

Fortes D'Aloia & Gabriel

Antonio Társis





Antonio Társis
Ph. Lucas Cordeiro, 2025

Antonio Társis

Salvador, Brasil, 1995

Antonio Társis adota o reprocessamento de objetos cotidianos como tática de composição e crítica. Caixas de fósforo, caixotes de feira e fragmentos de carvão são exemplos de elementos cuja fragilidade é aproveitada por Társis como registro visível da ação do tempo. Após guardar e acumular esses objetos transitórios, as matizes de cores mais ou menos desbotadas, o papel de seda colado por cima de superfícies parcialmente encobertas e pedaços quebrados de carvão vegetal compõem a textura de suas assemblages, que recebem intervenções gráficas na forma de colagens e desenhos. Os seus materiais carregam um potencial de combustão ou flammabilidade, e Társis frequentemente usa pólvora queimada como parte de seu léxico visual. Ao sobrepor composições abstratas ao sentido intrínseco da matéria que emprega, o artista insiste na volatilidade dos processos plásticos, dando lugar a uma metáfora da instabilidade da memória individual e coletiva diante da degradação social e da transformação física.

SAIBA MAIS

Antonio Társis adopts the reprocessing of quotidian objects as a compositional and critical tactic. Matchboxes, fruit crates and fragments of charcoal are examples of elements whose fragility and disposable character Társis exploits as visible registers of time's effects. After safeguarding and accumulating these transitional objects, their variably faded tones, the tissue paper glued over partially covered surfaces and broken pieces of coal compose the texture of his assemblages, that receive graphic interventions in the form of drawings or collage. His materials carry a combustible or flammable potential, and Társis frequently uses burnt gunpowder as part of his visual lexicon. In superimposing abstract compositions to the intrinsic meaning of the matter he employs, the artist insists upon the volatility of plastic processes, giving way to a metaphor for the instability of individual or collective memory before social degradation and physical transformation.

LEARN MORE

Exposições selecionadas [Selected exhibitions]

Catastrophe Orchestra #1 (Act I)

36ª Bienal de São Paulo | São Paulo, Brasil, 2025



ANTONIO TÁRSIS

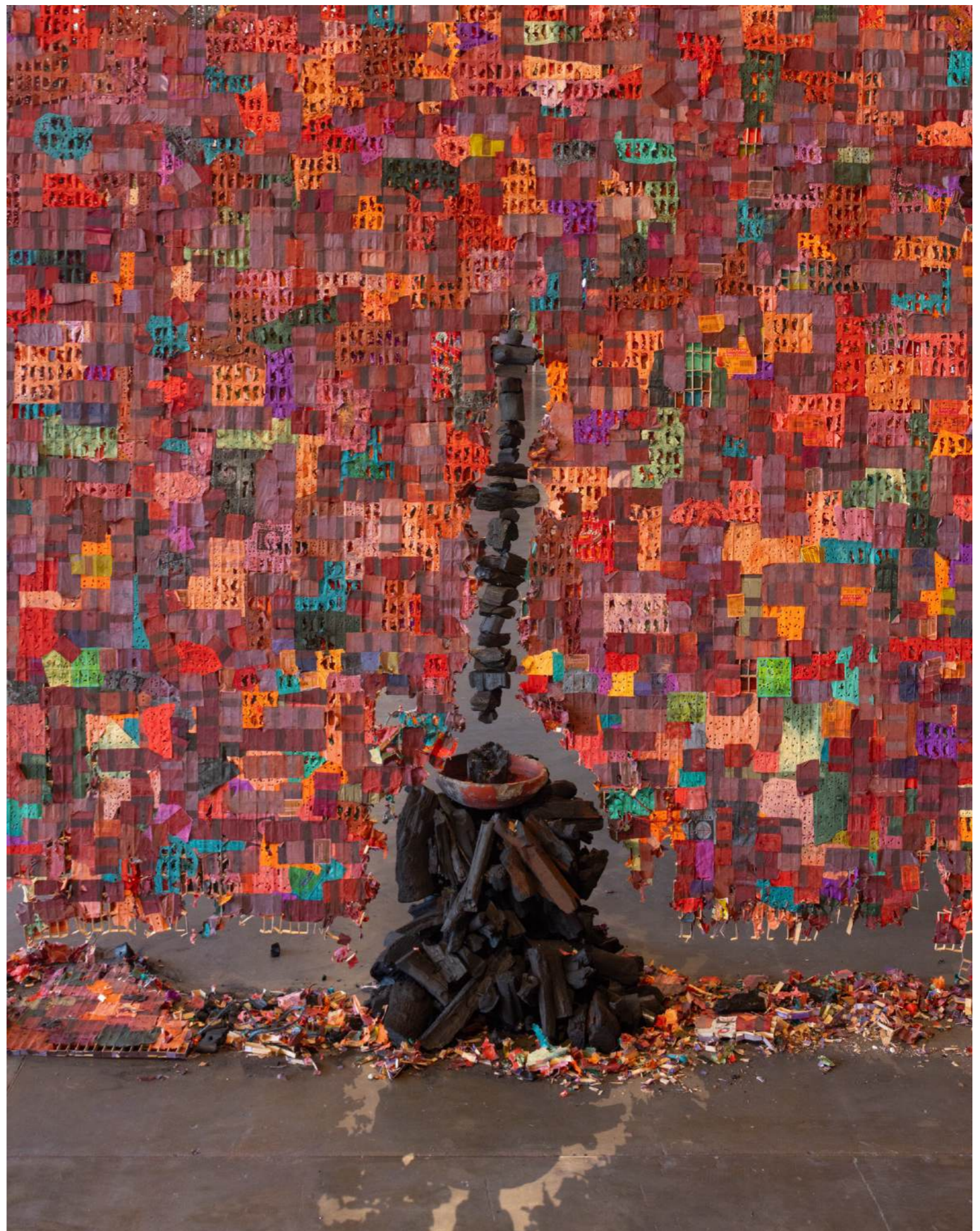
Catastrophe Orchestra #1 (Act I), 2024-2025

Madeira, caixas de fósforo, palitos de fósforo, papel, pigmentos, água, cordas de nylon, cordas de sisal, carvão, detritos, metal, couro, tambores, mecanismo de automação com motor, argila, fios de cobre, cabos de áudio e alto-falantes [Wood, matchboxes, matchsticks, paper, pigments, water, nylon ropes, sisal ropes, charcoal, debris, metal, leather, drums, automation mechanism with motor, clay, copper wires, audio cables and loudspeakers]

Dimensões totais [Overall dimensions]: 350 x 1611 x 1375 cm [137.7 x 634.2 x 541.3 in.]



Catastrophe Orchestra #1 (Act I)
36ª Bienal de São Paulo | São Paulo, Brasil, 2025

