

Fortes D'Aloia & Gabriel

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Frieze New York 2025

May 7th - 11th

Booth B14

For Frieze NY 2025, Fortes D'Aloia & Gabriel presents works by **Beatriz Milhazes**, **Wanda Pimentel**, **Tadáskía**, and **Antonio Tarsis**, in a four-part exchange between distinct but intercommunicating and intergenerational investigations. Milhazes' paintings and collages, Tarsis' assemblages and Tadáskía and Wanda Pimentel's drawings draw from vernacular visual languages and reprocess them according to their own vision.

While Milhazes translates ornamental motifs and decorative visual functions into abstract geometric systems, Tarsis addresses the compositional properties of impermanent objects such as matchboxes, harnessing their latent combustible potential. Both formal exuberance and the emphasis on material transformation appear in Tadáskía, who translates graphic tangles on paper into sculptural embodiments of metamorphosis. In Wanda Pimentel's historical china ink drawings, the artist takes the relationship between the female body and a stifling environment of household appliances into hallucinatory scenes in skewed perspectives and eloquent, textural traces.

In parallel with Frieze, *Beatriz Milhazes: Rigor and Beauty* is on view at the Guggenheim Museum New York. Last year, Tadáskía had her first solo presentation in the United States, *Projects: Tadáskía* at MoMA, while Wanda Pimentel was recently included in the institution's permanent collection.



Beatriz Milhazes

Beatriz Milhazes

Rio de Janeiro, Brasil, 1960

A decisive figure in Brazilian contemporary art, Beatriz Milhazes is one of the most prominent names in abstraction today. Over the last four decades, the artist's pictorial thought balances carefully composed compositions with a profusion of elements incorporated from the tropical landscape, deeply inscribed in Brazilian culture. Her works evidence precise details while appearing spontaneous, fusing fluency and order in an expansive organic structure. Milhazes mobilizes scrupulous research in the realm of ornamentation, with references that range from winding Baroque expressions to Carnaval attire, drawn as much from vernacular dynamism as from classical formalization. Her graphics and patterns of varying sizes reach a syncopated harmonic unity, materialized in her unique monotransfer technique. Milhazes' practice comprehends a choreographic dimension of painting, unfolding into collage, engravings, embroidery and sculpture.

In *O Ouro* [The Gold] (1999), Beatriz Milhazes employs different compositional strategies, interweaving patterns, scrolls, and arabesques. Executed in acrylic paint, the painting expands in a centrifugal pulse until its orbiting parts arrive at a garland of flowers, wavelike plumes and a cluster of grapes that reach for the edges of the frame. At the center, a wealth of lacelike motifs is surrounded by concentric halos and flowing ribbons. The work brings into play kinetic forces that articulate explosive and implosive vectors, creating a paradoxical sense of simultaneous dispersion and unity. The background of the intricate mesh of graphic patterns and recognizable signs, such as the conventional representation of a heart, accentuate the thermal vigor of the artist's palette. Regarding the hypnotic, vertigo-like sensation one feels in contemplating Milhazes' pieces, Paulo Herkenhoff writes: "Milhazes paintings are bouquets of bouquets." *O Ouro* is such a floral proliferation of natural growth, interconnection and sumptuousness.

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BEATRIZ MILHAZES

O Ouro, 1999

Acrylic on canvas

179 x 120 cm [70.4 x 47.2 in]

[Price upon request]







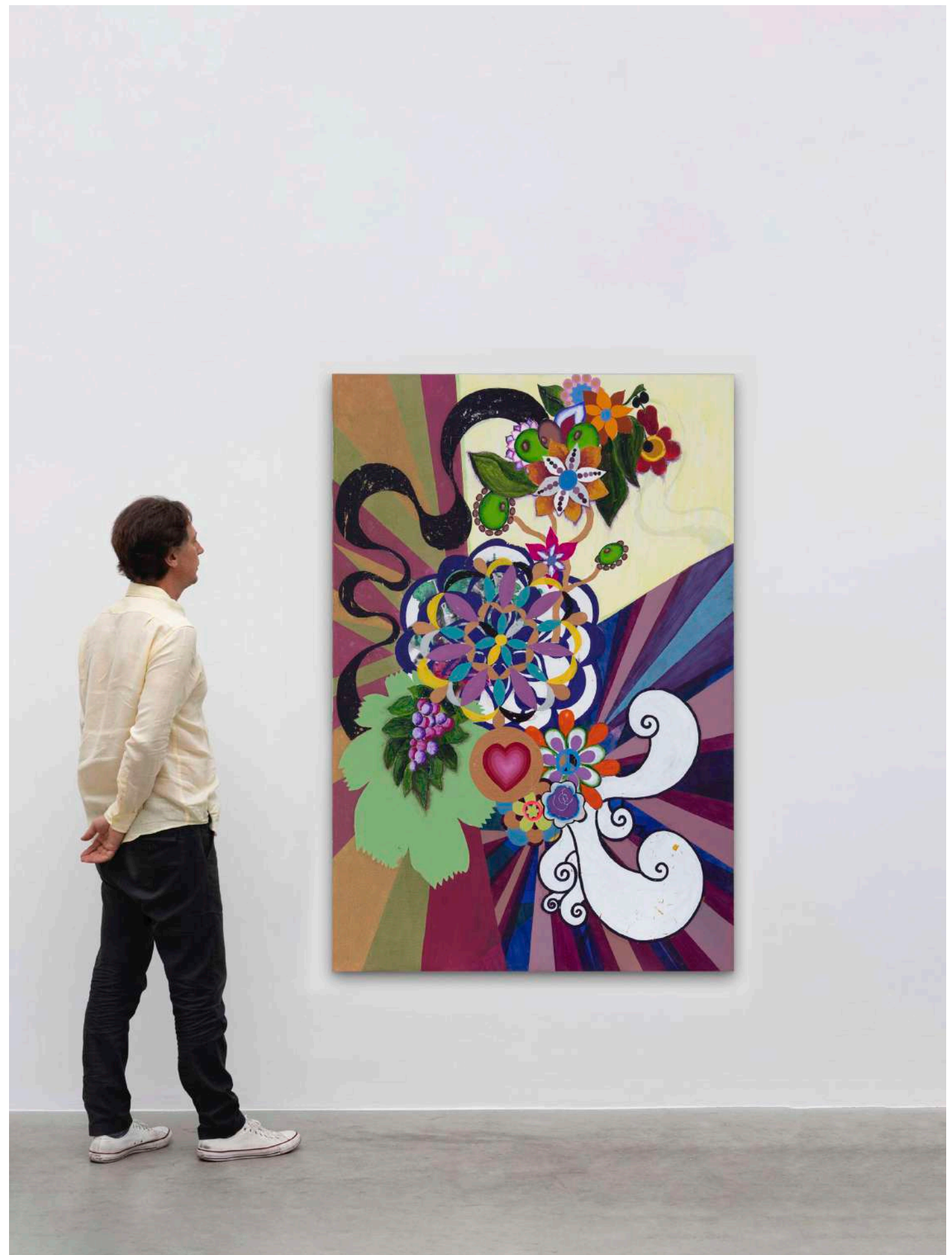
“Every small area of the ornament is a world in itself. The beauty of gold as color and meaning – a moment of contemplation.”

– Beatriz Milhazes

BEATRIZ MILHAZES
O Ouro, 1999
Detail







BEATRIZ MILHAZES
O Ouro, 1999

Milhazes' collage *Cresta* (2007), shows a flowering motif in a scale of purple and lilac erupting over a background constructed from candy wrappers collected from around the world. Collages have played a growing role in the artist's repertoire since the early 2000s, when she intensified her explorations of the format during a residency at Domaine de Kerguéhennec, France, where she had one of her first institutional shows outside of Brazil. Through the juxtaposition of disparate materials and their accompanying fields of reference, Milhazes produces and manipulates the formal and conceptual sparks that are set off from this state of convergence. Among fragments of widely known and hard-to-find sweets and abstract patterns, echoes of the artist's painterly procedures emerge transformed on a new scale, allowing a view of collage as an autonomous dimension in her oeuvre.

