

Paris + par Art Basel

Booth D23

October 19th — 23rd

Anderson Borba | Erika Verzutti | León Ferrari | Marina Rheingantz
Mauro Restiffe | Rodrigo Cass | Valeska Soares | Yuli Yamagata

Fortes D'Aloia & Gabriel

Fortes D'Aloia & Gabriel is delighted to present an emblematic selection of León Ferrari's works, placed in dialogue with contemporary Brazilian artists whose production resonates and amplifies the Argentinian artist's fierce political voice and unique aesthetics. This is the first presentation of Ferrari's work following the recent exhibition at Centre Pompidou, *L'aimable cruauté* [Amiable Cruelty].

Our selection of contemporary artists resumes Ferrari's poignant legacy for today's atmosphere of extreme political throwbacks and retrograde social dynamics. Invited to respond to Ferrari's *Juicio Final del Giotto* (2006), in which a reproduction of Giotto's afresco is spattered with pigeons excrement, **Anderson Borba** created *Mata-Leão* (2022), a wall relief in which he collages fragments of old magazines over wooden pieces. Similarly, **Marina Rheingantz**'s oozing, oil-thick linen surface suggests an explosive combustion of organic matter (*Strawberry Fields*, 2022).

Yuli Yamagata echoes the catholic saints and rockets in Ferrari's collage (*Sin Título*, 1987), occupying the sky with unusual forms – between aliens, comets and astral bodies– all in a highly synthetic universe (*Estrelas Cadentes*, 2022). In Ferrari's 2006 composite sculpture of bones and polyurethane (*Untitled*, 2006), he lumps together the material basis of petroleum – decomposing remains of animal life – with its industrial-age byproduct.

As in Ferrari's *Milagro en la OEA* (1965), in which he uses the calligraphy of what could be a political message as a pictorial compositional element, **Erika Verzutti** also uses writing as an abstract motif in her new bronze wall relief, *News and Cosmos* (2022). A field of space is interrupted by a newspaper page, setting the throwaway, immediate temporality of daily news against a cosmic, timeless backdrop.

We are pleased to represent León Ferrari in partnership with Gomide & Co.

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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Cuando leo la Nación las noticias con las palabras de Johnson o las reuniones de la OEA o escuchó el discurso de Zavala Ortiz orillando penosamente en el centro de la Cámara de Diputados entre el micrófono y el respaldo del sillón junto al andar de sus palabras imagino que todo eso no es mas que una extendida misa con muchos sacerdotes ayudantes en torno al obispo principal con músicas y una sola hostia. Libertad sostenida reverente sobre sus cabezas por los cinco monaguillos que la cruzan a Santo Domingo como un milagro como un milagro de la Santa Libertad como un milagro como un milagro como un milagro como un milagro como una misa como un milagro como una misa como aquel milagro como aquella misa que cuenta Sade que contaba Justine sucediera en el convento milagroso de los Benedictinos "Sainte-Marie-des-Bois" en el medio de un bosque a unas leguas de Auxerre el día de la fiesta de la Santísima Virgen ella arriva cette fameuse fête... pourriez vous croire a quelle impiété monstrueuse se portèrent les moines a cet événement! Ils imaginèrent qu'un miracle visible doublerait l'éclat de leur réputation; en conséquence ils revêtirent Florette, la plus jeune des filles, de tous les ornements de la Vierge; par de cordons qui ne se voyaient pas, ils la lièrent au mur de la niche, et lui ordonnèrent de lever tout a coup les bras avec componction vers le ciel, quand on y élèverait l'hostie. Comme cette petite créature était menacée des plus cruels châtimens, si elle venait à dire un seul mot ou à manquer son rôle, elle s'en tira a merveille, et la fraude eut tout le succès qu'on pouvait en attendre. Le peuple cria au miracle, laissa de riches offrandes à la Vierge, et s'en retourna plus convaincu que jamais d'efficacité des grâces de cette mère céleste. Nos libertins voulurent pour doubler leurs impiétés, que Florette parût aux orgies du soir dans les mêmes vêtements qui lui avaient attiré tant des hommages et chacun d'eux enflamma ses odieux desirs à la soumettre, sous ce costume, a l'irrégularité de ses caprices. Irrités de ses premier crime, les sacrilèges ne s'en tiennent point là: ils font mettre nue cette enfant, ils la couchent à plat ventre sur une grande table; ils allument des cierges, ils placent l'image de notre Sauver au milieu des reins de la jeune fille et osent consommer sur ce fessier le plus redoutable de nos mystères. Je m'évanouis a ce spectacle horrible, il me fut impossible de le soutenir. Severino me voyant en cet état, dit que pour m'y appriivoir il fallait que je servisse d'hôtel a mon tour. On me saisit; on me place au même lieu que Florette; le sacrifice se consomme, et l'hostie... ce symbole sacré de notre auguste religion... Severino s'en saisit, il l'enfonce au local obscène de ses sodomites jouissances... la foule avec ignominie sous les coups redoublés de son dard monstrueux, et lance, en blasphémant, sur le corps même de son Sauver, les flots impurs du torrent de sa lubricité, como la misa como el milagro como la misa que rezaran en la catedral milagrosa de la OEA.

"MILAGRO EN LA OEA"

León Ferrari 9/5/65

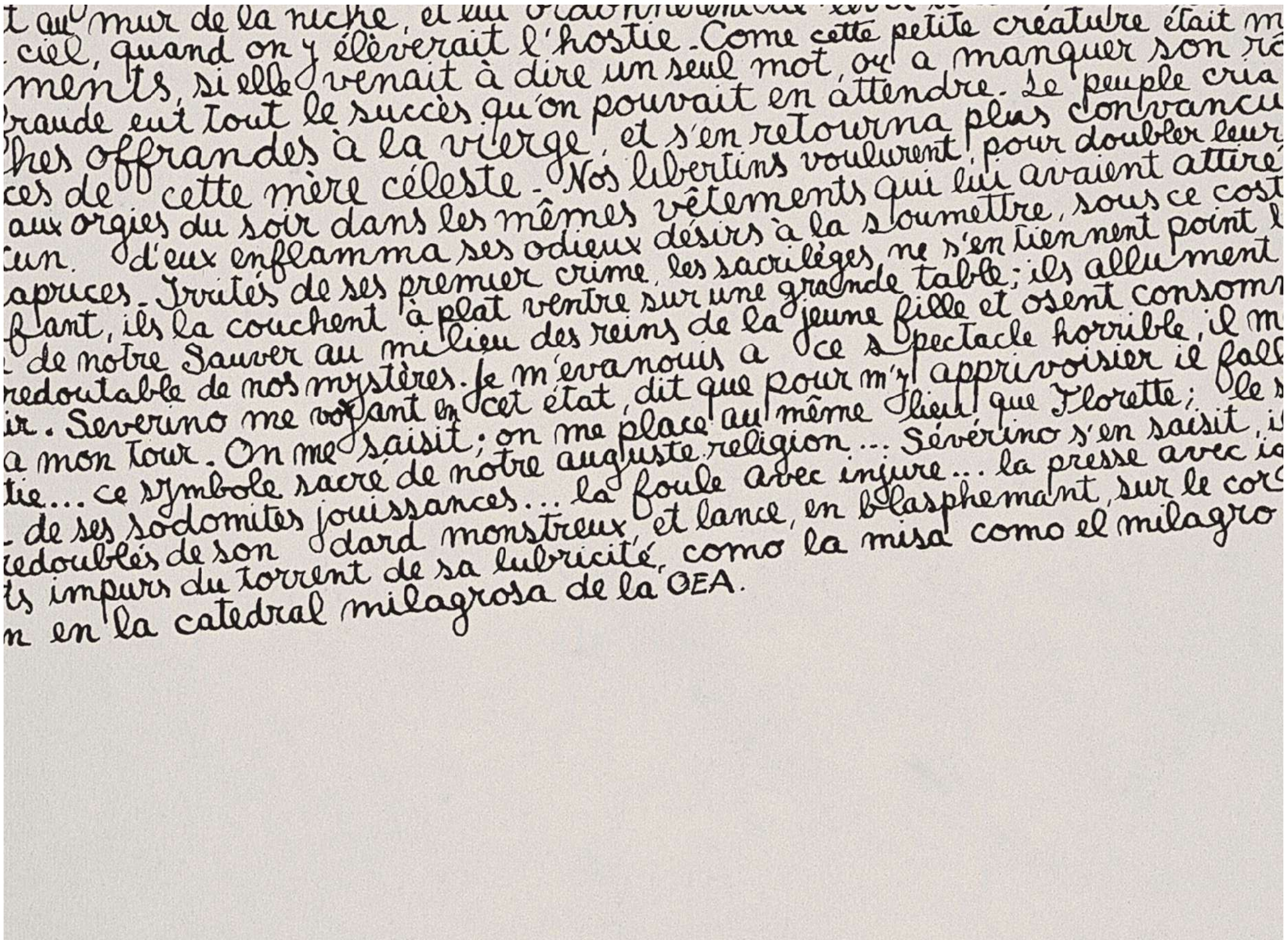
LEÓN FERRARI

Milagro en la OEA, de la serie Tintas Sesentas, 1965

China ink on paper]

50 x 35 cm [19.6 x 13.7 in]

In 1964, Ferrari begins his manuscript drawings, where the abstract graphics are replaced by texts, hand-written by the artist himself. *Milagro en la OEA* (1965) is a work of historical importance. It signals the end of the abstract drawings, and a conceptual shift marked by growing political implications.



