



ANTONIO TARSIS ART BASEL MIAMI BEACH

Booth B64

6 – 10 December 2023

CARLOS/ISHIKAWA

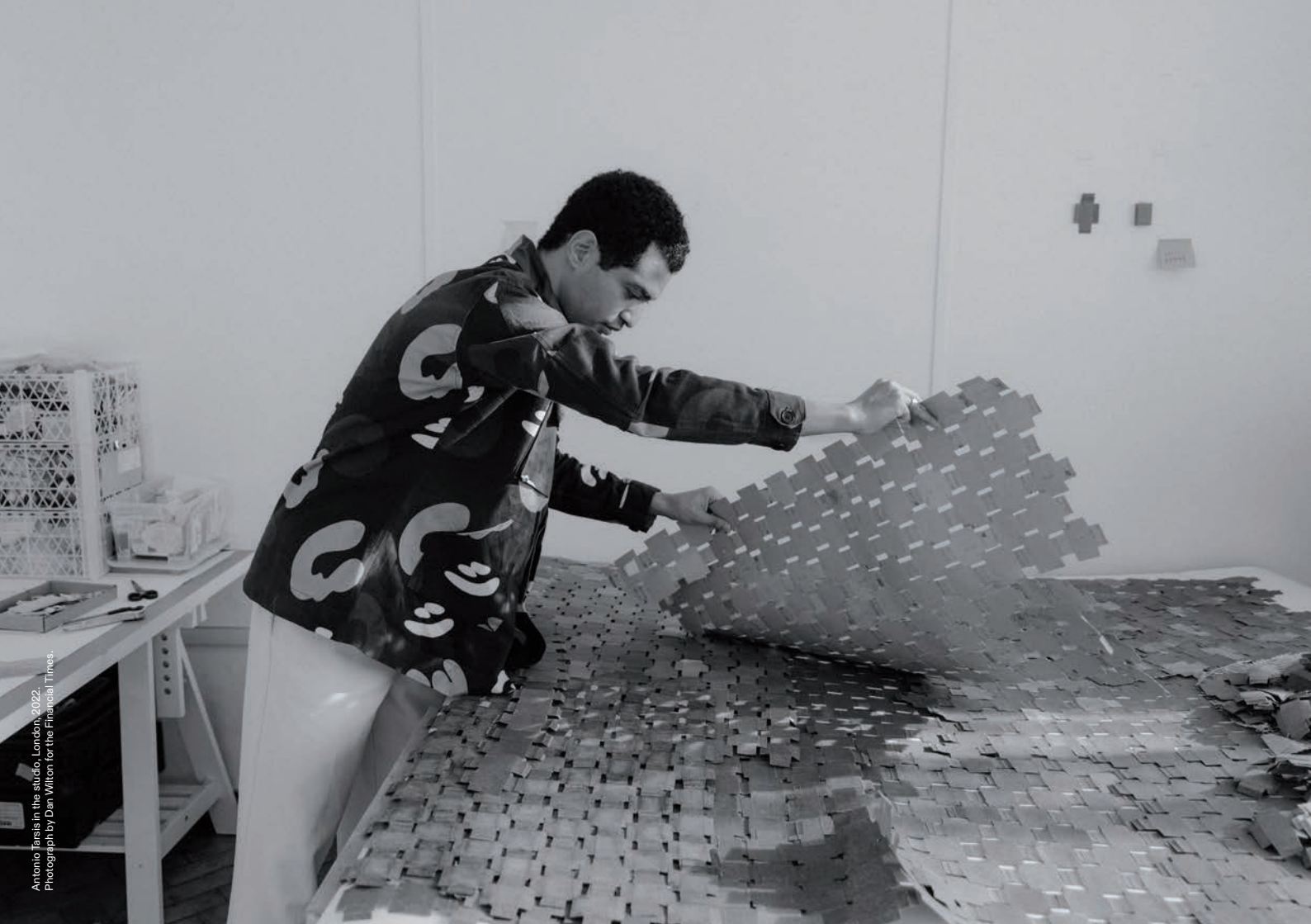
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Antonio Tarsis has been using matchboxes as source material for his wall-based compositions for almost a decade. Within the lexicon of contemporary Brazilian art, this object is significantly present in works by such renowned artists as Lygia Clark, Fernanda Gomes, and, perhaps even more prominently, in Cildo Meireles, whose 1978 installation 'Sermon of the Mountain' featured stacks of 160,000 matchboxes placed on a floor covered with sandpaper and guarded by five security guards. In Tarsis' work, however, this object becomes entangled in a whole new web of social and material meanings that open up other layers of interpretative and sensorial possibilities to this existing visual trope.

Having grown up in extremely impoverished conditions in his hometown of Salvador and unable to afford art materials, the artist started collecting matchboxes discarded by the crack users that were ubiquitous in his neighbourhood. This simple, almost pre-industrial object, is also still prevalent in households across the country, where often old-style cookers lack an ignition button. Tarsis is indeed interested in the social and cultural meanings attached to this material, but he is equally drawn to its formal qualities.

Since the outset, the artist has tirelessly investigated and tested ways of pushing certain properties of the material in order to create extremely intricate grid-like compositions that combine rigour and improvisation. In some cases, he explores the natural discolouration of the matchbox surface when exposed to sunlight, with each individual object reaching a slightly different hue which is made perceptible when hundreds of matchboxes are placed side by side in a composition. In others, the pink pigment used in the tips of the matches is extracted and then applied onto the face of the box where natural wood is found. In any case, the matchboxes are never simply used as a readymade, but rather taken apart and subjected to a labour-intensive process of preparation that involves a great deal of trial and error.

In the new group of works presented at Art Basel Miami Beach, the painterly qualities of the compositions reach a new degree

