

GRETTA SARFATY

Born in 1954 in Athens, Greece (Brazilian naturalized).
Lives and works in São Paulo, Brazil.

Emerging from the artistic avant-garde of the 1970s, Gretta became internationally renowned for her performances, installations, videos, photographs and paintings related to Body Art and feminism. According to the curator Fábio Magalhães, although in New York (1987) Gretta developed his first works with computer in search of new supports and new means of expression, the body remained the guiding thread of his poetics. "The body fecundated all its language. It is not a recurring theme, but a territory where life pulsates without rest - energy in incessant movement," says Magalhães.

Very young Gretta was part of the XIII Biennial of São Paulo and won an individual at the emblematic Petite Galerie in Rio de Janeiro in 1974. While in the United States and England, as well as solo, he participated in numerous exhibitions abroad, among which *Bad Girls: Good girls go heaven. Bad girls go everywhere* (2010), alongside names like Marina Abramovic, Yoko Ono and Annette Messager, at Palazzo dei Diamanti, Italy; and *Exploring Spatial Enviroments by woman artists in the 1960s and 1970s* (2016), at the Calouste Gulbenkian Foundation in Portugal. In the same period, his works were also part of exhibitions in Brazil: *Europe, France and Bahia, retrospective of 15 years in MIS and Paço das Artes -SP* (1988); *Self-Portrait of Brazil: Gretta Sarfaty, MASP-SP* (1983); *Conceptual Art and Conceptualisms: 1970s*, at MAC -USP (2000); *Latin American Photobooks*, at Instituto Moreira Salles (2013); among others.

Adapted from a conversation between artist and advisory



Selection of works referring to four series
of the 70's and 80's

AUTO-PHOTOS 1976

The work of Gretta has been originally more related to the language of photography, especially during her recent stay in Europe. Her main focus has always been the female body, including her own body as a symbol of women's condition in our society.

November, 1979 - Roberto Pontual - Ed.: Jornal do Brasil, Rio de Janeiro – Brazil Photographic diversity..



Auto Photos / 1976 | Inkjet print on archival paper | 48 x 33 cm



Auto Photos II 1976 | Inkjet print on archival paper | 48 x 33 cm



Auto Photos III 1976 | Inkjet print on archival paper | 48 x 33 cm

TRANSFORMATIONS 1976

In Transformations, the topic of deconstructing the female image gains even more strength. Gretta's face is being manipulated and distorted: "Rather than the manifestation of personal destructive tendencies, these images should be viewed as the externalization of a revolt directed against the male cultural stereotype, mortifying as it does the feminine form into the authoritarian and distorting dimension of an abstract and aesthetic beauty, to which the artist opposes the angry vision of a reverse side, through a body that is deformed, disfigured and fragmented" (Giorgio, Verzotti ,April 1979). Gretta / Diagramma, Magazine G7 Studio Italy.



Transformações XXVI/A-XXVI/B-XXVI/C, 1975 | Grafite on paper | 45,5 x 61 cm (each)



Transformations I, 1976 | Inkjet print on archival paper | 48 x 33 cm



Transformations XVIII, 1976 | Inkjet print on archival paper | 48 x 33 cm



Transformations V, 1976 | Inkjet print on archival paper | 48 x 33 cm



Transformations II, 1976 | Inkjet print on archival paper | 48 x 33 cm

A WOMAN'S DIARY 1976

In the previous series of "Autofotos" what we have is the expressionist, almost goyesque vision of a woman who places herself in front of the camera to discover her own face, her own identity, that is. In fact it shows the lack of a face, or the search for this, the desperate and painful search for self awareness as a woman and as a living being. It is precisely the use of the camera as a means of search that differs her work of creation from the most conventional types of body - art.

