



CONDO SÃO PAULO

With

Kathe Burkhart

Michèle Graf & Selina Grüter

Ridyas

Gretta Sarfaty

Pascal Vonlanthen

25 March – 29 April 2023

Lovay Fine Arts



CENTRAL GALERIA, SÃO PAULO

Bento Freitas 306 Vila Buarque

01220-000 / São Paulo

Brazil

We are pleased to present *Betty*, a new exhibition at Central Galeria, São Paulo for **Condo 2023**.

The exhibition unites five artists from Brazil, Switzerland and the United States dealing with representation, media appropriation and language subversion. Sarfaty's distorted self portraits attempt to disrupt female objectification and echo Burkhart's famous Liz Taylor Series that are based on the actors film stills, addressing gender and power relations. Graf and Grüter's collages composed from commercial receipts propose a poetic and sarcastic analysis of the obsequiousness of capitalist communication languages. Vonlanthen's drawings of texts create new landscapes of distorted signs that subvert their intelligibility. Meanwhile the subversion of Ridyas begins with the death of his own name, and his concrete poems provide a narrative thread throughout the presentation.

Thanks to our partner **Passado Composto Século XX**, Modern design and art gallery, for our table (TORA c.1970) and chairs (Geraldo de Barros for UNILABOR 1954-1967).

Views Artists Works



Kathe Burkhart

We are presenting a group of drawings taken from the Liz Taylor Series made between 2007 and 2017. Since 1982, Kathe Burkhart has been making this body of work, including nearly 300 paintings, drawings, and prints as one ongoing sequence within an interdisciplinary practice that includes painting, photography, installation, video, sculpture and writing. Each work from this methodical and performative series is both a depiction of Elizabeth Taylor and a self-portrait of the artist. The iconic actress is represented throughout the years, her face systematically painted in a neutral tone, that disembodies her and turns her into a projection screen. It is a double chronicle: the societal issues surrounding the mythical actress born in 1932, and that of Burkhart in which personal and public issues intertwine. The artist provides a political and social critique, directly addressing the viewer, sometimes through verbal slurs or slogans.

*1958 – Lives and works in New York City and Amsterdam.

Burkhart's extensive exhibition history includes important survey and retrospectives at MoMA PS1, New York; Participant Inc., New York; Mary Boone Gallery, New York; Feature Inc., New York; Fri Art Kunsthalle Fribourg and recently at ROZENSTRAAT, Amsterdam. Her works are collected in major museums such as Whitney Museum of American Art, New York; Stedelijk Museum, Amsterdam; The Art Institute of Chicago (among many others).

Michèle Graf & Selina Grüter

Michèle Graf and Selina Grüter are an artist duo working with language and translation through various media such as performances, texts, sculptures and works on paper. The Pocket Liners are composed by gathering words from purchase receipts, forming visual text compositions by reevaluating the words from this found vocabulary. These texts, resembling anonymous letters as much as visual poetry reflect the artists research on the use and development of language within a capitalist social formation.

*1987; 1991 – Live and work in New York.

Both studied at Zurich University of the Arts and at the Whitney Independent Study Program. Recent exhibitions and performances include the Whitney Museum of American Art, New York; The Emily Harvey Foundation, New York; Kevin Space, Vienna. They will present a solo exhibition at Fanta, Milano in April 2023.

Ridyas

The story of José Ricardo Dias, Ridyas is that of a premature death, precisely when he was 30, with a career as a designer, architect and visual artist. Part of the second generation of Brazilian concrete poets, Ridyas is the author of a potent, even though brief oeuvre due to his short life. His research combines studies in semiotics, design, and information theory, seeking to distance himself from the arbitrariness of writing to explore possible relationships between meaning and space. In the form of visual poems marked by synthetic language, his work unfolds in

*1948, São Paulo – 1979, São Paulo.

Solo and group exhibitions include: Totem Total, Central Galeria, São Paulo, SP, 2019; New Acquisitions, Museum of Modern Art (MAM-SP), São Paulo, 2019; 1st Latin American Biennial of São Paulo, Bienal de São Paulo, São Paulo, 1977; XIV Bienal Internacional de São Paulo, Bienal de São Paulo, São Paulo, 1978; Semana de arte, São Bernardo do Campo, 1976; and Exposia 1, São Paulo, 1973.

Gretta Sarfaty

Since the mid-1970s, Sarfaty has been questioning and undermining stereotypical images of women and the search for a “feminine essence,” often working through the manipulation of self-portraits that are transformed through the various media and supports with which she has unfolded her aesthetic investigations to date. Her multimedia trajectory started with paintings, engravings, and drawings, and deepened in the languages of photography, performance, and video. Three works are on view, one from the “Body Works” series where she explores the representation of the body as a place of transformation and passage. The images form a sequence resembling a corporal alphabet. Meanwhile, two paintings from the “Transformations” series explore the deformation of her own image, bringing disquiet about the feminine. The artist battles for the right to her own body through the construction of an androgynous presence. Gretta Sarfaty is represented by Central Galeria, São Paulo and Nuno Centeno, Porto.

*1947, lives and works in Sao Paolo.

Exhibitions include solo and group shows at Musée du Palais du Luxembourg; Centre Georges Pompidou, The Art Institute of Chicago; Internacionaal Cultureel Centrum, Antwerp; Galleria Diagramma, Milano; Keith Green Gallery, New York; Nuno Centeno Gallery, Porto; Central Galeria, São Paulo; Sartorial Contemporary Art, London; Leeds College of Art and Design; Centro de Arte y Comunicación, Buenos Aires, Museu de Arte de São Paulo. Her work is in the collections of the Museum Seralves, Porto; Pinacoteca do Estado de São Paulo and the Reina Sofia Museum in Madrid.

Pascal Vonlanthen

Since 2014 **Vonlanthen** sources the raw material from the texts, titles and illustrations of local printed newspapers and from found posters, flyers or advertisements. As an illiterate person with cognitive dysfunctions, he interprets printed typography, ads, weather reports and other illustrations in hand form. Vonlanthen understands and emphasizes the presence of elements specifically present in a given context (texts and media) and seizes them deliberately. He summons the viewer to take an irreverent look at language and information by placing semantic disorder at the center of a work that is constantly reinventing itself.

*1957 – Lives and works in Fribourg and has been attending the **CREAHM** workshop since 1998.

Vonlanthen's work has been exhibited in various institutions and galleries, including the Centre d'art contemporain, Geneva; Museum Tinguely, Basel; Collection de l'Art Brut, Lausanne; DOX Centre for Contemporary Art, Prague; Swiss Art Awards, Basel; and Jancou Contemporary, Rossinière among others. His works will be shown at Le Vite gallery in Milano this fall as well as at the Outsider Art Fair, Paris. His works are collected in Museums such as MAMCO, Geneva and Collection de l'Art Brut, Lausanne.

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