

STEPHEN FRIEDMAN GALLERY

LUIZ ZERBINI: FIRE | STEPHEN FRIEDMAN GALLERY

Online from Monday 25 January

Brazilian artist Luiz Zerbini presents his second exhibition at Stephen Friedman Gallery, following his acclaimed solo show at South London Gallery in 2018. Juxtaposing organic and geometric forms, Zerbini's paintings explore the relationship between colour, light and movement. Inspired by the Amazon and Mata Atlântica rainforests, the exhibition reflects the artist's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro.

For full details and larger images, please see the end of this document.



Luiz Zerbini
Happiness Beyond Paradise, 2020
Acrylic on canvas
300 x 600cm
(118 1/8 x 236 1/4in)
(ZERB 62)

[View detail](#)



Luiz Zerbini
Optocinético, 2020
Acrylic on canvas
160 x 320cm
(63 x 126in)
(ZERB 63)

[View detail](#)



Luiz Zerbini
Árvore do Viajante, 2020
Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 65)

[View detail](#)



Luiz Zerbini
Diagrama de um tempo insano III, 2020
Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 66)

[View detail](#)



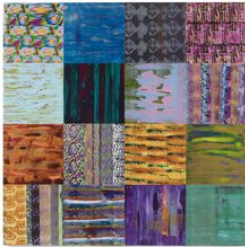
Luiz Zerbini
Pacífico, 2020
Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 67)

[View detail](#)



Luiz Zerbini
Cuadrícula Grande, 2020
Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 68)

[View detail](#)



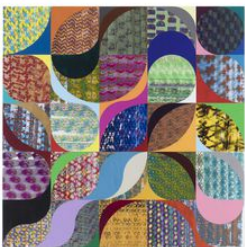
Luiz Zerbini
Diário Selvagem, 2019
Acrylic on canvas
160 x 160cm
(63 x 63in)
(ZERB 61)

[View detail](#)



Luiz Zerbini
Maxixe, 2020
Acrylic on canvas
160 x 160cm
(63 x 63in)
(ZERB 70)

[View detail](#)



Luiz Zerbini
Orgasmograma I, 2020
Acrylic on canvas
150 x 150cm
(59 1/8 x 59 1/8in)
(ZERB 69)

[View detail](#)



Luiz Zerbini
Orgasmograma II, 2020
Acrylic on canvas
150 x 150cm
(59 1/8 x 59 1/8in)
(ZERB 71)

[View detail](#)



Luiz Zerbini
Pensadora, 2020
Acrylic on canvas
100 x 80cm
(39 3/8 x 31 1/2in)
(ZERB 72)

[View detail](#)



Luiz Zerbini
África, 2020
Photogravure and acrylic on canvas
100 x 70cm
(39 3/8 x 27 1/2in)
(ZERB 73)

[View detail](#)



Luiz Zerbini
Small rectangular slice of pattern 1, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 74)

[View detail](#)



Luiz Zerbini
Small rectangular slice of pattern 2, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 75)

[View detail](#)



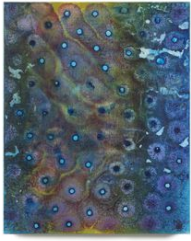
Luiz Zerbini
Small rectangular slice of pattern 3, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 76)

[View detail](#)



Luiz Zerbini
Small rectangular slice of pattern 4, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 77)

[View detail](#)



Luiz Zerbini
Small rectangular slice of pattern 5, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 78)

[View detail](#)



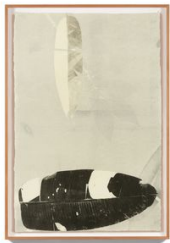
Luiz Zerbini
Small rectangular slice of pattern 6, 2020
Acrylic on canvas
50 x 40cm
(19 3/4 x 15 3/4in)
(ZERB 79)

[View detail](#)



Luiz Zerbini
Alpina Purpurata, 2020
Oil on koso paper
98 x 65cm (38 5/8 x 25 5/8in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 83)

[View detail](#)



Luiz Zerbini
Folha, 2020
Oil on koso paper
98 x 65cm (38 5/8 x 25 5/8in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 85)

[View detail](#)



Luiz Zerbini
Máscara 2, 2020
Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 80)

[View detail](#)



Luiz Zerbini
Camuflagem Prata, 2020
Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 84)

[View detail](#)



Luiz Zerbini

Camuflagem Turquesa, 2020

Acrylic and oil on Hahnemühle paper

107 x 80cm (42 1/8 x 31 1/2in)

Framed: 114 x 85cm

(44 7/8 x 33 1/2in)

(ZERB 81)

[View detail](#)



Luiz Zerbini

Máscara, 2020

Acrylic and oil on Hahnemühle paper

107 x 80cm (42 1/8 x 31 1/2in)

Framed: 114 x 85cm

(44 7/8 x 33 1/2in)

(ZERB 82)

[View detail](#)

LUIZ ZERBINI

Happiness Beyond Paradise, 2020



Acrylic on canvas

300 x 600cm

(118 1/8 x 236 1/4in)

(ZERB 62)

Image 1/9

Description

Combining geometric forms with tropical flora, Luiz Zerbini's monumental painting 'Happiness Beyond Paradise' is the artist's largest work on canvas to date. Inspired by the Atlantic and Amazon rainforests, this painting conveys the immersive and seductive quality of the Brazilian landscape. Its title emerged from Zerbini's conversations with Italian philosopher Emanuele Coccia. Describing plants as the "most subtle artisans of our cosmos," Coccia's work centres on the fundamental role of plants in sustaining our atmosphere. Juxtaposing abstract shapes and lush flora, this painting reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. "I think it's a reflection of the place I live," he explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

In this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear forms and organic subject matter, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life. Palm fronds, coiled ferns and rough tree trunks undulate across the surface of the canvas. These waving, textured forms merge with areas of abstract mark-making, revealing how the artist appropriates patterns found in nature and absorbs them into his own vernacular. Interrupting the grid's strict repetitions, these figurative elements lend the composition a natural rhythm that recalls the movement of water or trees swaying in the breeze.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual

Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a major presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019. At Fondation Cartier, Zerbini transformed the main gallery into an urban jungle, combining a large-scale herbarium — complete with a living fig tree — with hyperreal paintings of the rainforest and symbols of Brazilian modernity.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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Image 3/9