BEATRIZ MILHAZES

Cresta, 2007

Collage on paper

Framed: 35 x 38 x 4 cm [13.7 x 14.9 x 1.5 in]

Unframed: 23 x 26.5 cm [9 x 10.4 in]

USD 50,000 + applicable taxes



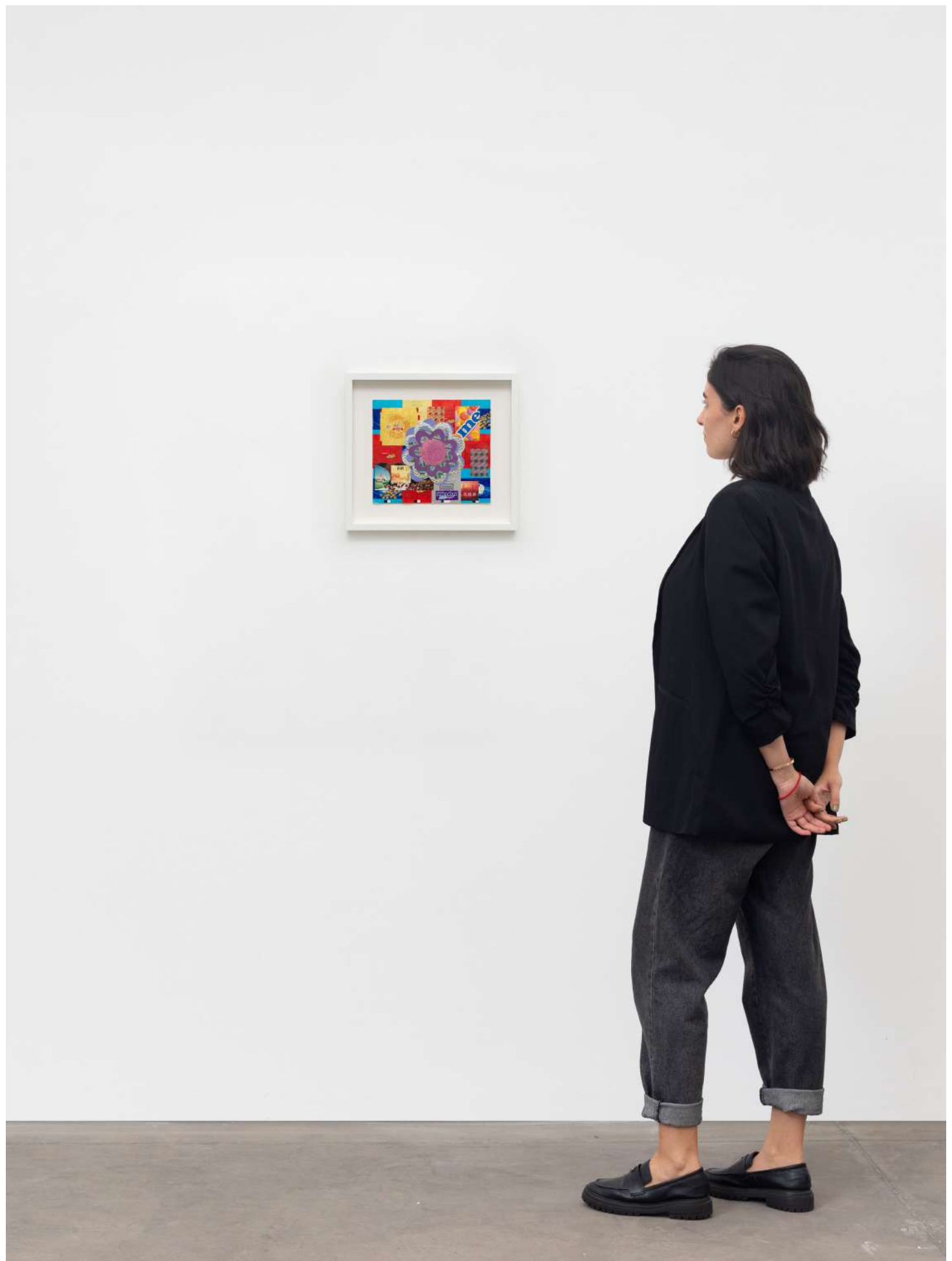
“The collages have a kind of dialogue with a diary, but an imaginary one. The papers collected come from a variety of interests: sometimes an aesthetic attraction, others are part of a routine, like chocolate wrappers or cut-outs left over from existing prints. Then, the construction of the composition creates a dialogue that only exists in the collage.”

— Beatriz Milhazes in PAUL, Frédéric, *Beatriz Milhazes Collages*, Editora Cobogó, 2018, p. 28





BEATRIZ MILHAZES
Cresta, 2007





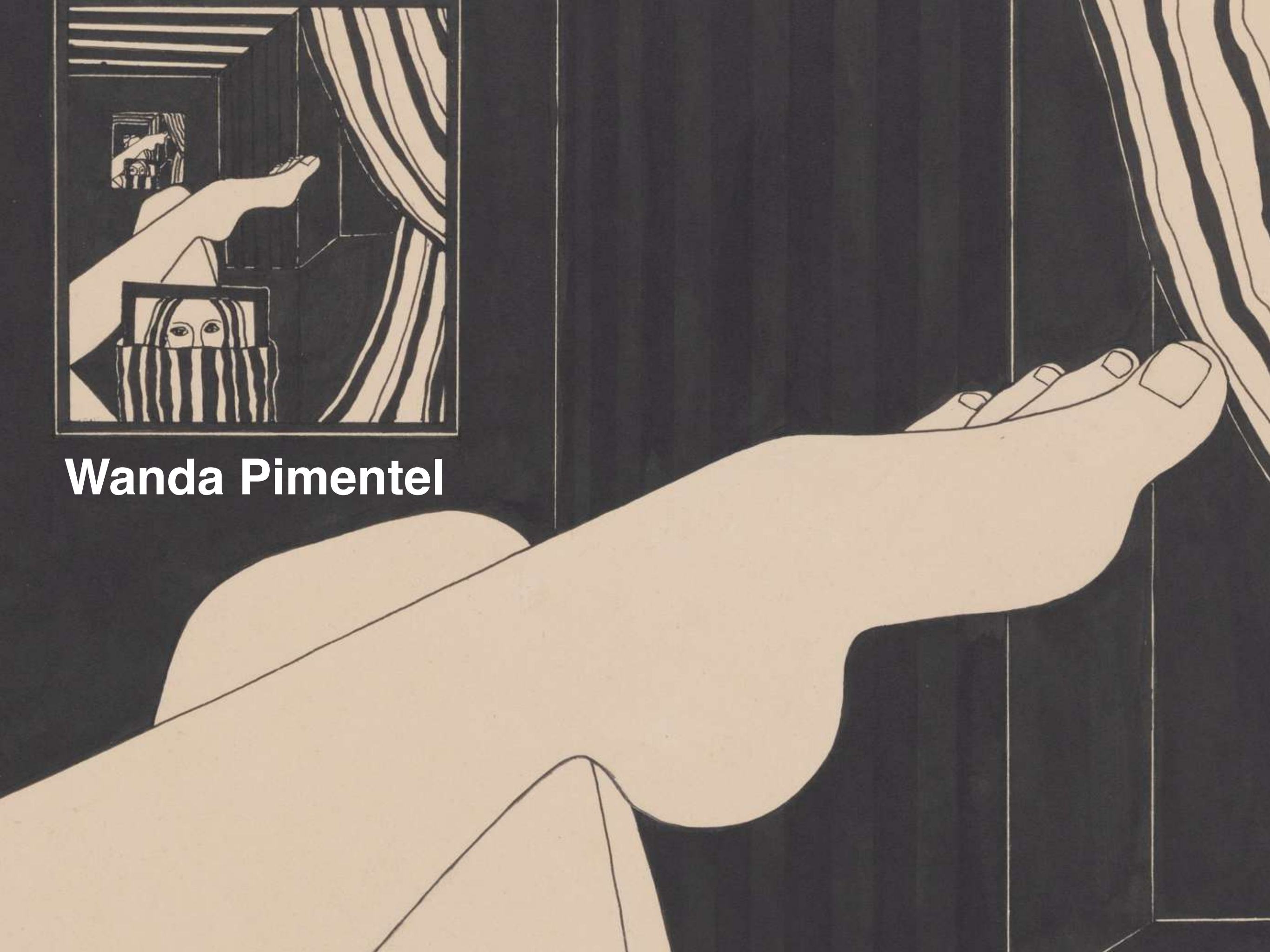
"My great ambition has always been to bring innovation to the thinking of abstract art. And it continues to be, because I know I've reached a level, but this has no end (...) I feel like a scientist because I am always introducing data to create a chain reaction that will visually evolve into another question."

— Beatriz Milhazes

Beatriz Milhazes
Ph. Bruna Sussekind



Wanda Pimentel



Wanda Pimentel

Rio de Janeiro, 1943 – Rio de Janeiro, 2019

Wanda Pimentel's practice is distinguished by a precise, hard-edge quality encompassing geometric lines and smooth surfaces in pieces that often defy categorization as abstract or figurative. In the late 1960s and early 1970s, her paintings depicted domestic spaces and everyday objects in bright colors, in stylistic alignment with Brazilian new figuration, mainly through the influence of her teacher Ivan Serpa.

The beginning of Pimentel's trajectory coincides with the onset of a long period of oppression and state-sponsored violence in Brazil after 1964, when the military dictatorship was instituted and took hold through 1985. The parallel highlights how her work both reacts to and undermines the stifled atmosphere felt throughout the so-called "years of lead", marked by increasingly insulated communities, conservative societal values, steep political barriers, and a turbulent relationship to national identity. In this sense, Pimentel's work functions as a visual code wrought under oppressive conditions as much as a map toward resignifying isolation.

This isolation, furthermore, is deeply entwined with the feminine condition in Brazil's patriarchal hierarchy at the time, and also with the country's place within the global functioning of art-historical movements and discourse from the 1960s onward. While at first glance Pimentel's work appears to tie into the Pop Art repertoire of mass-produced pictorial data and synthetic color palettes, her own take on the visual syntax of Pop renders these industrialized elements in an aura of menace, as if they were not as readily appropriated as their counterparts in the global North.