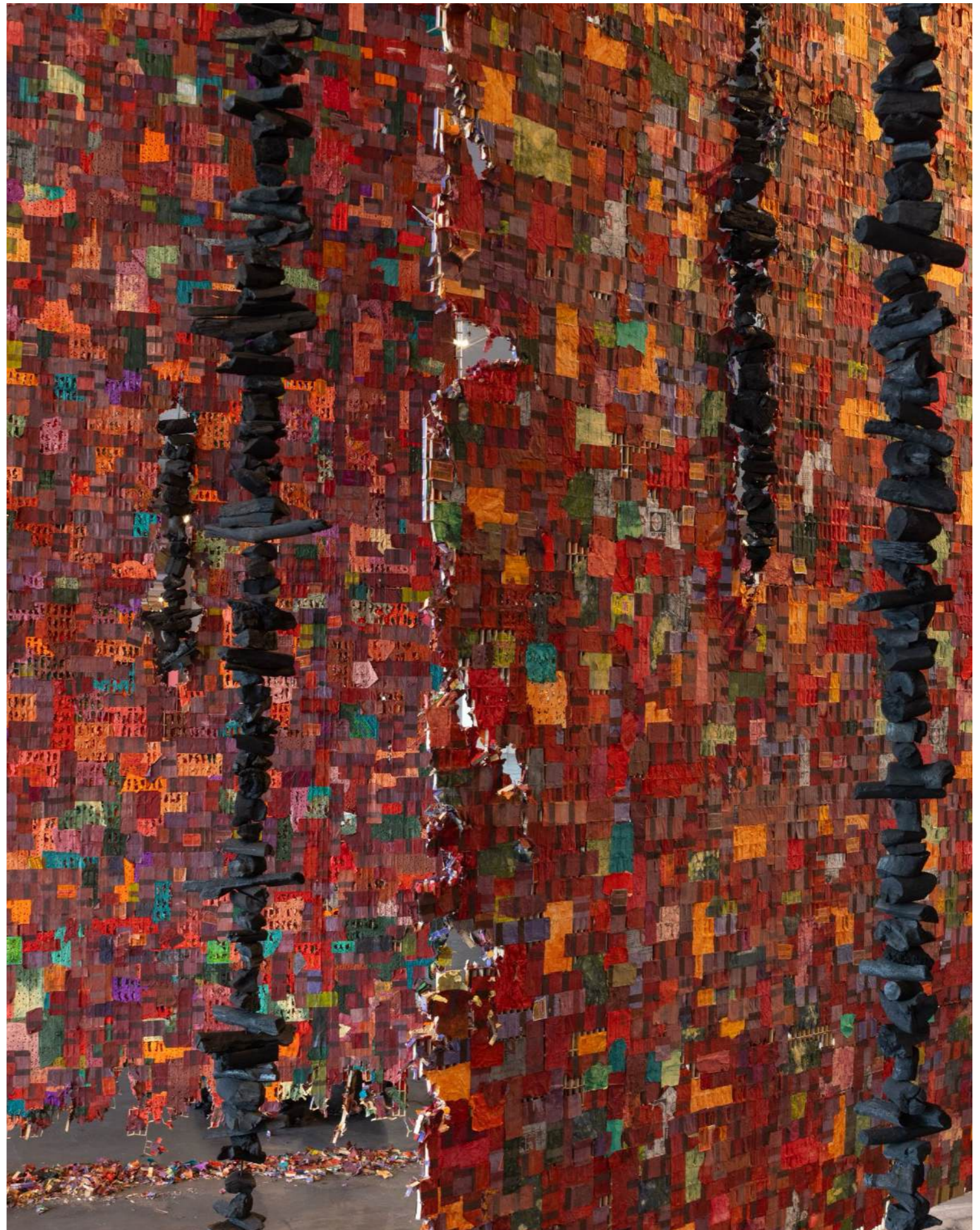


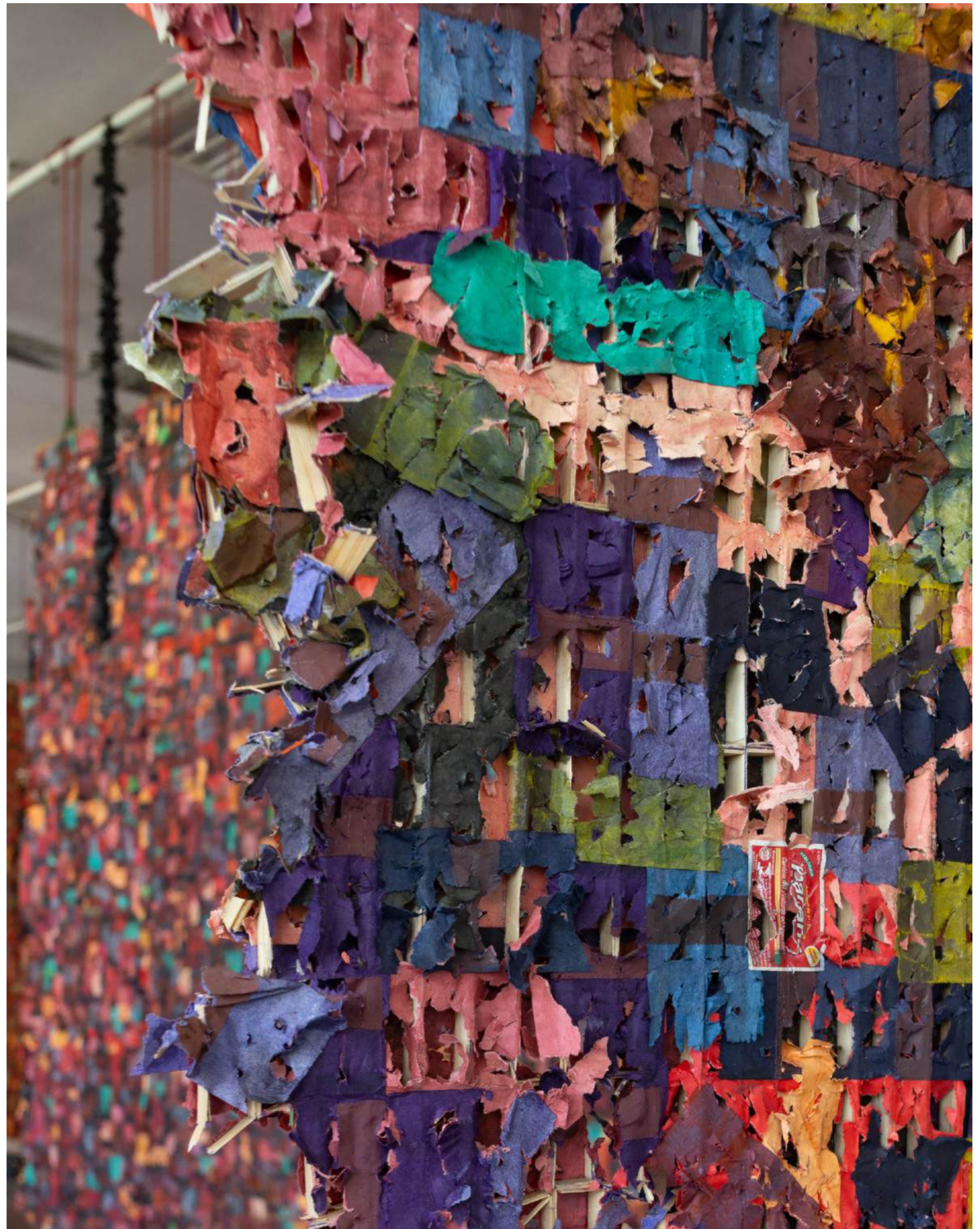
Catastrophe Orchestra #1 (Act I)
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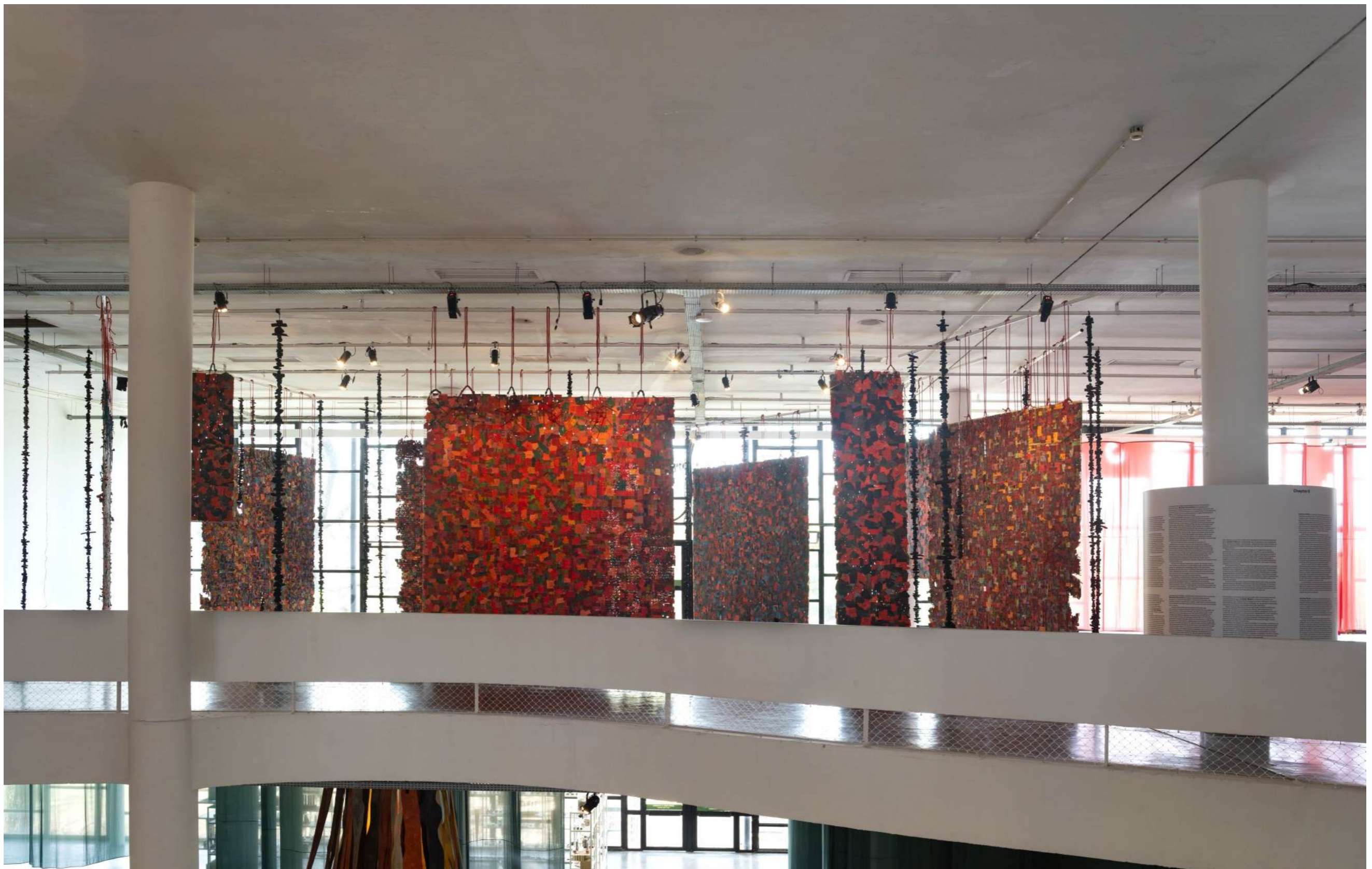