Image 4/9



Image 5/9



Image 6/9



Image 7/9

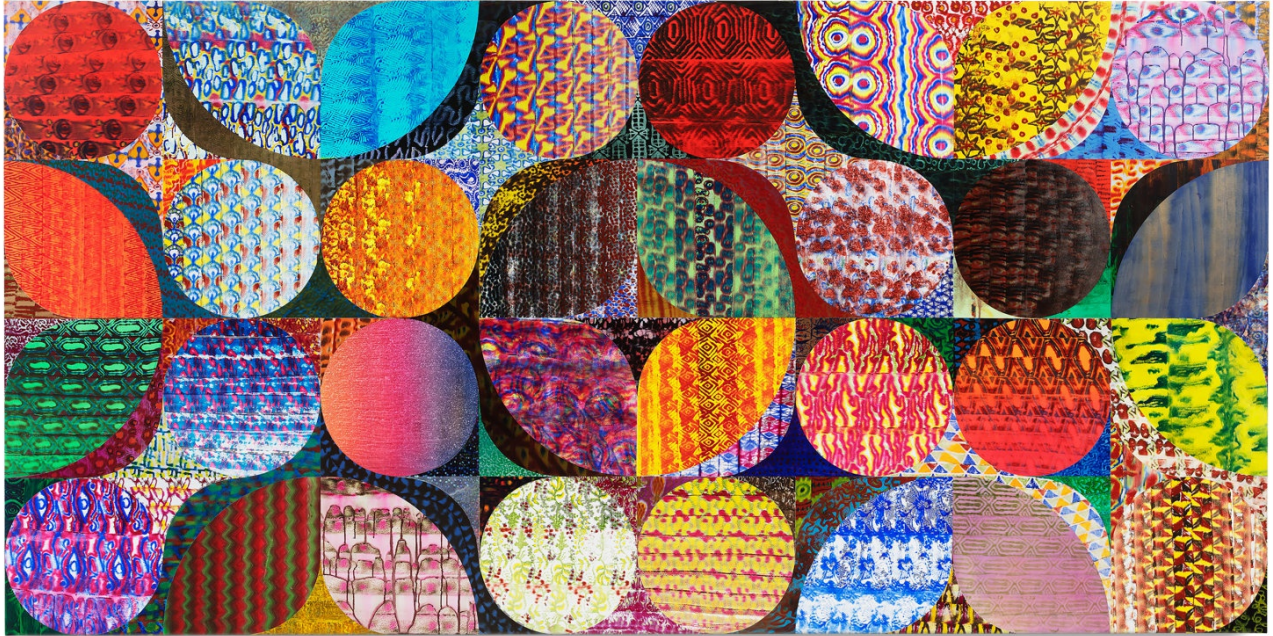


Image 8/9



Image 9/9

LUIZ ZERBINI
Optocinético, 2020



Acrylic on canvas
160 x 320cm
(63 x 126in)
(ZERB 63)

Image 1/5

Description

Inspired by the Atlantic and Amazon rainforests, Luiz Zerbini's panoramic new work 'Optocinético' conveys the immersive and seductive quality of the Brazilian landscape. Combining hard-edged lines and sweeping curves, varied textures and stark geometry, the title 'kinetic optics' captures the painting's vivid effects. Evoking a blend of modernist architecture and lush tropical flora, this work reflects the Brazilian artist's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. "I think it's a reflection of the place I live," he explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

For this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear shapes and expressive patterns derived from organic forms, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life.

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Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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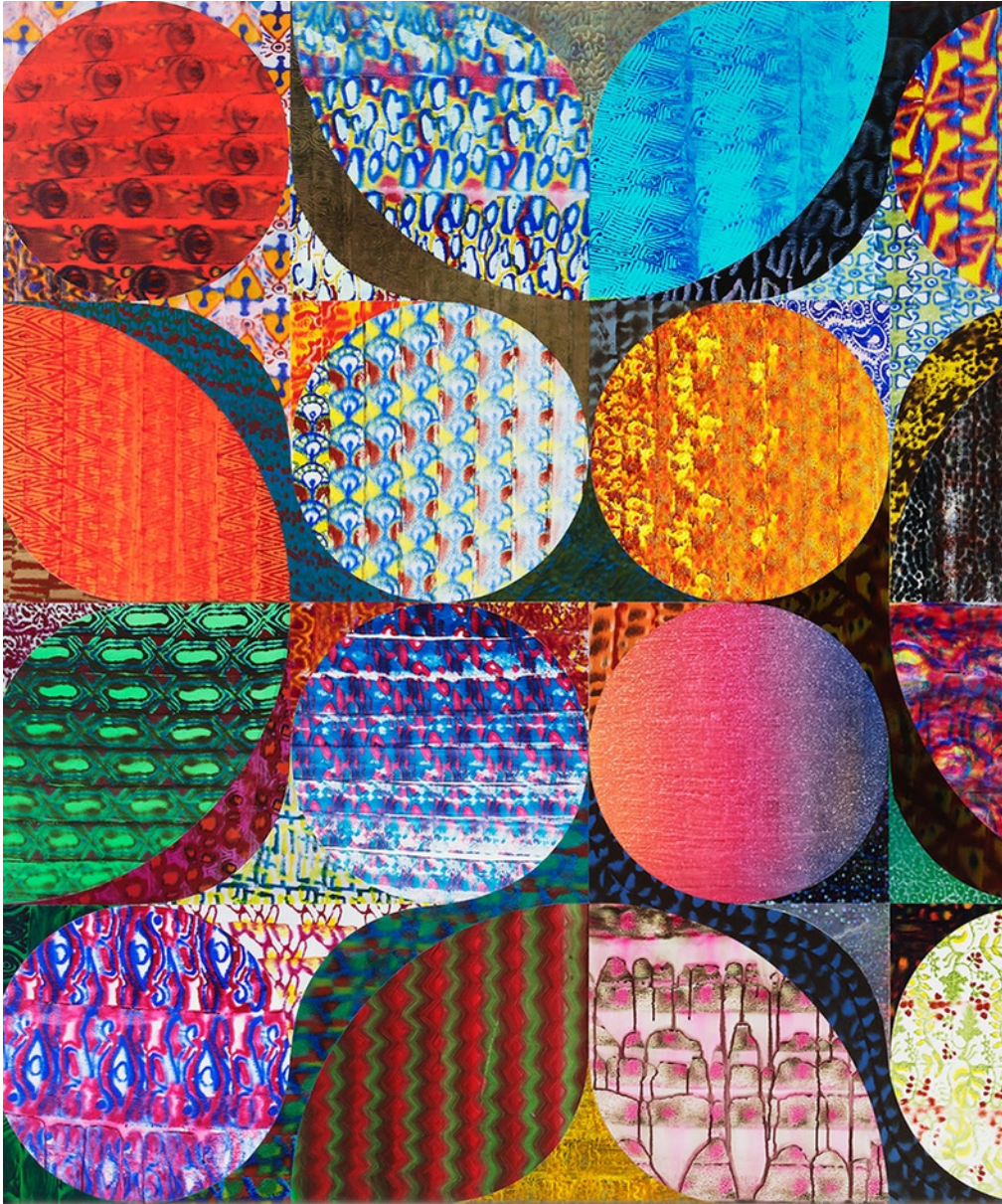


Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
Árvore do Viajante, 2020



Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 65)

Image 1/5

Description

Inspired by the Atlantic and Amazon rainforests, Luiz Zerbini's '*Árvore do Viajante*' conveys the immersive and seductive quality of the Brazilian landscape. Combining hard-edged lines and sweeping curves, fluid textures and stark geometry, this painting evokes a blend of modernist architecture and lush tropical flora. Zerbini's juxtaposition of abstract shapes and organic forms reflects the artist's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. "I think it's a reflection of the place I live," he explains. "Rio de Janeiro

has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

In this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear forms and organic subject matter, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life. Palm fronds and rough tree trunks undulate across the surface of the canvas. These figurative forms merge with areas of abstract mark-making, revealing how the artist appropriates patterns found in nature and absorbs them into his own vernacular. Interrupting the grid's strict repetitions, these organic elements lend the composition a rhythmic quality that recalls the movement of water or trees swaying in the breeze.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery, opened in January 2021. This follows the artist's acclaimed exhibition at South London Gallery in 2018 and a major presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019. At Fondation Cartier, Zerbini transformed the main gallery into an urban jungle, combining a large-scale herbarium — complete with a living fig tree — with hyperreal paintings of the rainforest and symbols of Brazilian modernity.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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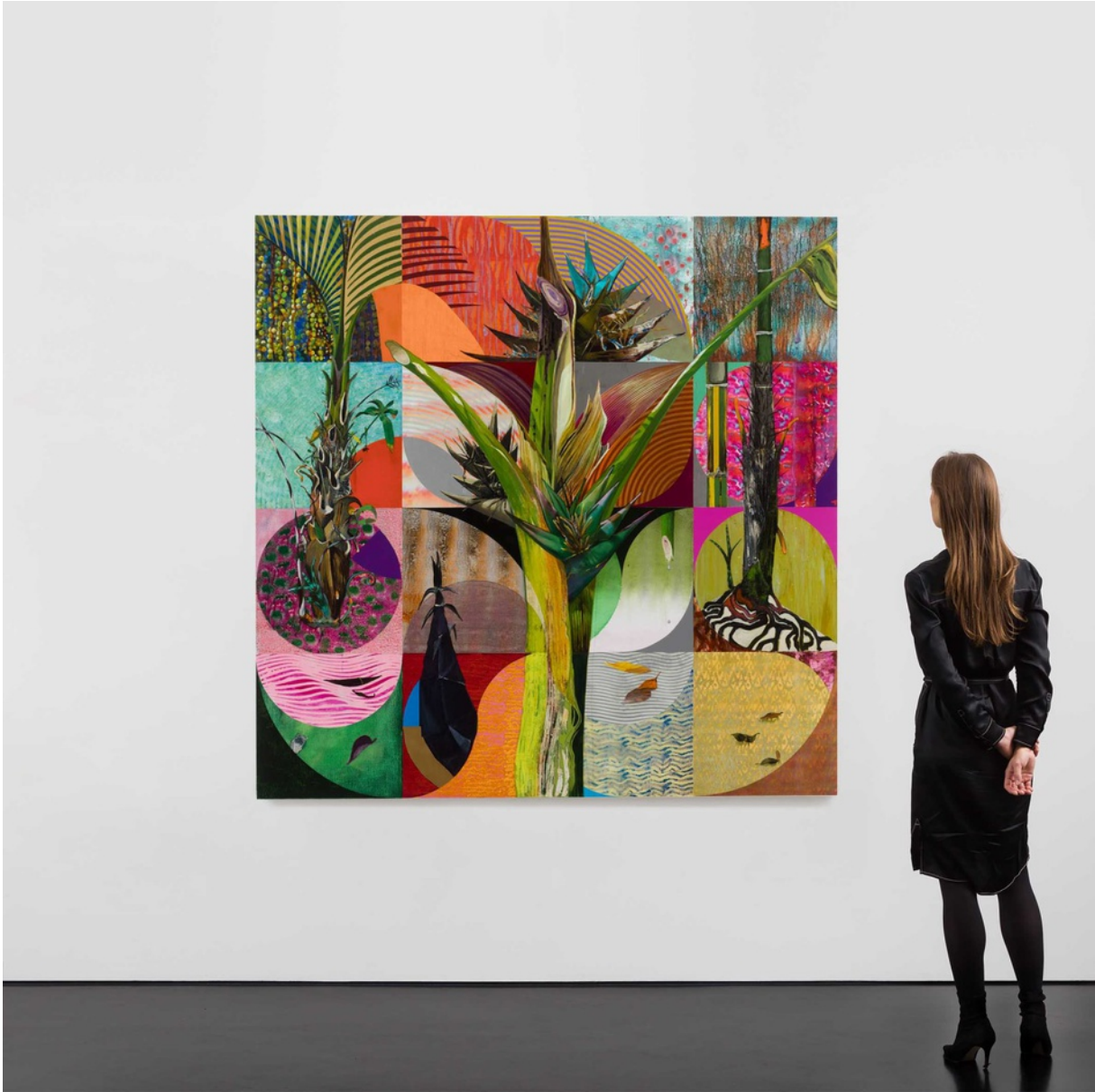


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Image 5/5

LUIZ ZERBINI

Diagrama de um tempo insano III, 2020



Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 66)

Image 1/5

Description

Inspired by the Atlantic and Amazon rainforests, Luiz Zerbini's 'Diagrama de um tempo insano III' conveys the immersive and seductive quality of the Brazilian landscape. The title 'Diagram of an Insane Time III' reflects the Brazilian artist's combination of meticulous precision with colourful exuberance. Juxtaposing abstract shapes with areas of pattern that evoke flora and fauna, this work reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. "I think it's a reflection of the place I live," he explains. "Rio de Janeiro

has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature.”

For this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear shapes and expressive patterns derived from organic forms, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life.