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These drawings from Wanda Pimentel's series *Do Caminho ao Elo Sobrehumano* [Path to the Superhuman Tie] precede her landmark *Envolvimento* cycle (1968 – 1984) and show the fundamental graphic structure and the primacy of lines that would guide her investigations from then on. In this seminal body of work, Pimentel had already arrived at a central thematic issue in her oeuvre: that of “involvement” between the female body and a stifling environment of household appliances, furniture, clothing and paraphernalia.

While insinuating a lonely woman in a cramped space, the artist produces an atmosphere of psychological confinement and social alienation amid mute objects. Pimentel herself justified the chromatic concision in these drawings by stating that they were painted in the minimal space afforded by her single-bedroom apartment.

Covering the whole paper surface with china ink, Pimentel creates compositions with incompatible viewpoints and skewed perspectives, overcoming a clear distinction between figure and ground. Different from the more schematic, hard-edged body parts in her later works, these pieces show a hallucinatory approach to figuration, with hands, feet and limbs portrayed in outsized, disfigured proportions. With textural markings revealing the artist's hand, an excess of visual information and objects within view upset formal purity, giving way to a more turbulent procedure.



WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1967

China ink on paper

58 x 50 cm [22.8 x 19.7 in]

USD 50,000 + applicable taxes



WANDA PIMENTEL
Untitled, From the Path to the Superhuman Tie series, 1967





WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1967

China ink on paper

60 x 47.5 cm [23.6 x 18.7 in]

USD 50,000 + applicable taxes





WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1967

China ink on paper

58 x 50 cm [22.8 x 19.7 in]

USD 50,000 + applicable taxes





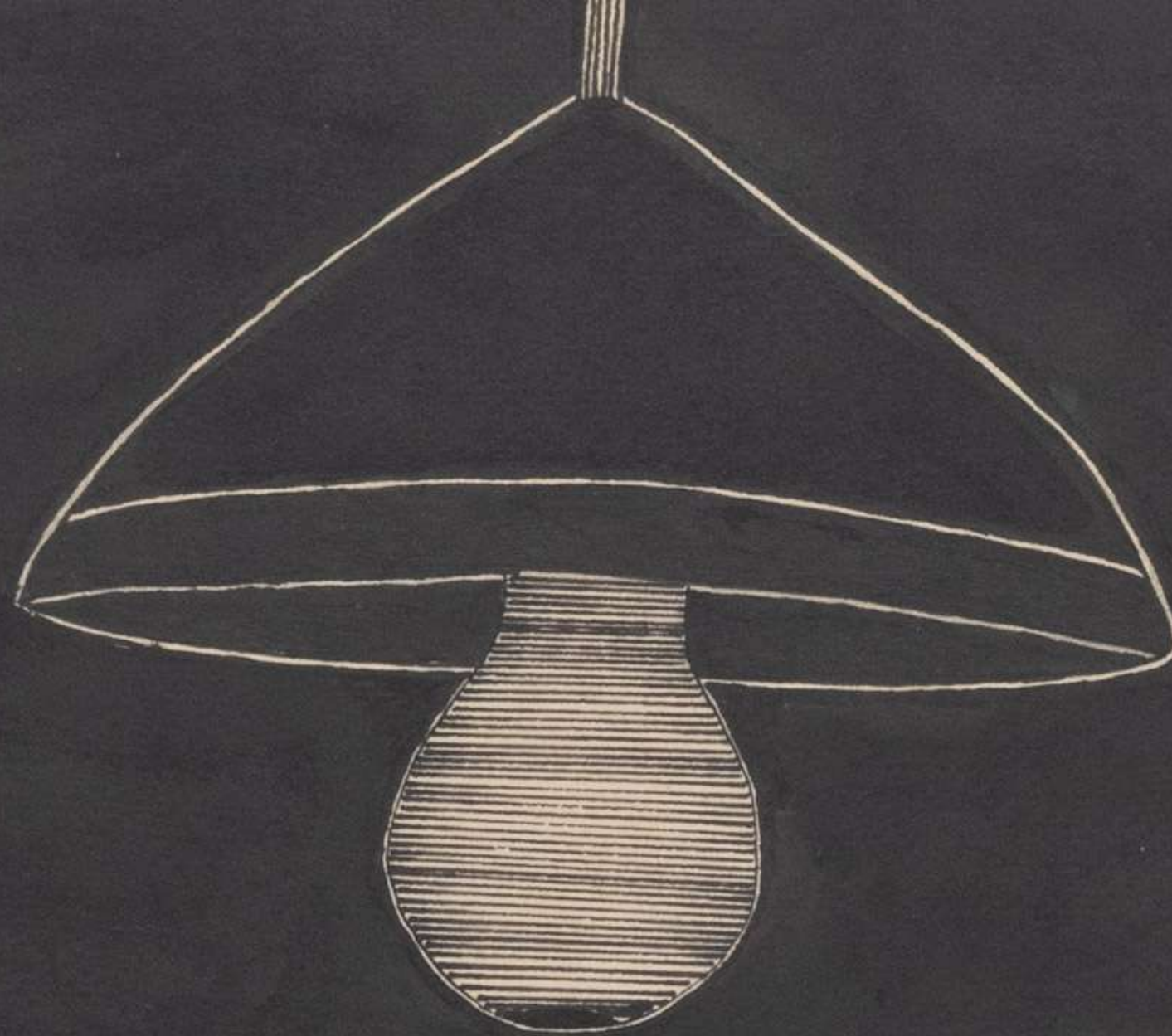
WANDA PIMENTEL

**Untitled, From the Path to the Superhuman Tie series,
1966-1967**

China ink on paper

58.5 x 50 cm [23 x 19.7 in]

USD 50,000 + applicable taxes





WANDA PIMENTEL

**Untitled, From the Path to the Superhuman Tie series,
1966-1967**



WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1966

China ink on paper

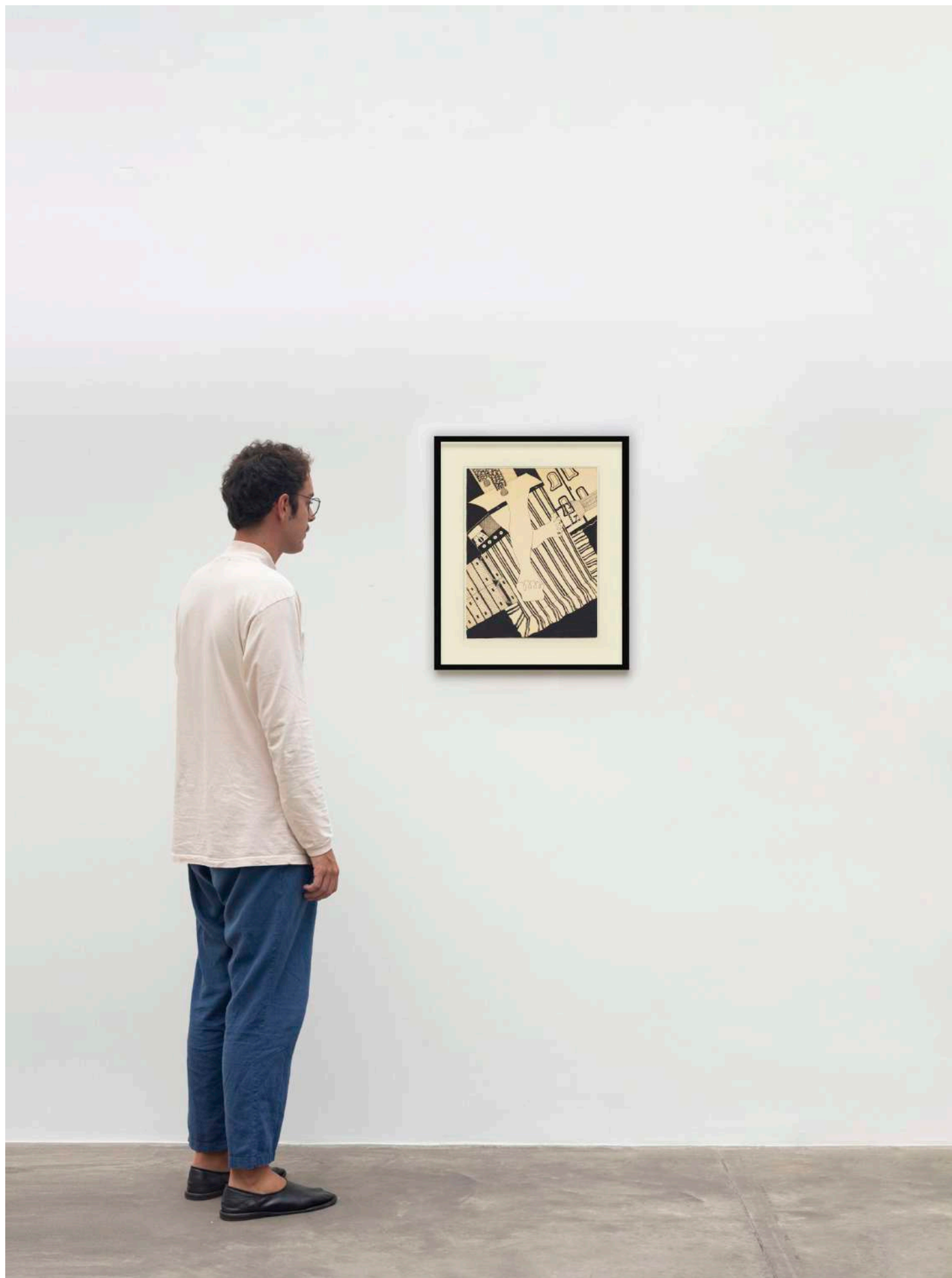
46 x 35 cm [18.1 x 13.8 in]