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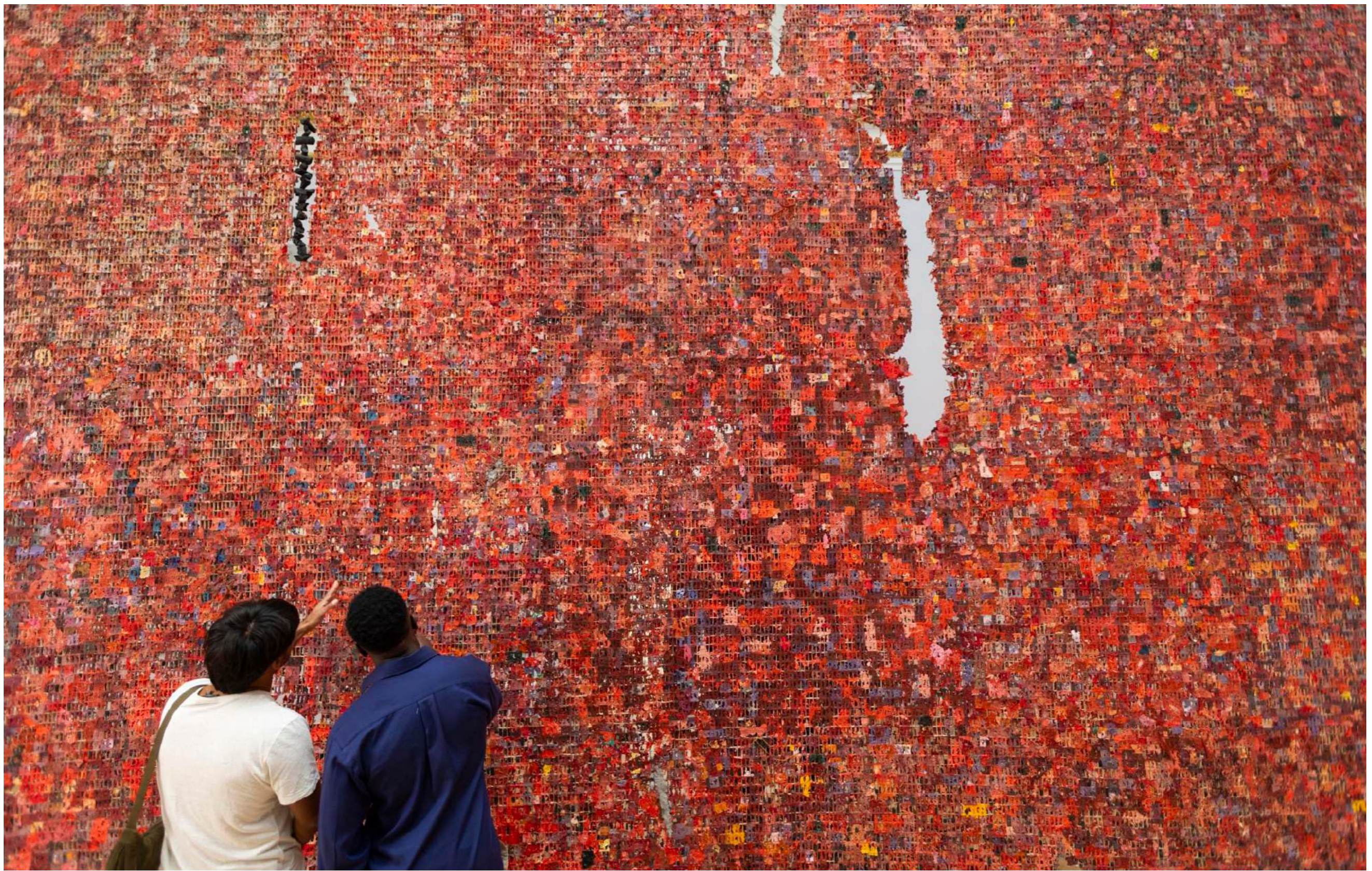
Catastrophe Orchestra #1 (Act I)
36ª Bienal de São Paulo | São Paulo, Brasil, 2025

