



Anderson Borba

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Santos, 1972

Anderson Borba sculpts wood. On its surface, he burns, paints, presses and manipulates materials such as acrylic paint, plaster, varnish, cardboard, fabric, and graphic sections from old fashion and lifestyle magazines. The process results in rugged bodily forms, cracked but seductive. Influenced as much by the historical canon of sculptures as by the self-taught carvers of inner Brazil, Anderson Borba operates in a complex arrangement between concept and empiricism, dislocating and unraveling the physical body to the point of anthropomorphic abstraction.

Invited to respond to León Ferrari's *Juicio Final del Giotto* (1985), Anderson Borba created *Mata-Leão* [Rear-Naked Choke], made with wood and applied collage. The artist concatenates cut-outs of vintage magazines over pieces of wood, treated with wax, varnish and linseed oil. The appropriated images used for the collage hail from depictions of the greek mythological monster of the nemean lion, to contemporary images of street protests, to scenes of arson. The end result provides a sculptural support for the fragmentary procedure of collage, while echoing the sentiment and chromatic relationships in Leon Ferrari's works.

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ANDERSON BORBA
Mata-Leão (Rear- Naked Choke), 2022
Wood, magazine pages, wax, linseed oil and varnish
53 x 72 x 8 cm [20.86 x 28.34 x 3.15 in]



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Mata-Leão (Rear- Naked Choke), 2022

Fortes D'Aloia & Gabriel

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