

Title
Date
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Erika Verzutti
2016
32ª Bienal de São Paulo: Incerteza Viva. São Paulo: Fundação Bienal de São Paulo.

Author
Artist

Camila Bechelany
Erika Verzutti



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INCERTEZA VIVA

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ERIKA VERZUTTI
1971, São Paulo, Brazil. Lives in São Paulo

Erika Verzutti began her career in the mid 1990s and her work includes drawings, paintings, photographs, and sculptures. The artist's body of work contains a reflection on the nature of real objects, the everyday and the formats that surround us. It seems that the intent of her work is to establish a de-hierarchization of the objects and their forms based on successive compositions and groupings of apparently incompatible elements – fruits and vegetables, geometric patterns, materials used in artistic practice, such as paintbrushes, and references to art history.

Verzutti's sculptures are born out of gesture and molding, resulting in volumes that border on oddity and resist immediate identification. These works have a spontaneous, unfinished aspect, bearing the marks of her hands. Aside from traditional materials like clay, concrete and bronze, in recent years the artist has started utilizing iron, styrofoam and papier-mâché. These works are like exercises in which she allows the materials to assume formats in an ambiguous space somewhere between abstraction and representation. During the process of research and execution, accidents along the way are often incorporated into the work. Error – an extension of the gesture of sculpting and molding – becomes a form that is not contained, but rather expands into juxtapositions of contrasting elements, like styrofoam and metal in a single piece.

While, at times, the artist seeks references in organic elements capable of denoting eroticism, violence and humor, at others, her investigations are based on figures present in historical works of art, which she appropriates and subverts, using a singular sense of color and form. For the 32nd Bienal de São Paulo, Verzutti proposes an enormous "wall sculpture," in her words, a "commentary on the large scale paintings" normally exhibited at art biennials. Serving as a reflection on monumental works of art and their powers of enchantment, the abstract composition is able to accommodate various readings: it resembles the surface of the moon, the face of a rock, a desert landscape or even a representation of space with the planets in bas-relief. Created from diverse materials, the painting is attached to the wall and assumes a virtuality sensitive to the present time which simultaneously evokes nature and the material. Indeed, it is about not knowing, about calling into question certainties related to the dilemmas of art history and, conversely, about enjoying the presence of an object which, in turn, evokes an image to be imagined by us.

— Camila Bechelany

Ouro branco [White Gold], 2015. Papier-mâché, styrofoam and wax. 51 x 76 x 11 cm.

Dark Matter, 2016. Papier-mâché, styrofoam. 51 x 76 x 11 cm.

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Artist and team preparing work for the Bienal; artist's studio (2016). Standing at the bottom, from left to right: Amarildo Nunes Pereira, Erika Verzutti, Vinícius Massucato, Francine Chang, Tatiana Gomes de Mattos. Standing on top, from left to right: Marina Verzutti, Elton Verzutti Fonseca.

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