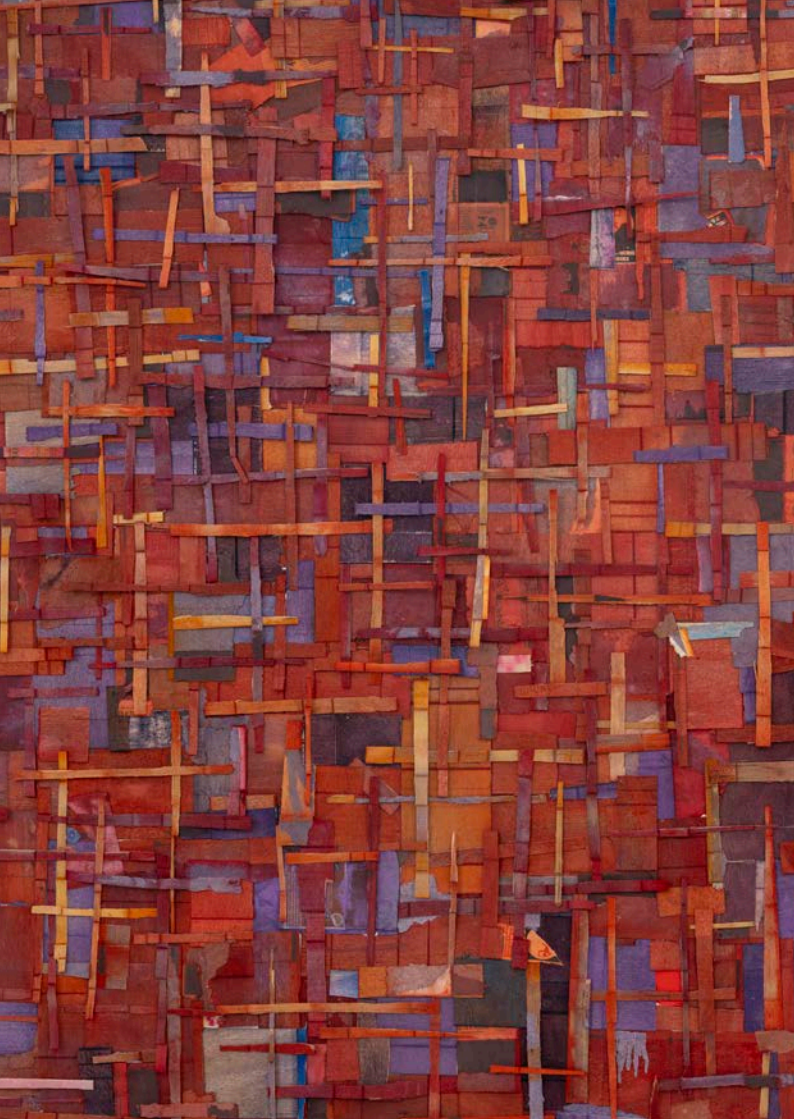
of complexity and sophistication. The subtlety and rigour of some of these pieces is sometimes evocative of the work of Agnes Martin, while the more 'expressionist' grids made of wood chips are reminiscent of fellow Brazilian abstractionist Antonio Bandeira's works. Other works can be described as wall reliefs, three-dimensional volumes where thousands of matches jut out of the picture plane forming tactile mass in various shades of brown, almost like an abstract pointillist painting. In each of these works, a different technique of dissecting, arranging, pigmenting the matchboxes and matches is employed to create surprising results that tap into the long history of the grid in modern art without giving up the significant history of the material itself.

Complementing the presentation in Miami is a new series of floor sculptures first shown in São Paulo earlier this year. Titled *Recipe for Disaster*, these works refer to improvised cooking devices often built by people affected by homelessness or forced displacement. In some iterations of the series, the containers placed atop of these precarious assemblages are filled with industrialised sweets which can be taken by the public. Here Tarsis brings again the idea of fire – implicit in the matchboxes and pieces of charcoal that populate his compositions – as a creative and destructive force; this time bringing together the over-processed foodstuff as an index of advanced capitalist consumerism, and the precarious survival tools we may have to embrace once we all become climate change refugees.

– Antonio Tarsis: *The Fire Next Time*, by Kiki Mazzucchelli, 2023



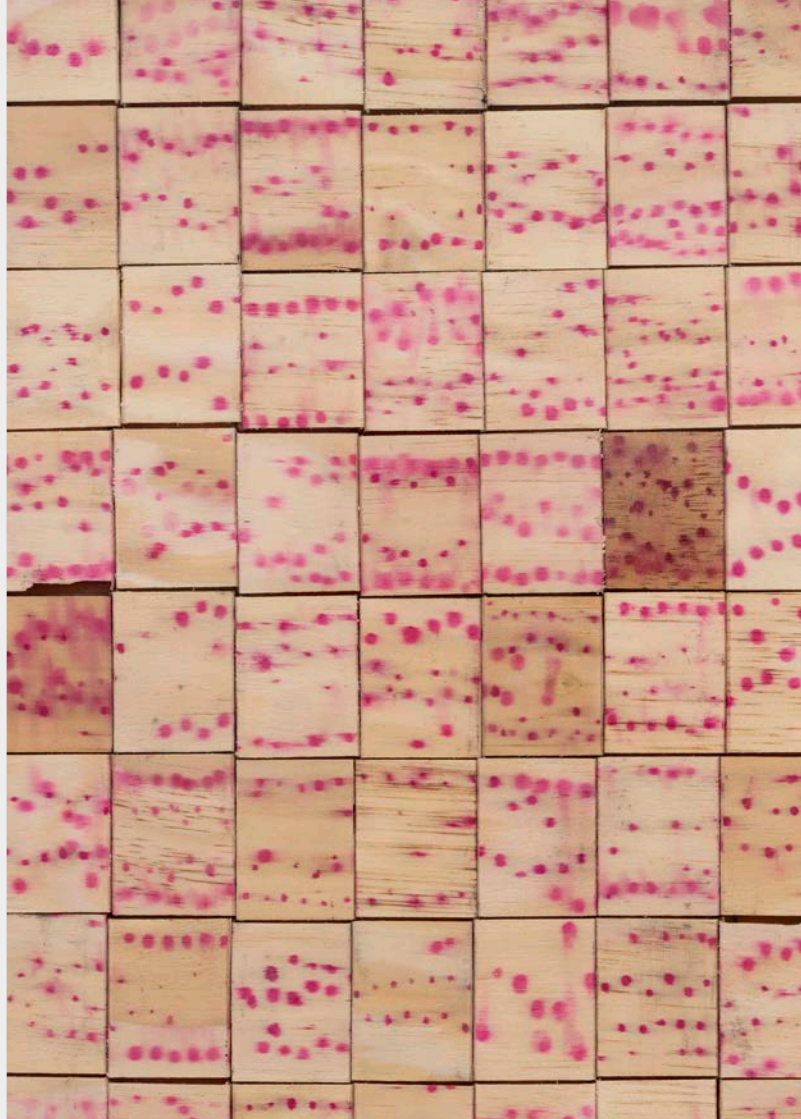


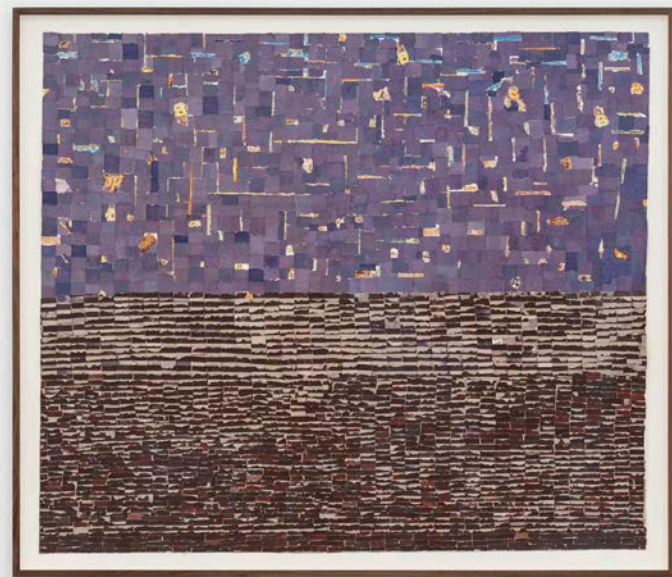


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood, paper & coal, 133.5 × 134.5 × 6 cm; 52 1/2 × 53 × 2 3/8 in Framed (CI-AT-0291)
\$33,000 + VAT

