



León Ferrari

León Ferrari

Buenos Aires, 1920

One of the most important artists of the 20th century, Ferrari developed a provocative, singular body of work structured on experimentation with supports and materials, bearing strong political content. Akin to a surrealist imagination, his oeuvre, pioneered Latin-American conceptualism and established dialogs with abstraction and pop art.

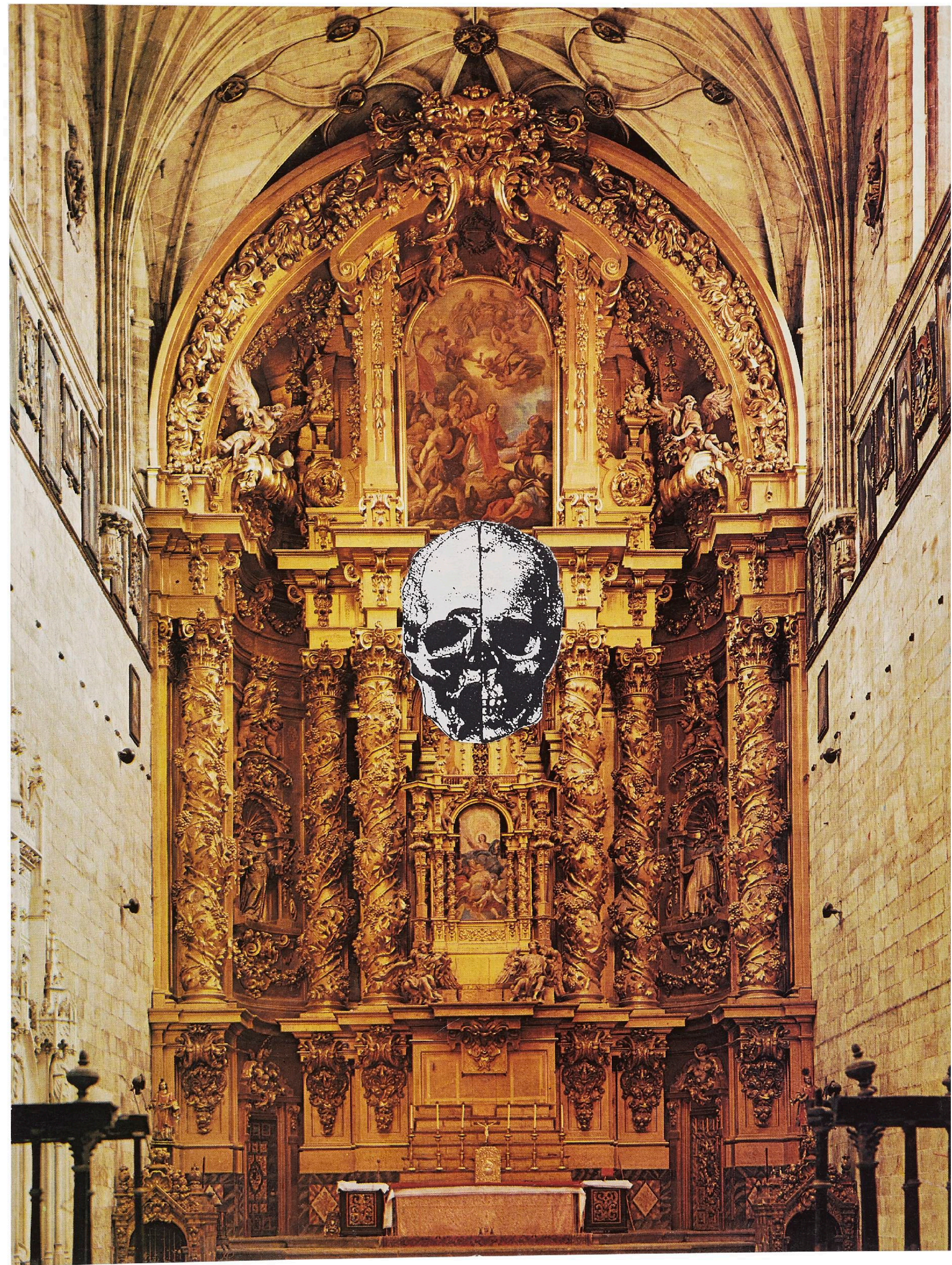
Constantly questioning Latin American authoritarianism, Ferrari is a reference in the art of contestation. His anticlericalism subverts sacred figures to denounce the Catholic Church's role in the systematic political violence carried out in the name of religious dogmatism. His vehement defense of human rights led the artist to be persecuted by the Argentine military dictatorship. Seeking exile in Brazil in the 1970s, he established intense and prolific relationships with Brazilian artists and intellectuals.