Royal Academy of Arts: Summer Exhibition 2025

Royal Academy of Arts | London, UK, 2025



Royal Academy of Arts: Summer Exhibition 2025
Royal Academy of Arts | London, UK, 2025



Royal Academy of Arts: Summer Exhibition 2025
Royal Academy of Arts | London, UK, 2025

38° Panorama da Arte Brasileira – Mil Graus

MAM – Museu de Arte Moderna | São Paulo, Brasil, 2024



38° Panorama da Arte Brasileira – Mil Graus
MAM – Museu de Arte Moderna | São Paulo, Brasil, 2024



38° Panorama da Arte Brasileira – Mil Graus
MAM – Museu de Arte Moderna | São Paulo, Brasil, 2024

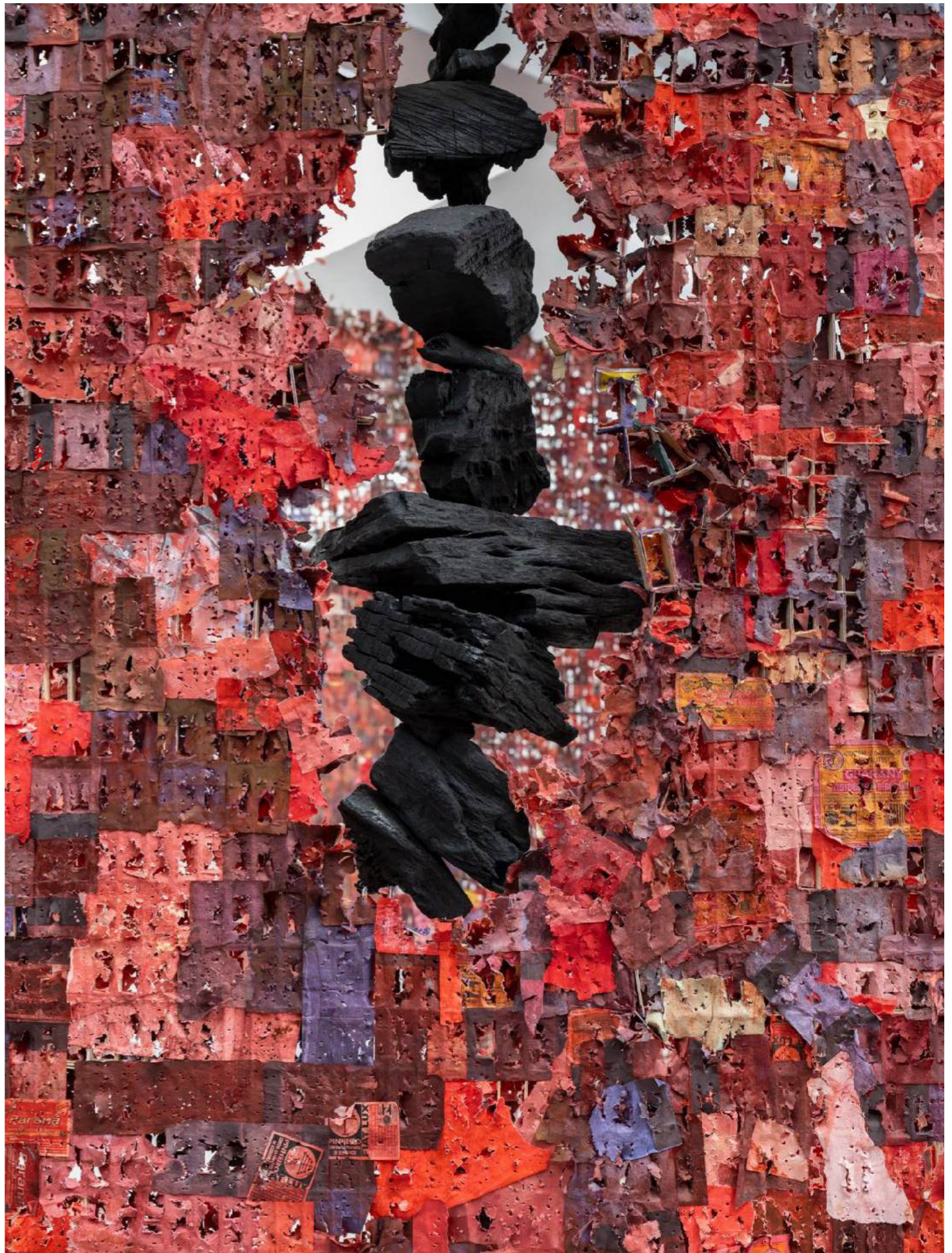
Storm in a teacup

Carlos/Ishikawa | London, UK, 2024



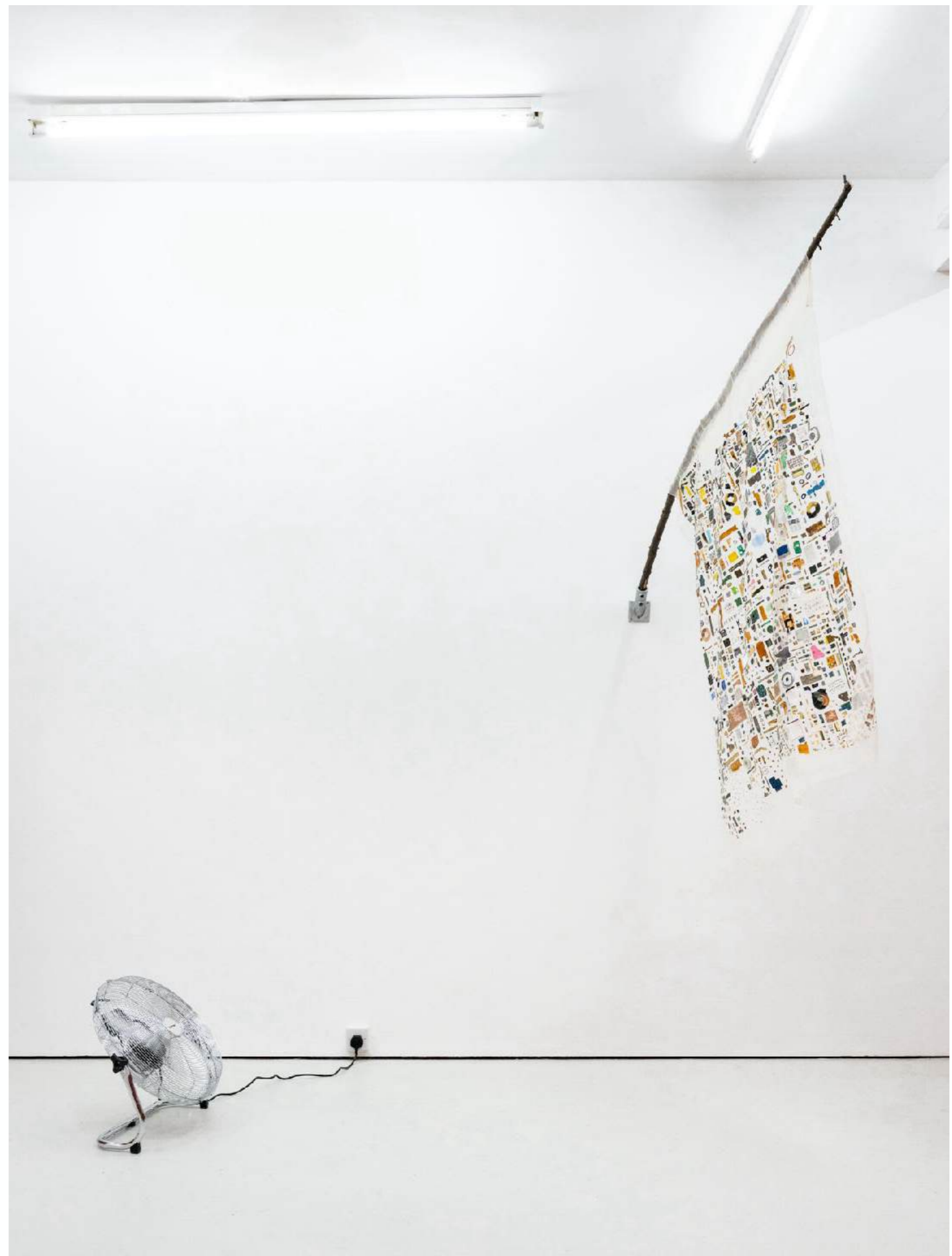
Antonio Társis: Storm in a teacup
Carlos/Ishikawa | London, UK, 2024

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ANTONIO TÁRSIS

Untitled (Mining), 2024

Colagem sobre papel: itens encontrados [Collage on paper: found items]

Emoldurada [Framed]: 45 x 36 x 4 cm [18 x 14 x 2 in.]





ANTONIO TÁRSIS

Untitled (Landscape with Constellation), 2024

Caixas de fósforos, balsa, papel e componentes extraídos de lixo eletrônico
[Matchboxes, balsa wood, paper, and components extracted from electronic waste]

Emoldurada [Framed]: 51 x 62 x 3 cm [20 x 24 x 1 in.]

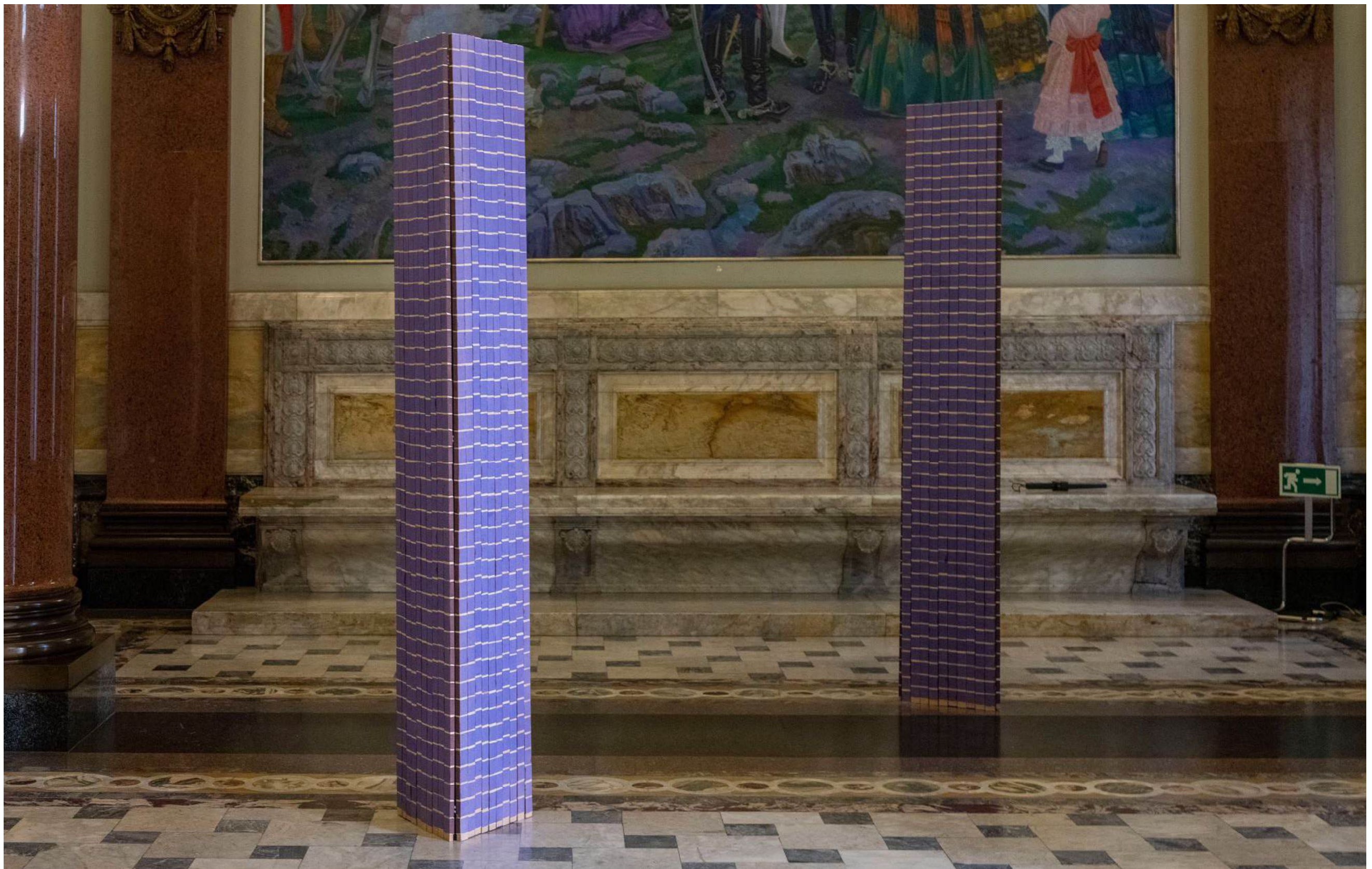




Antonio Társis: Storm in a teacup
Carlos/Ishikawa | London, UK, 2024

El resto del mundo [The rest of the world]

5th Montevideo Biennial | Montevideo, Uruguay, 2023



El resto del mundo [The rest of the world]
5th Montevideo Biennial | Montevideo, Uruguay, 2023

recipe for disaster

Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2023



Antonio Társis: recipe for disaster
Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2023