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Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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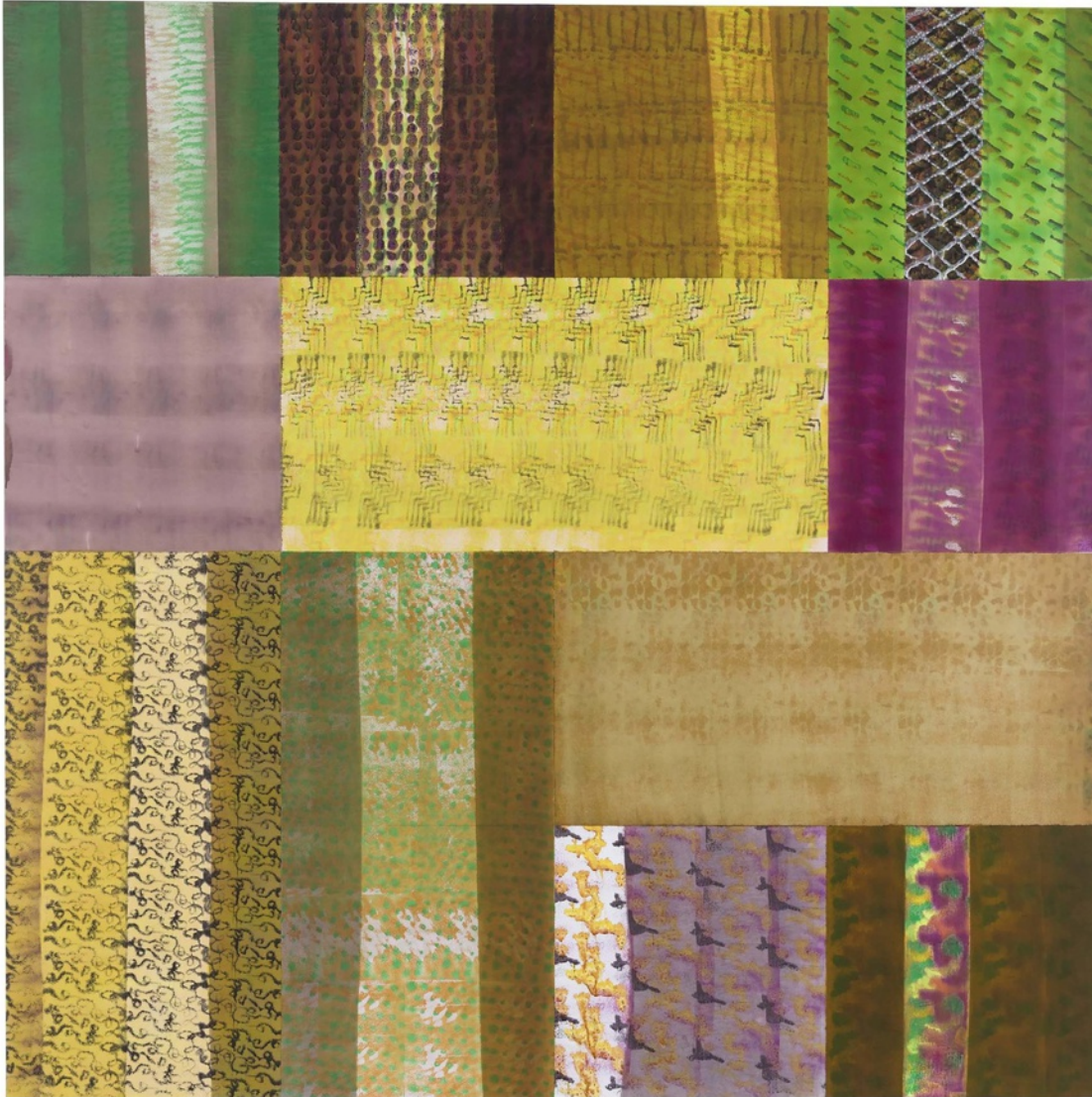


Image 4/5



Image 5/5

LUIZ ZERBINI
Pacífico, 2020



Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 67)

Image 1/6

Description

'Pacífico' is a dynamic new painting by Luiz Zerbini which demonstrates the artist's mastery of the effects of colour and movement. Inspired by the seductive landscape of Zerbini's home in Rio de Janeiro, this painting captures the symbiosis of the man-made and natural that defines the Brazilian city. Using a quadrangular grid as a primary structuring device, Zerbini employs a palette of earthy tones and flashes of vibrant colour that reference bright shades of animal skin or flora. An emblem of modernist thought, the grid is typically associated with the static, antinatural

and systematic. By incorporating expressive patterns and textures derived from organic forms, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This juxtaposition captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life. Zerbini explains, "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

In a career spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?), 1984. 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery opened in January 2021. This follows Zerbini's acclaimed exhibition at South London Gallery in 2018 and a major presentation in the group show 'Trees' at Fondation Cartier pour l'art contemporain, Paris in 2019. At Fondation Cartier, Zerbini transformed the main gallery into an urban jungle, combining a large-scale herbarium — complete with a living fig tree — with hyperreal paintings of the rainforest and symbols of Brazilian modernity.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021

