

1, 2, 3...

Elvis Almeida, Gokula Stoffel, Manoela Medeiros

Galeria + Galpão

As of June 3, Fortes D'Aloia & Gabriel presents **1, 2, 3...** – a special program with three young artists not represented by this gallery, in simultaneous solo shows. Galeria, in Vila Madalena, welcomes Manoela Medeiros' *Swept Dust*, while Galpão, in Barra Funda, receives both Elvis de Almeida's *Twisted Dry Edge / Blunt Knife* and Gokula Stoffel's *Anxious Madonna*.

Manoela Medeiros

Swept Dust

Galeria | June 3 – July 22, 2017

Manoela Medeiros' *Poeira Varrida* [Swept Dust] combines sculptures and excavations on walls examining the ambiguous relationship between construction and ruin. The artist directly intervenes in the architecture of the space, creating narratives and games on proportion, subtracting and shifting material from the walls in a positive-negative dynamics.

In *Vale*, Manoela makes diagonal and parallel cuts over six cement poles. These cuts refer to rubber tree trunks, transforming this type of excavation into a sign of the forest, while bringing it to an urban environment. *Declive* is a ladder positioned along the wall with half of its steps made in concrete with a real-scale configuration, whereas the other half is only outlined by the excavation. In a comparable movement, in *Território*, she creates a geometrical mural sketch with a modernist influence, partially excavated and partially made out of cement pieces. The pattern, created out of small cuts on the wall, refers to a Cartesian project, whereas the cement triangles, full of imperfections, soften this geometry. The mural is positioned along one of the gallery walls, and its edge coincides with the main floor of the building, creating, thus, the illusion of continuity. *Fronteira* is an excavation comprised of two vertical lines on the wall that are disjointedly projected from the floor. A concise and powerful image in this exhibition built on interspace semantics.

Manoela Medeiros (1991) lives and works both in Rio de Janeiro (her hometown) and Paris. She has a degree in Graphic Design at PUC-Rio (2009) She also studied at École Des Beaux Arts (Paris, 2012), at IADE-Creativity University (Lisbon, 2013) and at EAV Parque Lage (Rio de Janeiro, 2009 and 2015). Manoela is the co-founder of Atomos, an independent space (Rio de Janeiro, 2016) and has been actively participating in different exhibitions, salons and residences in Brazil and abroad. Among her solo shows, we can highlight: *Instruções para a construção de uma ruína*, Casamata (Rio de Janeiro, 2015); *é. é. é.*, Projeto Zip'Up (São Paulo, 2015). Among her collective shows: *62. Salon de Montrouge*, Le Beffroi (Montrouge, 2017); *Hallstatt*, Fortes D'Aloia & Gabriel | Galpão (São Paulo, 2016); *Arte Pará*, Fundação Romulo Maiorana (Belém, 2016); *In Between*, Bergamin & Gomide (São Paulo, 2016); *Quarta-feira de cinzas*, EAV Parque Lage (Rio de Janeiro, 2015); *Verbo*, Galeria Vermelho (São Paulo, 2015). In 2017, Manoela will have a solo show at Double V Gallery (Marseille) and participate the 67th edition of the Jeune Création award at Galeria Thaddaeus Ropac (Paris).

Elvis Almeida

Twisted Dry Edge / Blunt Knife

Galpão | June 3 – July 29, 2017

Elvis de Almeida's *Ponta Seca Torta / Faca Cega* [Twisted Dry Edge / Blunt Knife] presents twelve paintings of different sizes. Using a palette of electric colors and a well-defined visual vocabulary, Elvis occupies a singular position in the Brazilian contemporary production. He always tries to be placed in a situation of instability in his process. Without projects, sketches nor models, this strategy allows him to search for solutions as he carries on with his work. He uses oil, acrylic, spray paint, vinyl paint, enamel, highlighter, graffiti, charcoal, among other materials. Elvis faces each material choice as a game proposition, in which each decision triggers new deadlocks and their solutions represent the conclusion of the work.

Since he has a B.A. in Printing from Escola de Belas Artes – UFRJ, the artist translated that technique into painting. Many elements in his works are “printed” on canvas and wood using instruments he created himself out of sponge. His work assembles graffiti and cartoon elements, translated and agglutinated in saturated contrasting colors. His visual vocabulary is supported, on the one hand, by physical forms – sun, ray, flame, drop, leaves, molecules – and, on the other, by architecture through geometric patterns either striped or circular, many of which depicting memories from real places. These two sets are in constant conflict in pieces full of friction and spark.