Octobre 29, 1979 - Frederico de Moraes - Ed.: O Globo - Rio de Janeiro - Brazil



A Woman's Diary | 1976 | Inkjet print on archival paper | 48 x 33 cm



A Woman's Diary V 1976 | Inkjet print on archival paper | 48 x 33 cm



A Woman's Diary II 1976 | Inkjet print on archival paper | 48 x 33 cm



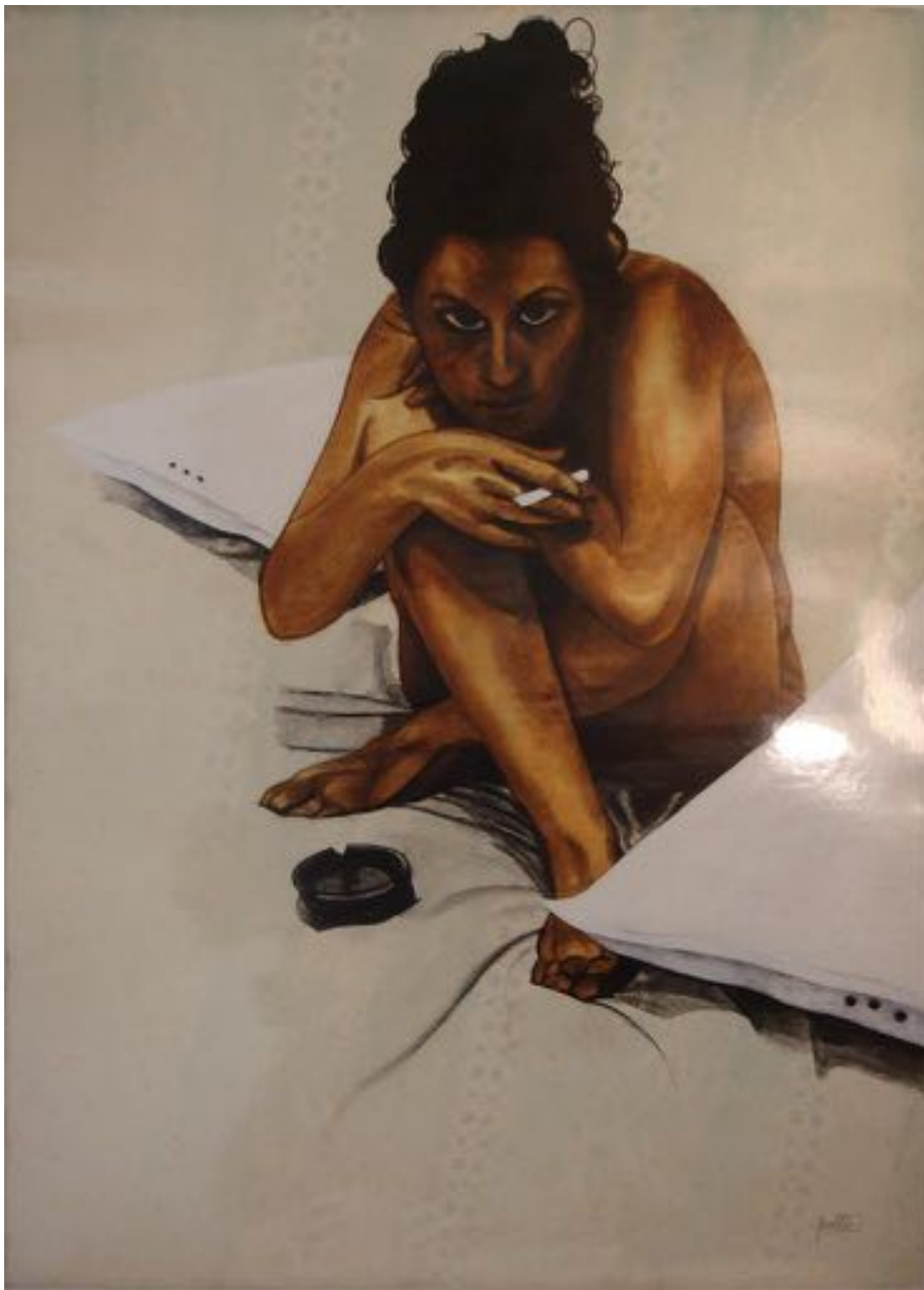
A Womans Diary XVIII, 1977 | Acrylic on canvas | 50 x 60 cm (each)