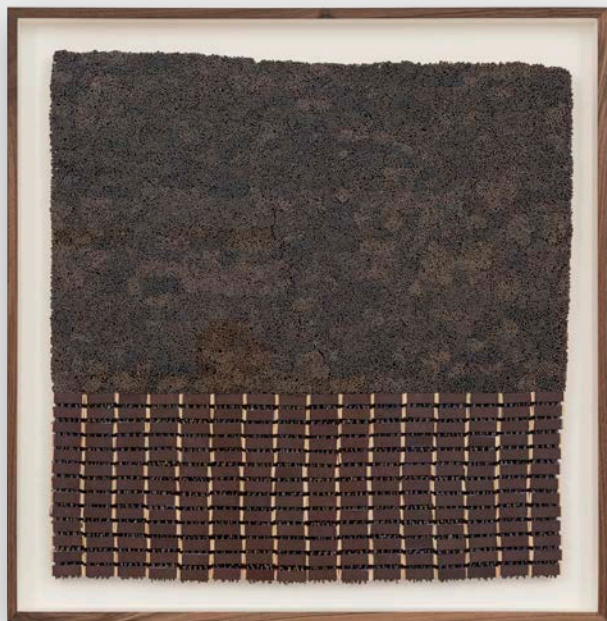


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 71 × 68.5 × 5 cm; 28 × 27 × 2 in Framed (CI-AT-0302)
\$15,000 + VAT





Antonio Tarsis, *Untitled (Linha do Horizonte)*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper & fruit box labels, 159.5 × 185.5 × 6 cm; 62 3/4 × 73 x 2 3/8 in Framed (CI-AT-0308)
\$38,000 + VAT



Antonio Tarsis, *Untitled (A Non-ignited Horizon)*, 2023, Guarany Fósforos de Segurança matchboxes & matches, 93.5 × 91.5 × 8 cm; 36 3/4 × 36 × 3 1/8 in Framed (CI-AT-0307)
\$22,000 + VAT

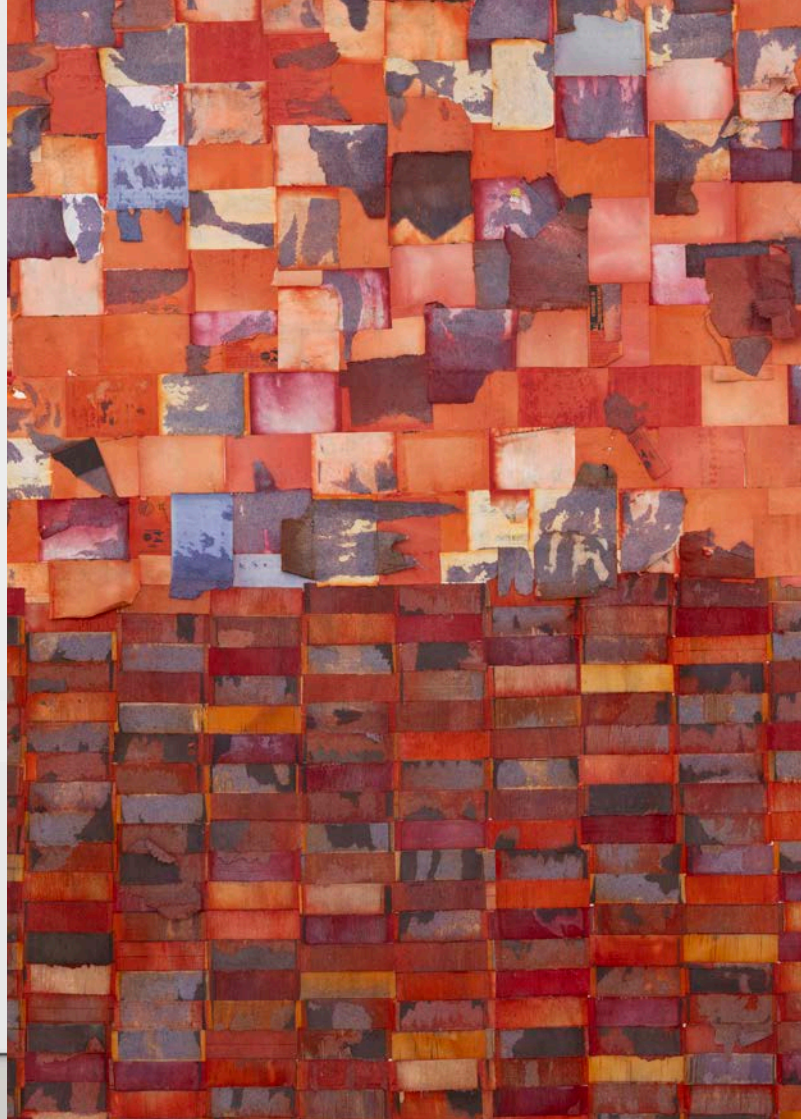


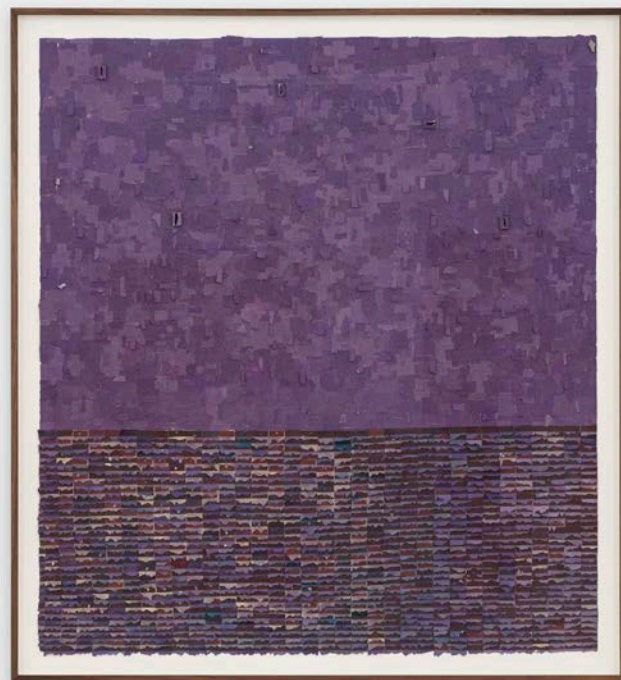


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 136 × 133.7 × 6 cm; 53 1/2 × 52 5/8 × 2 3/8 in Framed (CI-AT-0290)
\$33,000 + VAT

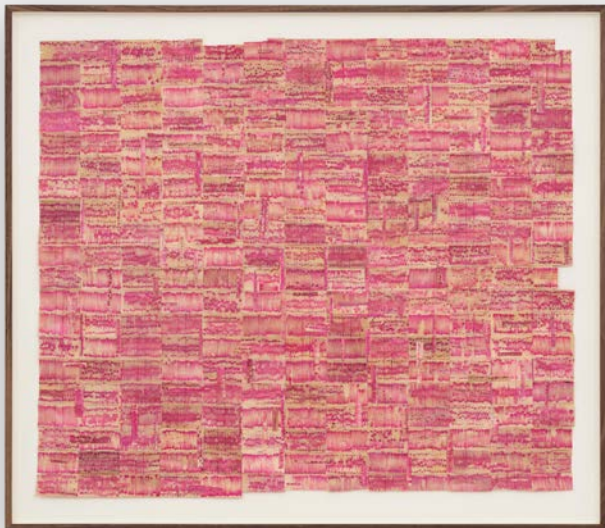


Antonio Tarsis, *Red Petals Landscape*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 174 × 159 × 5.5 cm; 68 1/2 × 62 5/8 × 2 1/8 in Framed (CI-AT-0309)
\$38,000 + VAT