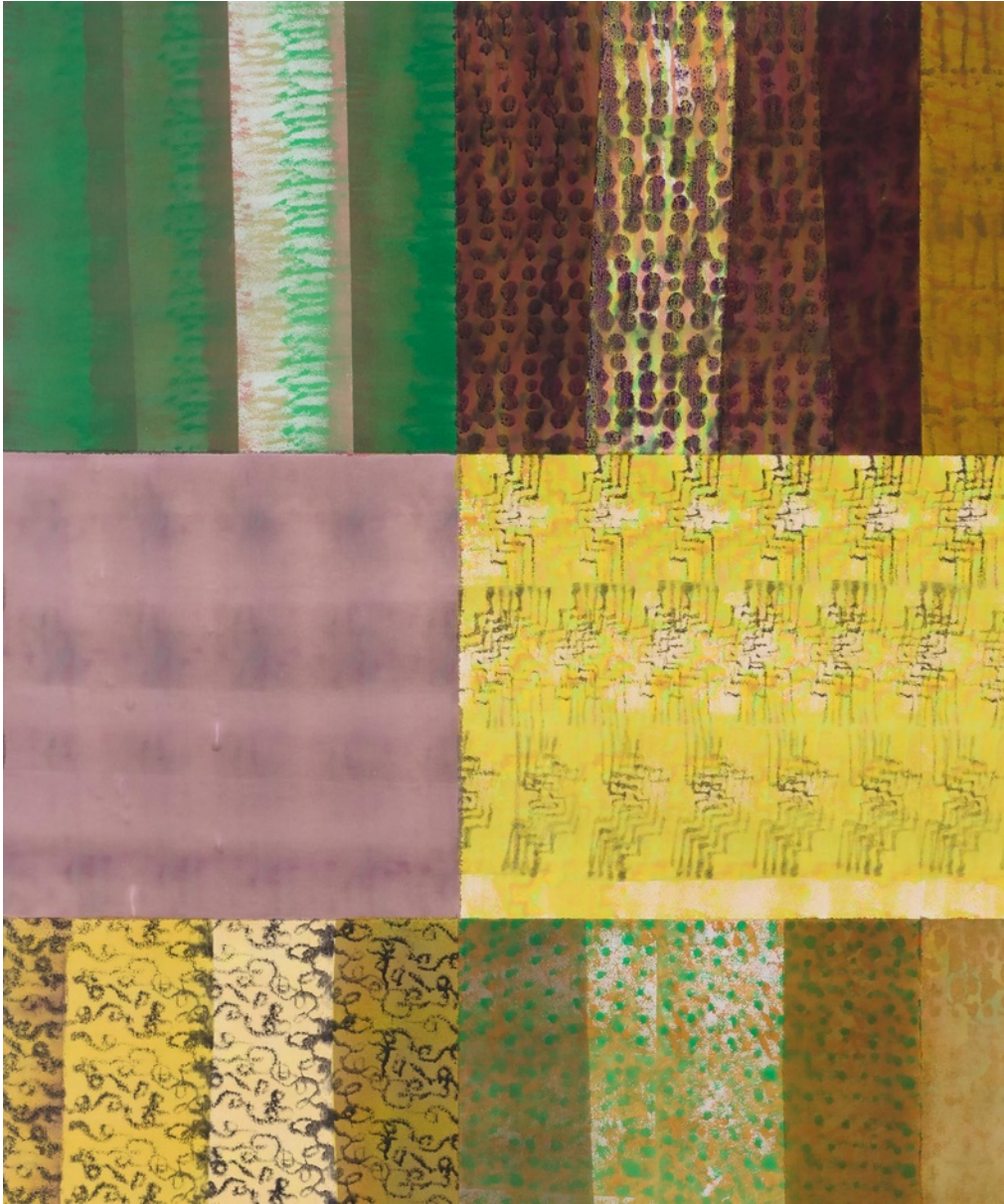


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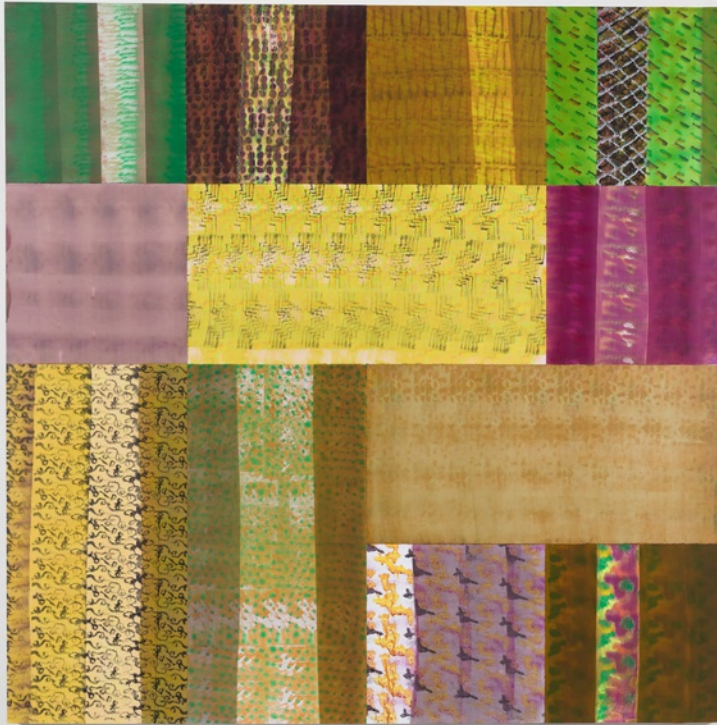


Image 4/6



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Image 6/6

LUIZ ZERBINI
Quadrícula Grande, 2020



Acrylic on canvas
200 x 200cm
(78 3/4 x 78 3/4in)
(ZERB 68)

Image 1/5

Description

'Quadrícula Grande' is a dynamic and kaleidoscopic painting by Luiz Zerbini that draws on visual references from the artist's surroundings in Rio de Janeiro, as well as art history and pop culture. Recent works by Zerbini take inspiration from the iconic mosaic pavements and façades of modernist tower blocks in Brazilian cities, using the structure of the grid to consider the relationship between colour, light and movement. Zerbini's application of colour in the painting is intricate and rich. Implementing a gridded structure, he utilises a prismatic range of colour to investigate

texture and shape. From soft pastel hues to bold textured patterns, Zerbini explores the interplay between colour and form.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). This work is included in 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery in 2021. This exhibition follows the artist's acclaimed solo show at South London Gallery in 2018 and a major presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