LEÓN FERRARI
Milagro en la OEA, de la serie Tintas Sesentas, 1965
Detail



LEÓN FERRARI
Milagro en la OEA, de la serie Tintas Sesentas, 1965

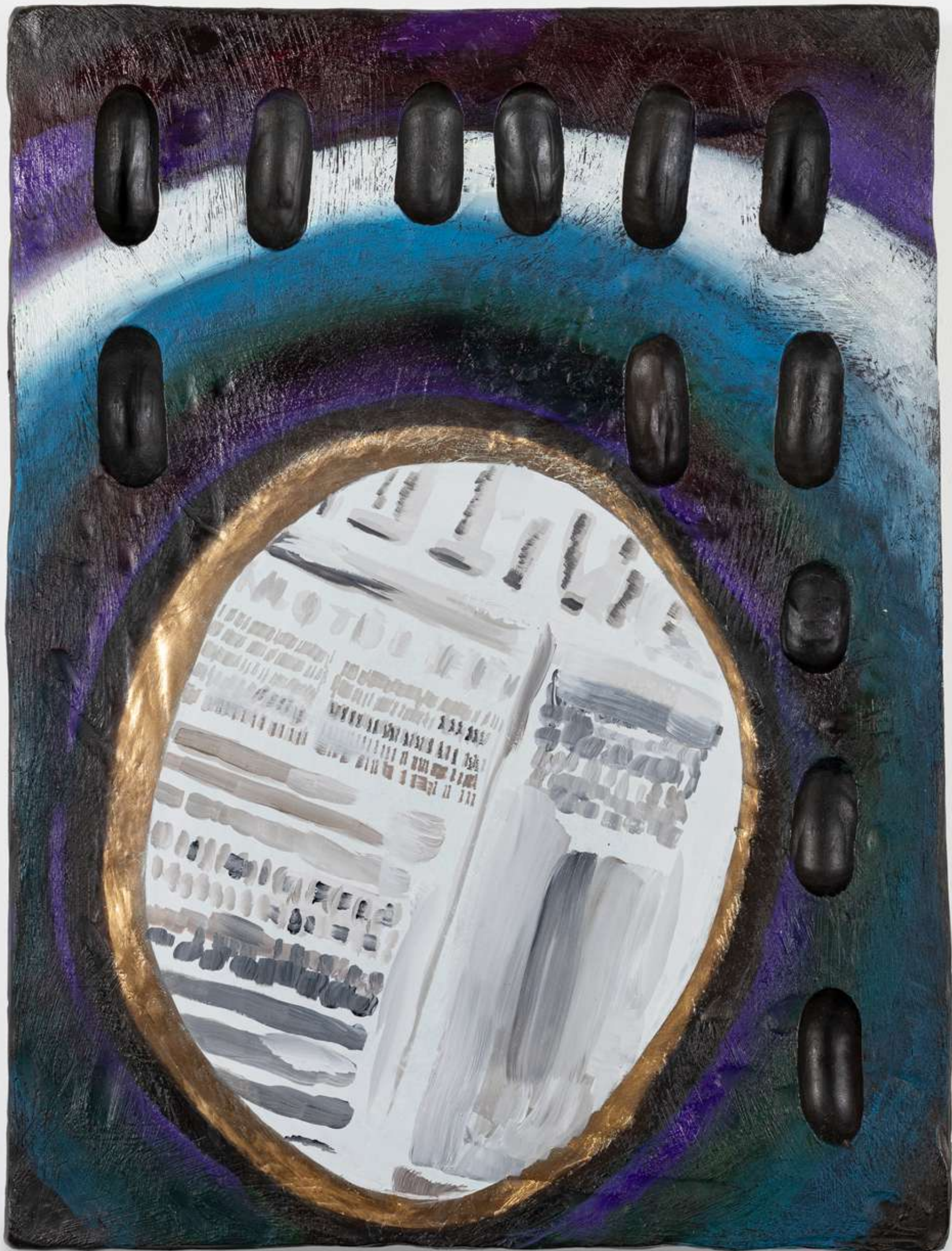
Erika Verzutti

São Paulo, 1971

Erika Verzutti sculpts in papier machê, bronze, plaster, concrete and wax. The forms she composes from these materials combine eggs, animals, fruits and vegetables. The surfaces of her sculptures are wrinkled, scratched, dug out and cut up, imposing the artist's artifice on the recognizable forms she reassembles. Verzutti's oeuvre does not rest on a binary opposition between form and matter, where the first is an active process exerted upon the second, inert matter. Her materials impose resistance and specific solutions that the artist incorporates into her work.

In *News and Cosmos* (2022), a bronze piece painted with acrylic and oil, the artist centralizes a newspaper sheet, surrounded by a golden halo and set against an outer space background, in which Erika Verzutti scoops a series of incisions. The newspaper and the cosmos counterpose two distinct time scales – one quantitative, contextual and quotidian, the other immeasurable, cosmic and inhuman.

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ERIKA VERZUTTI

News and Cosmos, 2022

Acrylic and oil on bronze

74 x 56 x 6 cm [29.13 x 22.04 x 2.36 in]

Edition of 3 + 1 AP | 1/3





ERIKA VERZUTTI
News and Cosmos, 2022

Mauro Restiffe

São José do Rio Pardo, 1970

For the last few decades, Mauro Restiffe has worked with an archive of photographs he took with the same analog camera, largely made up of black and white images. Though he states he is not interested in specific themes, the artist repeatedly photographs common scenes and spaces, stripped of any monumentality. These are images of architecture, urban scenes, landscapes and moments of intimacy. Even when photographing epic themes, such as important political episodes, his gaze turns to what remains at the margin of these events. An intimate and contemplative dimension of his work arises in the snapshots Restiffe takes of people. The typical grain of the analog format – a gesture refusing the disposable character of digital images – gives his photographs an atmospheric noise that situates them between remembrance and narrative.

Both photos by Mauro Restiffe are part of his *Empossamento* series, in which the artist registers the ministries esplanade in Brasília, on occasion of president Luiz Inácio Lula da Silva's inauguration ceremony, in 2003. The photographer's interest lies not in great historical characters, but in common people occupying ample, widely-circulated spaces. In analog format, Restiffe's images compose an expanding archive of scenes from Brazilian public life, intimate moments and architecture, situated between political narrative and memoir.

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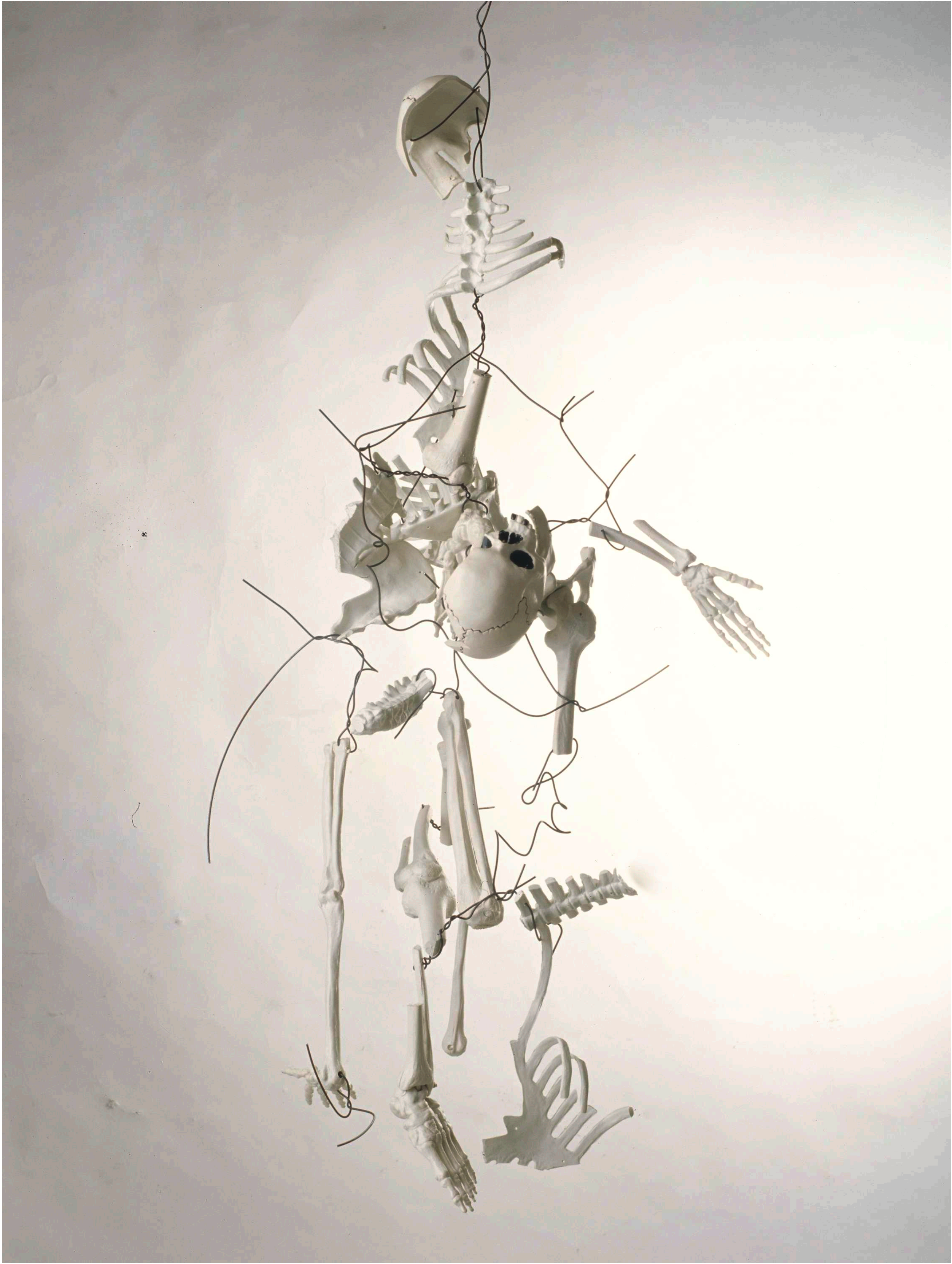