Antonio Tarsis, *Untitled (Linha do Horizonte)*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 175 × 160 × 5.5 cm; 68 7/8 × 63 × 2 1/8 in
Framed (CI-AT-0310)
\$38,000 + VAT

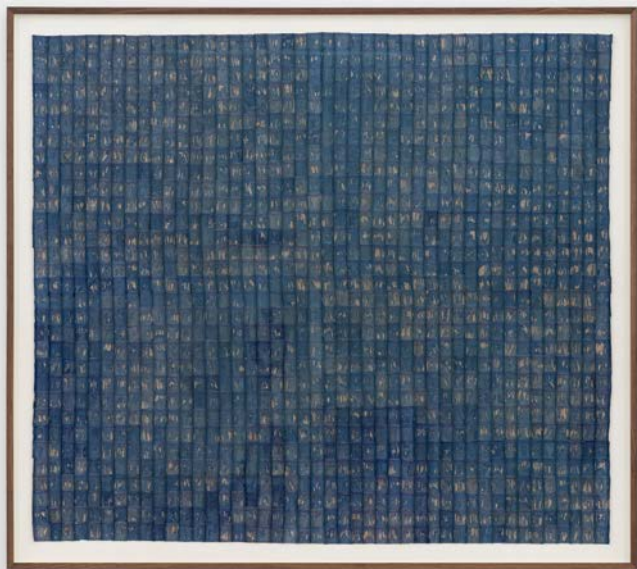


Antonio Tarsis, *Untitled (Ember)*, 2023, Guarany Fósforos de Segurança matchbox
balsa wood and paper, 110 x 126 x 5 cm; 43 1/4 x 49 5/8 x 2 in Framed (CI-AT-0299)
\$28,000 + VAT