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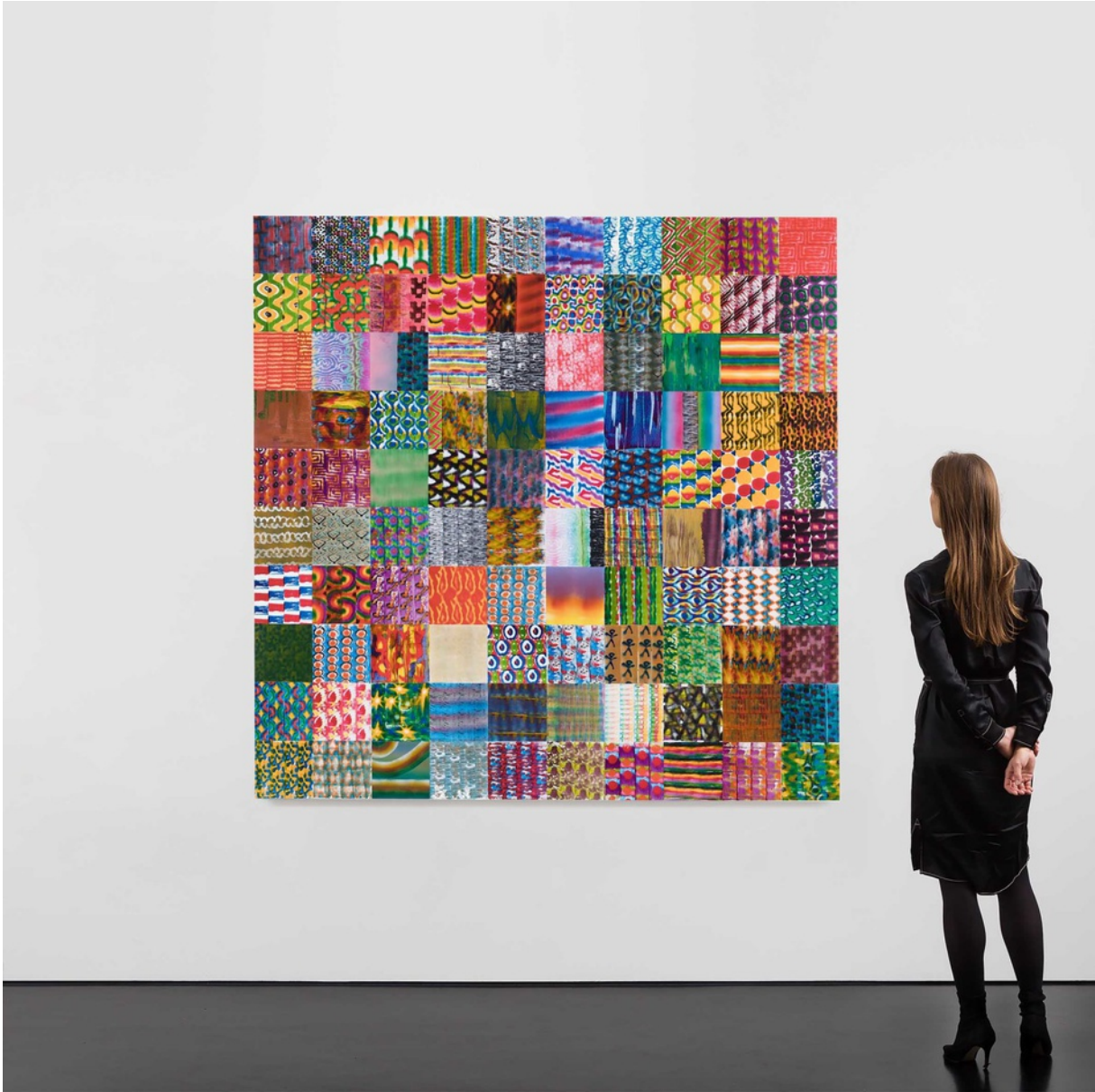
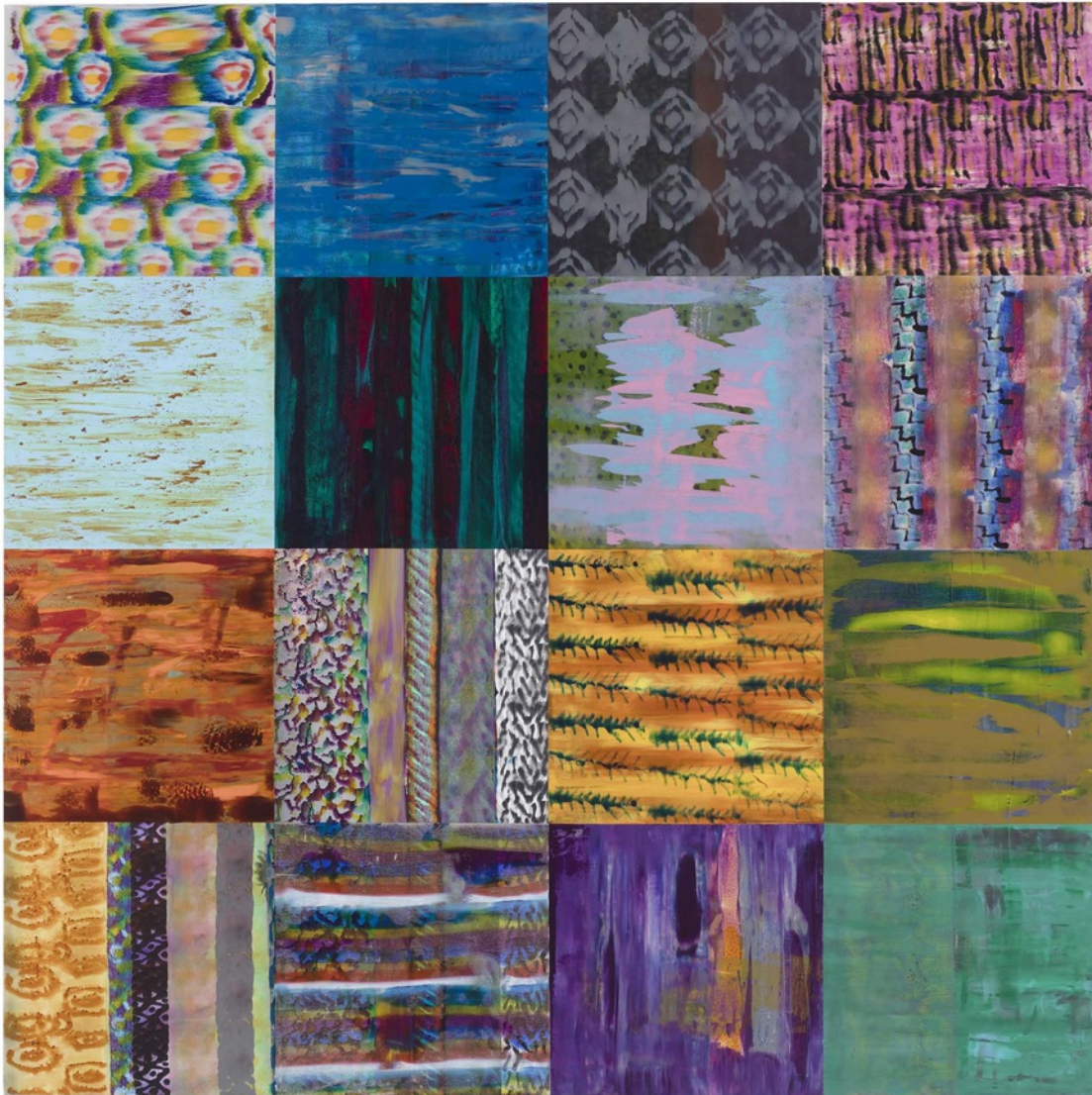


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LUIZ ZERBINI
Diário Selvagem, 2019



Acrylic on canvas
160 x 160cm
(63 x 63in)
(ZERB 61)

Image 1/5

Description

'Diário Selvagem' is a dynamic and kaleidoscopic painting by Luiz Zerbini that draws on visual references from the artist's surroundings in Rio de Janeiro, as well as art history and pop culture. Recent works by Zerbini take inspiration from the iconic mosaic pavements and façades of modernist tower blocks in Brazilian cities, using the structure of the grid to consider the relationship between colour, light and movement. Zerbini's application of colour in the painting is intricate and rich. Implementing a gridded structure, he utilises a prismatic range of colour to investigate

texture and shape. From soft pastel hues to bold textured patterns, Zerbini explores the interplay between colour and form.