MAURO RESTIFFE
Empossamento #1e, 2003
Gelatin silver print
68 x 102 cm [26 x 40 in]
Edition of 5 + 2 AP | 1/5

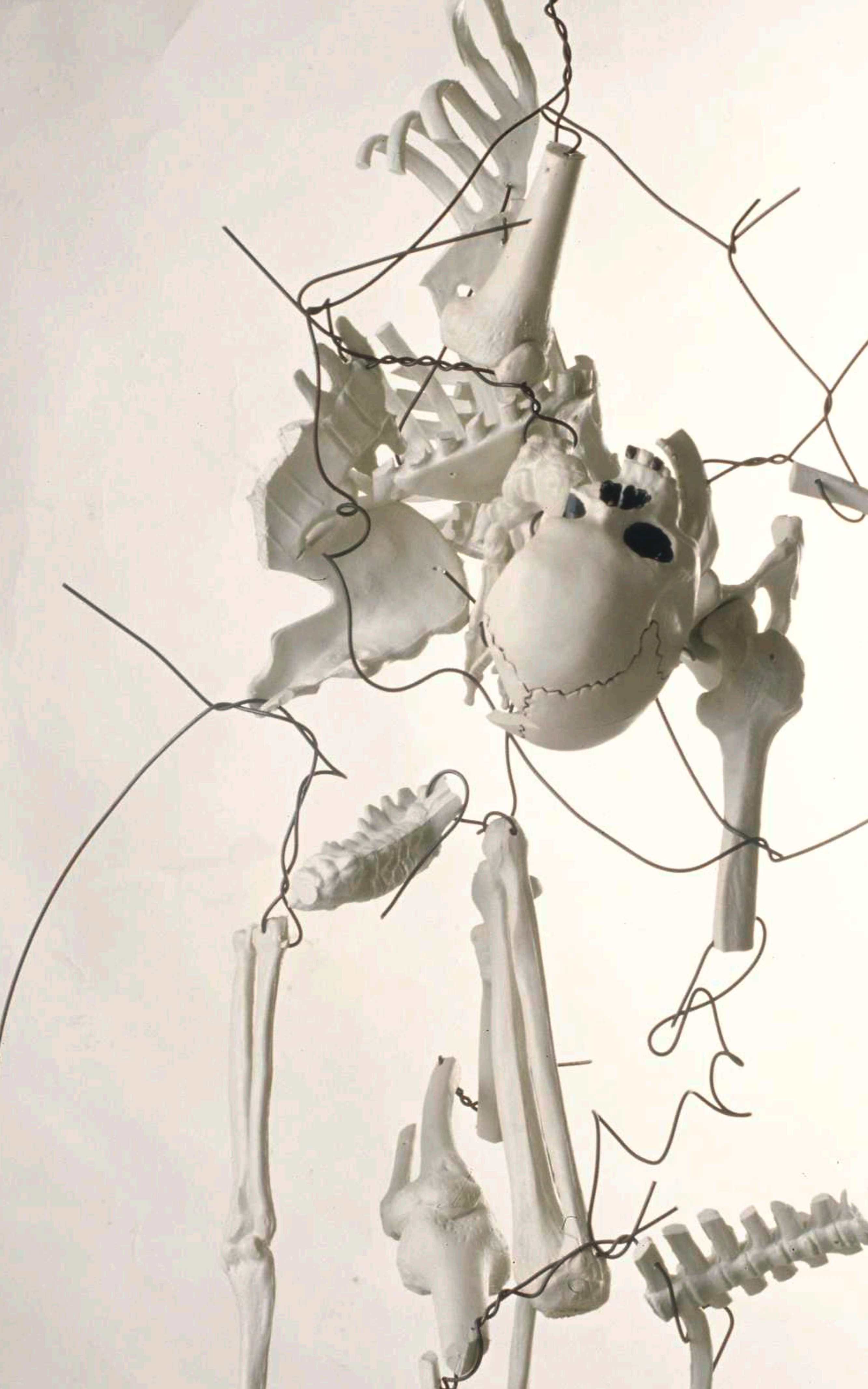




MAURO RESTIFFE
Empossamento #1b, 2003
Gelatin silver print
68 x 102 cm [26 x 40 in]
Edition of 5 + 2 AP | 2/5



LEÓN FERRARI
Esqueleto, de la serie Huesos, 2006
Polyurethane bones and wire
85 x 40 x 35 cm [33.4 x 15.7 x 13.7 in]





LEÓN FERRARI

Sin Título, 2006

Poliurethane and bones

62 x 62 x 45 cm [24.409 x 24.409 x 17.717 in]



In the early XXI century, Ferrari produced sculptures in which elements previously foreign to his work were tied in twisted arrangements. Sculptures included polyurethane bones, plastic animals, tree branches and polystyrene foam. In these works, the artist lent figurative and symbolic meaning to the metallic wire arrangements he had been making since 1961.



LEÓN FERRARI
Sin Título, 2006
Detail

Marina Rheingantz

Araraquara, 1983

Marina Rheingantz's work starts from the genre conventions of landscape painting. In dialog with art history and the Brazilian repertoire, her canvasses intersperse short, sparse brush taps with thick layers of paint. They suggest wide imaginary spaces, in paintings suspended between abstraction and figuration. We are unsure if a brushstroke is a mountain or a paint smear, composing a vaporescent, oscillating spatiality. Currently, the artist has taken issues from her painting over to embroidery-based works.

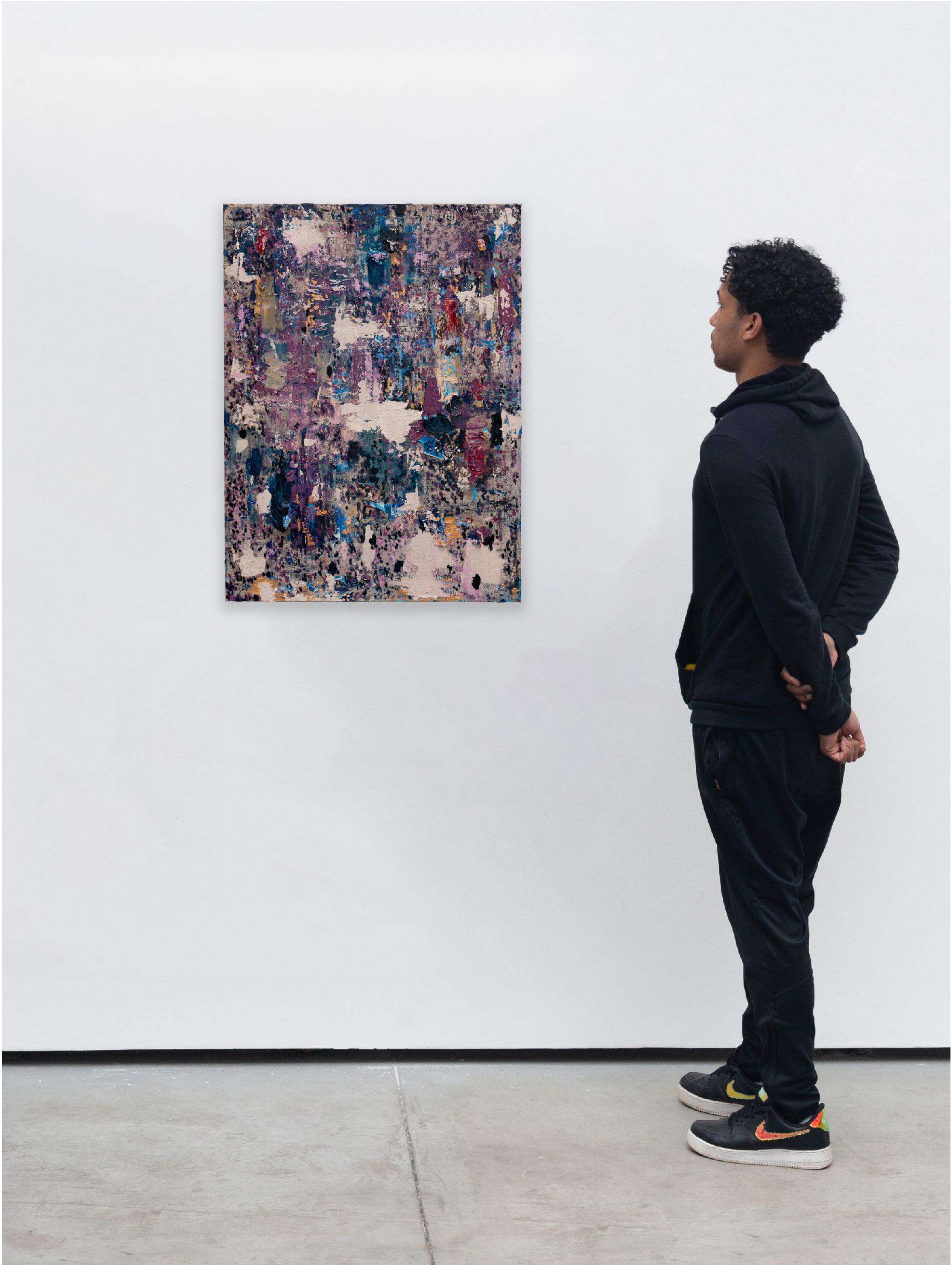
In *Strawberry Fields* (2022) Marina Rheingantz fills the canvas with irregular chromatic fields of oil paint. The contrast between thick impasto and short, quick brushstrokes, highlights the artist's singular look at landscape- the way she sees with memory, the compactness of its surface, the web of patterns and signs that dot the areas and are superimposed on them, frozen in appearance yet always moving. These shorter brushstrokes are also akin to embroidery techniques the artist is interested in. The painting can be thought of as a landscape whose clear outlines were abolished in lieu of an atmospheric, abstract fluency.