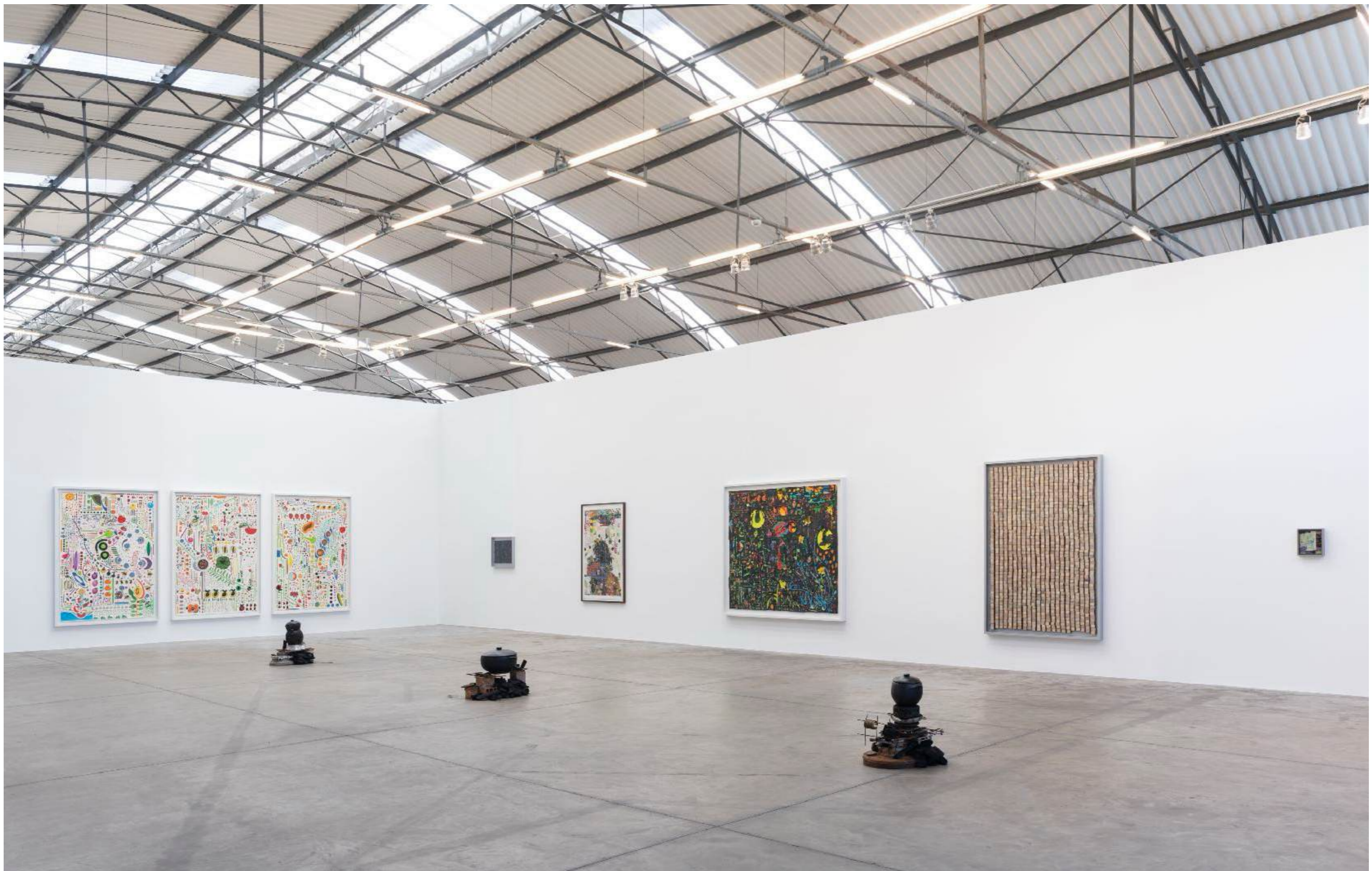


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Colagem branca, 2023

Caixa de papelão e papel de seda [Cardboard box and tissue paper]

210 x 140 cm [82.7 x 55.1 in.]



Antonio Társis: recipe for disaster
Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2023



ANTONIO TÁRSIS

Colagem Preta I, 2023

Caixa de papelão e papel seda [Cardboard box and tissue paper]

206.4 x 181 cm [81.2 x 71.2 in.]

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Sem título [Untitled], 2023
Caixa de fósforo e carvão [Matchboxes and charcoal]
135 x 200 cm [53.1 x 78.7 in.]







Antonio Társis: recipe for disaster
Fortes D'Aloia & Gabriel | São Paulo, Brasil, 2023

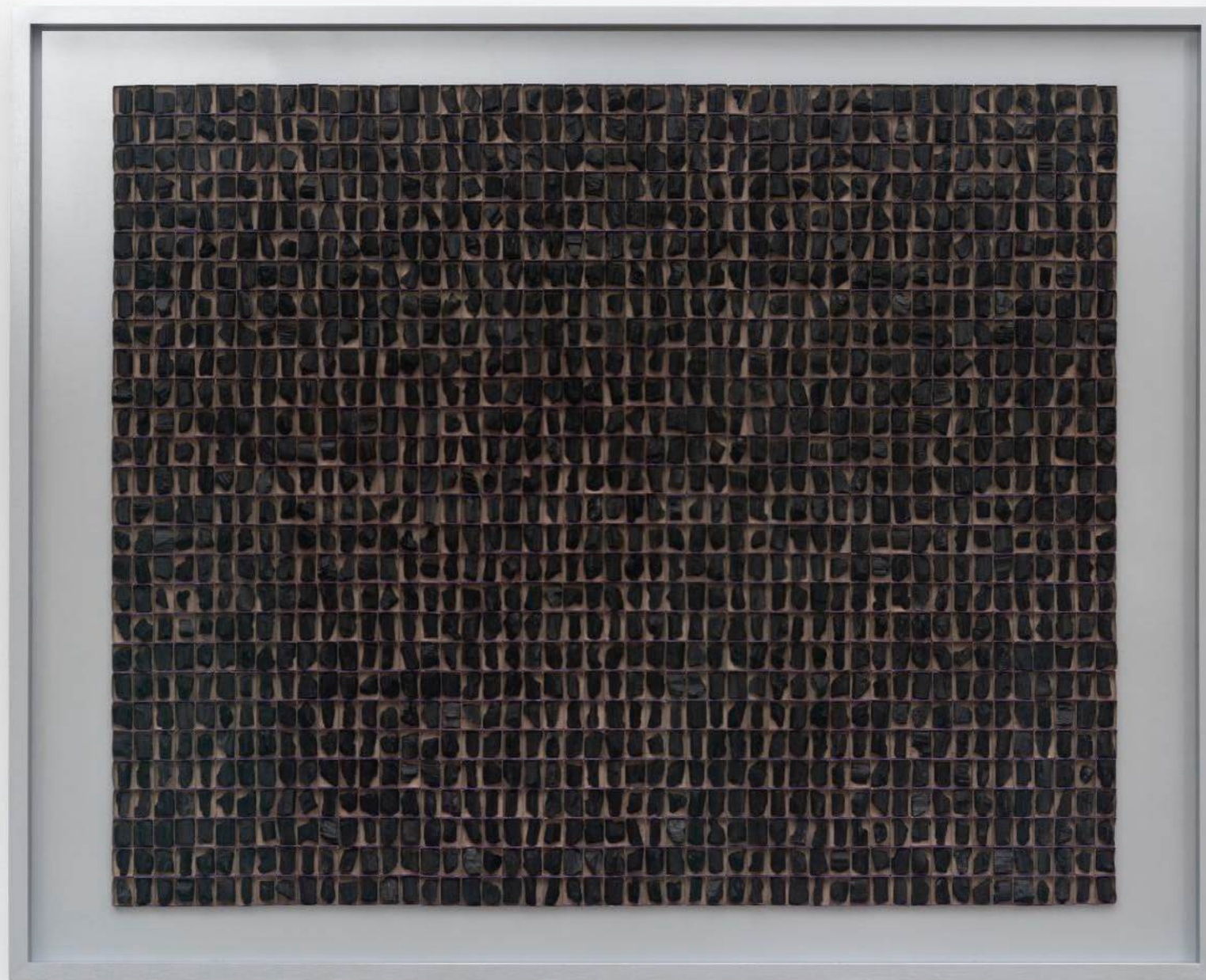


ANTONIO TÁRSIS

Desenho A4, 2023

Carvão, pólvora, marcador e caixa de papelão sobre papel paraná
[Coal, gunpowder, marker and cardboard box on cardboard paper]

59,4 x 42 cm [23.4 x 16.5 in.]



ANTONIO TÁRSIS

Sem título [Untitled], 2023

Caixas de fósforo e carvão [Matchboxes and coal]

146 x 184 cm [57.5 x 72.5 in.]