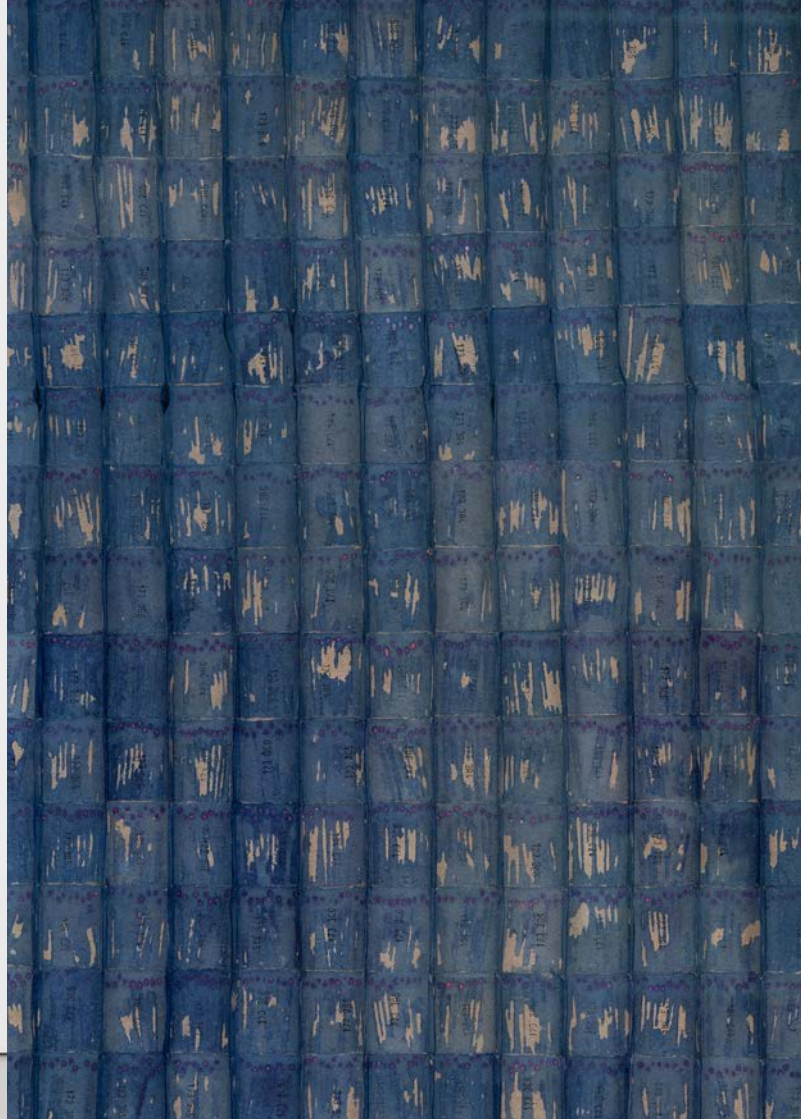


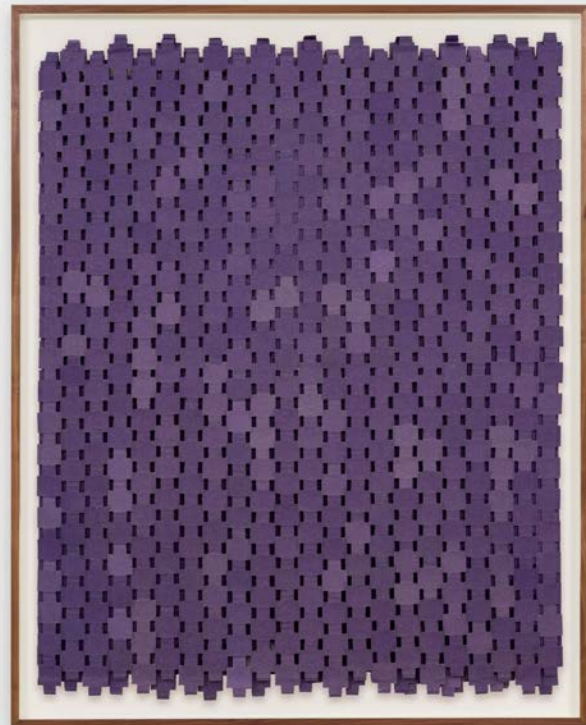
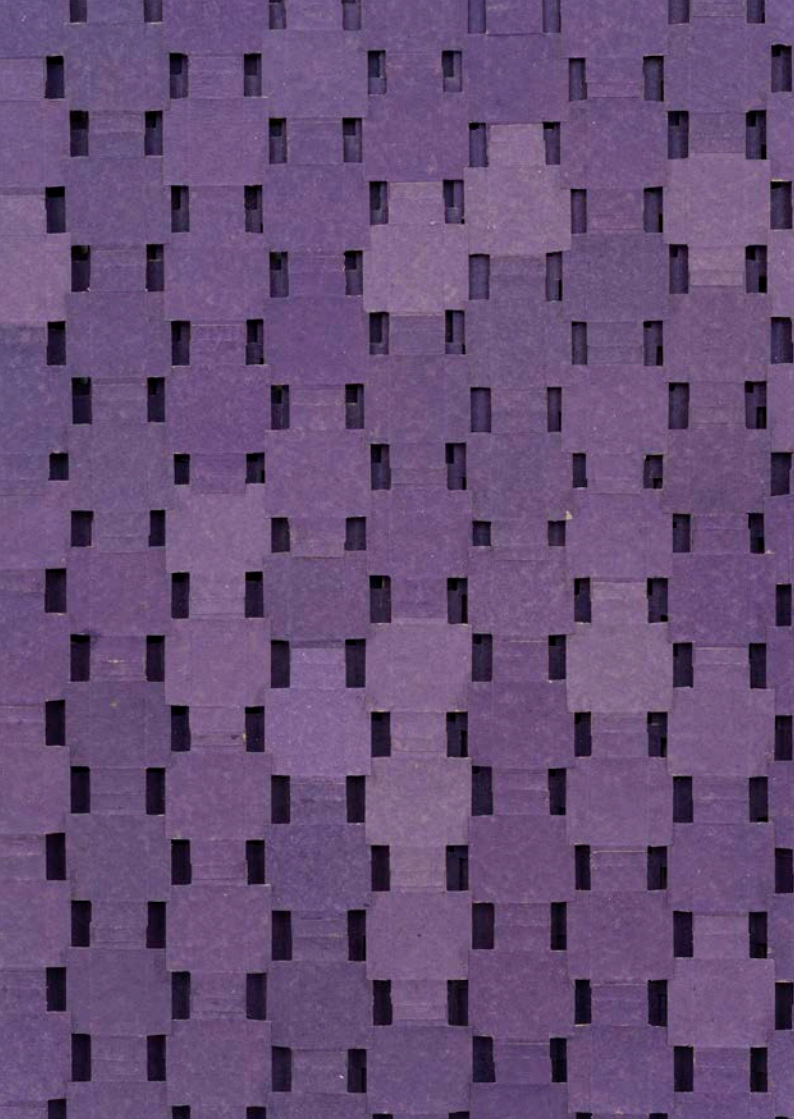


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 160.3 × 155 × 8.5 cm; 63 1/8 × 61 × 3 3/8 in Framed (CI-AT-0275)
\$35,000 + VAT

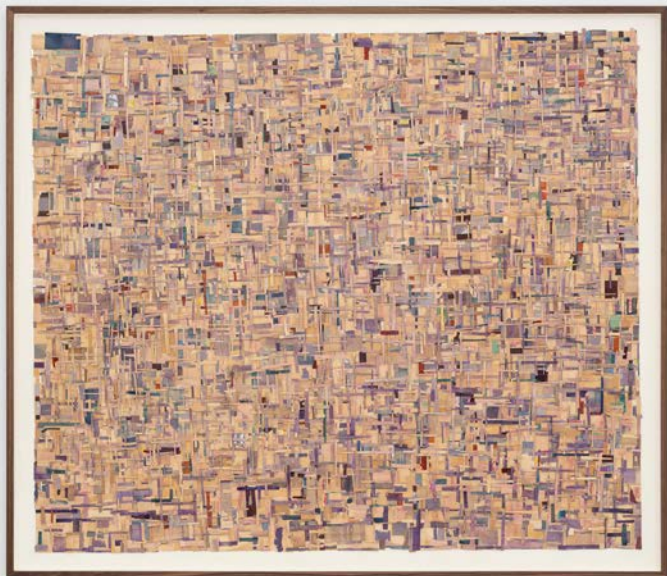


Antonio Tarsis, *Blue Behind the Flames*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 146.5 × 164 × 5.5 cm; 57 5/8 × 64 5/8 × 2 1/8 in
Framed (CI-AT-0289)
\$35,000 + VAT

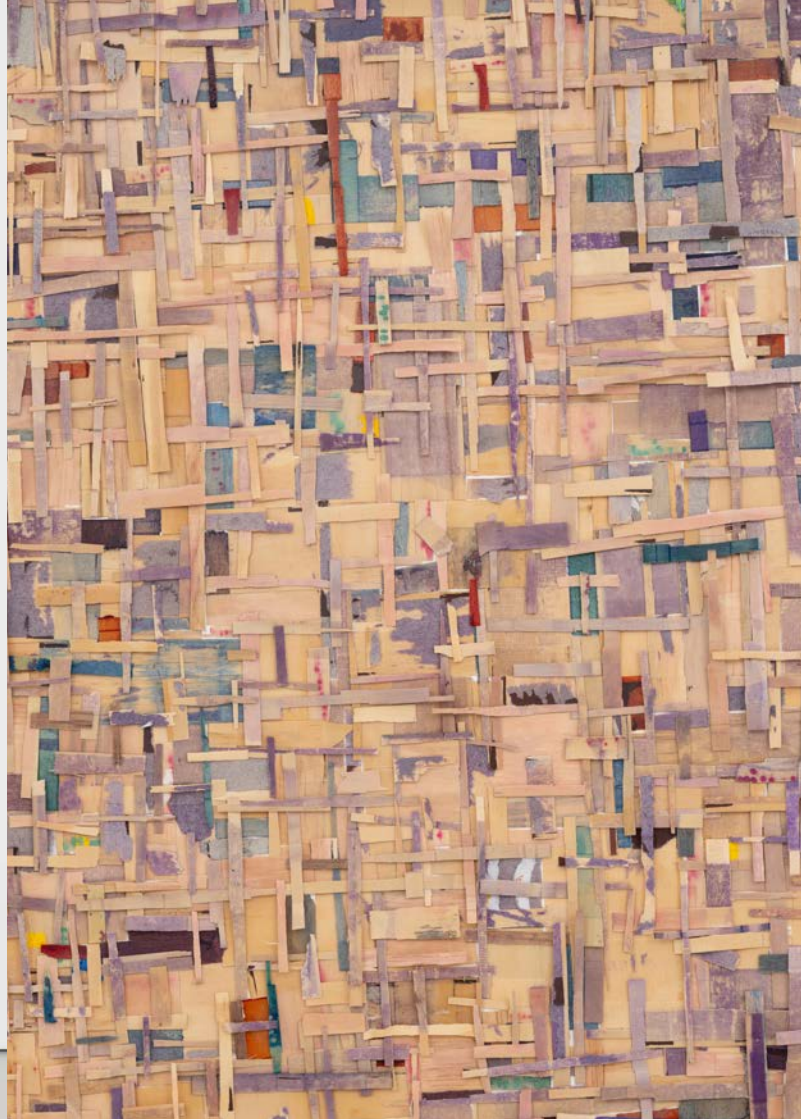




Antonio Tarsis, *Weaving Shadows II*, 2023, Guarany Fósforos de Segurança matchbox paper, 170.5 × 137.5 × 7 cm; 67 1/8 × 54 1/8 × 2 3/4 in Framed (CI-AT-0262)
\$35,000 + VAT