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MARINA RHEINGANTZ
Strawberry Fields, 2022
Oil on linen
80 x 60 cm [31.49 x 23.62]





MARINA RHEINGANTZ
Strawberry Fields, 2022



LEÓN FERRARI

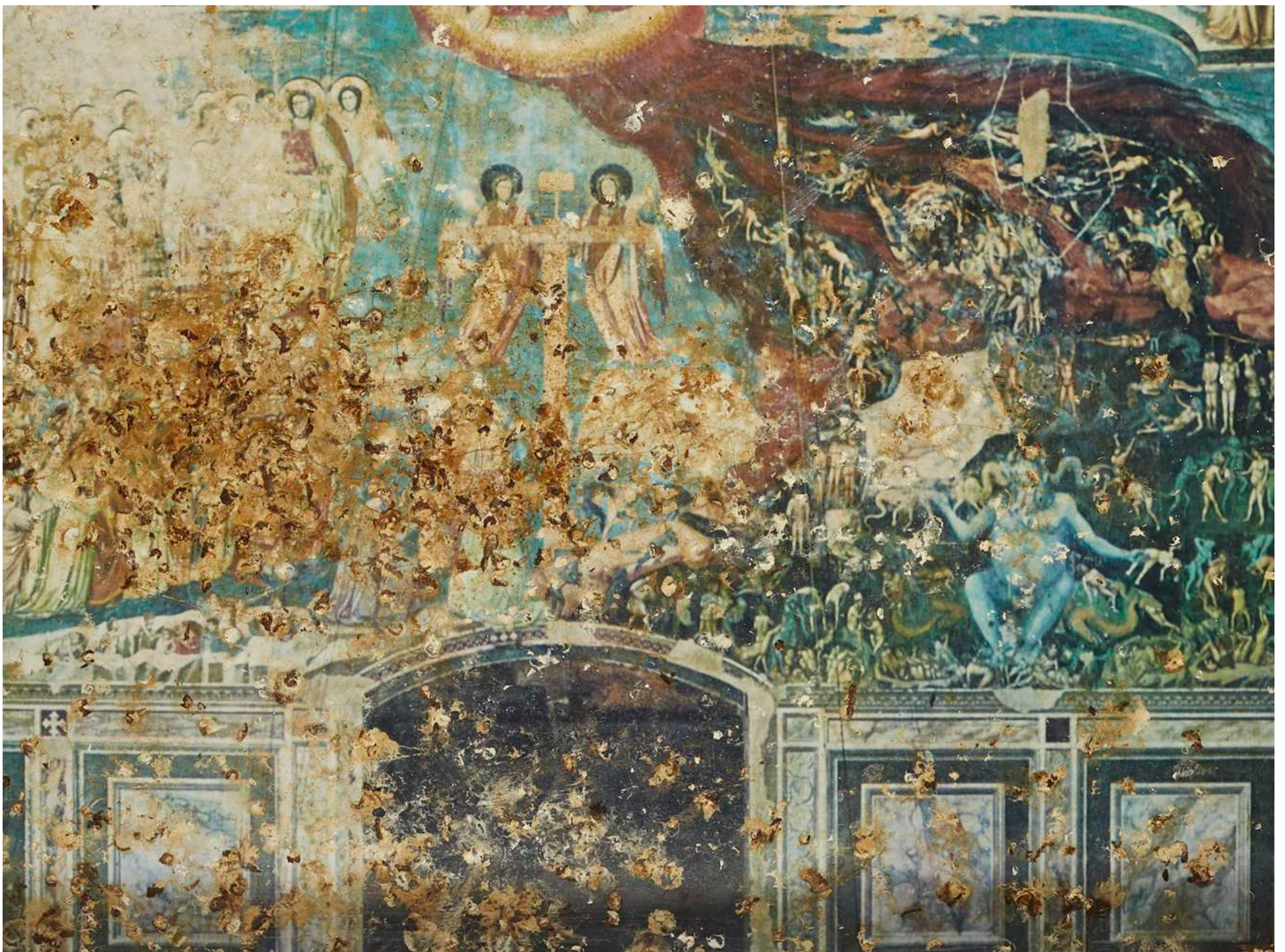
Juicio final de Giotto, 2006

Colored printed sheet and pigeon excrements

Framed: 92 x 70 x 8 cm [36.2 x 27.5 x 3.1 in]



In 1985, immersed in the sarcastic parodies of Christian iconography, León Ferrari produced a series of cages in which pigeons defecated on reproductions of classic images of the final judgment. The images, covered in excrement, are thought of as collages, within his irreverent commentary on religious eschatology.



LEON FERRARI

Juicio final de Giotto, 2006

Detail



LEON FERRARI
Juicio final de Giotto, 2006

Anderson Borba

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.

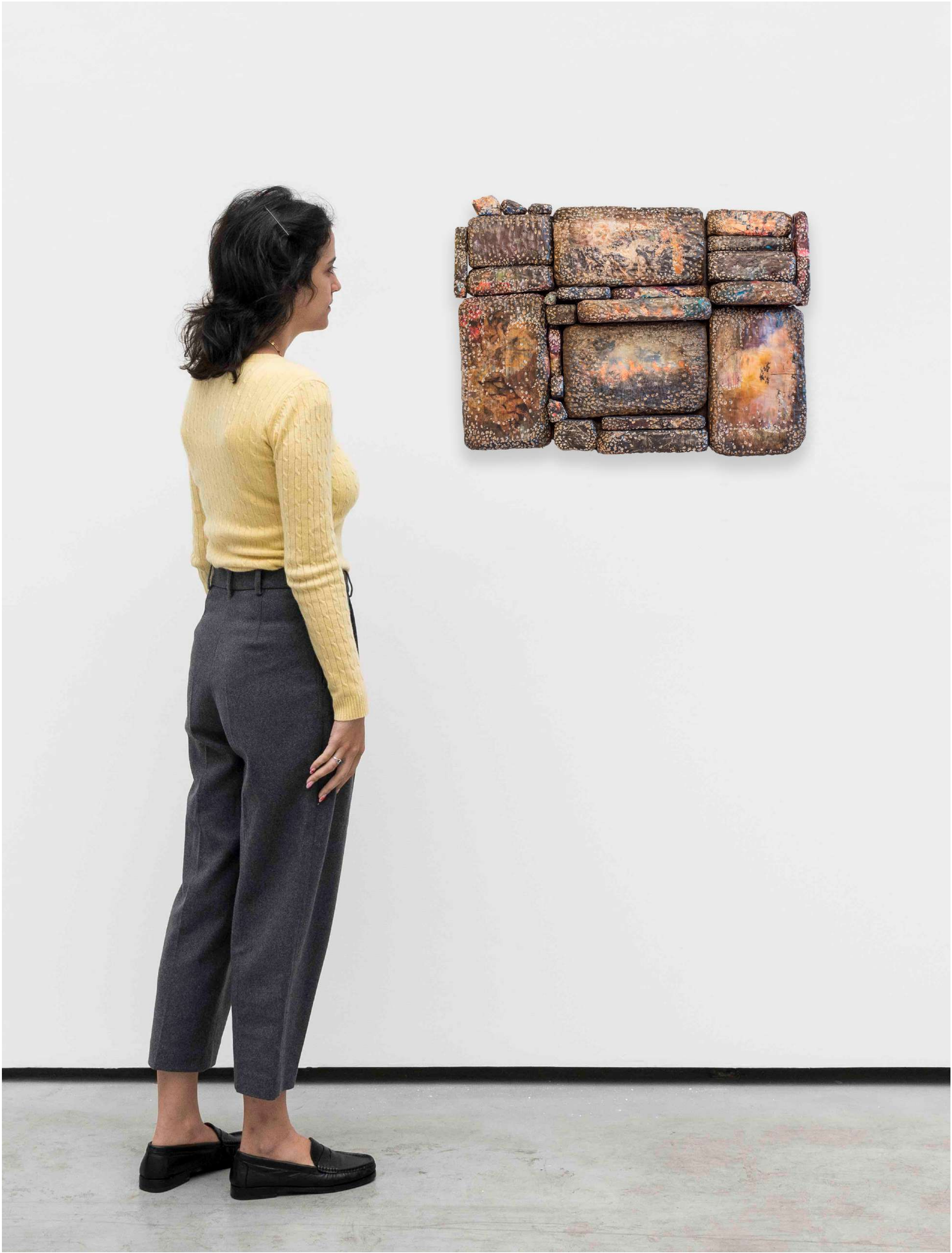
Invited to respond to León Ferrari's *Juicio Final del Giotto* (1985), Anderson Borba created *Mata-Leão* [Rear-Naked Choke], made with wood and applied collage. The artist concatenates cut-outs of vintage magazines over pieces of wood, treated with wax, varnish and linseed oil. The appropriated images 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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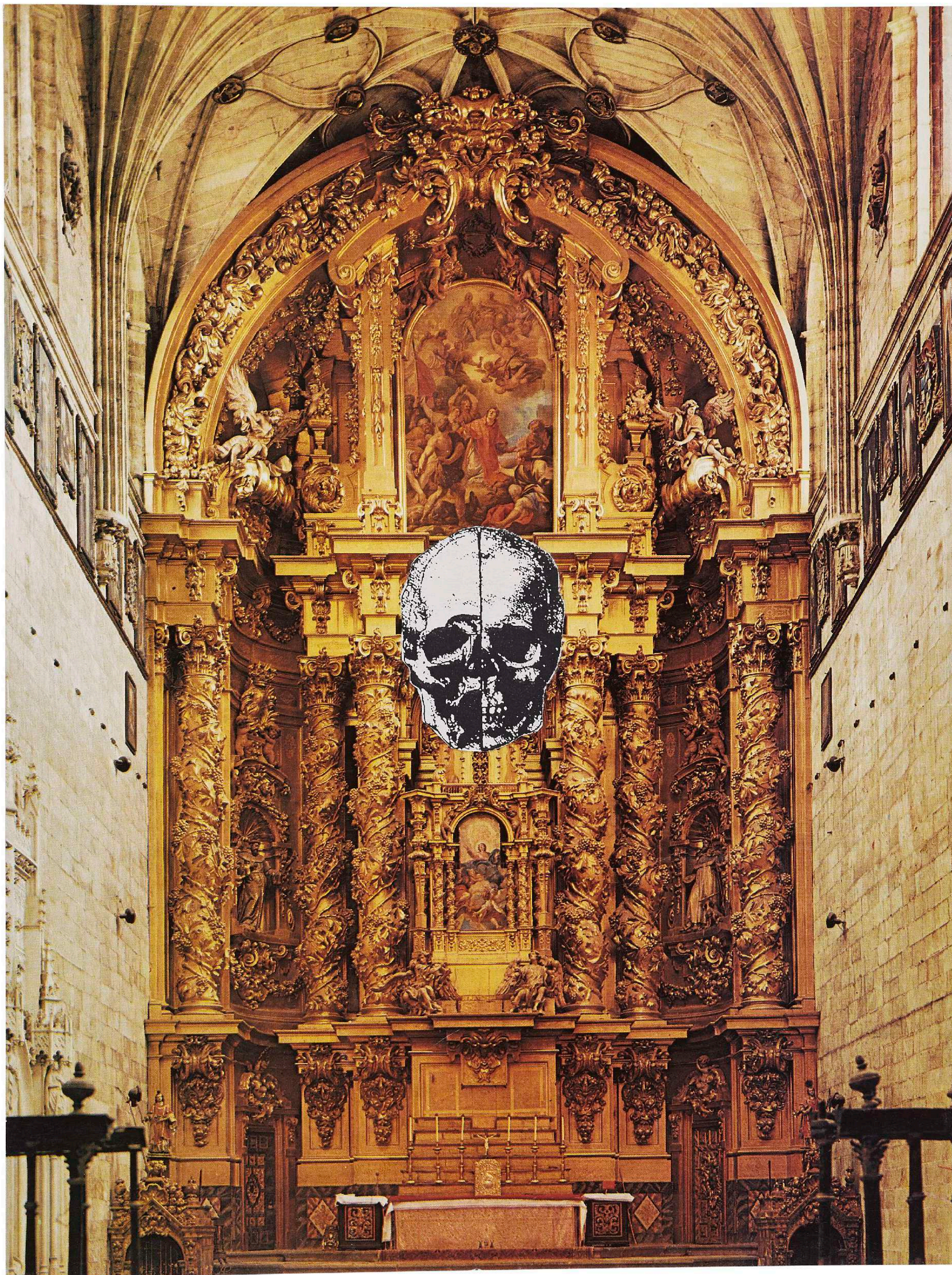
ANDERSON BORBA
Mata-Leão (Rear- Naked Choke), 2022
Wood, magazine pages, wax, linseed oil and varnish
53 x 72 x 8 cm [20.86 x 28.34 x 3.15 in]