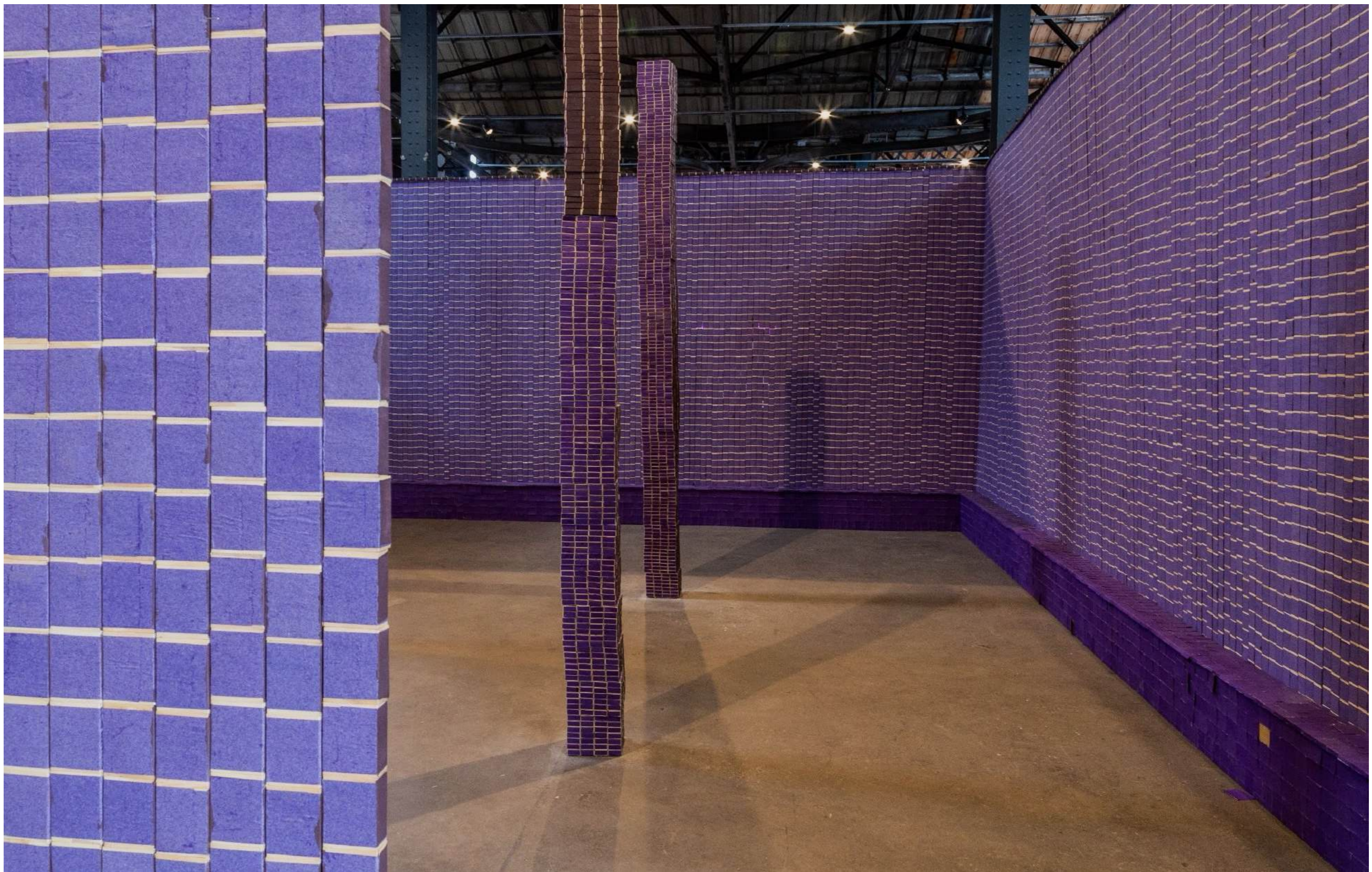


Trauma, sonho e fuga

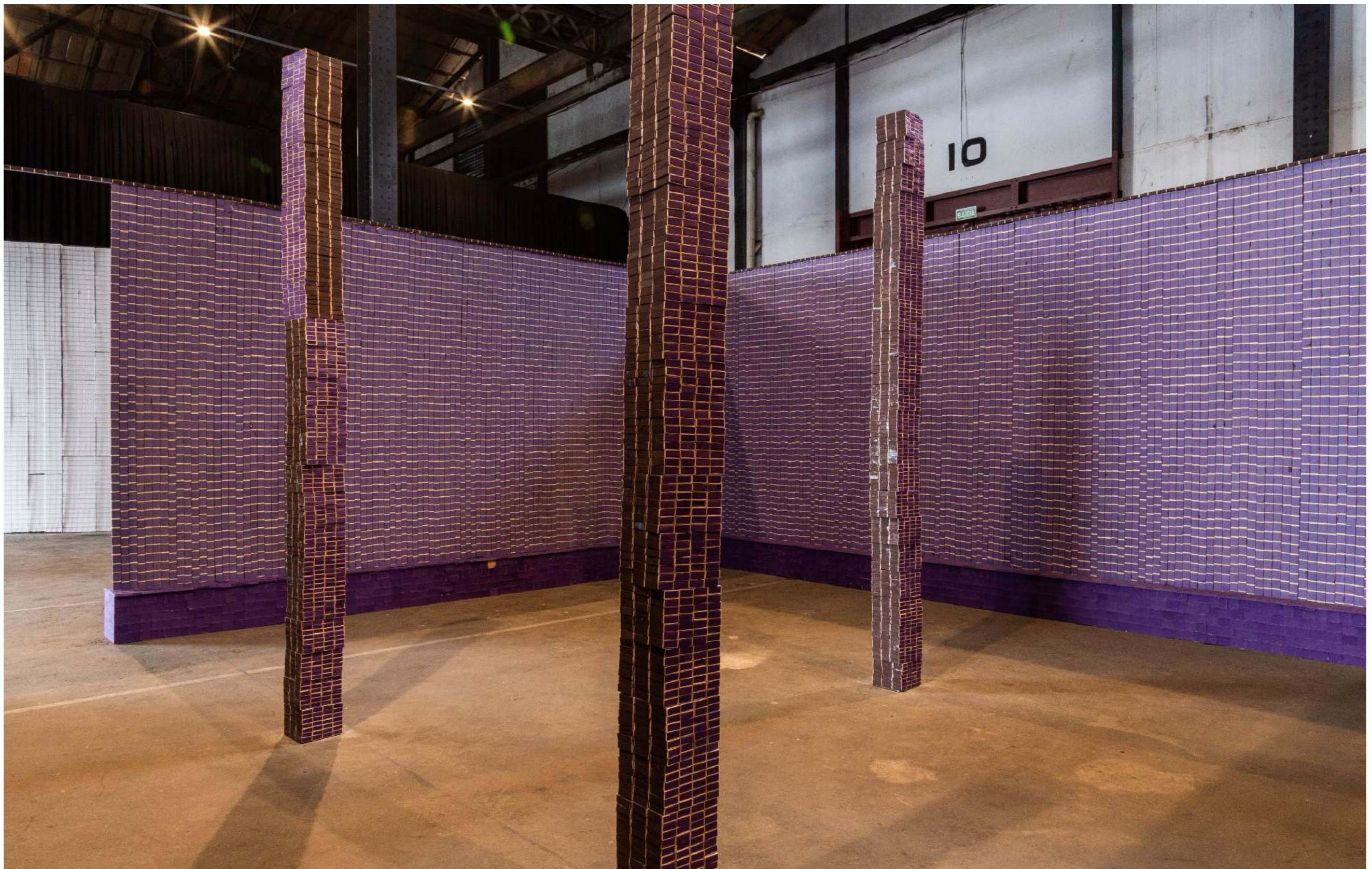
13ª Bienal do Mercosul | Porto Alegre, Brasil, 2022



Trauma, sonho e fuga
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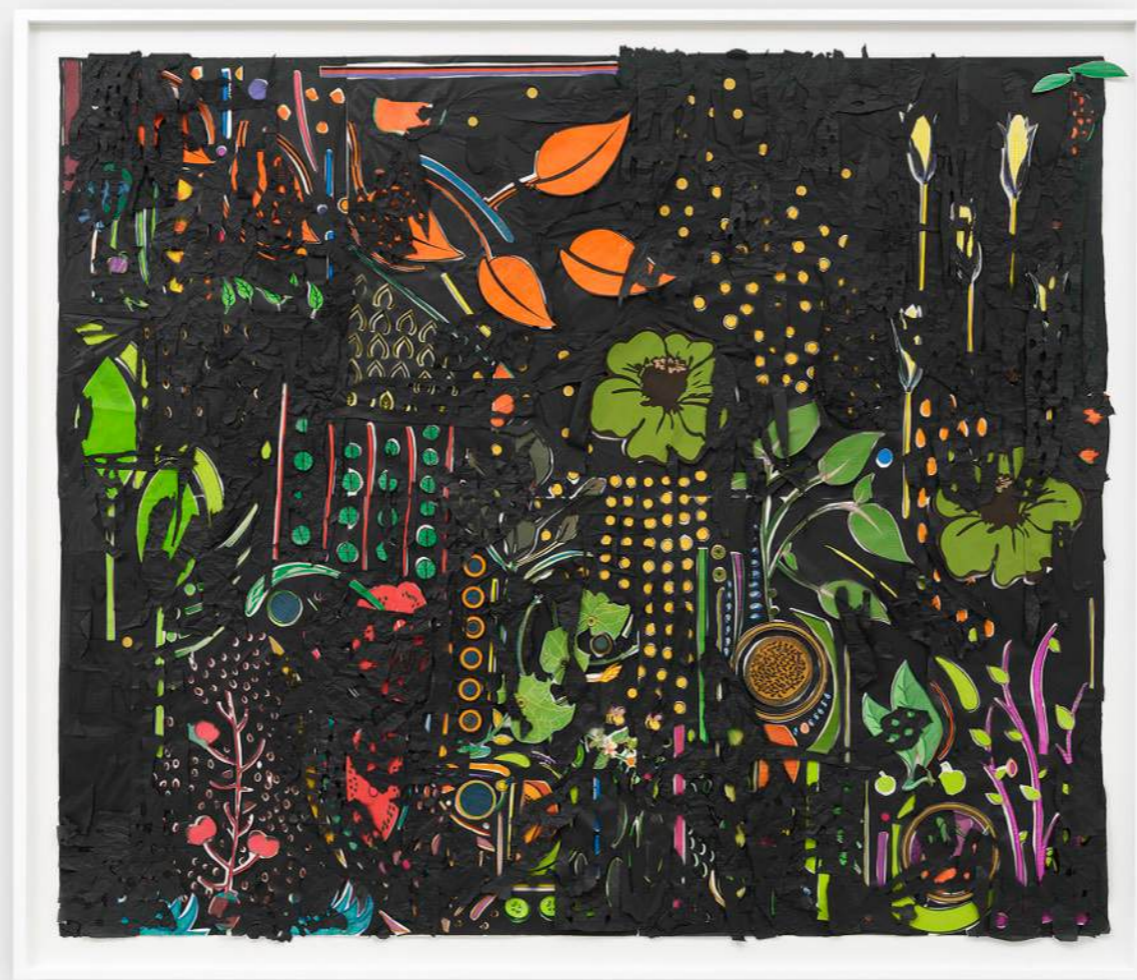


Trauma, sonho e fuga

13ª Bienal Do Mercosul | Porto Alegre, Brasil, 2022

The End Begins at the Leaf

BeAdvisors Art | London, UK, 2021



ANTONIO TÁRSIS

Leaf, 2021

Colagem sobre papel [Collage on paper]

150 x 180 cm [59 x 70.8 in.]