Ferrari referred to his wire sculptures of the 1960s as “cages for capturing generals”. These intricate structures laid the foundation for his calligraphic works, in which he took written texts to a radical graphic illegibility. In 1965 he produced one of his most notorious pieces, *La Civilización Occidental y Cristiana*, nailing Christ to a U.S. Air Force fighter jet. During his years in São Paulo (1976-1984) he experimented with print-based works, labyrinthine urban grids and swarms of anonymous figures, a phase he later called “architecture of madness”. In the 1980s, he intervened in classical Renaissance paintings with pigeon droppings and composed collages juxtaposing sacred images to photographs of military equipment and war-time destruction. Based on the heretical appropriation of religious imagery, Ferrari continued to produce assemblages, incorporating materials such as polyurethane bones, making collages and sculptures throughout his later years.

La Aimable Cruauté, a wide-ranging retrospective exhibition dedicated to the work of León Ferrari, was presented at Centre Pompidou (Paris, 2022), Reina Sofia (Madrid, 2021) and the Van AbbeMuseum (Eindhoven, 2022). In Brazil, Museu de Arte de São Paulo hosted *León Ferrari: Entre Duas Ditaduras* in 2016. In 2009, the NY MoMA dedicated an exhibition to the works of Ferrari and Mira Schendel later shown at Reina Sofia (Madrid, 2013) and Fundação Iberê Camargo (Porto Alegre, 2010). Between 2004 and 2005, Centro Cultural Recoleta exhibited *Retrospectiva León Ferrari* in Buenos Aires, also shown at Pinacoteca do Estado de São Paulo in 2009. The artist was awarded the Golden Lion at the 2007 edition of the Venice Biennale.