ANDERSON BORBA
Mata-Leão (Rear- Naked Choke), 2022

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.

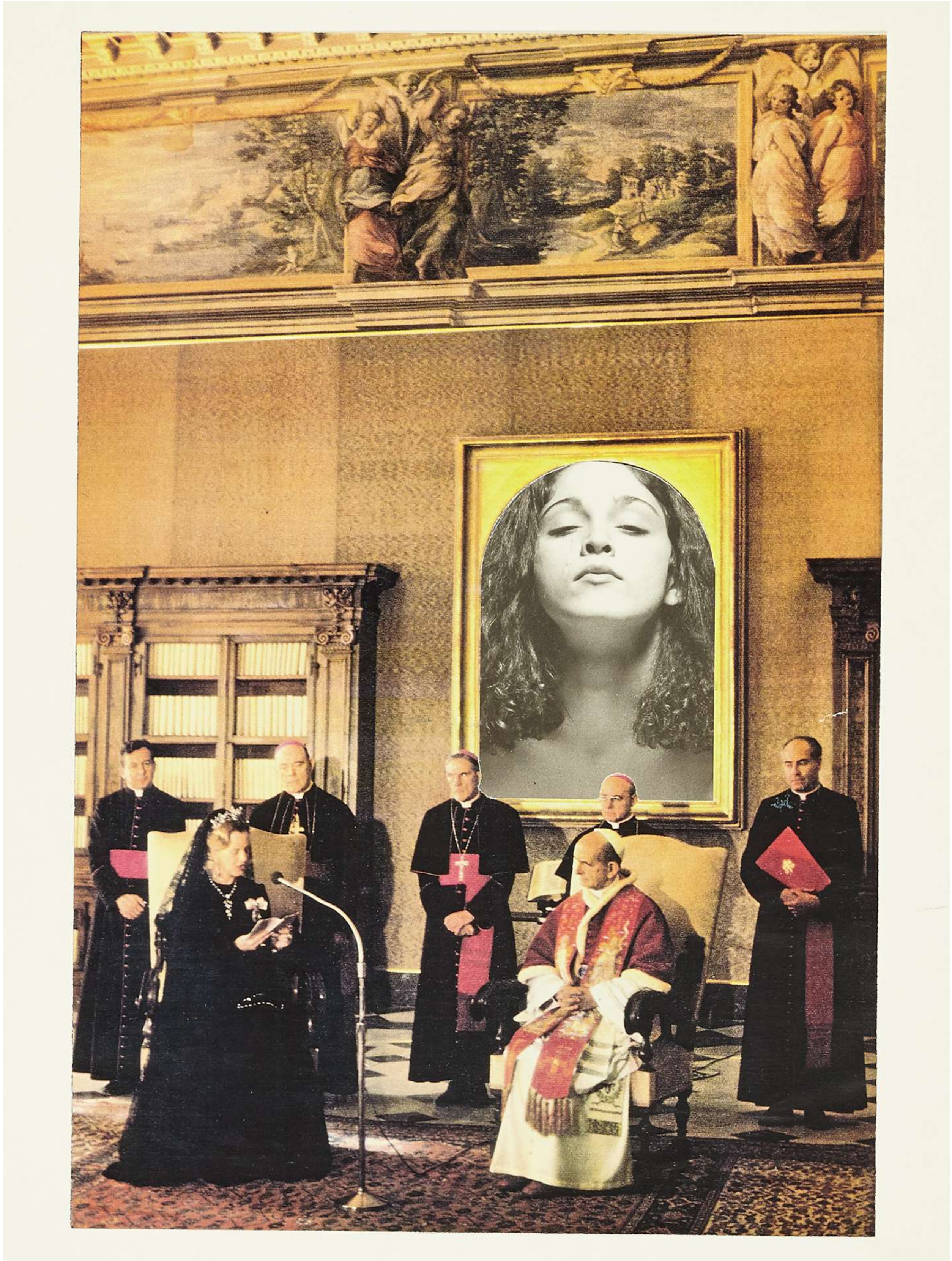


LEÓN FERRARI
Sin Título, c. 1994

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]

