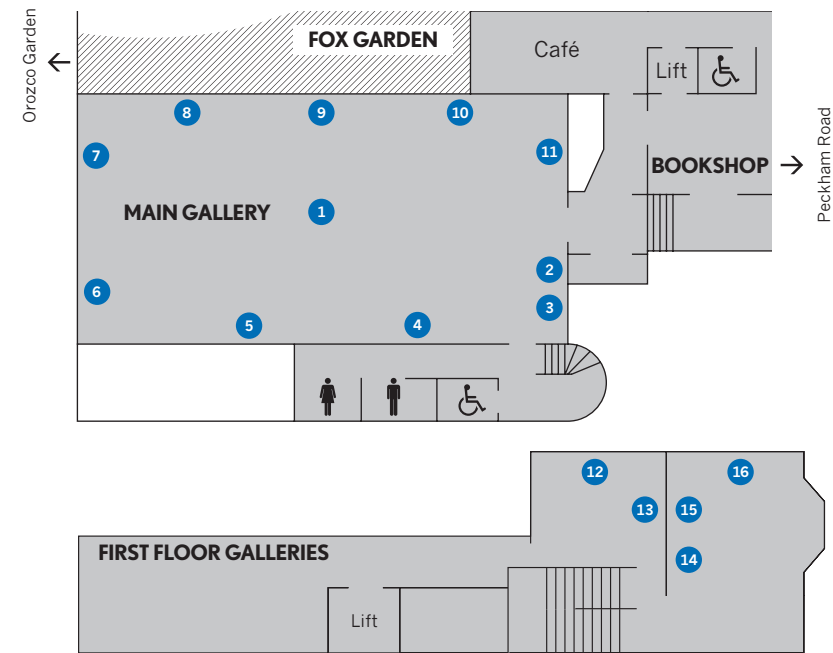


GALLERY MAP



1.

Razão Intuitiva, 2018
820 × 550 × 197 cm
Walnut, glass, bamboo,
sand, fibreglass,
polyethylene, resin and
found objects
2.

Macauba Rosa, 2016
112 × 85 × 6 cm
Oil on paper
Courtesy the artist and
Stephen Friedman Gallery,
London
3.

Arvore do Viajante, 2016
112 × 85 × 6 cm
Oil on paper
Courtesy the artist and
Stephen Friedman Gallery,
London
4.

Serrate, 2013
293 × 395 × 4 cm
Acrylic on canvas
Collection of C. & F. Petitgas
5.

Erosão, 2014
200 × 300 × 4cm
Acrylic on canvas
Private Collection,
London
6.

Tamareira das Canarias,
2016
112 × 85 × 6 cm
Oil on paper
Private Collection
7.

Colour Bugs, 2016
200 × 200 × 3.5 cm
Acrylic and silver leaf
on canvas
Courtesy Luiz Zerbini
Studio
8.

Concrete Jungle, 2011
297 × 295 × 4 cm
Acrylic on canvas
Collection of Leonel Kaz
9.

Ruido, 2009
250 × 180 × 4 cm
Acrylic and enamel on
canvas
Private Collection,
London
10.

Quebra Côco, 2016
260 × 400 × 4 cm
Acrylic on canvas
Courtesy Ben Brown Fine
Arts, London/Hong Kong
11.

Traffic, 2016
100 × 80 × 3.5 cm
Acrylic and silver leaf
on canvas
Private Collection,
London
12.

Cerco, 2013
Video
9 min 21 sec
13.

Almada, 2004
35 × 48 × 4 cm
Watercolour
Courtesy Luiz Zerbini
Studio
14.

Agnes, 2018
100 × 80 × 3.5 cm
Acrylic on canvas
Courtesy the artist
and Stephen Friedman
Gallery, London
15.

Metálico, 2013
55 × 45 × 6 cm
Slides, coloured gelatin
and masking tape
Courtesy the artist
and Stephen Friedman
Gallery, London
16.

Sertão, 2009
Video
21 min 15 sec

ARTIST BIOGRAPHY

Luiz Zerbini has exhibited his work in galleries and museums worldwide. In 2017 Stephen Friedman Gallery showed his work in London, in 2016 Sikkema Jenkins & Co. in New York and the Fondation Cartier pour l'art contemporain (Paris) is scheduled for the summer of 2018. Zerbini has had a series of retrospective exhibitions at Galpão Fortes Vilaca, São Paulo, Brazil (2015); Casa Daros, Rio de Janeiro (2014); Instituto Inhotim, Minas Gerais (2013) and the Museu de Arte Moderna in Rio de Janeiro (2012). He took part in the Biennials of São Paulo (2010, 1987), Mercosul (2001), Havana (2000) and Cuenca (1996). He is also a member of the Chelpa Ferro collective.

SLG

South London Gallery,
65–67 Peckham Road,
London SE5 8UH
020 7703 6120
mail@southlondongallery.org
www.southlondongallery.org
Twitter: @SLG_artupdates
Instagram: @southlondongallery

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ACCOMPANYING EVENTS

Chelpa Ferro
Sat 9 June, 12–6pm, Main Gallery, Free
Alongside his own practice Zerbini is a founding member of Chelpa Ferro, a band and artist collective established in the mid-1990s who represented Brazil at the 2005 Venice Biennale and participated in the 20th São Paulo Biennial.

With special thanks to Catherine Petitgas and Frances Reynolds. Exhibition generously supported by Stephen Friedman Gallery, London, Fortes D'Aloia & Gabriel, São Paulo and Sikkema Jenkins & Co., New York.

