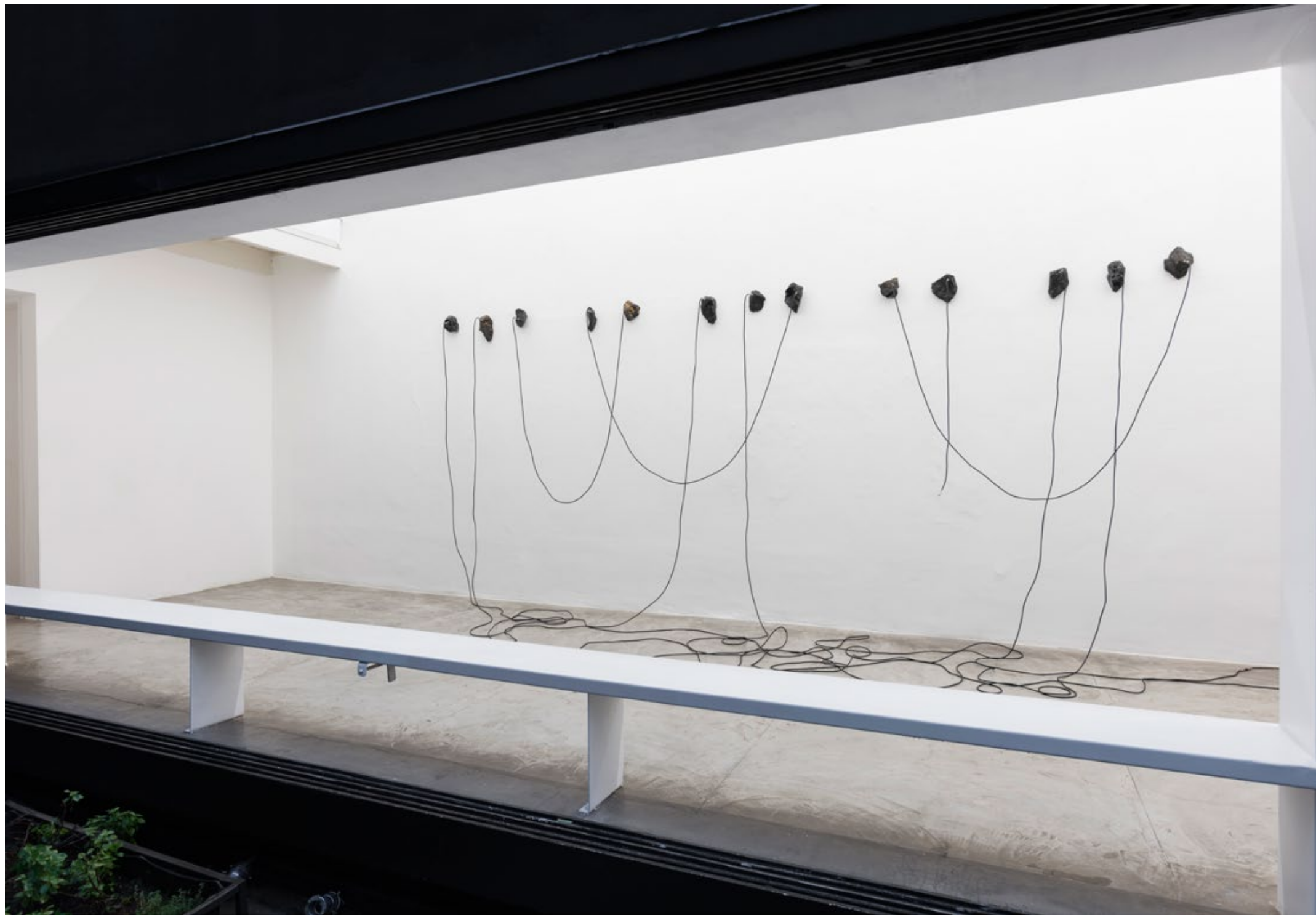
She also uses stones and rocks from different origins – and which are never found next to each other in nature – connected by RCA cables, suggesting combinations of vibrations of different natures.