USD 45,000 + applicable taxes



Wanda Pimentel - 66

WANDA PIMENTEL
Untitled, From the Path to the Superhuman Tie series,
1966





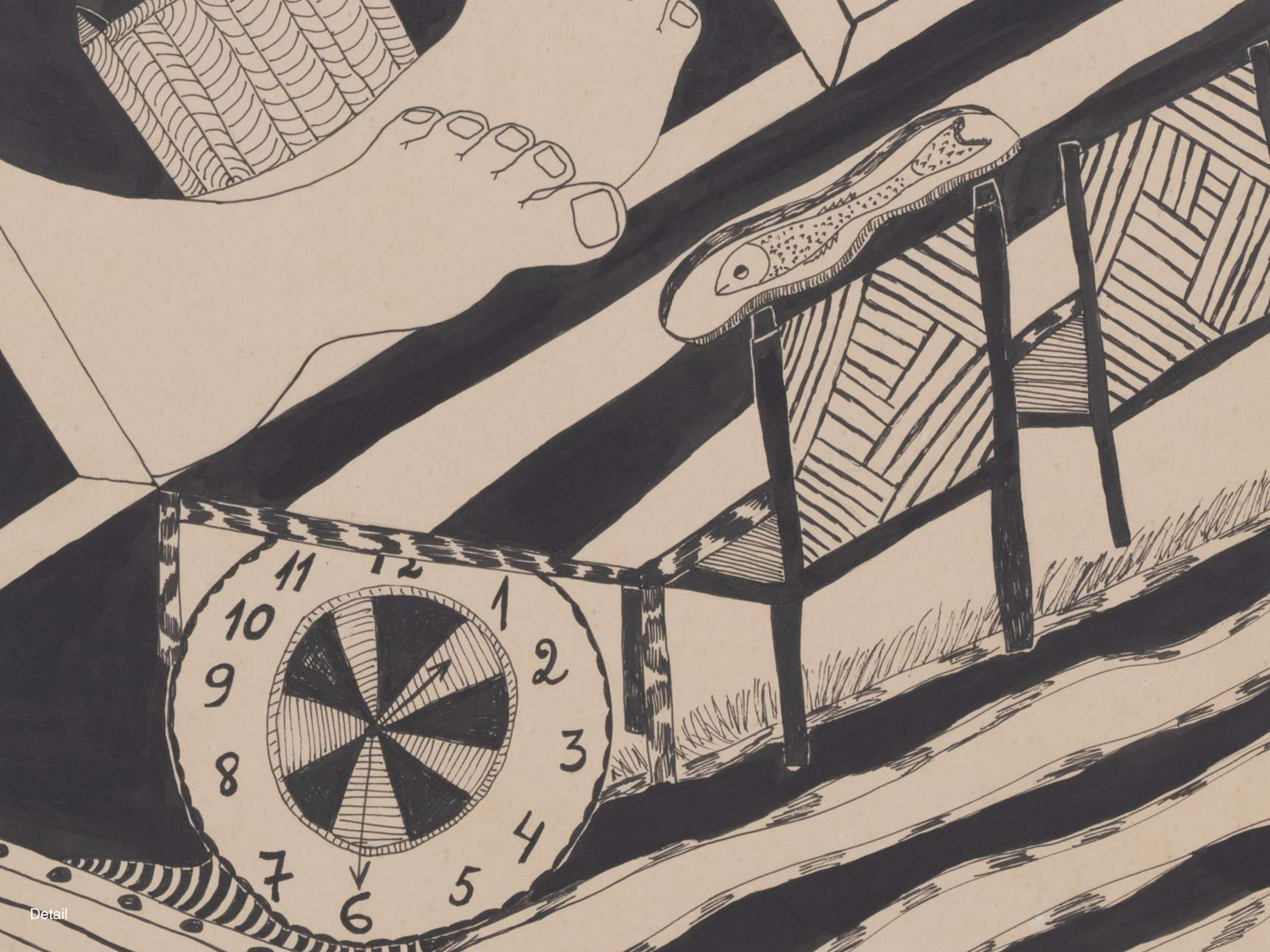
WANDA PIMENTEL

**Untitled, From the Path to the Superhuman Tie series,
1966-1967**

China ink on paper

41 x 33 cm [16.1 x 13 in]

USD 45,000 + applicable taxes





WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1966

China ink on paper

47 x 35 cm [18.5 x 13.8 in]

USD 45,000 + applicable taxes





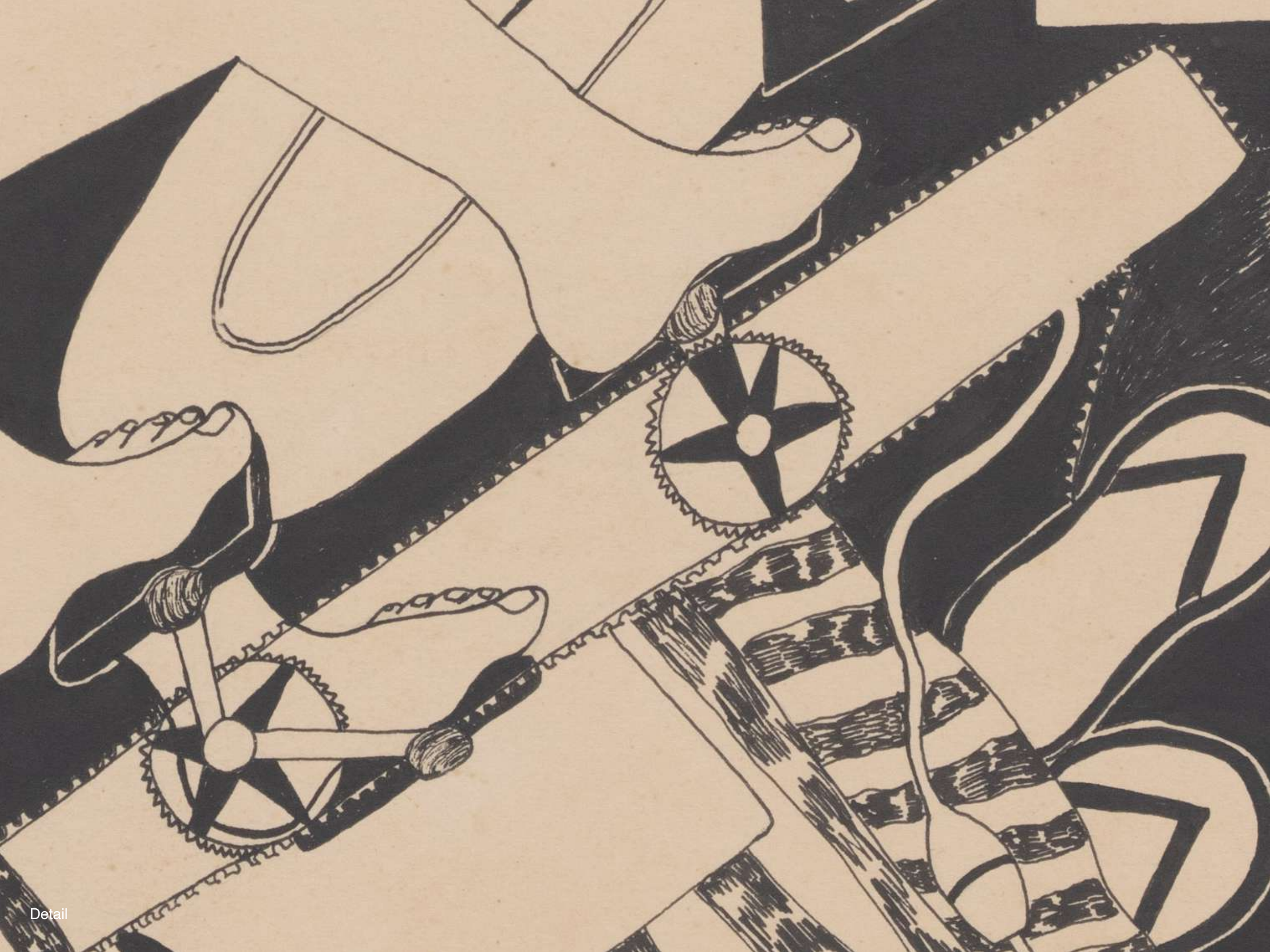
WANDA PIMENTEL

Untitled, From the Path to the Superhuman Tie series, 1966

China ink on paper

47 x 35 cm [18.5 x 13.8 in]