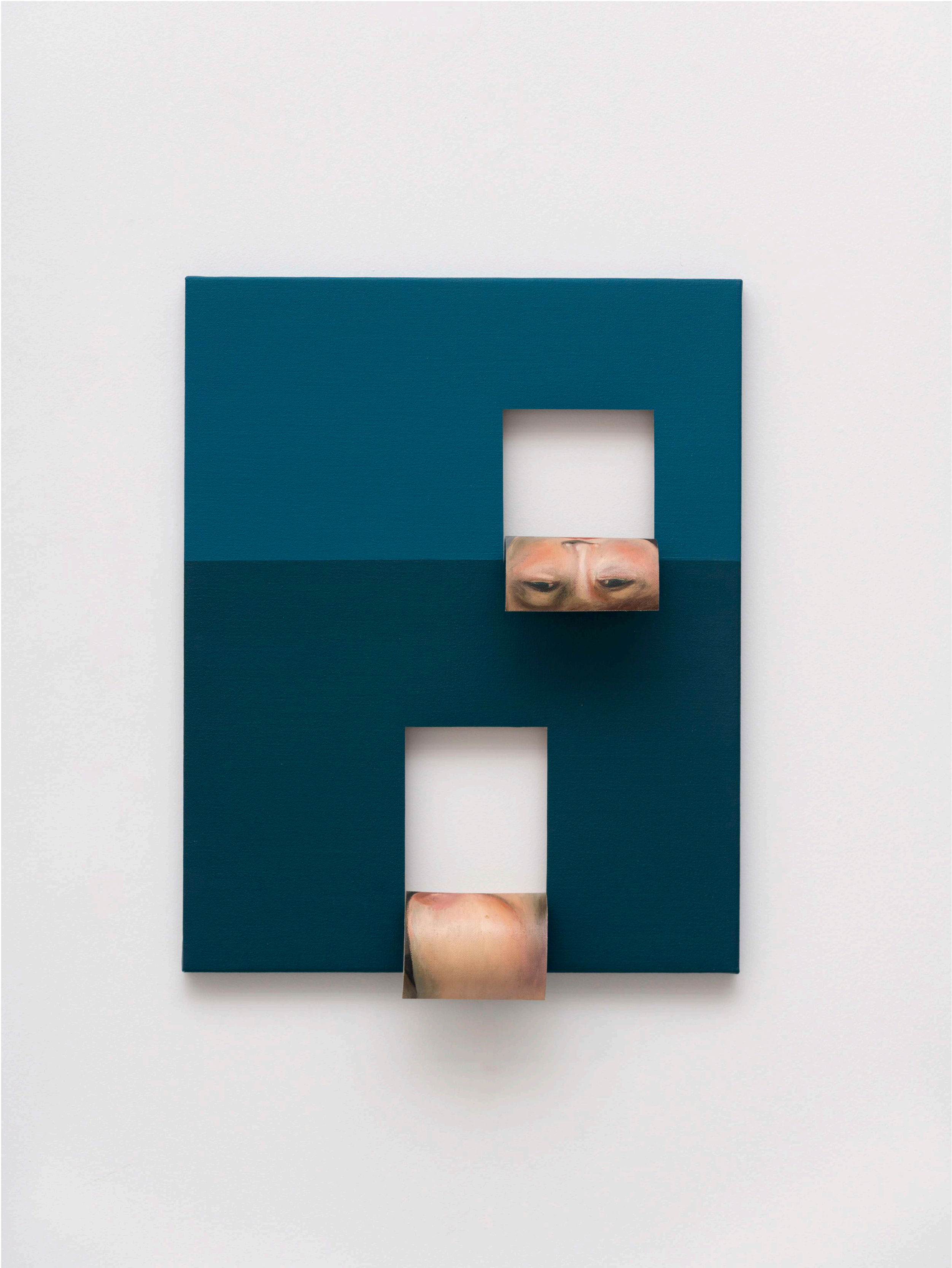
Valeska Soares

Belo Horizonte, 1957

Valeska Soares' sculptures and installations use a wide range of materials, including mirrors, reflective surfaces, books, antique objects and furniture, marble and flasks of perfume. In two or three-dimensional media, Valeska Soares' oeuvre engenders a complex web between time and memory, invoking objects and the human body on the verge of disappearing. Starting from an active creation of absence, her work also unravels the ambivalence of memory in a delicate balance between permanence and impermanence. The material used in her work, like the memory it takes up as a subject, is frequently erased or blocked out, but this very disappearance creates a singular effect.

Double face (2021) is part of a series in which the artist plays with the meanings of portraiture, where different women whose names are lost to time, are rescued from oblivion through a process that alternates presence and absence. The artist remarks that the idea for the series came when she was searching for a portrait of herself, made when she was 15 or 16 years old, finding her mother had lost it. Here, a canvas is stretched backward, receiving a cut and a fold, projecting a gaze from the original portrait, on the back side, to the front of the plane, which the artist has painted two tones of blue.

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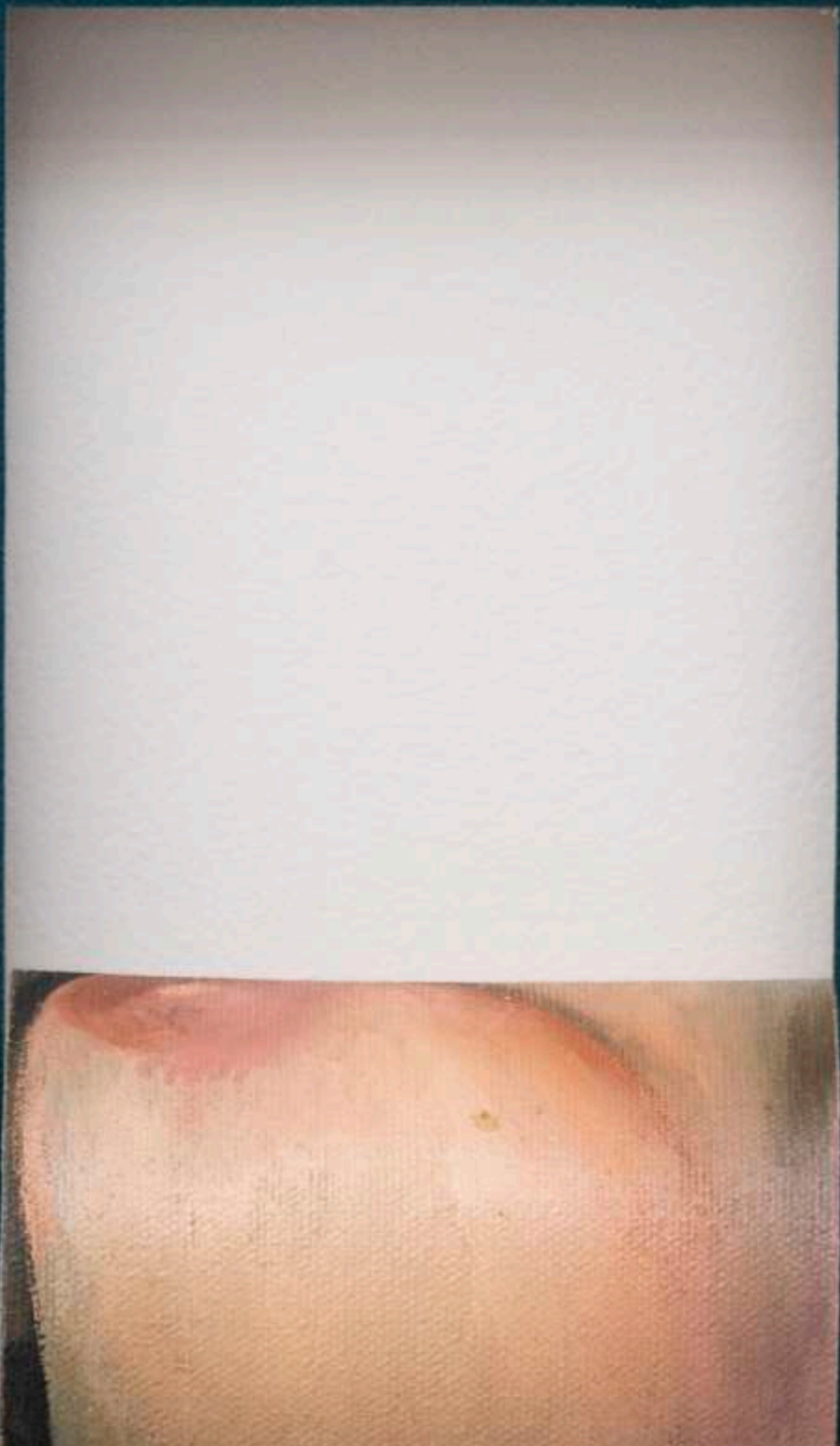
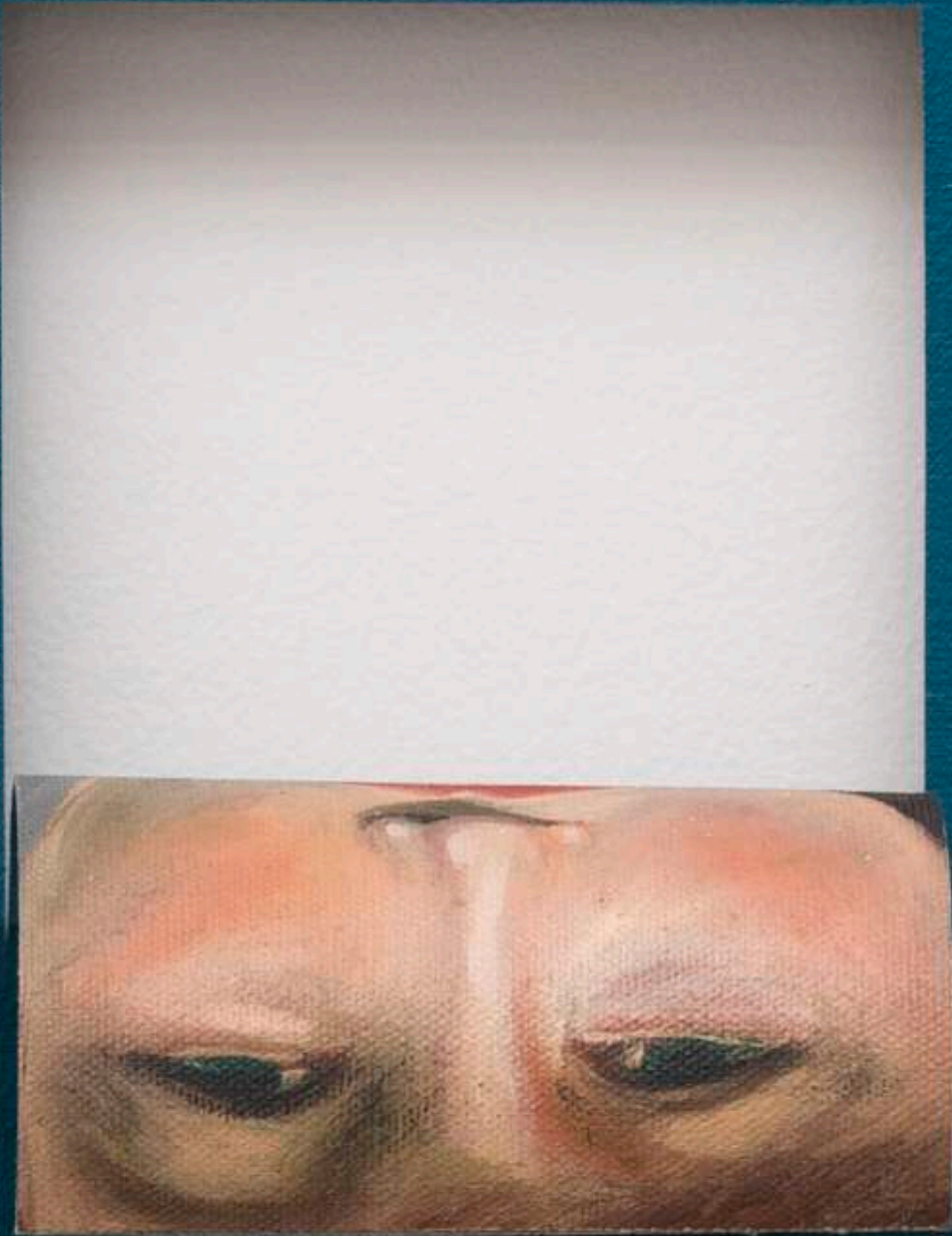