**Chiara Banfi** presents visual readings of sound through the altered use of instruments, musical scores and other equipment linked to the production and reproduction of music. The corporeality of sound has pervaded **Banfi's** research ever since the outset of her production in drawings, collages, paintings and performances, and she has been for some time investigating silence. Her aim is not, however, silence as the absence of sound, but rather an investigation into the vibrations and oscillations that go unperceived by the human ear, either due to questions of frequency, or to an unawareness of pauses, which are as important as the notes in a musical composition.

On view at Frieze New York

**Chiara Banfi**  
***Sem título 1 - da série Body, Mind & Soul***  
2016  
165 x 70 cm  
pebble, RCA cables and RCA plugg







On view at Frieze New York



**Chiara Banfi**

*Sem título 1 - da série Cristal e Carvão*

2017

10 x 24 x 10 cm

quartz and jet stone



Marcelo Moscheta  
**Memória Gráfica , 2018**

The title **Memória Gráfica** [Graphic Memory], refers to the set of lithographic stones that the artist found broken irregularly and used to complete his fractioned drawings of rock formations. **Moscheta** works with the idea that through fragments we can mentally compose an imaginary mountain range of “fulls” and “empties”, in an artistic operation that unites the drawing to the object, as part of the same linguistic system.

The linear bases trace the path to the graphite drawing on a black background, which are rebounded by the lithographic stones which fissures complete the representation of the rock formations, as if both were the same: the represented object and the instrument of representation, the memory contained on the surface of the lithographic stone (which one day generated numerous reproductions) in a new and last black print that returns it to the landscape of stones. The lithographic stone ceases to be the matrix to become the copy.

On view at Frieze New York

marcelo Moscheta  
*Memória Gráfica #12*

2018

182 X 93 x 6 cm

Graphite drawing on expanded PVC, offset ink on lithographic stone and iron.







On view at Frieze New York

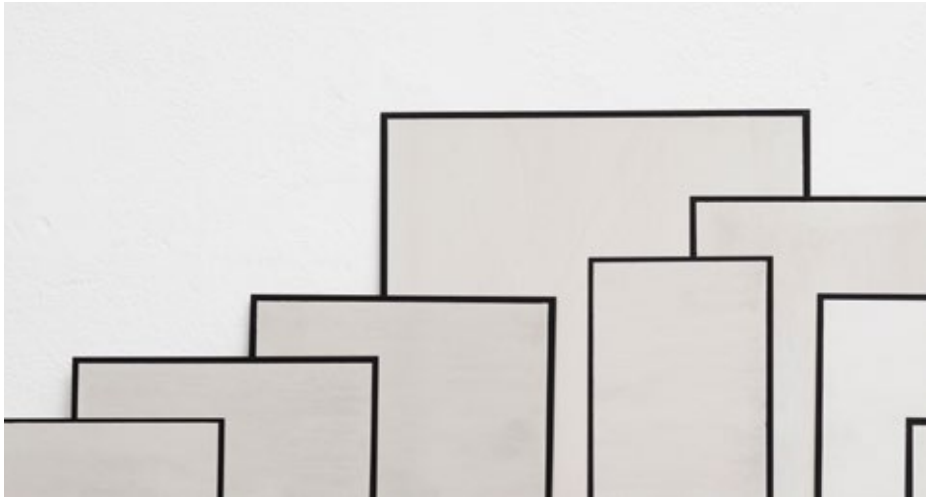
marcelo Moscheta  
*Memória Gráfica #26*  
2018

182 X 93 x 6 cm

Graphite drawing on expanded PVC, offset ink on lithographic stone and iron.