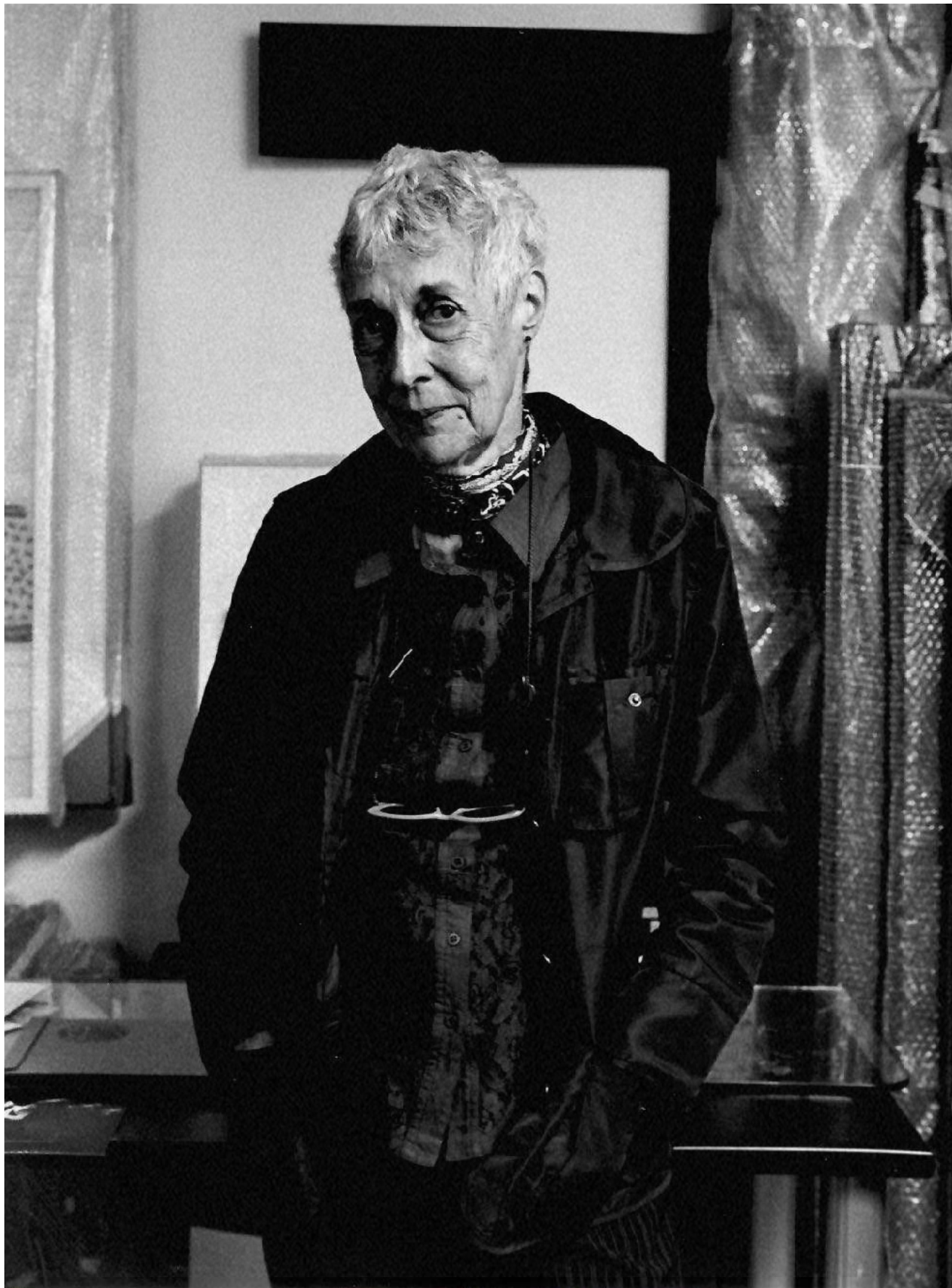
USD 45,000 + applicable taxes





WANDA PIMENTEL

**Untitled, From the Path to the Superhuman Tie series,
1966-1967**



"As you may have noticed, I do not talk much about my work. Once, I joked that artists should be deaf and dumb. To avoid watering down the work's impact, explaining too much of what should be part of its mystery or enigma and, conversely, to avoid having to listen to fanciful interpretations. For me, painting is a way of thinking that ends with the materials themselves, that can't be explained with words. When I said that we should respond to the military regime's authoritarianism without renouncing our status as artists, I meant that we should not slip into pamphleteering, which was barely effective. My stance has always been critical, but not ideological."

— Wanda Pimentel

Wanda Pimentel
Ph. Maycon Lima

The background is an abstract composition of textured, overlapping shapes. A large, vibrant blue shape with a vertical wood-grain-like texture occupies the left side. A large, bright red shape with a similar texture is at the top. A large, green shape with a wood-grain texture is in the center, partially overlapping the red and blue. A smaller, reddish-brown shape is at the bottom. The overall effect is one of layered, organic forms.

Tadáskia

Tadáskía

Rio de Janeiro, Brazil, 1993

Pursuing transformation as an existential and formal premise, Tadáskía's paintings, drawings and sculptures create a universe of circulating references. Her world is one where enchantment, fable, and poetry build both visual meaning and narrative suggestions. The artist draws upon the history of the Trans community, Afro-Brazilian ancestry and Indigenous myths as tributaries of an ongoing and ever-shifting exploration. The different offshoots of Tadáskía's work share a throughline in her affinity with drawing. Simultaneously, markings and erasures, her traces in dry pastels, colored pencil, pen, or nail polish create graphic tangles that evoke fluttering beings without turning them recognizable. The torn edges of her paper supports lend a sense of continuity, like an unbound book with its pages gaining the envrioning space.

Tadáskía's drawings on large-format paper with torn edges suggest continuous mutation or bodies composed of multiple creatures. The artist produces an inventory of vivid forms and graphic proliferations, as their colors combine with the free and expansive gestures that occupy the surface. A space marked by fluency between pictorial bodies and free passage between registers arises. The *changed color shell mudada casca de cor* (2024) sculptures transpose her embodied graphic clusters into three-dimensional volumes that can be wall-mounted or shown on the ground. These bent rubber compositions suggest glowing insect-like husks or stages in an ongoing metamorphosis. Indicative of the artist's interest in transformation, as it relates to interacting life cycles, mutually interacting planes that harness fluidity, and coexisting folds.

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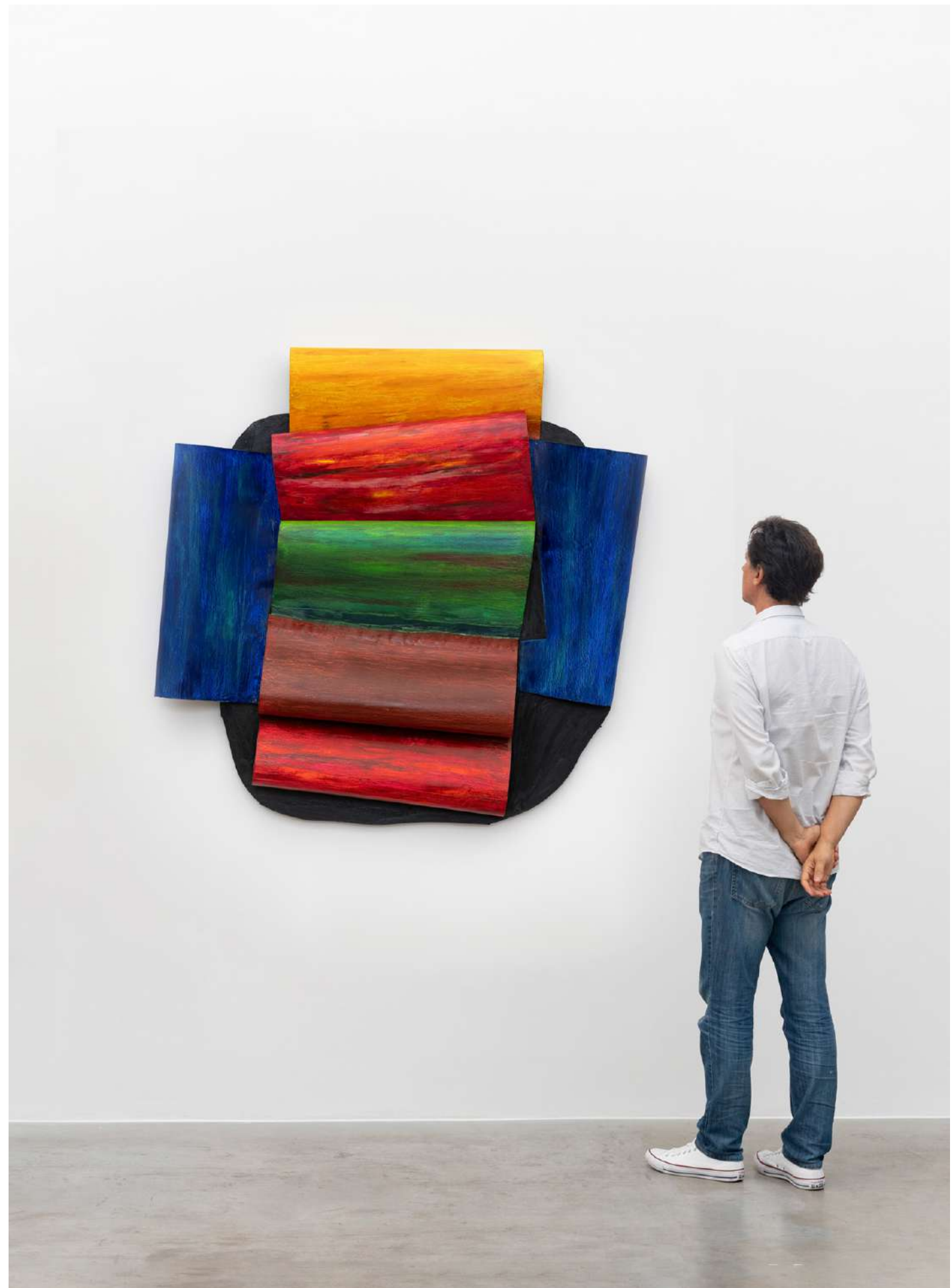
TADÁSKÍA
changed color shell mudada casca de cor IV, 2024