Antonio Tarsis, *Untitled (Palafita)*, 2023, Guarany Fósforos de Segurança matchbox
balsa wood and paper, 159.5 × 184.5 × 6 cm; 62 3/4 × 72 5/8 × 2 3/8 in
Framed (CI-AT-0278)
\$38,000 + VAT





Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood, paper & coal, 32 × 51 × 4 cm; 12 5/8 × 20 1/8 × 1 5/8 in Framed (CI-AT-0283)
\$6,000 + VAT



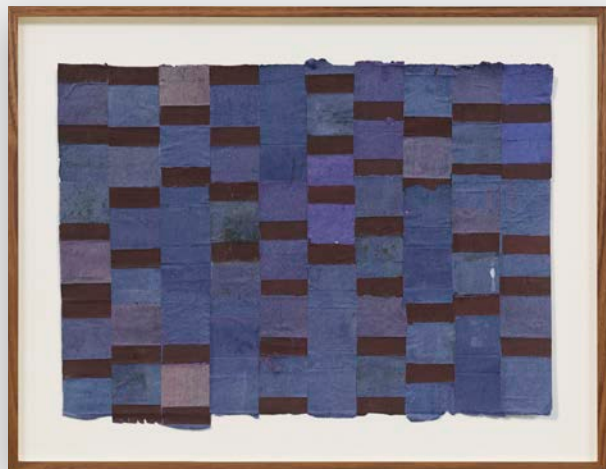


Antonio Tarsis, *Untitled*, 2022, Guarany Fósforos de Segurança matchbox balsa wood and paper, 80.5 × 70.5 × 4.5 cm; 31 3/4 × 27 3/4 × 1 3/4 in Framed (CI-AT-0115)
\$15,000 + VAT

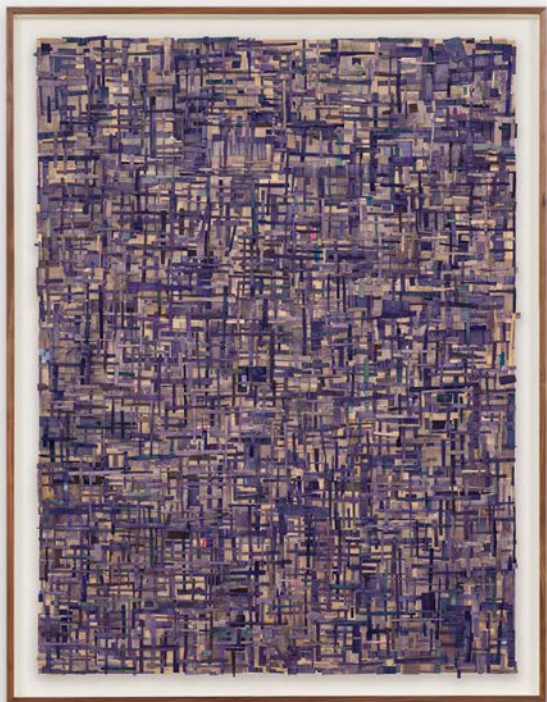




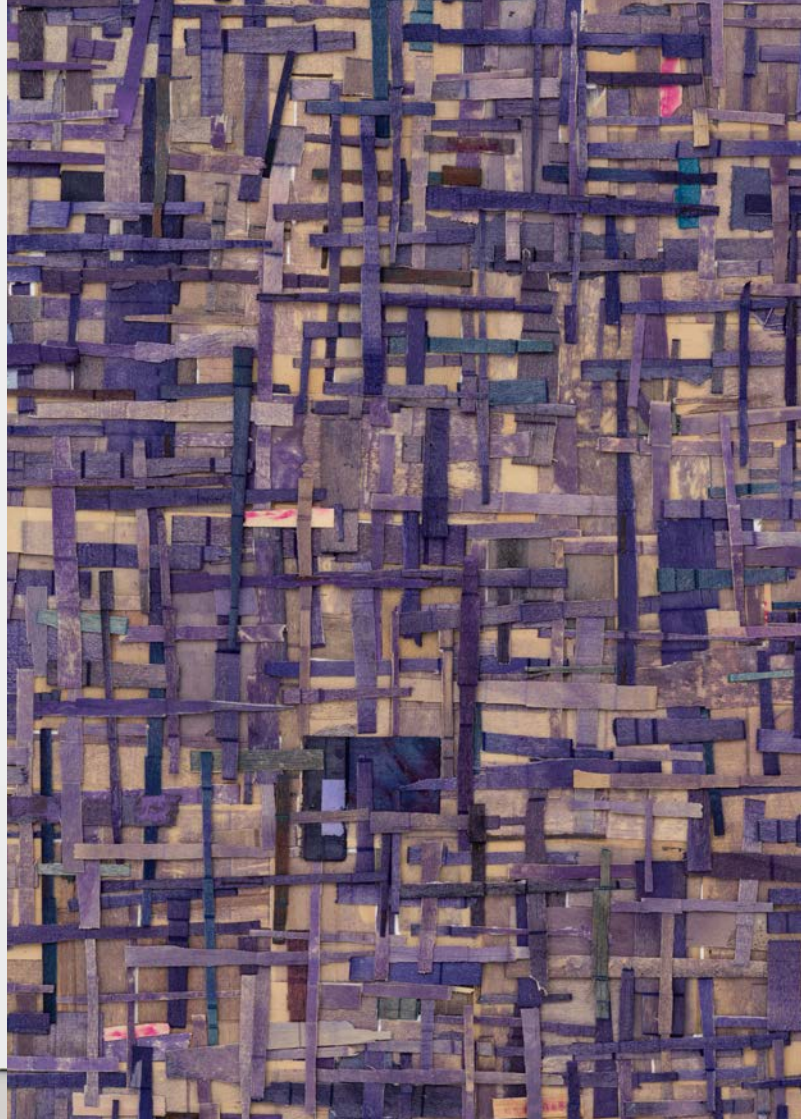
Antonio Tarsis, *Untitled*, 2022, Guarany Fósforos de Segurança matchbox balsa wood and paper, 44.5 × 40 × 3.5 cm; 17 1/2 × 15 3/4 × 1 3/8 in Framed (CI-AT-0100)
\$7,000 + VAT



Antonio Tarsis, *Untitled*, 2022, Guarany Fósforos de Segurança matchbox balsa wood and paper, 42 × 53 × 3.5 cm; 16 1/2 × 20 7/8 × 1 3/8 in Framed (CI-AT-0121)
\$8,000 + VAT

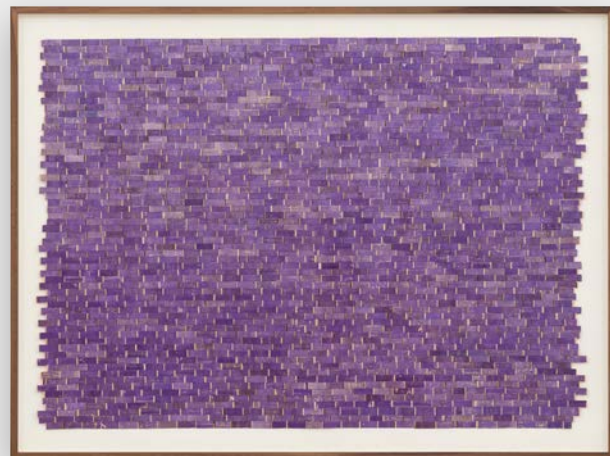


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 133.5 × 103 × 5 cm; 52 1/2 × 40 1/2 × 2 in Framed (CI-AT-0286)
\$28,000 + VAT