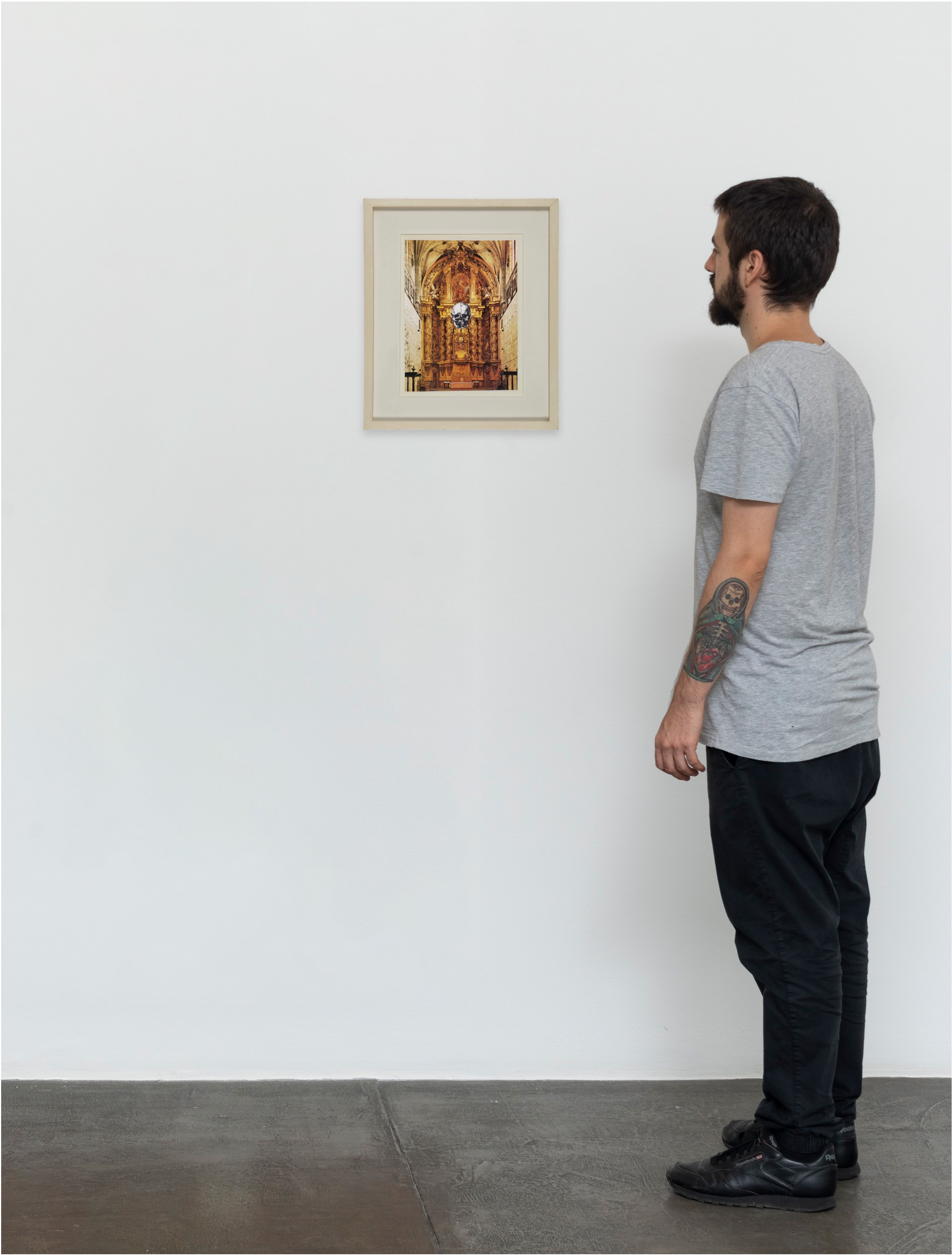
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In the 1980s and 90s, León Ferrari produced a series of collages dedicated to Christianity and the violent conversion efforts of European Christian nations over the last centuries. In these works, religious figures from the history of sacred art are superimposed over images of military destruction. In the 1990s, these parodies intend to pair the heretical with the erotic.