A Woman's Diary XIII, 1977
Oil on canvas | 85 x 62 cm

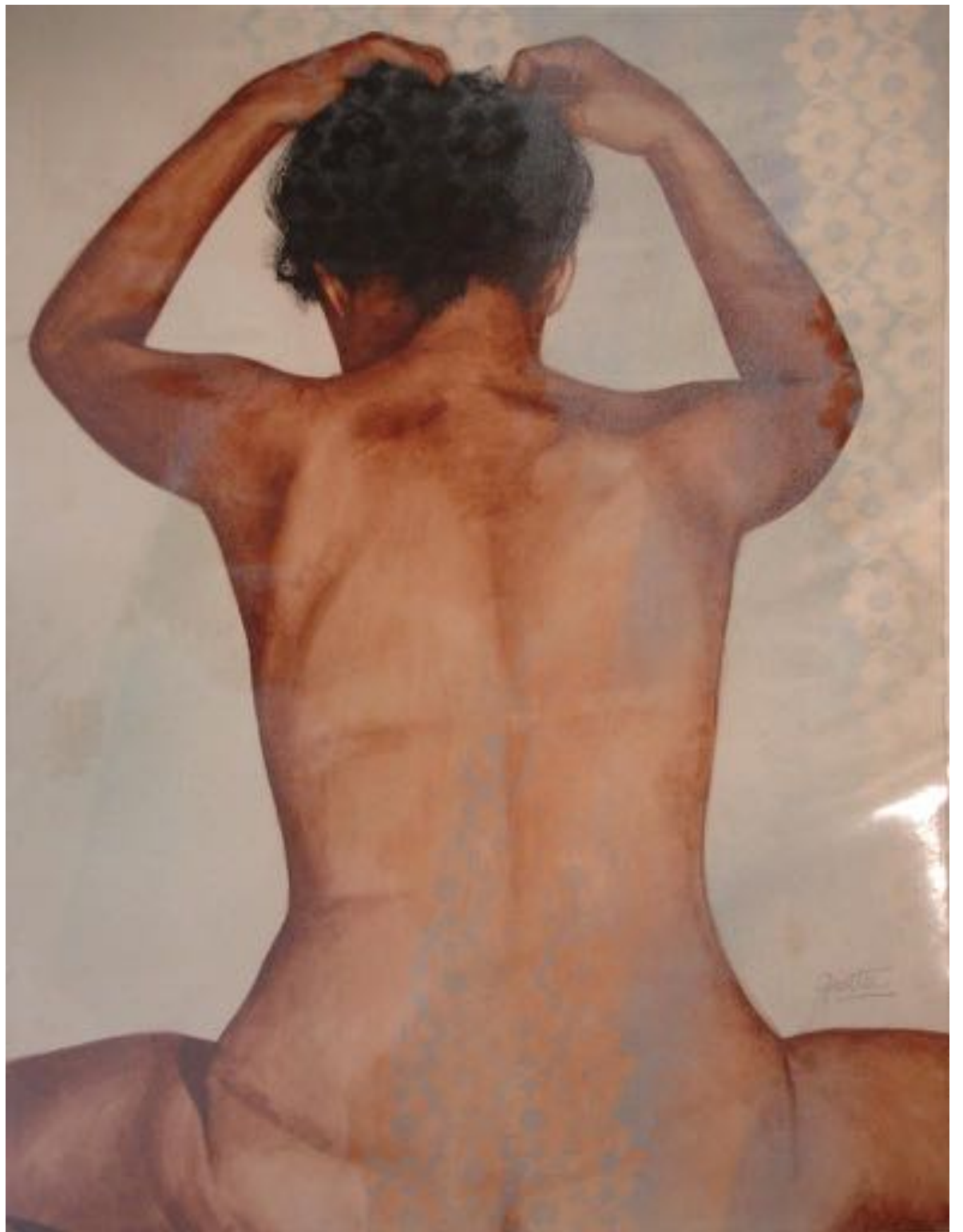


EVOCATIVE RECOLLECTIONS 70-80's

Sure: such pictures will not be the same with another artist, with another option, however, even considered under a point of view of photographic document, Gretta's corporeal options reach an unusual efficacy. We are in front of a little common concomination, between the creative activity of an artist who knows how to enjoy the expressive dynamic and plastic possibilities of her body and the realization of a photographic documentation which remains autonomous as well as in its technical as in its esthetic values. October, 1979 - Gillo Dorfles - essay published on the occasion of Gretta's solo exhibition at the Centro Culturale La Filanda, Verano Italy "Gretta's work aims at dealing with the so-called women's liberation. From the start, her paintings do not seek erotic effects. Moreover, the female body is not an extension of a feminist speech, in which men and bras are vital. The body acts as a seeker of internal and personal liberation. September 12, 1980 - Wilson Coutinho - Ed.: Jornal do Brasil "Caderno B", Rio de Janeiro Brazil - "Feminist images..."