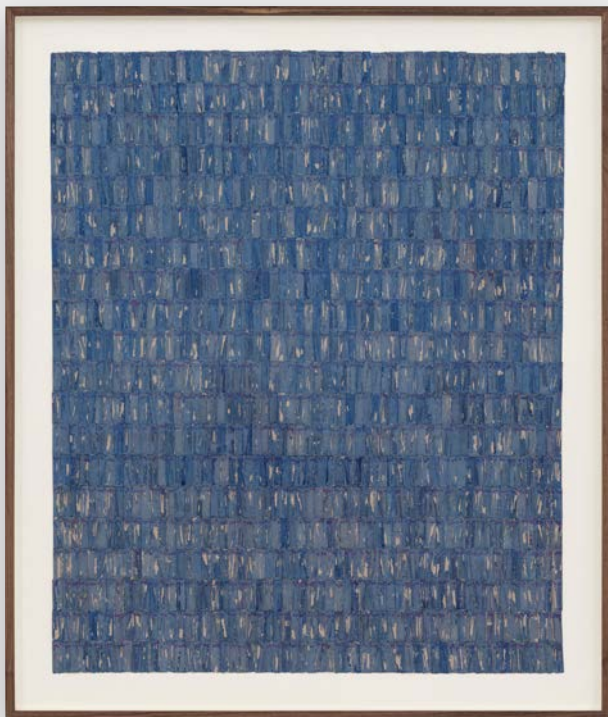




Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 72 × 131.5 × 6 cm; 28 3/8 × 51 3/4 × 2 3/8 in Framed (CI-AT-0295)
\$25,000 + VAT



Antonio Tarsis, *Untitled (Weaving Brick)*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 102 × 136.5 × 5 cm; 40 1/8 × 53 3/4 × 2 in
Framed (CI-AT-0298)
\$28,000 + VAT

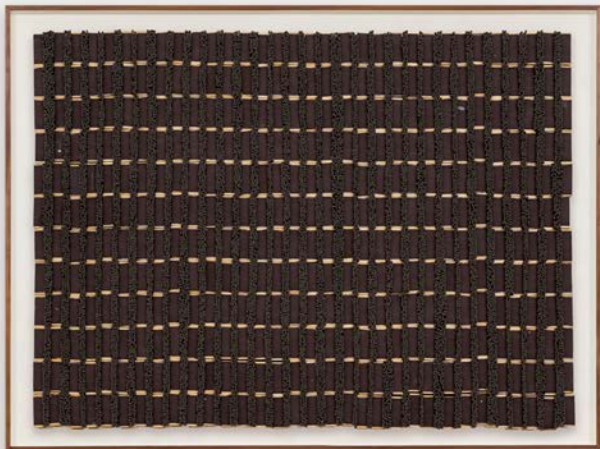


Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchbox balsa wood and paper, 105.5 × 89.5 × 5 cm; 41 1/2 × 35 1/4 × 2 in Framed (CI-AT-0297)
\$22,000 + VAT

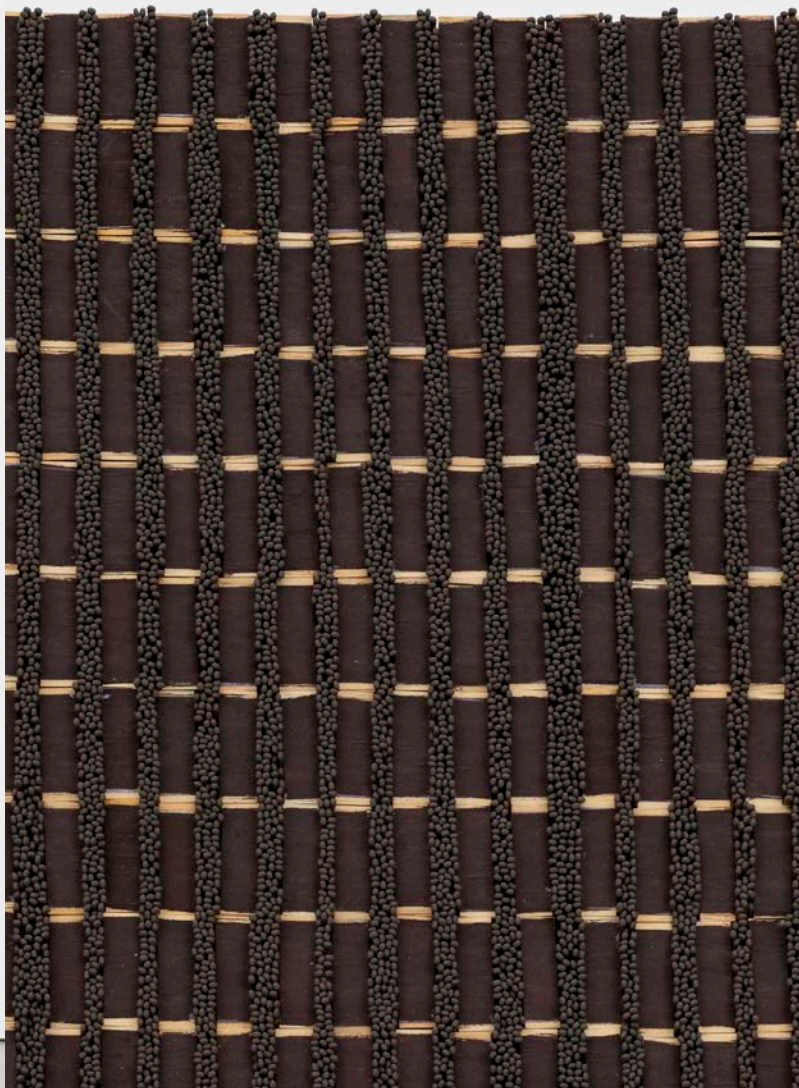




Antonio Tarsis, *Untitled (Ember)*, 2023, Guarany Fósforos de Segurança matchbox bal-
sa wood and paper, 103.5 × 113.5 × 5 cm; 40 3/4 × 44 3/4 × 2 in Framed (CI-AT-0300)
\$25,000 + VAT



Antonio Tarsis, *Untitled*, 2023, Guarany Fósforos de Segurança matchboxes & matches, 73 × 93.5 × 7 cm; 28 3/4 × 36 3/4 × 2 3/4 in Framed (CI-AT-0284)
\$18,000 + VAT