Oil paint and spray on leather paper
150 x 146 x 17 cm [59 x 57.5 x 6.7 in]
USD 35,000 + applicable taxes



TADÁSKÍA
changed color shell mudada casca de cor IV, 2024





TADÁSKÍA
changed color shell mudada casca de cor IV, 2024



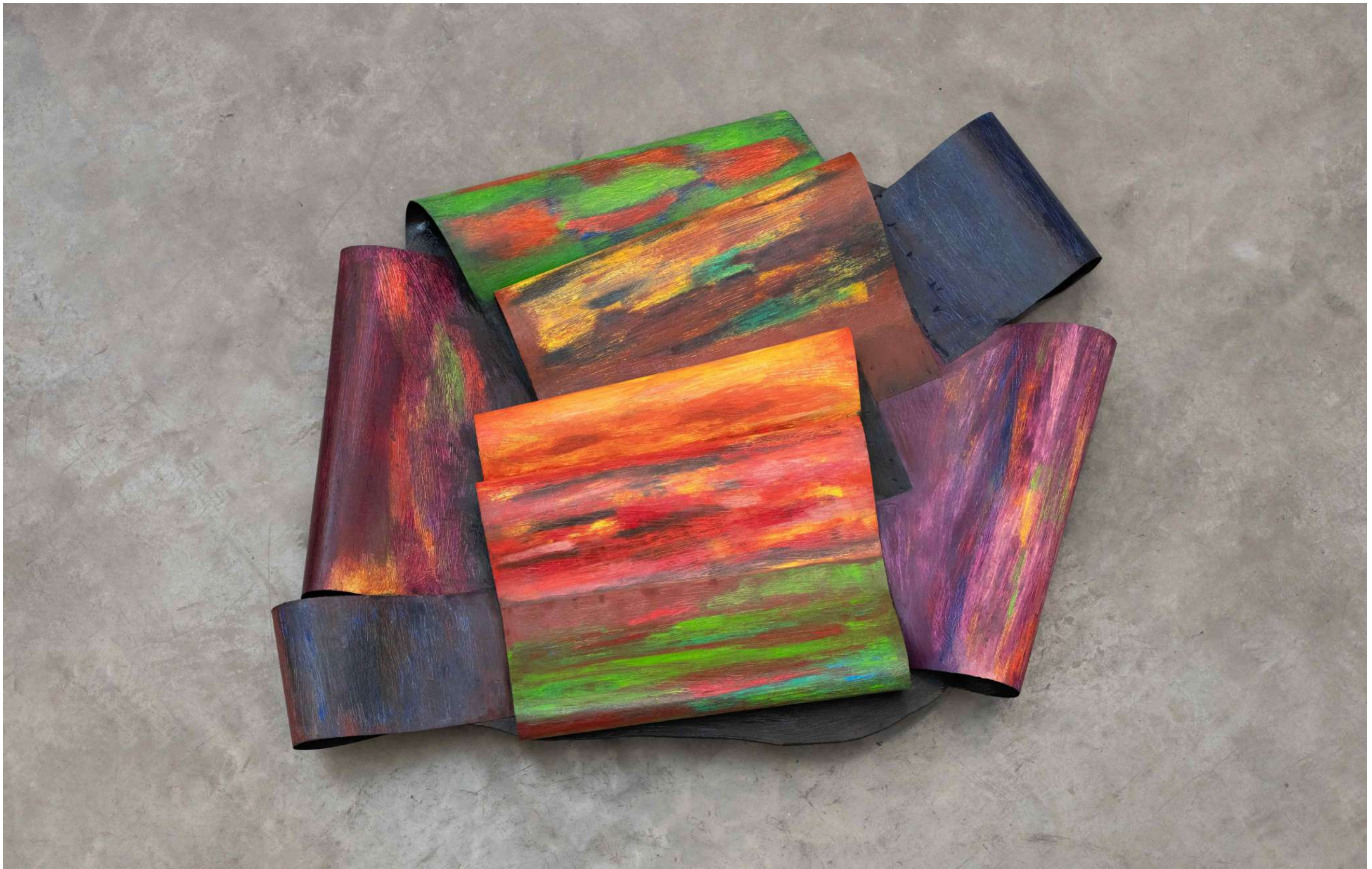
TADÁSKÍA

changed color shell mudada casca de cor III, 2024

Oil paint and spray on leather paper

180 x 145 x 17.5 cm [70.8 x 57 x 6.9 in]

USD 35,000 + applicable taxes



TADÁSKÍA
changed color shell mudada casca de cor III, 2024



TADÁSKÍA
changed color shell mudada casca de cor III, 2024



TADÁSKÍA

e.e. flying one/um, 2025

Dry pastel, oil pastel, charcoal and spray on paper

193 x 152 cm [76 x 59.8 in]

USD 25,000 + applicable taxes [Reserved]



TADÁSKÍA
e.e. flying one/um, 2025
Detail



TADÁSKÍA

e.e. flying two/does, 2025

Dry pastel, oil pastel, charcoal and spray on paper

188 x 152 cm [74. x 59.8 in]

[SOLD]

TADÁSKÍA
e.e. flying two/does, 2025
Detail





TADÁSKÍA
e.e. flying two/does, 2025



TADÁSKÍA

trans L. oh!, time to wake up? I, 2025

Dry pastel, oil pastel, charcoal and spray on paper

189 x 152 cm [74.4 x 59.8 in]

USD 25,000 + applicable taxes

TADÁSKÍA
trans L. oh!, time to wake up? I, 2025
Detail





TADÁSKÍA

trans L. oh!, time to wake up? II, 2025

Dry pastel, oil pastel, charcoal and spray on paper

189 x 152 cm [74.4 x 59.8 in]

USD 25,000 + applicable taxes

“I believe that every trip I take and every place I go influences me. The trips I took as a child: I saw myself with wings, being a winged horse; I saw myself being a star.”

— Tadáskía

TADÁSKÍA
trans L. oh!, time to wake up? II, 2025
Detail





TADÁSKÍA

oh! t.s.t. one/um, 2025

Dry pastel, oil pastel, charcoal and spray on paper

152 x 188 cm [59.8 x 74 in]

USD 25,000 + applicable taxes

TADÁSKÍA
oh! t.s.t. one/um, 2025
Detail





TADÁSKÍA

oh! t.s.t. two/does, 2025

Dry pastel, oil pastel, charcoal and spray on paper

152 x 189 cm [59.8 x 74.4 in]

USD 25,000 + applicable taxes

TADÁSKÍA
oh! t.s.t. two/does, 2025
Detail





TADÁSKÍA
oh! t.s.t. two/does, 2025



"My work addresses, but is also beyond, my gender, my race, my history, and my own representation. The Blackness, the darkness, and transgeneriness are not present in a representative way. It's something that takes time to realize and is more existential; I think everyone universally is searching for their humanity or their strangeness. It's also all about being between a familiar and a foreign connection—in my life, my sculptures, my drawings, and my apparitions."