Zerbini was once a member of the so-called 'Generation 80', a renowned group of young Brazilian artists who aimed to revolutionise and revitalise painting, transforming the 'traditional' medium into something that was relevant to modern Brazil. This gave birth to work that was fractured, layered and expressive. Zerbini includes abstract and figurative elements on their own and in combination in his paintings, developing a body of contemplative, abstracted works to which 'Diário Selvagem' belongs.

Luiz Zerbini was born in São Paulo in 1959 and lives and works in Rio de Janeiro, Brazil. One of Brazil's most established artists, Zerbini uses a rich and luminous palette to create optical effects that beckon for contemplation. In July 2019, Zerbini had a solo presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain in Paris. The artist had his first solo exhibition in a UK public institution in 2018, 'Luiz Zerbini: Intuitive Ratio', at South London Gallery, London, UK. Zerbini has been the subject of major mid-career surveys at Casa Daros, Rio de Janeiro (2014); Instituto Inhotim, Brumadinho, Minas Gerais, Brazil (2013); and Museu de Arte Moderna do Rio de Janeiro (2012). He has represented Brazil at notable Biennales including the São Paulo Biennial (2010 and 1987); Bienal do Mercosul, Brazil (2001); Bienal de La Habana, Cuba (2000); and the Bienal Internacional de Cuenca (1996).

Exhibitions

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LUIZ ZERBINI
Maxixe, 2020



Acrylic on canvas
160 x 160cm
(63 x 63in)
(ZERB 70)

Image 1/5

Description

Inspired by the Atlantic and Amazon rainforests, 'Maxixe' conveys the immersive and seductive quality of the Brazilian landscape. Its title recalling both an energetic dance known as the 'Brazilian tango' and a Brazilian vegetable akin to a cucumber or gherkin, the painting is a vibrant whirl of colour and form. Juxtaposing abstract shapes with areas of pattern that evoke flora and fauna, this work reflects Brazilian artist Luiz Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. "I think it's a reflection of the place I live," he

explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

For this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear shapes and expressive patterns derived from organic forms, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life. Waving, leaf-like forms and dense patterns interrupt the rectilinear grid and lend the composition a natural rhythm that recalls the movement of water or trees swaying in the breeze.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a major presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019. At Fondation Cartier, Zerbini transformed the main gallery into an urban jungle, combining a large-scale herbarium — complete with a living fig tree — with hyperreal paintings of the rainforest and symbols of Brazilian modernity.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5

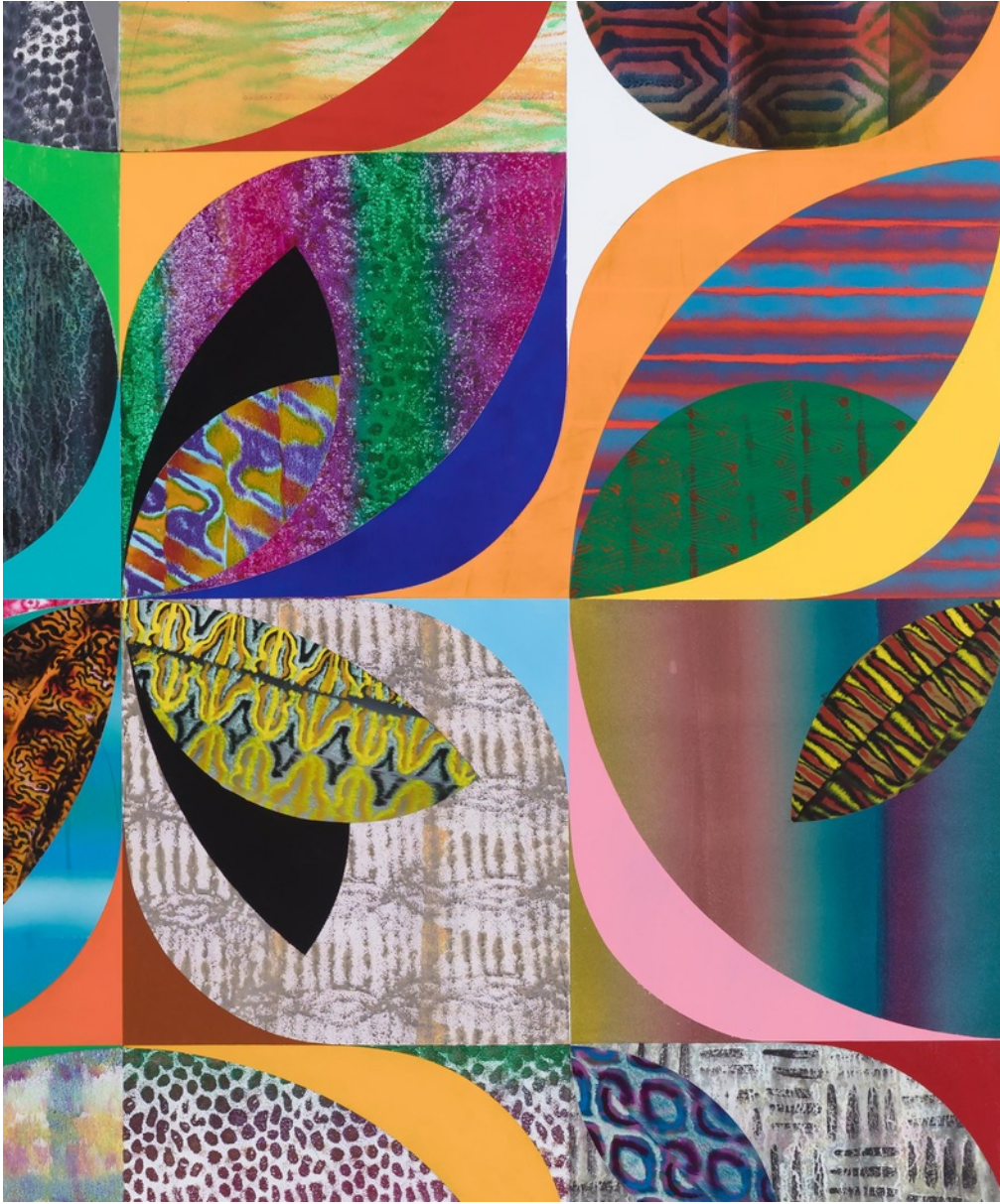


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Image 4/5



Image 5/5

LUIZ ZERBINI
Orgasmograma I, 2020



Acrylic on canvas
150 x 150cm
(9 1/8 x 59 1/8in)
(ZERB 69)

Image 1/5

Description

Inspired by the Atlantic and Amazon rainforests, Luiz Zerbini's 'Orgasmograma I' conveys the immersive and seductive quality of the Brazilian landscape. Combining hard-edged lines and sweeping curves, varied textures and stark geometry, the painting evokes a blend of modernist architecture and lush tropical flora. A vibrant whirl of colour and form, the work "is a reflection of the place I live," Zerbini explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

For this new painting, Zerbini uses the quadrangular grid as a primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating curvilinear shapes and expressive patterns derived from organic forms, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life.