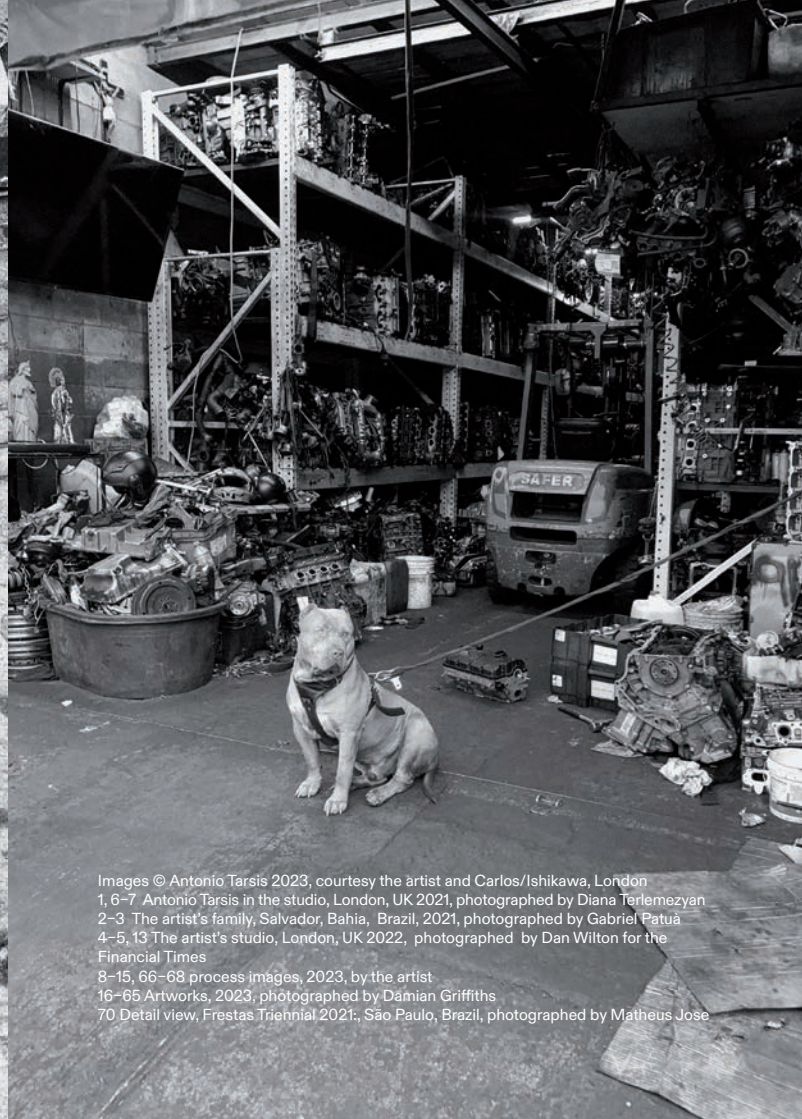
Antonio Tarsis, *Recipe for disaster V*, 2023, Found materials including brick, stone, earthenware, steel, cast iron and copper, 78 × 115 × 80 cm; 30 3/4 × 45 1/4 × 31 1/2 in, overall installed dimensions, including base (CI-AT-0313)
\$12,000 + VAT



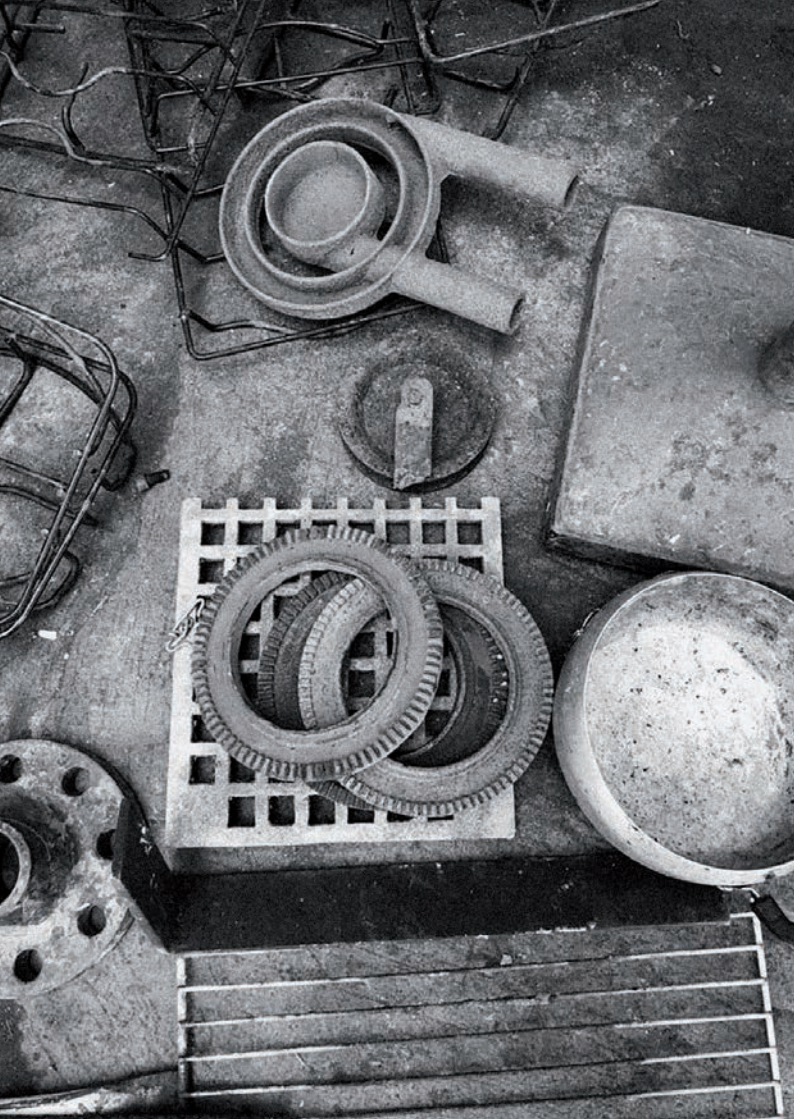




Antonio Tarsis, *Recipe for disaster IV*, 2023, Found materials including wood, earthenware, cast iron, copper, and thread, 67 × 115 × 80 cm; 26 3/8 × 45 1/4 × 31 1/2 in, overall installed dimensions, including base (CI-AT-0312)
\$12,000 + VAT



Images © Antonio Tarsis 2023, courtesy the artist and Carlos/Ishikawa, London
1, 6-7 Antonio Tarsis in the studio, London, UK 2021, photographed by Diana Terlemezyan
2-3 The artist's family, Salvador, Bahia, Brazil, 2021, photographed by Gabriel Patua
4-5, 13 The artist's studio, London, UK 2022, photographed by Dan Wilton for the Financial Times
8-15, 66-68 process images, 2023, by the artist
16-65 Artworks, 2023, photographed by Damian Griffiths
70 Detail view, Frestas Triennial 2021, São Paulo, Brazil, photographed by Matheus Jose



Antonio Tarsis' work has been included in institutional presentations at the Museum of Modern Art (MAM-BA), Salvador; Instituto Moreira Salles (IMS), São Paulo; Instituto Tomie Ohtake, São Paulo; amongst others. Recent awards and residencies include the Biennale College Arte, 59th International Art Exhibition of La Biennale di Venezia, Venice; Akademie Schloss Solitude, Stuttgart; Via Arts Prize, Embassy of Brazil, London; and the Escola de Artes Visuais Parque Lage, Rio de Janeiro, Brazil. Carlos/Ishikawa staged *Symbolic Genocide* in 2021, the artist's first major presentation in Europe.