VALESKA SOARES

Doubleface (Fucsia/Green), 2021

Oil and cut out on vintage oil painting

Overall dimensions: 59,6 x 40,6 cm [23.5 x 16 in] | Canvas: 50,8 x 40,6 cm [20 x 16 in]





VALESKA SOARES
Doubleface (Fucsia/Green), 2021



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

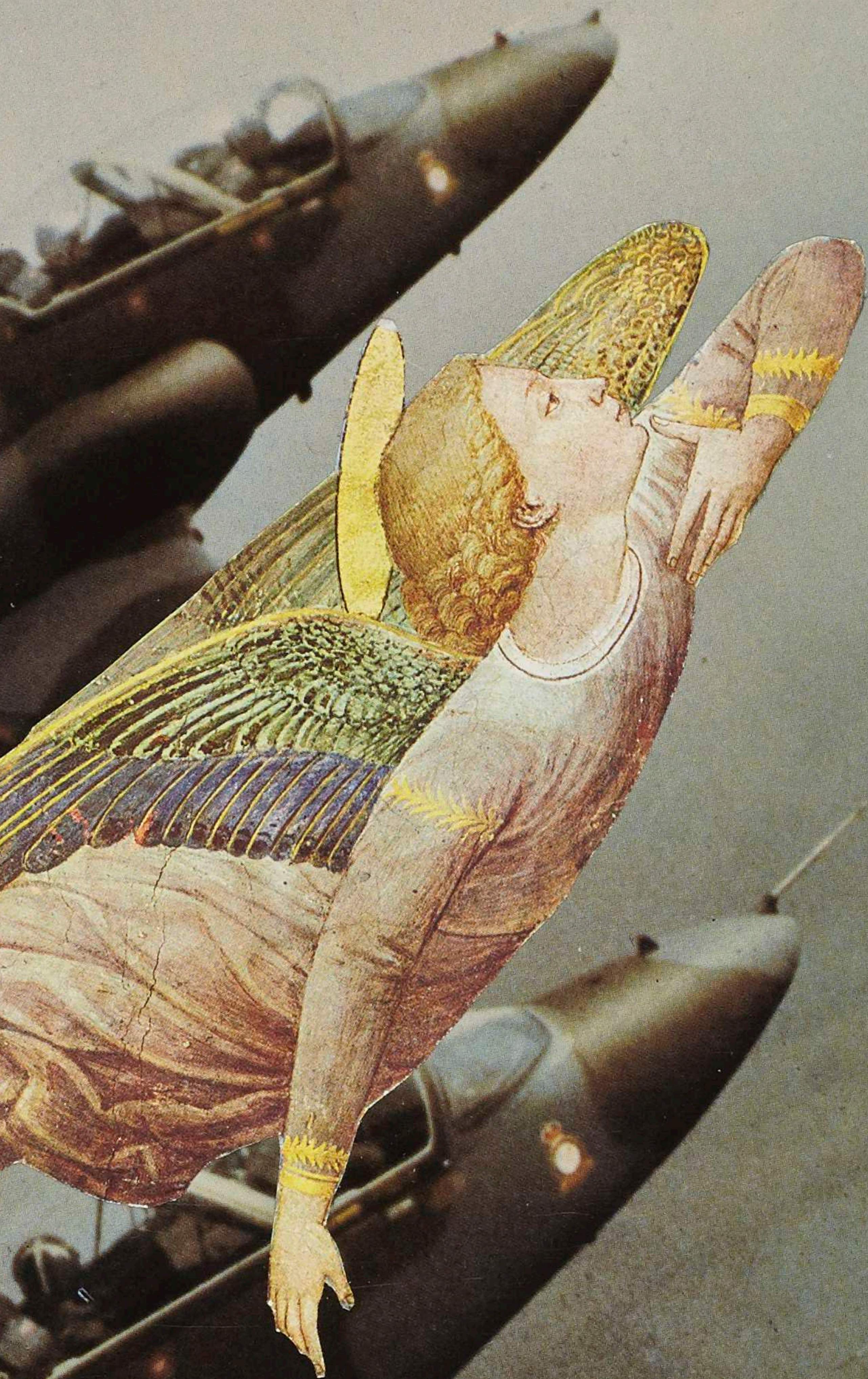


LEÓN FERRARI

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]



Yuli Yamagata

São Paulo, 1989

Yuli Yamagata's work manipulates textiles from popular commercial centers and immediately recognizable daily objects. Charged with references to the realms of horror and the grotesque, Yamagata's oeuvre engenders hybrid creatures – part human, part animal, part monster – usually built from fragments and patches. Intricate assemblies of cut-up fabric, paint, and other materials become materials for building hands, feet, bones, claws, and eyeballs. Once she has articulated apparently prosaic materials, she creates objects that allude to contemporary pop culture, exploring the visual limits of kitsch and producing short circuits in the insistent dichotomy counterposing good and bad taste.

In *Estrela Cadente* (2022) Yuli Yamagata composes an assemblage sewing together stuffed elements, starfish and swatches of fabric against a background dyed through shibori, a traditional Japanese technique. The choice of materials reveals a contrast between synthetic materials and organic forms. The result is a dreamscape, clearly divided by a horizon, in which the sky harbors alien life forms, comets and astral bodies, contemplated by mysterious figures and oversized hands.

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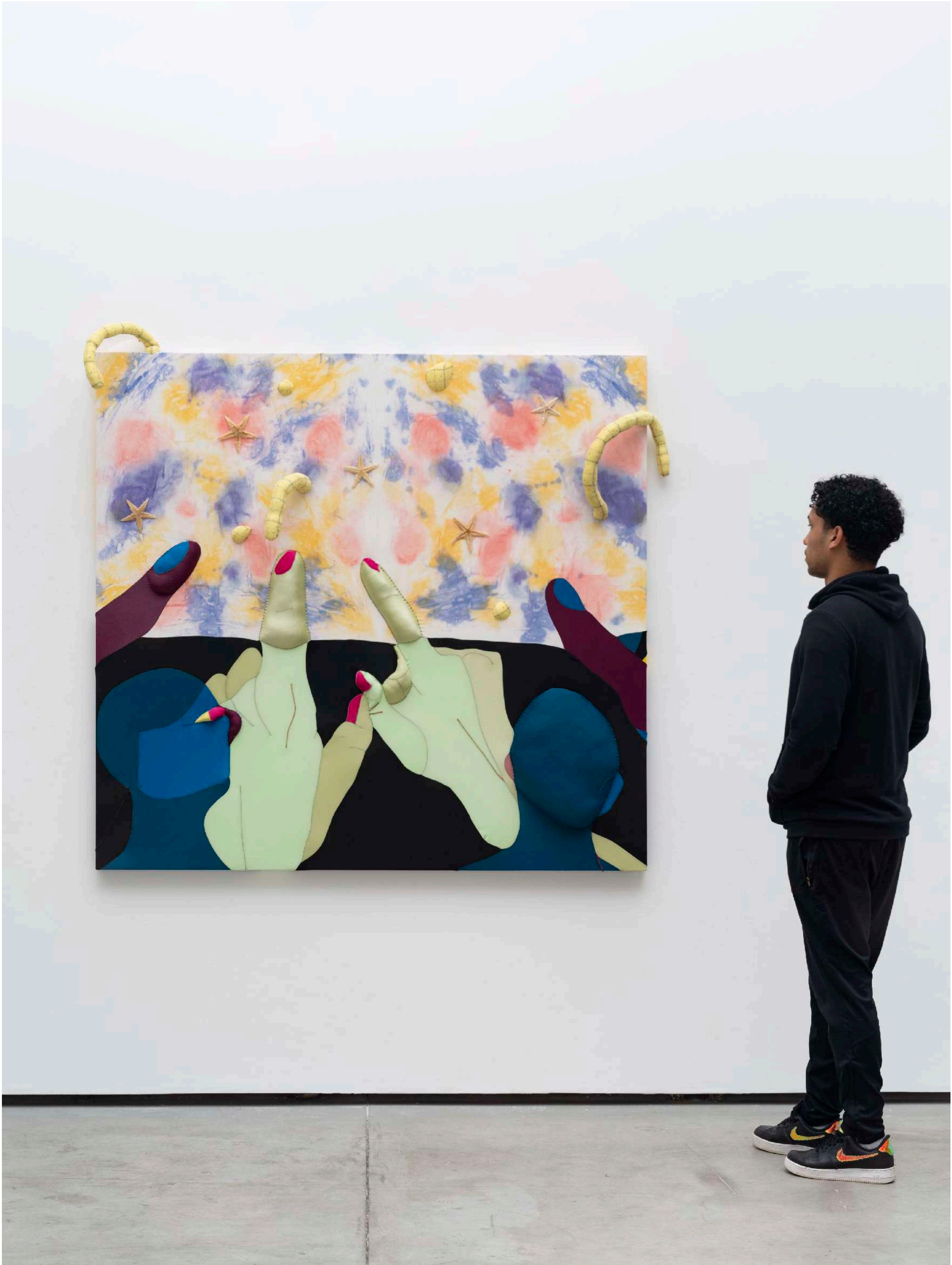