Nicolás Robbio

**La genealogía de Mateo, 2017**

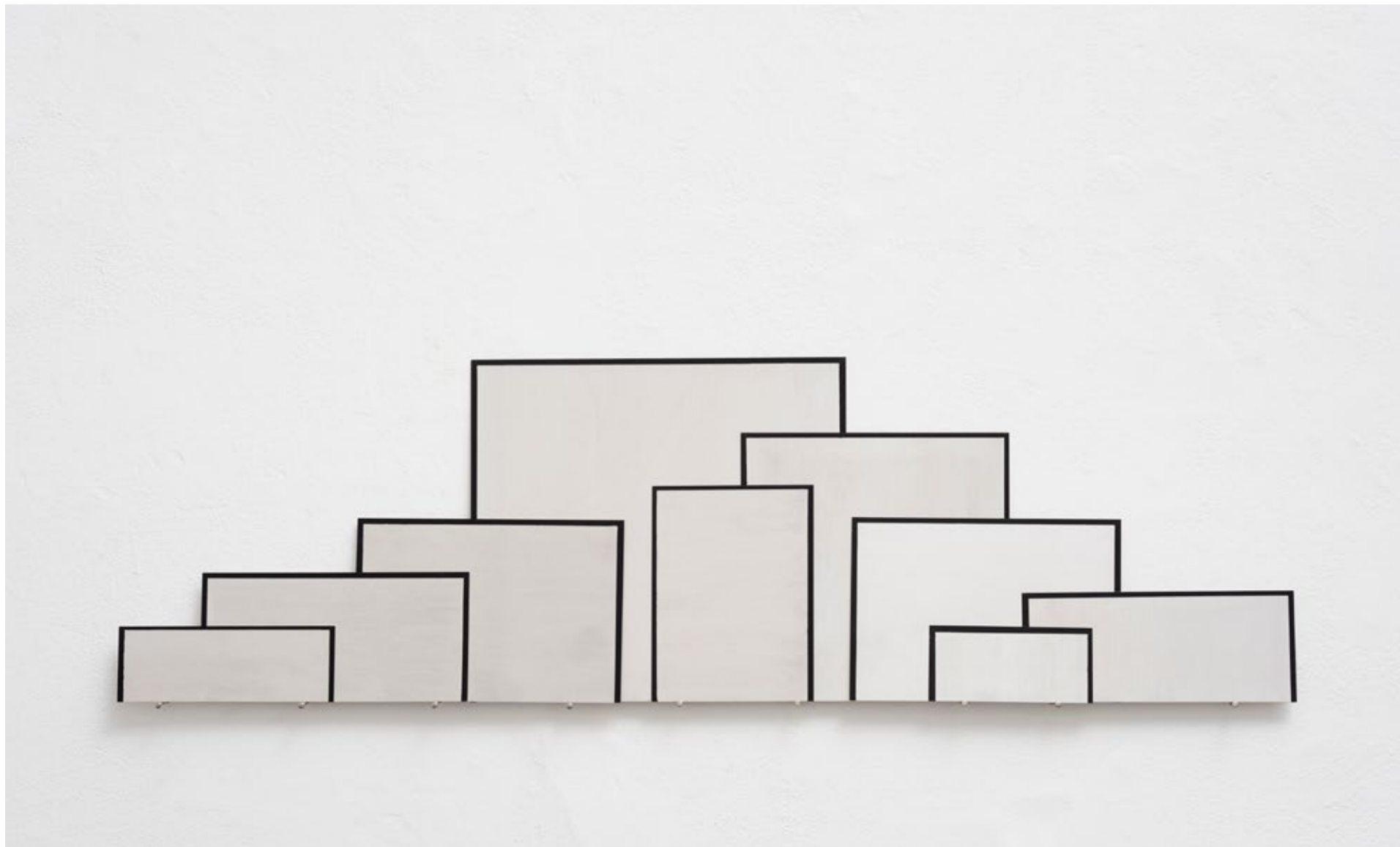
Genealogy, also known as family history, is the study of families and the tracing of their lineages and history. Genealogists use oral interviews, historical records, genetic analysis, and other records to obtain information about a family and to demonstrate kinship and pedigrees of its members. The results are often displayed in charts or written as narratives.

The New Testament provides two accounts of the genealogy of Jesus, one in the Gospel of Matthew and another in the Gospel of Luke. Matthew's starts with Abraham, while Luke begins with Adam. Matthew's genealogy is considerably more complex than Luke's, besides being overtly schematic

Nicolás Robbio deals with the mythology surrounding the genealogy of Christ to develop his *Genealogía de Mateo* [Genealogy of Matthew], a schematic system of overlapping aluminum pieces surrounded by black lines that define their perimeters. In addition to making reference to the multi-part retabes that narrate religious

stories, the reflective aspect of Robbio's work suggests a kind of mirror to the viewer, and its multiple parts then suggest a multiplicity of possible narratives and connections to our personal genealogy, somehow uniting everyone that sees themselves there in the same descent, in a unique history.