— Tadáskia



Antonio Tarsis

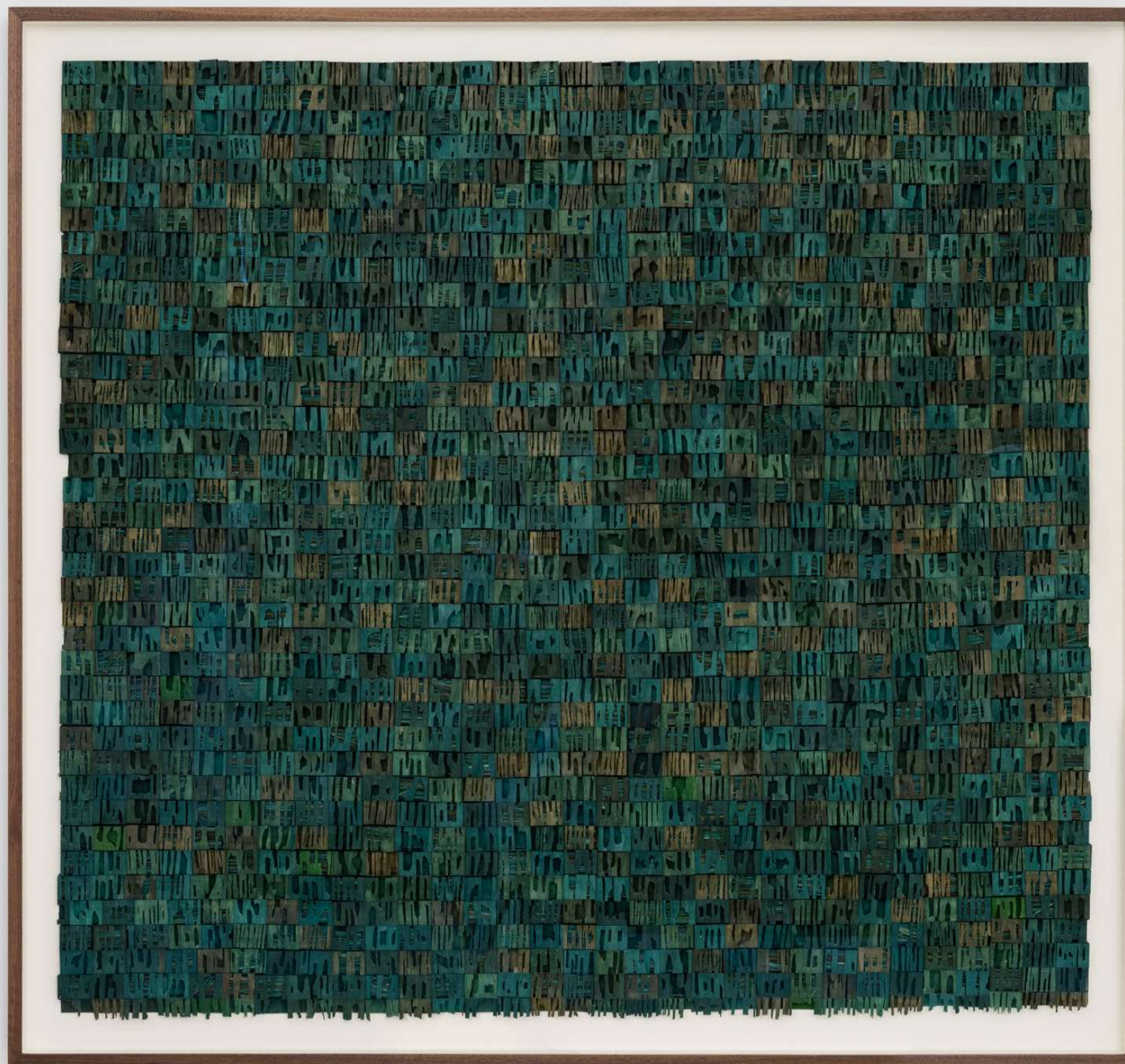
Antonio Tarsis

Salvador, Brasil, 1995

Antonio Tarsis adopts the reprocessing of mundane objects as a compositional and critical tactic. Matchboxes, fruit crates, and fragments of charcoal are examples of elements whose fragility and disposable character Tarsis exploits as visible registers of time's effects. Such objects become entangled in a web of social and material meanings that open up other layers of interpretative and sensorial possibilities to this existing visual trope. Tarsis is interested in the cultural meanings attached to these elements, as much as he is drawn to its formal qualities. From the outset, the artist has tirelessly investigated and tested ways of pushing certain properties of the material in order to create extremely intricate compositions that combine rigour and improvisation.

In these three new works (2025), Tarsis expands upon the visual repertoire of his abstract assemblages, unfolding the textural and chromatic properties of matchboxes into new territories. The application of color on industrial-grade wood is recontextualized as a pictorial framework, which sometimes leads to quasi-landscapes, sometimes to serial grids. A latent flammable potential, however, unsettles the meticulous manual labor behind each composition. Growing up in the favelas in Salvador, the artist had an intense desire to paint but was unable to afford art supplies. He then began collecting everything he could as a means of pictorial experimentation, from leftover store materials to abandoned objects. These works reprocess the arid, underprivileged urban landscape into surgically precise, labor-intensive compositions that take their vengeance upon historical invisibility.

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ANTONIO TARSIS

Among the Ruins, Silence (Olive II), 2025

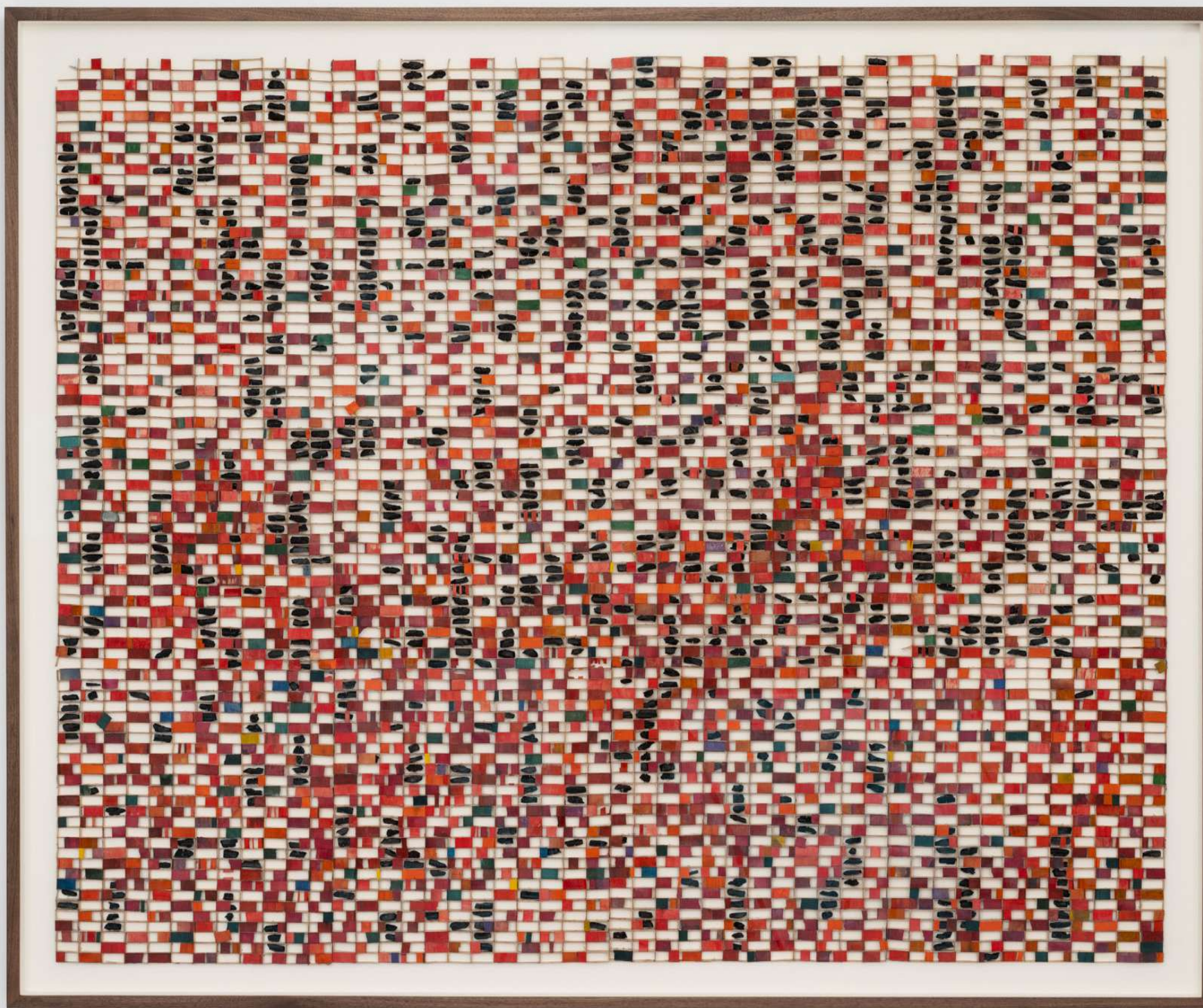
Matchboxes, wood and matches

Framed: 155 x 165.2 x 6.5 cm [61 x 65 x 2.5 in] | Unframed: 151 x 140.5 x 2 cm [59.5 x 55.3 x 0.8 in]

USD 42,000 + applicable taxes [Reserved]