The End Begins at the Leaf
BeAdvisors Art | London, UK, 2021



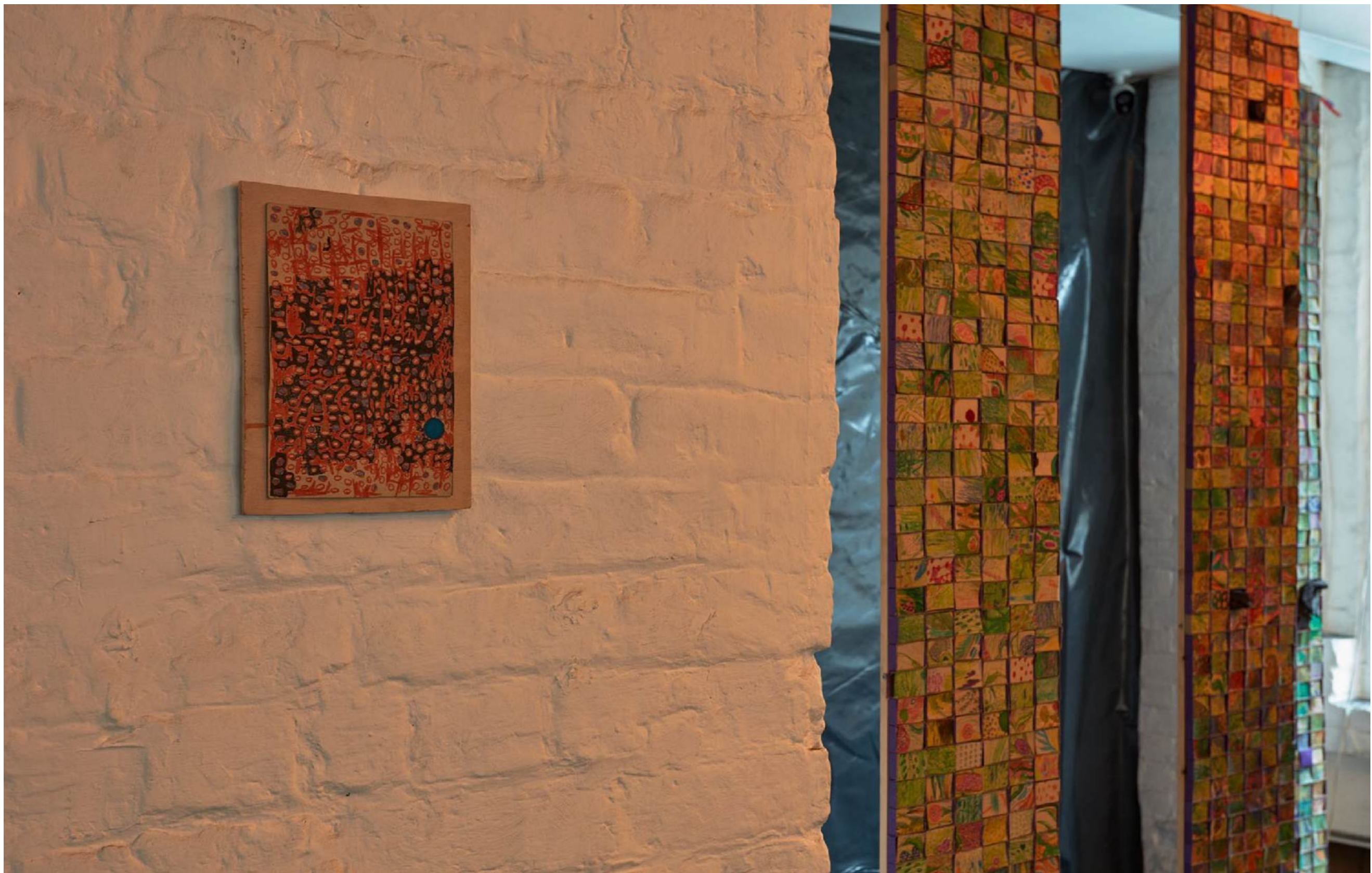
The End Begins at the Leaf
BeAdvisors Art | London, UK, 2021



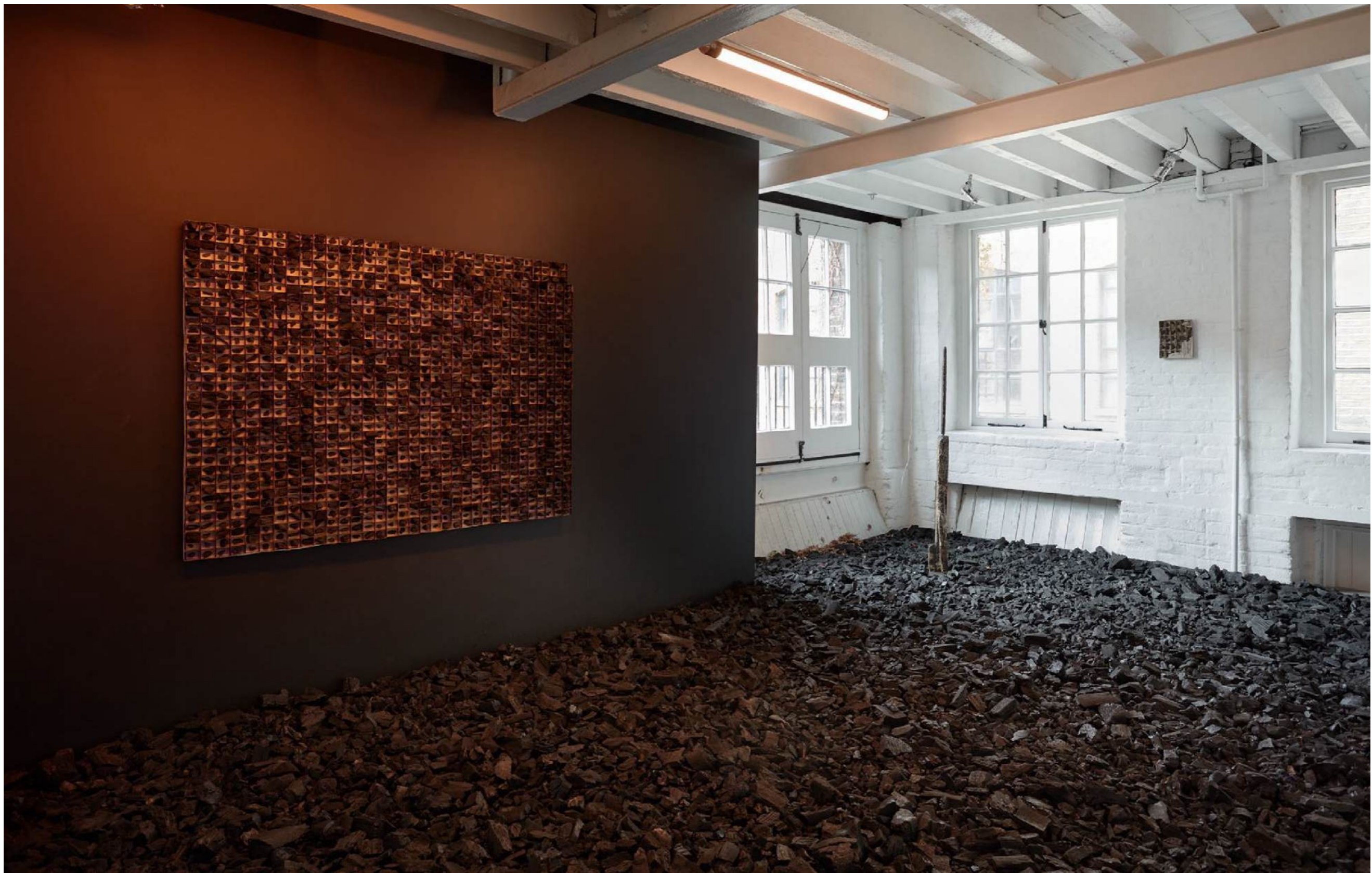
The End Begins at the Leaf
BeAdvisors Art | London, UK, 2021



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BeAdvisors Art | London, UK, 2021



The End Begins at the Leaf
BeAdvisors Art | London, UK, 2021



The End Begins at the Leaf
BeAdvisors Art | London, UK, 2021

Symbolic Genocide

Carlos Ishikawa | London, UK, 2021



Symbolic Genocide
Carlos Ishikawa | London, UK, 2021



Symbolic Genocide
Carlos Ishikawa | London, UK, 2021



Symbolic Genocide

Carlos Ishikawa | London, UK, 2021

footnotes and headlines

Andrews Kreps Gallery | New York, USA, 2021

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Andrew Kreps Gallery | New York, USA, 2021