YULI YAMAGATA

Estrelas cadentes, 2022

Shibori on cotton, elastane, starfish, resin, silicone fiber, wire and sewing thread
150 x 160 x 24 cm [59.05 x 62.99 x 9.44 in]





YULI YAMAGATA
Estrelas cadentes, 2022



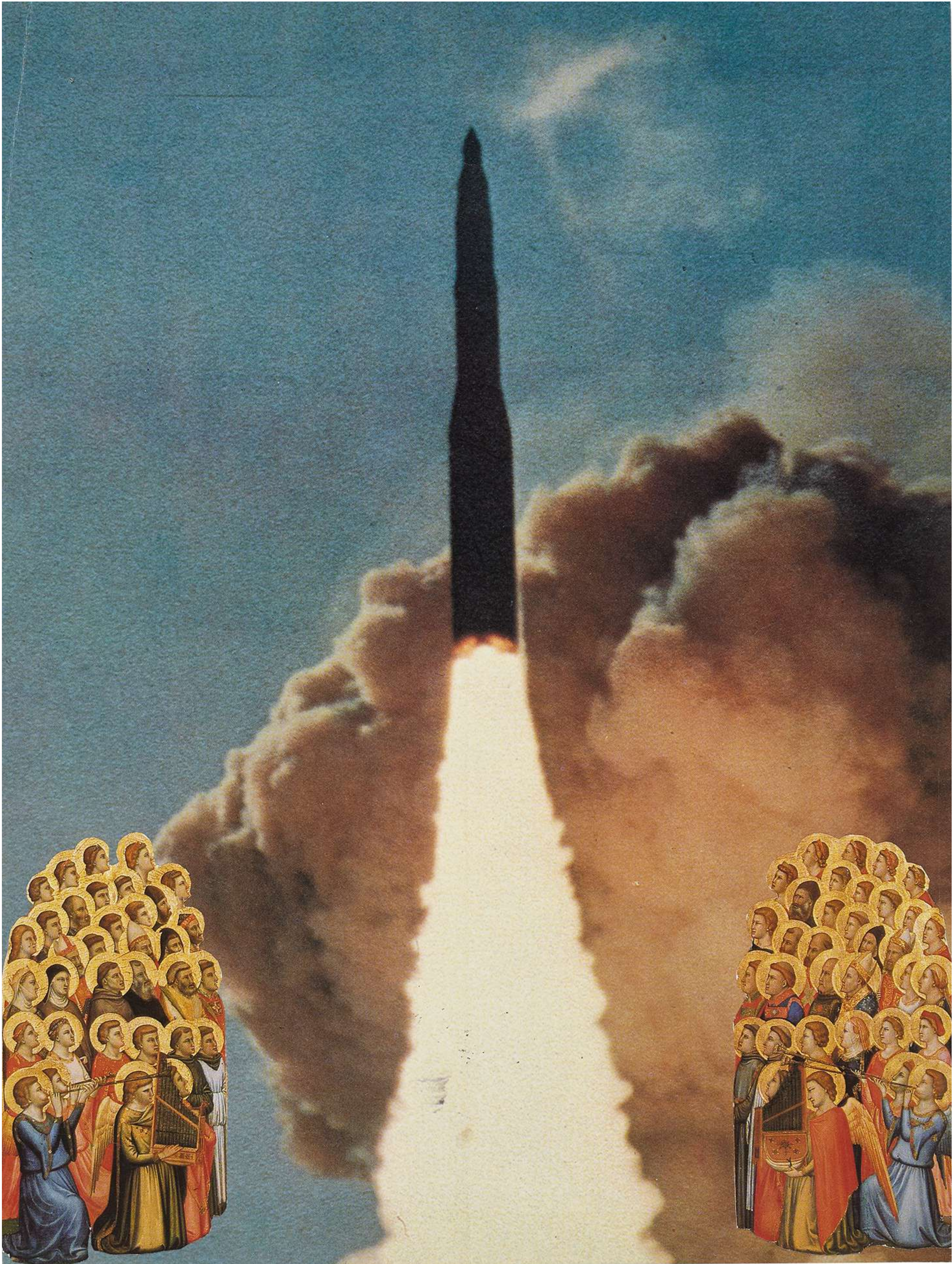
LEÓN FERRARI

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

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]



Rodrigo Cass

São Paulo, 1983

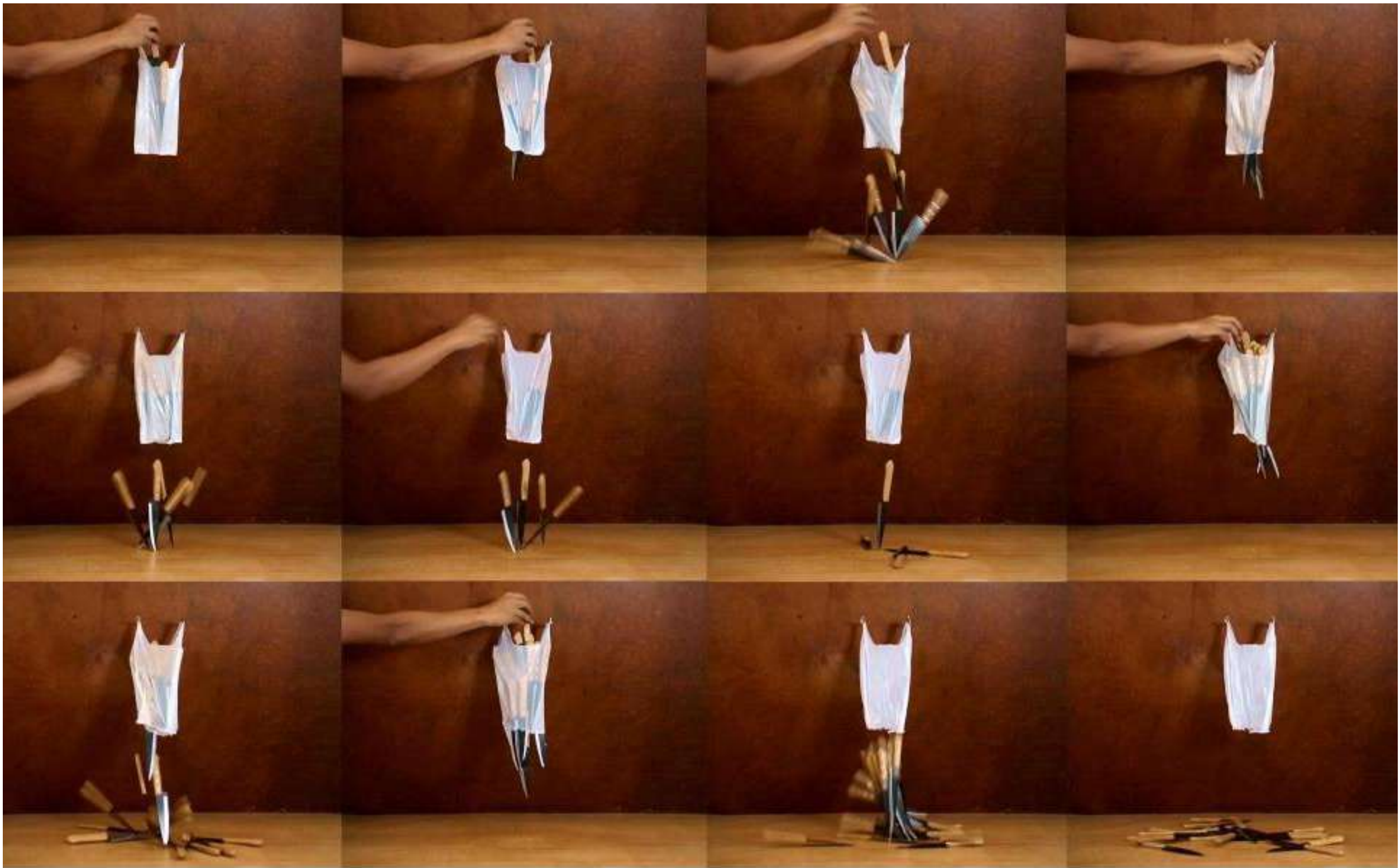
In his oeuvre, composed mainly of canvasses and delicate wall sculptures, Rodrigo Cass establishes a dialog with Brazilian art's constructive tradition through a formal vocabulary alluding to the concrete and neonconcrete experiments of the 1960s and 1970s. The artist's interest in intersections and fractures of the pictorial plane is noticeable, allowing his surfaces to acquire volumetric dimensions in space. Concrete, fiberglass and linen screens, colored with tempera, are some of his most used materials. His video performances reiterate the minimalist motives found elsewhere in his oeuvre. These are short videos filmed with one shot where only the artist's hands appear, executing menial or unusual tasks. Frequently the hands carry out cyclical building-unbuilding processes, insinuating an endless task, stitching together labor, exhaustion and idleness.

Arma Branca (2011) is a video performance in which the artist places knives inside a plastic shopping bag, stuck to the wall with two nails. The bag is ruptured as it is filled with more and more knives. The work provokes a feeling of imminent risk. In *Civiltá Americana* (2012), the eponymous book is enveloped with many layers of paper, the kind used to wrap fish in open air markets. After wrapping the book, the paper lump is opened, as the sheets are rumpled, creating an interplay between container and content.

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RODRIGO CASS
Arma Branca, 2011
Video
18’ | [**Watch**](#)
Edition of 5 + 1 AP | 4/5



RODRIGO CASS
Arma Branca, 2011



RODRIGO CASS
Civiltà Americana, 2012
Video
8'53" | [Watch](#) | Password: **cass**
Edition of 5 + 1 AP | 4/5



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]

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