ANTONIO TARSIS
Among the Ruins, Silence (Olive II), 2025



ANTONIO TARSIS

The Colour Side of the Flames, 2025

Matchboxes, wood, paper and charcoal

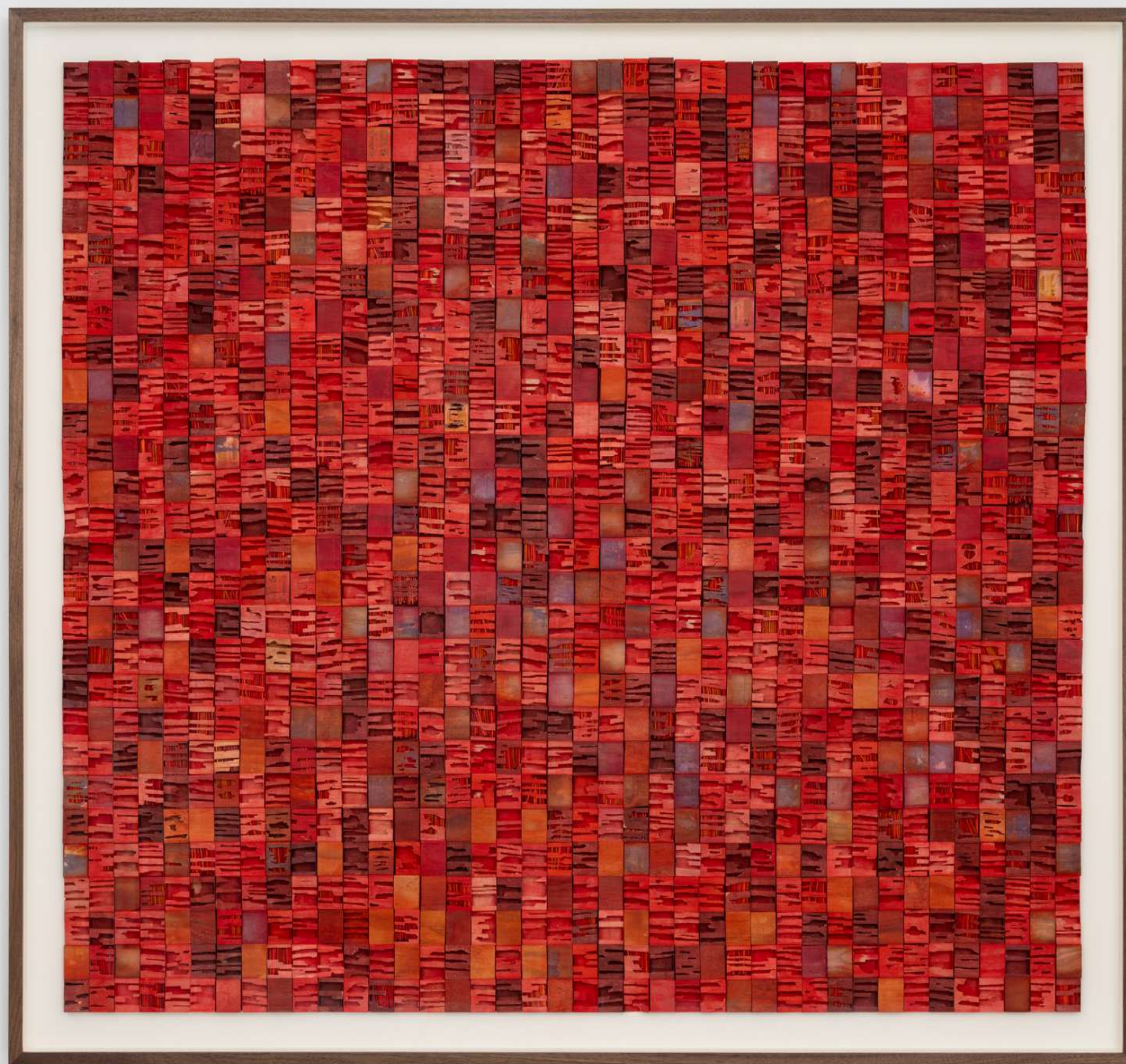
Framed: 154.5 x 186.5 x 6.5 cm [60.8 x 73.4 x 2.5 in] | Unframed: 140 x 172 x 2.5 cm [55 x 67.7 x 1 in]

USD 42,000 + applicable taxes





ANTONIO TARSIS
The Colour Side of the Flames, 2025



ANTONIO TARSIS

Among the Ruins, Silence (Red and Orange), 2025

Matchboxes, wood and paper

Framed: 150.5 x 160 x 6.5 cm [59.2 x 62.9 x 2.5 in] | Unframed: 139 x 149 x 2.5 cm [54.7 x 58.6 x 1 in]

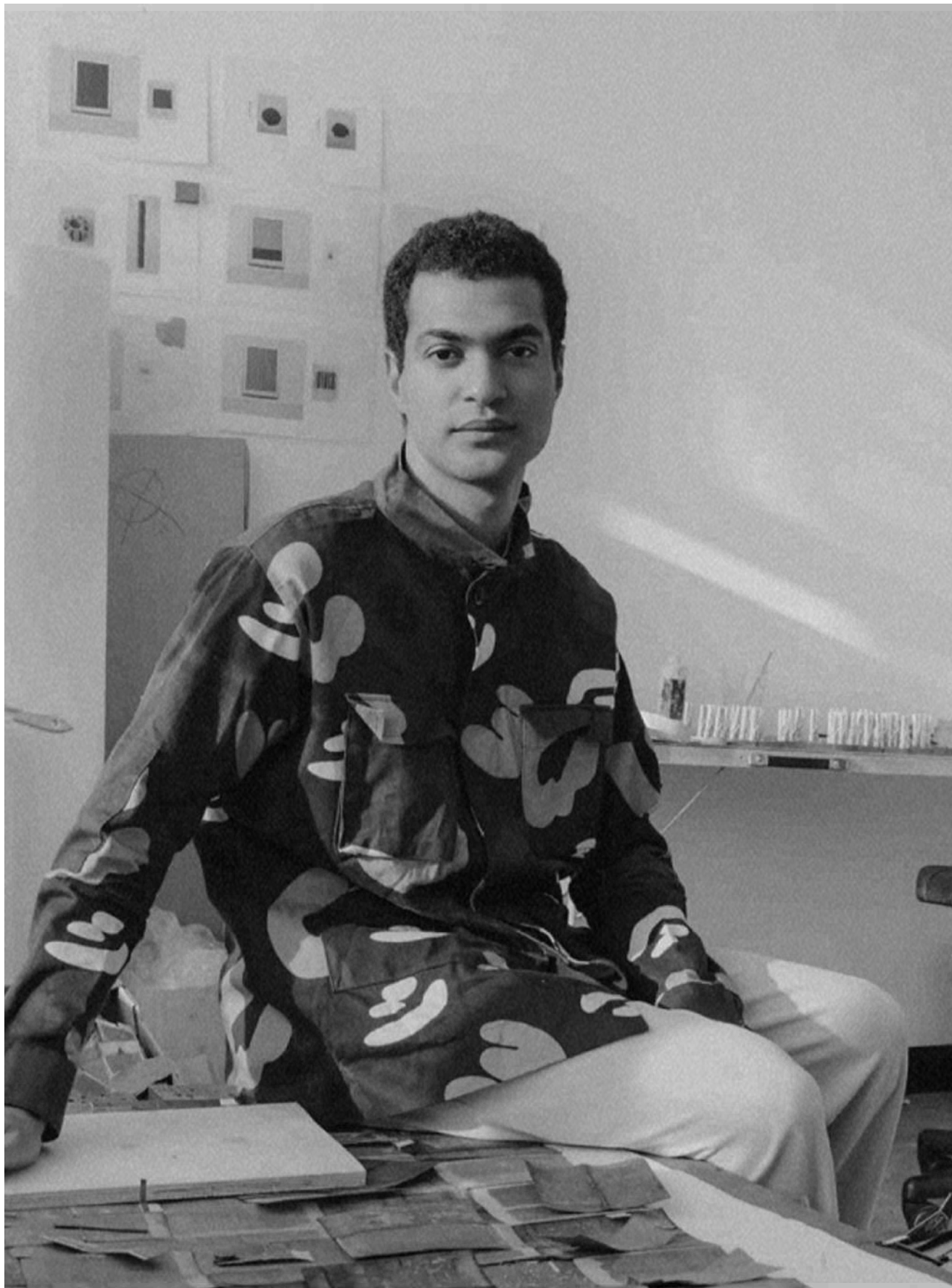
USD 42,000 + applicable taxes [Reserved]



Detail



ANTONIO TARSIS
Among the Ruins, Silence (Red and Orange), 2025



"Between 2013 and 2015, I produced the first works with matchboxes. At that moment, I understood that I was articulating a work that connected with the whole historical context of Salvador and Brazil, including Indigenous and African references, landscape, the domestic environment and houses in the favela, memory and handicraft, fire and purple, sky and sea. From this understanding, I started to analyze my practice better. The matchboxes opened my eyes to develop a deeper and more conceptual research without losing the poetics that painting brought me. That was when my work gained more substance and depth. "

— Antonio Tarsis

Antonio Tarsis
Ph. Juliana Pazutti

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