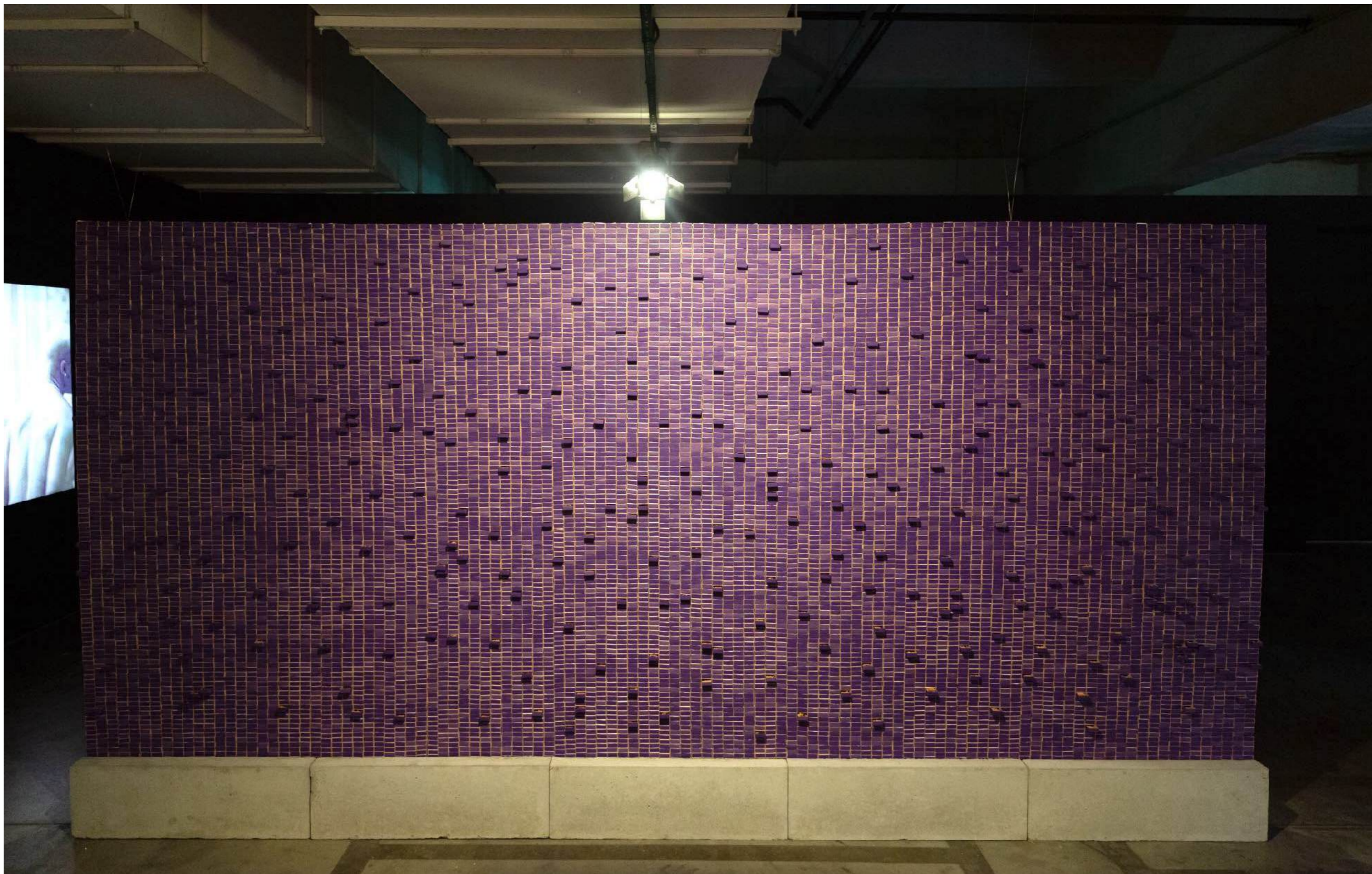
footnotes and headlines

Andrew Kreps Gallery | New York, USA, 2021



O rio é uma serpente

Frestas Triennial | Sorocaba, Brasil, 2021

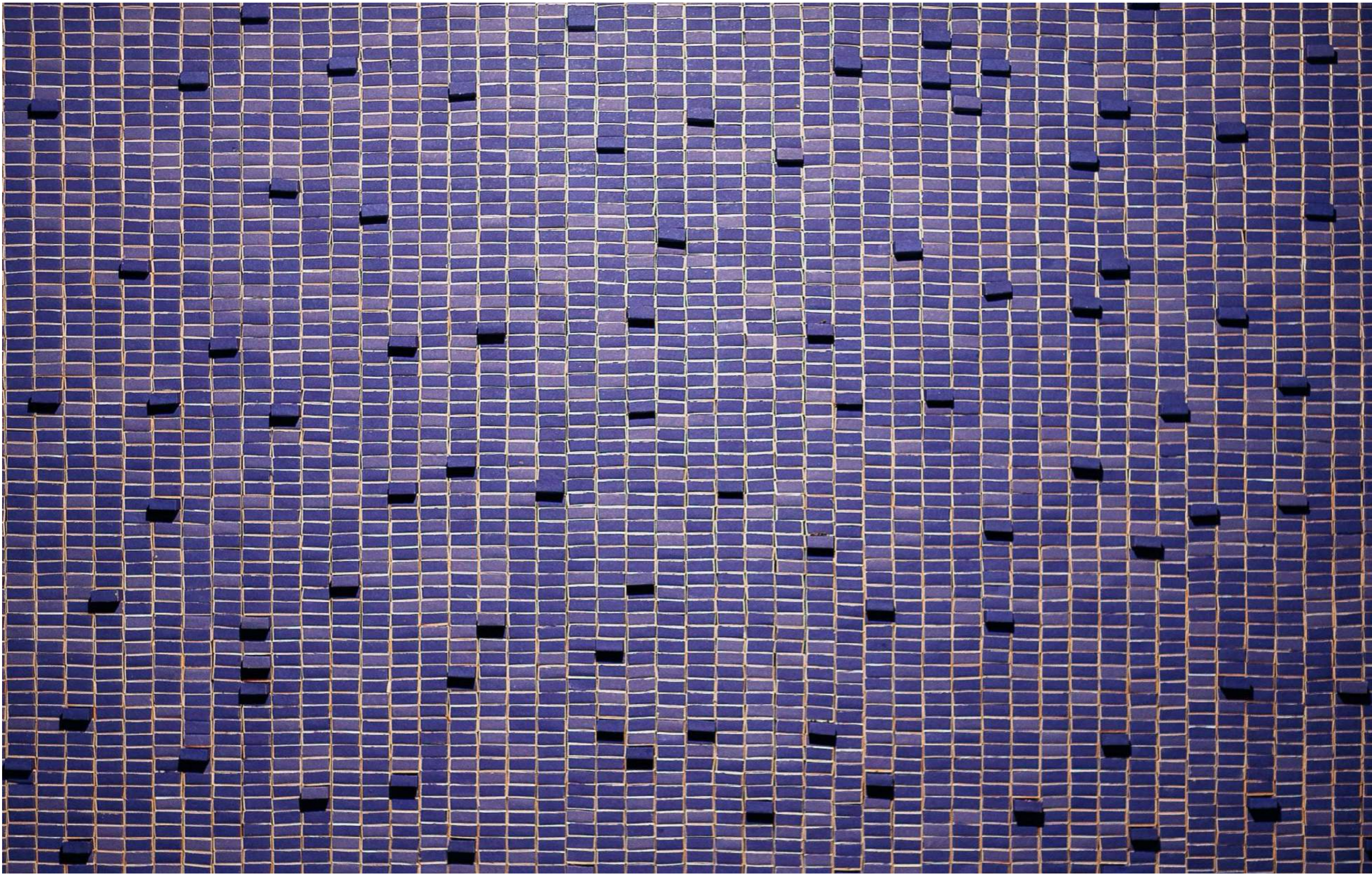


ANTONIO TÁRSIS

Vermelho como Brasa (Red as Ember), 2021

Caixas e palitos de fósforo [Matchboxes and matchsticks]

200 x 300 x 10 cm [78.4 x 118.1 x 3.9 in.]



ANTONIO TÁRSIS
Vermelho como Brasa (Red as Ember), 2021
Detalhe [Detail]



ANTONIO TÁRSIS
Vermelho como Brasa (Red as Ember), 2021
Detalhe [Detail]

Escrito no Corpo

Carpintaria | Rio de Janeiro, Brasil, 2020



Escrito no Corpo
Carpintaria | Rio de Janeiro, Brasil, 2020



ANTONIO TÁRSIS

Ofertão, 2015

Impressão a jato de tinta sobre papel [Inkjet print on paper]

Tríptico [Triptych] | Dimensões totais [Overall dimensions]: 42 x 90 cm [16.5 x 35.4 in.]

Cada [Each]: 42 x 30 cm [16.5 x 11.8 in.]

Fortes D'Aloia & Gabriel

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