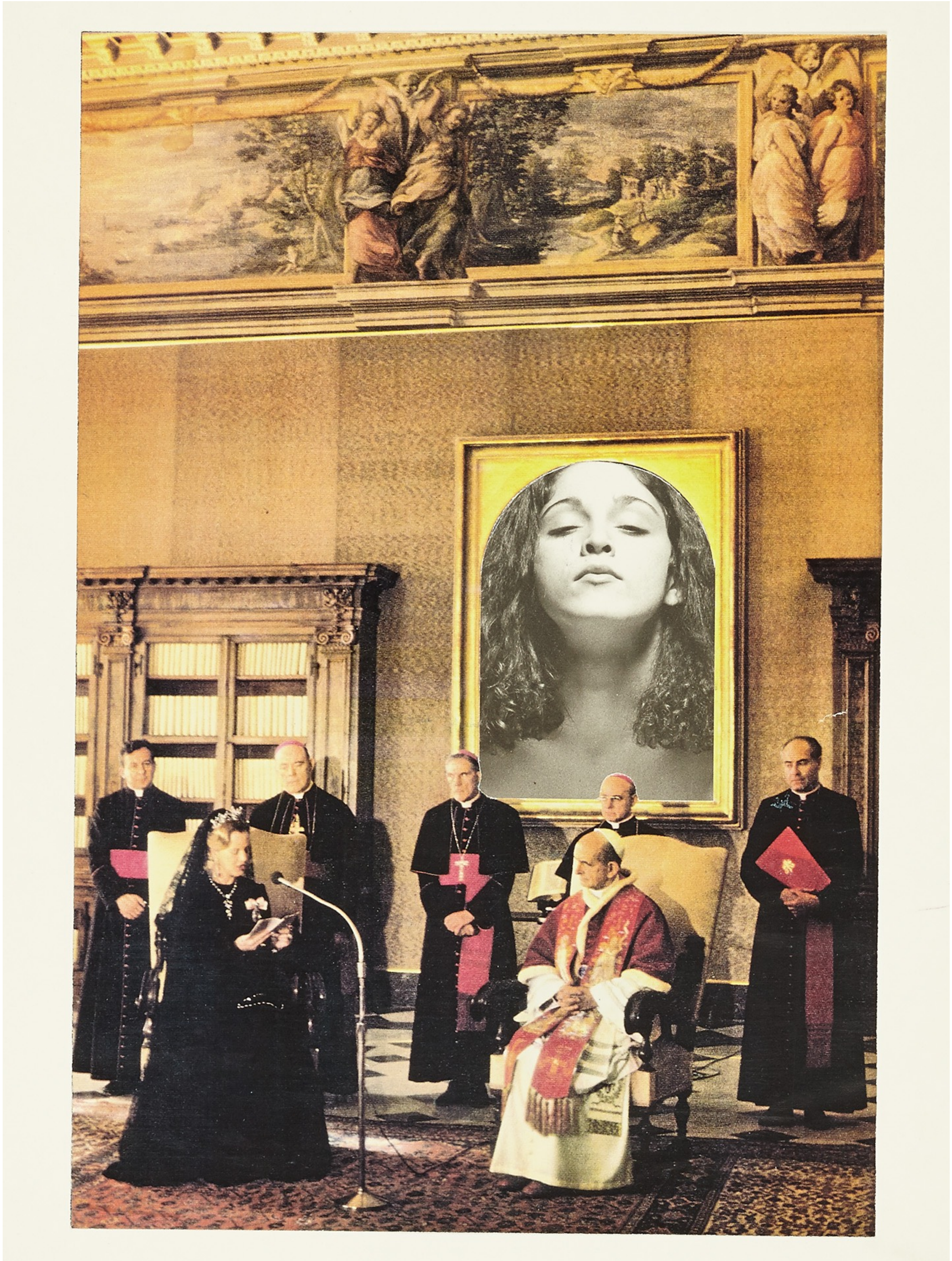


LEÓN FERRARI
Sin Título, c. 1994

Collage
29.3 x 22.2 cm [11.5 x 8.7 in]



LEÓN FERRARI
Sin Título, c. 1994



LEÓN FERRARI

Sin Título, de la serie A Madonna con devoción, 1994

Collage

Image: 28.9 x 19.4 cm [11.3 x 7.6 in] | Paper: 59,2 x 41.8 cm [23.3 x 16.4 in]



LEÓN FERRARI
Sin Título, de la serie A Madonna con devoción,1994



LEÓN FERRARI

Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1987

Collage

Framed: 42 x 32 3.4 cm [16.5 x 12.5 x 1.3 in]

33 .2 x 21.2 cm [13 x 8.3 in]





LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1987



LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1986
Collage
12.7 x 9.1 in [32.4 x 23.3 cm]





LEÓN FERRARI
Lanzamiento, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1987
Collage
20 x 26 cm [7.8 x 10.2 in]