On view at Frieze New York



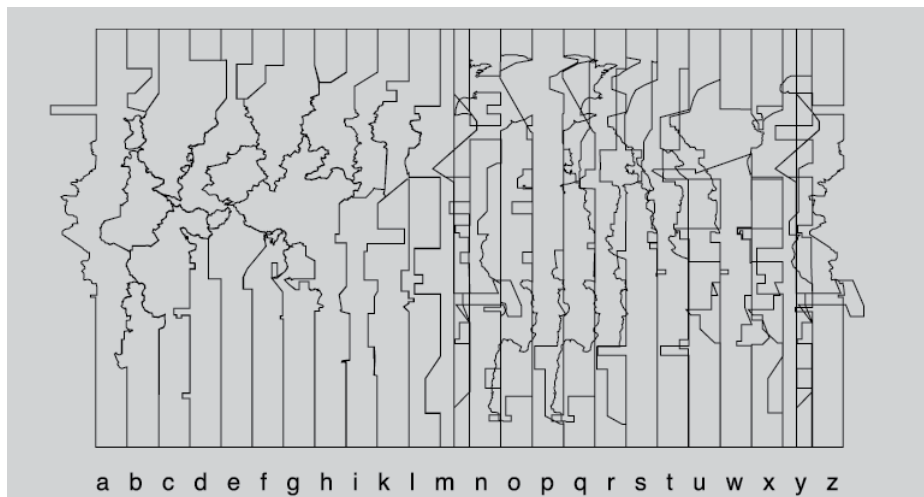
**Nicolás Robbio**

*La genealogía de Mateo 2*

2018

125,5 x 35 cm

matte black automotive paint and primer base on aluminum



Angela Detanico & Rafael Lain  
**Atlas of dead languages**  
**(Mesopotamia), 2018**

In **Atlas**, the word **WORLD**, in different languages is written in **Timezonetype**.

**Timezonetype** is a typography created from the relationship between time zones and the letters of the alphabet. The portion of land cut by the timezone is used as the letter that designates it. Words are written with pieces of cartography, creating new arrangements that break the cartographic order and propose a new comprehension of the world through words.

**Atlas of dead languages (Mesopotamia)** features words from missing-languages from the ancient Mesopotamia. **Atlas of dead languages (Mesopotamia)** apresenta palavras de línguas desaparecidas da antiga Mesopotamia.

anubda [QUARTER] (1748x: Old Akkadian, Ur III, Early Old Babylonian, Old Babylonian) wr. an-ub-da; ub-da "a cosmographic or geographic term; quarter (of the universe)" Akk. kibrat arbatu

gukin [TOTALITY] (3x: Old Babylonian) wr. gu2-kig2; gukin; gukin2; gu3-kin; gu3-kin5 "villages, settlements; the inhabited world; totality, world" Akk. dadmu; kiššatu

kiššatu [TOTALITY] (14x: ED IIIb, Old Akkadian, Ur III, Old Babylonian) wr. kiš "totality, world" Akk. kiššatu

kišar [EARTH] (35x: Old Akkadian, Old Babylonian) wr. ki-šar2 "totality; the whole earth; horizon" Akk. kiššat erseti; kiššatu

šargad [WORLD] wr. šargad "world, totality" Akk. kiššatu



In 1802, the astronomer and mathematician Nathaniel Bowditch correlated the letters of the alphabet with the 24 timezones dividing the globe.

TIMEZONETYPE uses this system as a basis for a cartographic writing, encoding texts into maps to create new space and time relations.

ATLAS is an ongoing series of maps with the word **WORLD** in different languages set in TIMEZONETYPE.

ATLAS OF DEAD LANGUAGES (MESOPOTAMIA) presents the words **ANUBDA**, **GUKIN**, **KIŠŠATU**, **KIŠAR** and **ŠARGAD**, possible translations of **WORLD** into Akkadian and Babylonian, languages spoken in Mesopotamia in the time of the invention of writing.