Elvis Almeida was born in 1985 in Rio de Janeiro, where he lives and works. He has a degree in Engraving at UFRJ (2013) and attended courses on silk-screening at EAV Parque Lage and Art History at Redes da Maré, both in Rio de Janeiro. His solo exhibitions include: *O cotidiano das estruturas familiares*, Projeto Tech Nô, Oi Futuro Flamengo (Rio de Janeiro, 2017); *Certezas para dobrar*, Mercedes Viegas Arte Contemporânea (Rio de Janeiro, 2016); *Uma cidade de xapisco dividida por um muro de cau*, Amarelo Negro Arte Contemporânea (Rio de Janeiro, 2010). Among his collective exhibitions, we can point out: *Pintura*, Caixa Cultural (Rio de Janeiro, 2017); *Um Desassossego*, Galeria Estação (São Paulo, 2016); *Oito artistas*, Mendes Wood DM (São Paulo, 2016); *Gramática Urbana*, Centro de Arte Hélio Oiticica (Rio de Janeiro, 2012); *Arte Pará*, Fundação Romulo Maiorana (Belém, 2011); *Reality Reimagined*, Modified Arts (Phoenix, 2010); *Abre Alas 6*, A Gentil Carioca (Rio de Janeiro, 2010); *VI Bienal Internacional de Arte SIART* (La Paz, 2009); *Iluminando o Novo*, Largo das Artes e Espaço Furnas Cultural (Rio de Janeiro, 2009). Next October, Elvis Almeida will participate in the 20th Festival de Arte Contemporânea Sesc_Videobrasil (São Paulo).

Gokula Stoffel

Anxious Madonna

Galpão | June 3 – July 29, 2017

In her first solo show, Gokula Stoffel presents bi- and tri-dimensional paintings, in which images of different nature converge into non-linear plots. An infinity of materials, such as paint, nylon, ropes and copper wire is found in her works, and they are at times gingerly displayed on classic supports, and at times transmuted into hybrid objects. The images seem to migrate from one place to another without belonging to any of them: *Madona Ansiosa* moves away from the canvas toward the plastic, transitions from the wall to the space, sets up precarious tents, makes a loop and returns.

Her main pieces in the exhibition, *Arquejo* and *Insônia*, are structures on aluminum, steel and concrete supporting a set of oil paintings on nylon. The images – conceived from photos, memories and sketches – are gathered together in a free association and establish a dialogue with the space by occupying different planes. *Autazes*, which also sails between painting and sculpture, brings an abstract composition on linen that takes on shape with a unique tapestry made out of mica and coconut fiber.

Mulher and *Madona Ansiosa* – the latter names the exhibition – allude to the feminine in an oblique manner. Just like the scenes painted on nylon, these pieces suggest narratives, albeit not completely revealed, as if they were excerpts from an apocryphal text. Alongside these more energetic pieces, there is a place for contemplation. *Molécula* suggests a cosmic landscape by presenting a small surface of paint, glass and plastic sparkling under a light reflector.

Gokula Stoffel (Porto Alegre, 1988) lives and works in São Paulo. Emerging from the fashion world, she dedicated herself to the visual arts as a self-thought artist in 2012, attending free courses and study groups in different institutions. Among her exhibitions, we can point out: *A Terceira Mão*, Fortes D’Aloia & Gabriel | Galeria (São Paulo, 2017); *Individuation as an Instrument of Abstraction*, Kunstverein (Berlin, 2016); *Pandora*, La Estación Espacial (San Juan, Puerto Rico, 2016); *Abre Alas 12*, A Gentil Carioca (Rio de Janeiro, 2016); *I Scream*, Galpão Glicério (São Paulo, 2016); *21st Salão de Artes Plásticas de Praia Grande* (Praia Grande, 2014).

Exhibition Information

Manoela Medeiros

Fortes D’Aloia & Gabriel | Galeria

Rua Fradique Coutinho, 1500 | Vila Madalena

05416-001 | São Paulo, Brasil

T +55 11 3032 7066

Opening: Saturday, June 3, 2017, 11 am – 2 pm

Exhibition: June 3 – July 22, 2017

Hours: Tuesday – Friday: 10 am – 7 pm | Saturdays: 10 am – 6 pm

Elvis Almeida + Gokula Stoffel

Fortes D’Aloia & Gabriel | Galpão

Rua James Holland 71 | Barra Funda

01138-000 | São Paulo, Brasil

T +55 11 3392 3942

Opening: Saturday, June 3, 2017, 3 pm – 6 pm

Exhibition: June 3 – July 29, 2017

Hours: Tuesday – Friday: 10 am – 7 pm | Saturdays: 10 am – 6 pm

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