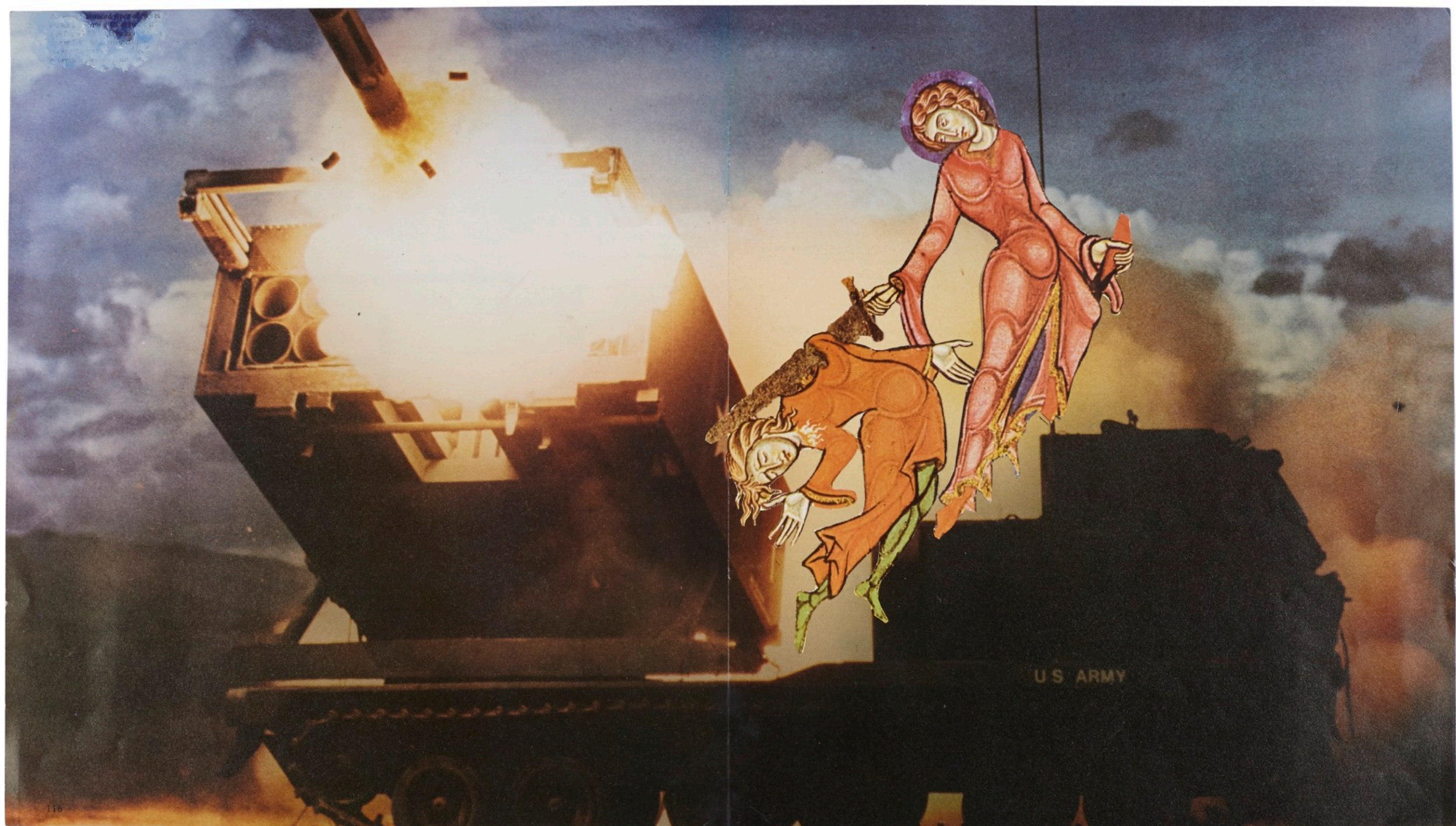


LEÓN FERRARI
Apocalipsis, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1988
Collage
24.2 x 33.2 cm [9.4 x 12.9 in]





LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1987



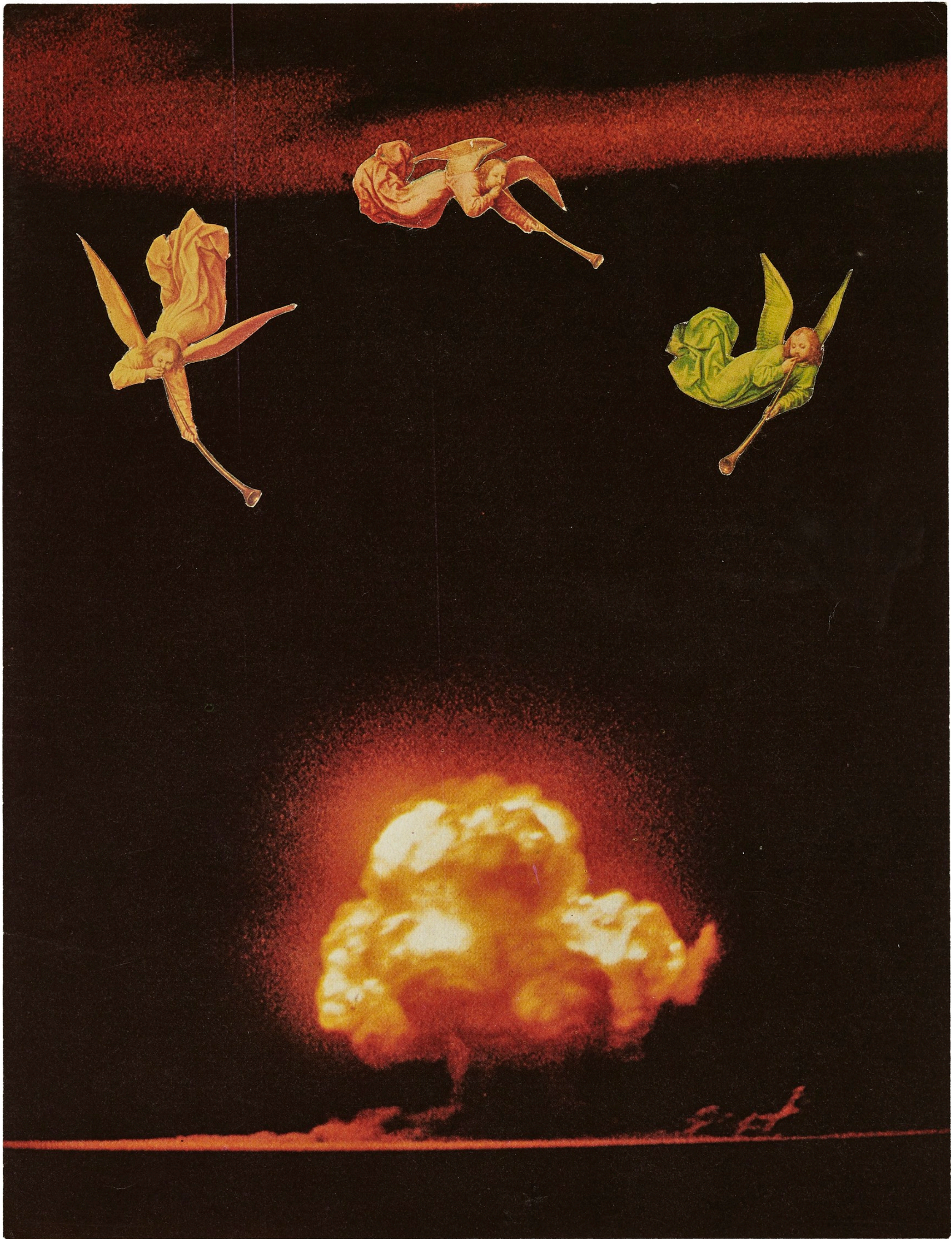
LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia, 1987
Collage
26.5 x 46.7 cm [10.4 x 18.3 in]