On view at Frieze New York



Angela Detanico e Rafael Lain

*Atlas of dead languages (Mesopotamia)*

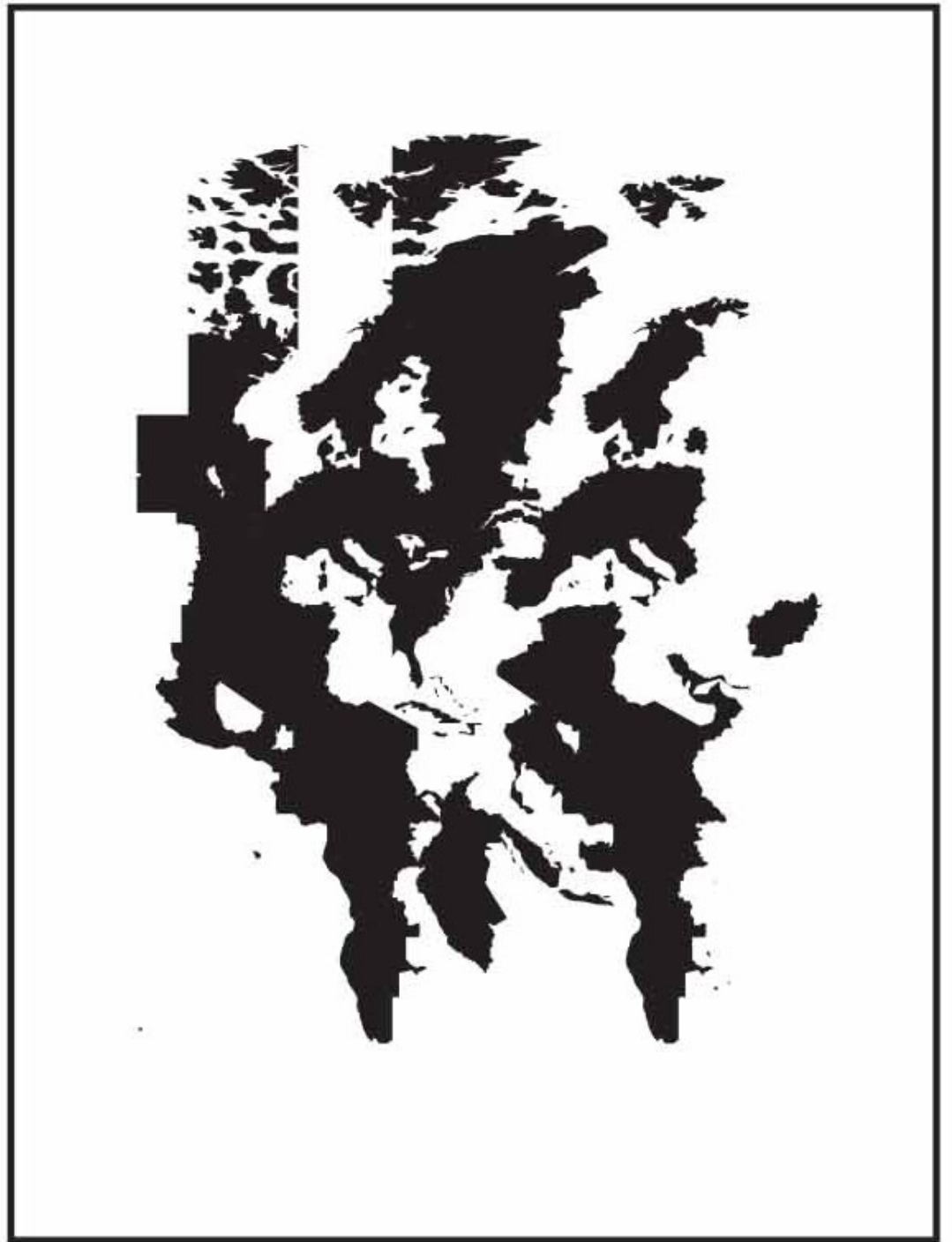
2018

80 x 60 cm (each part of 5)

printing with mineral pigment ink on Awagami Kozo Thick

White 110 gr paper





VERMELHO

@galeriavermelho

Rua Minas Gerais, 350  
01244-010  
São Paulo, Brasil

[galeriavermelho.com.br](http://galeriavermelho.com.br)  
+55 11 3138 1524  
[akio@galeriavermelho.com.br](mailto:akio@galeriavermelho.com.br)  
[juan@galeriavermelho.com.br](mailto:juan@galeriavermelho.com.br)