Evocative Recollections XII, 1980
Watercolour and acrylic on paper | 70 x 50 cm



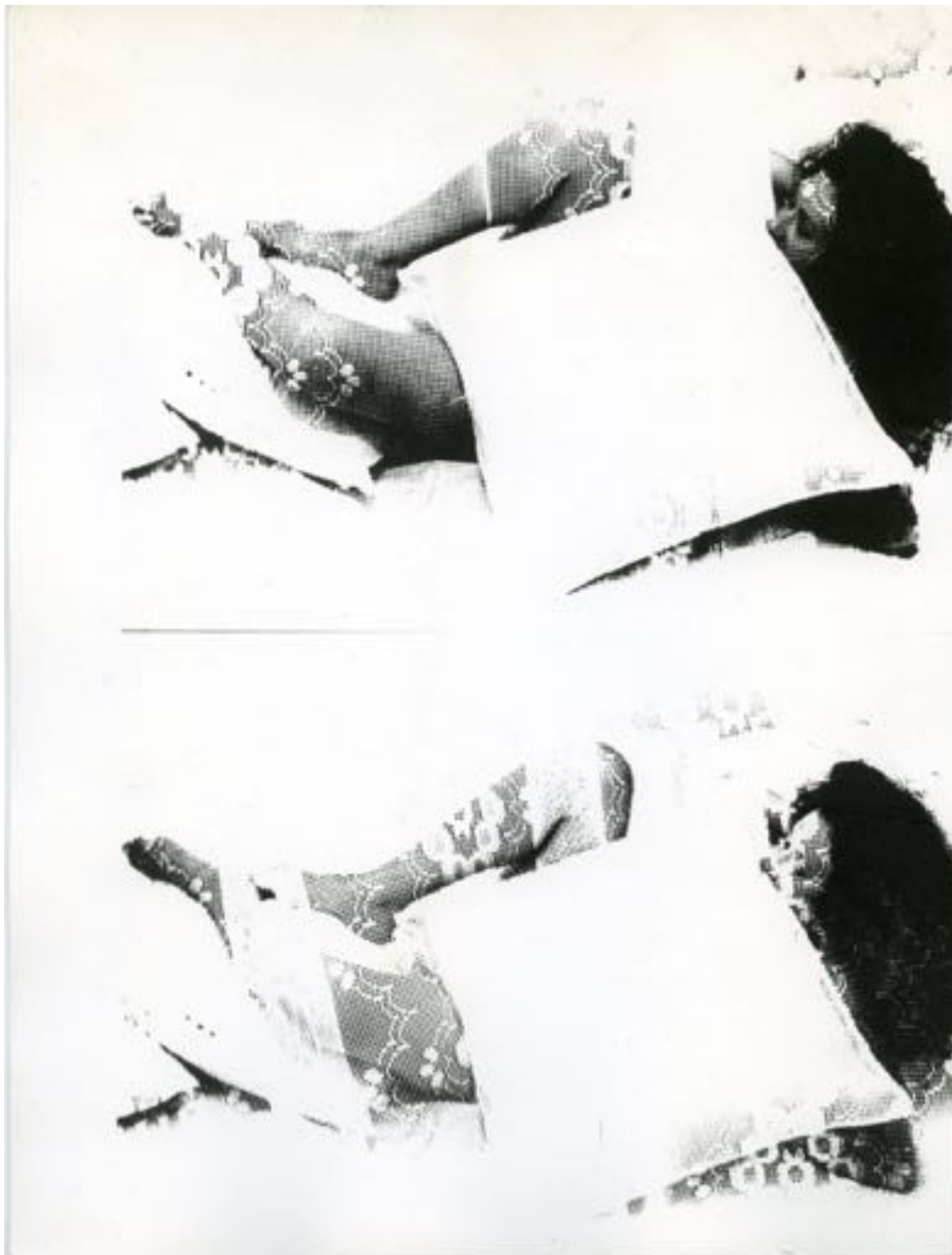
Evocative Recollections VI, 1980
Watercolour and acrylic on paper | 70 x 50 cm



Evocative Recollections VI, 1979
Inkjet print on archival paper | 24 x 12 cm



Evocative Recollections VII, 1979
Inkjet print on archival paper | 24 x 12 cm



Evocative Recollections VIII, 1979
Inkjet print on archival paper | 24 x 12 cm

Evocative Recollections XX, 1981
Acrylic on canvas and lace, 115 x 80 cm





Evocative Recollections XXI, 1976
Acrylic on canvas and lace, 80 x 60 cm

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