U.S. ARMY



LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1987



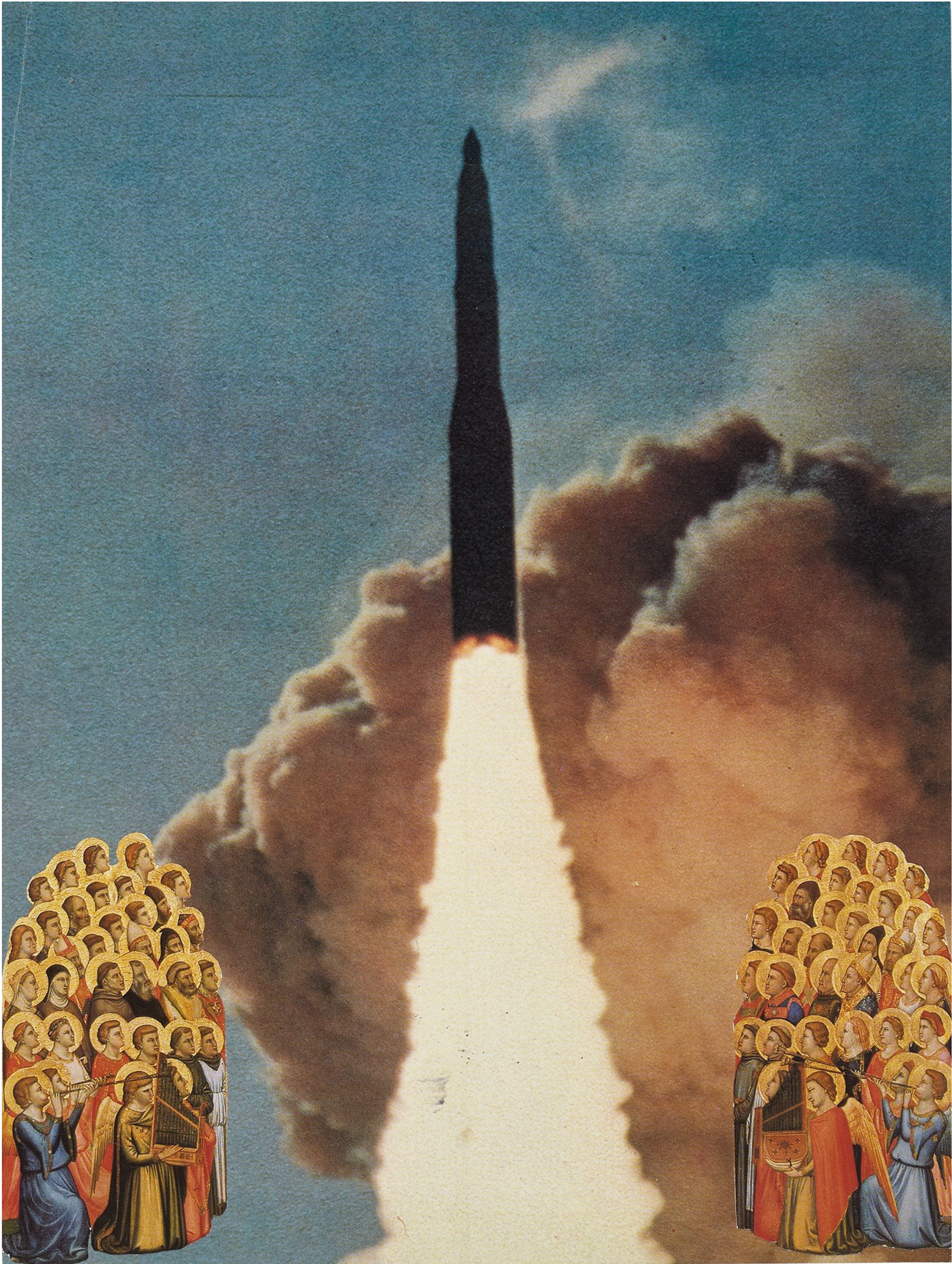
Apocalipsis, de la serie Relectura de la Biblia, 1986
Collage [Colagem]
24.1 x 18.5 cm [9.5 x 7.2 in]



Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, 1986

Collage [Colagem]

28.5 x 22.4 cm [11.2 x 8.8 in]



LEÓN FERRARI
Sin título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones, 1987
Collage
27.6 x 20.8 cm [10.8 x 8.1 in]





LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, c. 1980
Collage
29.8 x 19.2 cm [11.7 x 7.5 in]



LEÓN FERRARI
Sin Título, de la serie Relectura de la Biblia. Cohetes, Bombas y Aviones de Guerra, c.1980
Collage
Image: 25.3 x 14.3 cm [9.8 x 5.5 in] | Paper: 43.3 x 28 cm [17 x 11 in]

Fortes D'Aloia & Gabriel

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