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Image: Luiz Zerbini. *Serrate* (detail), 2013. Acrylic on canvas. Photo: Max Wigram Gallery

LUIZ ZERBINI:
INTUITIVE RATIO
8 JUN – 19 AUG 2018
MAIN GALLERY &
FIRST FLOOR GALLERIES

EXHIBITION GUIDE

LUIZ ZERBINI: INTUITIVE RATIO
 8 JUN - 19 AUG 2018

Luiz Zerbini (b. 1959, São Paulo, Brazil) is one of South America’s pre-eminent artists, acclaimed for his distinctively coloured figurative and abstract paintings. His work was included in the landmark 1984 exhibition *Como vai você Geração 80? (How Are You Doing, 80s Generation?)*, which aimed to revolutionise and challenge preconceptions around painting in modern Brazil.

This exhibition, Luiz Zerbini’s first major solo show in the UK, reveals his exploration over the past decade into the entanglement of nature with humanity in and around Rio de Janeiro, where he lives and works. His wide-ranging practice spans figuration, abstraction and the points of intersection between them.

MAIN GALLERY

Razão Intuitiva (Intuitive Ratio), 2018, is an eight-metre long sculptural installation which lends its title to the show. Described by the artist as a three-dimensional painting, six-metre lengths of bamboo emerge from an abstraction of a river bed constructed from layers of glass sheets painted to imply the passage of water. Underneath, shallow trays of white sand host natural and mass-produced found objects such as a flip-flop, half coconut shells and a fishing net, alongside others made in the studio including a hand-painted fibreglass Manjuba fish and rocks. In Zerbini’s studio these items are treated as subject matter for paintings whereas here they are shown alongside the works in which they are portrayed, inverting the logic of their relationship and creating a kind of reverse still life.

In direct visual dialogue with *Razão Intuitiva* are four large-scale paintings in acrylic which merge Zerbini’s observations of the interplay between nature and the man-made in the life of a modern city. *Concrete Jungle*, 2011 sets Rio’s precarious electrical power lines, intertwined with animal and plant life, against a richly coloured geometric backdrop reminiscent of the modernist tower blocks prevalent in Brazilian cities. The natural circular geometries of snails

and berries are set against grid-like architectures while tossed shoes, an electrical transformer turned pink by rust, a loudspeaker and discarded packet of cigarettes nestle amongst the lush vegetation, suggesting a recently abandoned street party.

Erosão, 2014 depicts the Atlantic Ocean’s encroachment on and erosion of the streets of Rio. Graffiti adorned exposed pipes on the banks of the Rodrigo de Freitas Lagoon, introduced to regulate the water levels between the city and the sea, run diagonally through the canvas, as shadowed waves of foam break onto the banks of the lagoon in the background. The red and white painted wooden sign is both an observation of the city’s directional signage and a reference to fellow artist and Rio inhabitant Raul Mourão’s work, which he elaborates from images, signs, symbols and marks of the everyday life of the city.

In *Concrete Jungle* and *Erosão* human life is conspicuous by its absence. What remains is a narrative of man’s futile attempt to find quick solutions to problems and a can-do resourcefulness that is ultimately ineffectual: the pipes pictured in *Erosão* were introduced by the Rio de Janeiro State Water and Sewage Company far too late, whilst nearby a water tap connected to a hose has sprung a leak.

Presented alongside are three smaller-scale painted abstract works, each part of an ongoing investigation into geometric formats. Taking inspiration from Concretism, an art movement with a strong emphasis on geometrical abstraction, and the architecture of Brazilian cities, the juxtapositions of colour, shape and texture also act as an informal index to painting techniques evidenced in the larger figurative canvases.

Three monoprints created during a short residency at Inhotim, the contemporary art museum and botanical garden located in Brumadinho, are also on display. Printed in the grounds of the gardens, Zerbini drew upon the plant life around him, including the leaves of the Árvore-do-Viajante plant or “traveller’s palm” (so called as the sheaths of its stem hold rainwater, an emergency drinking supply for dehydrated travellers) and the sharp spikes of a Macaúba palm. Zerbini prepared the thicker plant cuttings by slicing them thinly sashimi-style before passing them through the large purpose-built press, the juices of the plants staining the paper of these single impression prints.

FIRST FLOOR GALLERIES

The first of two films on display in the First Floor Galleries is *Cerco* (Surround), 2013, in the rear gallery, which follows several fishing boats sailing around the island Ilha do Araújo in Paraty, Brazil, through torrential rain and rough seas. This is shown alongside *Almada* (Soul), 2004, a watercolour painting depicting a small boat moored on a calm ocean, apparently the same section of water seen in the film.

In the front room, *Metálico*, 2013, is a collage made up of the artist’s personal and sourced slides. This work explores the intersections between shared memory and individual recollections and is hung alongside the painting *Agnes*, 2018, a tribute to American abstract artist Agnes Martin (d.2004).

Sertão, 2009 is the second film work on display. Shot on a Handycam, footage of a series of dry landscapes shown only through their reflection in the water expanse in front of them offers an inverted representation of reality. Locations include a farm hotel near Inhotim, a midsummer Festa Junina party at Chelpa Ferro band member Barrão’s countryside home and other rural landscapes in Brazil. Ambient field recordings of conversation, water movement, birdsong and the synthesizer-like sound of cicada insects were captured on camera to form the soundtrack.

While editing *Sertão* Zerbini made the decision to exploit an unexpected digital glitch that occurred during the filming process of one sequence, animating its reappearance across the full length of the film. This gesture was also to be the genesis for a shift in his approach to abstract painting. Whereas previously these canvases were largely explorations into the reflective properties of metallic paint, Zerbini was subsequently inspired to introduce vividly coloured rectangles and squares to punctuate and interrupt these canvases, as demonstrated in the work *Ruído*, painted in 2009, and *Colour Bugs*, 2016, which are both on display in the Main Gallery.

Photography is permitted in the galleries
 Large print guides are available just outside the exhibition