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Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
Orgasmograma II, 2020



Acrylic on canvas
150 x 150cm
(59 1/8 x 59 1/8in)
(ZERB 71)

Image 1/6

Description

Juxtaposing hard-edged geometry with organic pattern, Luiz Zerbini's 'Orgasmograma II' evokes a blend of modernist architecture and lush tropical flora. A vibrant whirl of colour and form, this new painting conveys the seductive and immersive quality of the Brazilian landscape. The work "is a reflection of the place I live," Zerbini explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature." Employing a technique used in many of his recent works, Zerbini uses the quadrangular grid as the

primary structuring device. An emblem of modernist thought, the grid is typically associated with the static, antinatural and systematic. By incorporating sweeping curves and expressive patterns derived from flora and fauna, Zerbini transforms the grid's tight squares into lenses in a kaleidoscopic vision. This dizzying combination captures the intoxicating sights and sounds of the Brazilian city, the mosaic pavements and façades of tower blocks surrounded with verdant life. Waving, leaf-like shapes interrupt the grid and lend the composition a natural rhythm that recalls the movement of water or trees swaying in the breeze.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). In July 2019, Zerbini had a solo presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain in Paris. 'Luiz Zerbini: Intuitive Ratio', his first solo exhibition at a UK public institution, opened in 2018 at South London Gallery, London, UK. Zerbini has been the subject of major mid-career surveys at Casa Daros, Rio de Janeiro (2014); Instituto Inhotim, Brumadinho, Minas Gerais, Brazil (2013); and Museu de Arte Moderna do Rio de Janeiro (2012). He has represented Brazil at notable biennales including the São Paulo Biennial (2010 and 1987); Bienal do Mercosul, Brazil (2001); Bienal de La Habana, Cuba (2000); and the Bienal Internacional de Cuenca (1996).

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/6



Image 3/6



Image 4/6

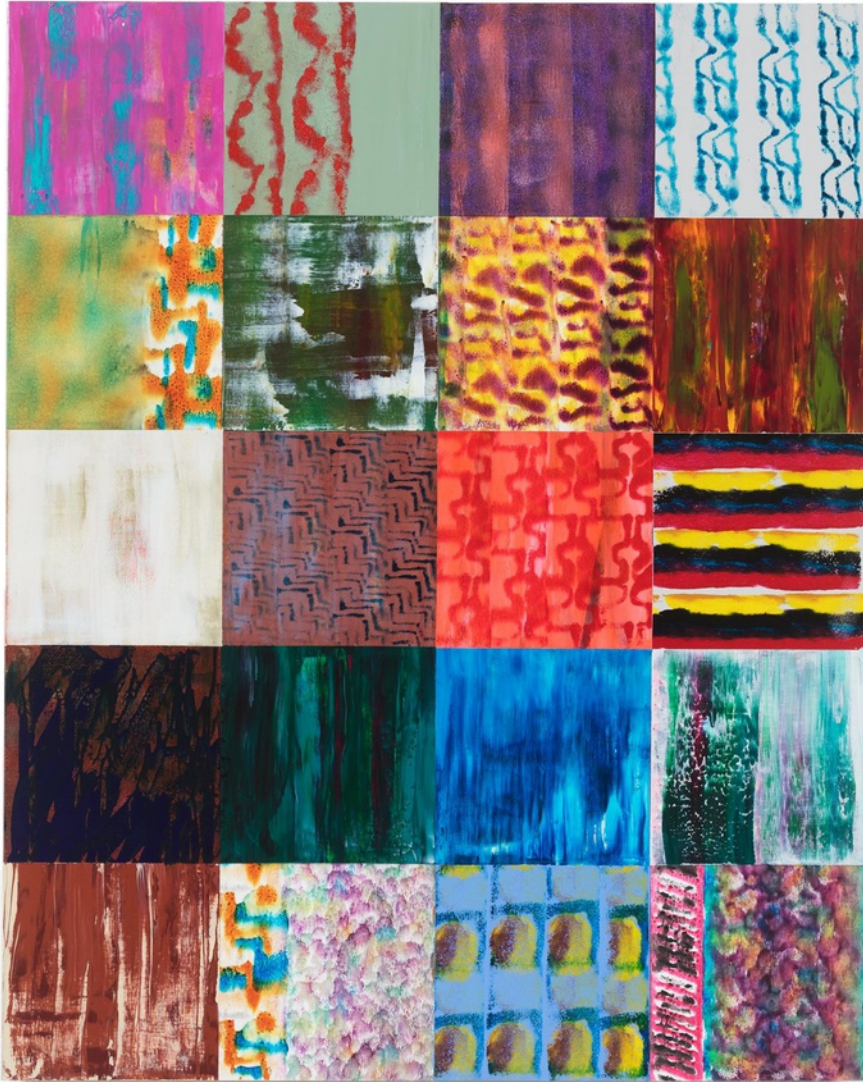


Image 5/6



Image 6/6

LUIZ ZERBINI
Pensadora, 2020



Acrylic on canvas
100 x 80cm
(39 3/8 x 31 1/2in)
(ZERB 72)

Image 1/5

Description

'Untitled' is a dynamic and kaleidoscopic painting by Luiz Zerbini that draws on visual references from the artist's surroundings in Rio de Janeiro, as well as art history and pop culture. Recent works by Zerbini take inspiration from the iconic mosaic pavements and façades of modernist tower blocks in Brazilian cities, using the structure of the grid to consider the relationship between colour, light and movement. Zerbini's application of colour in the painting is intricate and rich. Implementing a gridded structure, he utilises a prismatic range of colour to investigate texture and

shape. From soft pastel hues to bold textured patterns, Zerbini explores the interplay between colour and form.

In a career, spanning over three decades, Zerbini has developed a complex visual vocabulary rooted at the intersection of figuration and abstraction. He first emerged within the generational (and global) 'return to painting' of the 1980s, centred in the Parque Lage School of Visual Arts, Rio de Janeiro and subsequently defined by the landmark exhibition 'Como vai você Geração 80?' (How Are You Doing, 80s Generation?, 1984). This work is included in 'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery in 2021. This exhibition follows the artist's acclaimed solo show at South London Gallery in 2018 and a major presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021

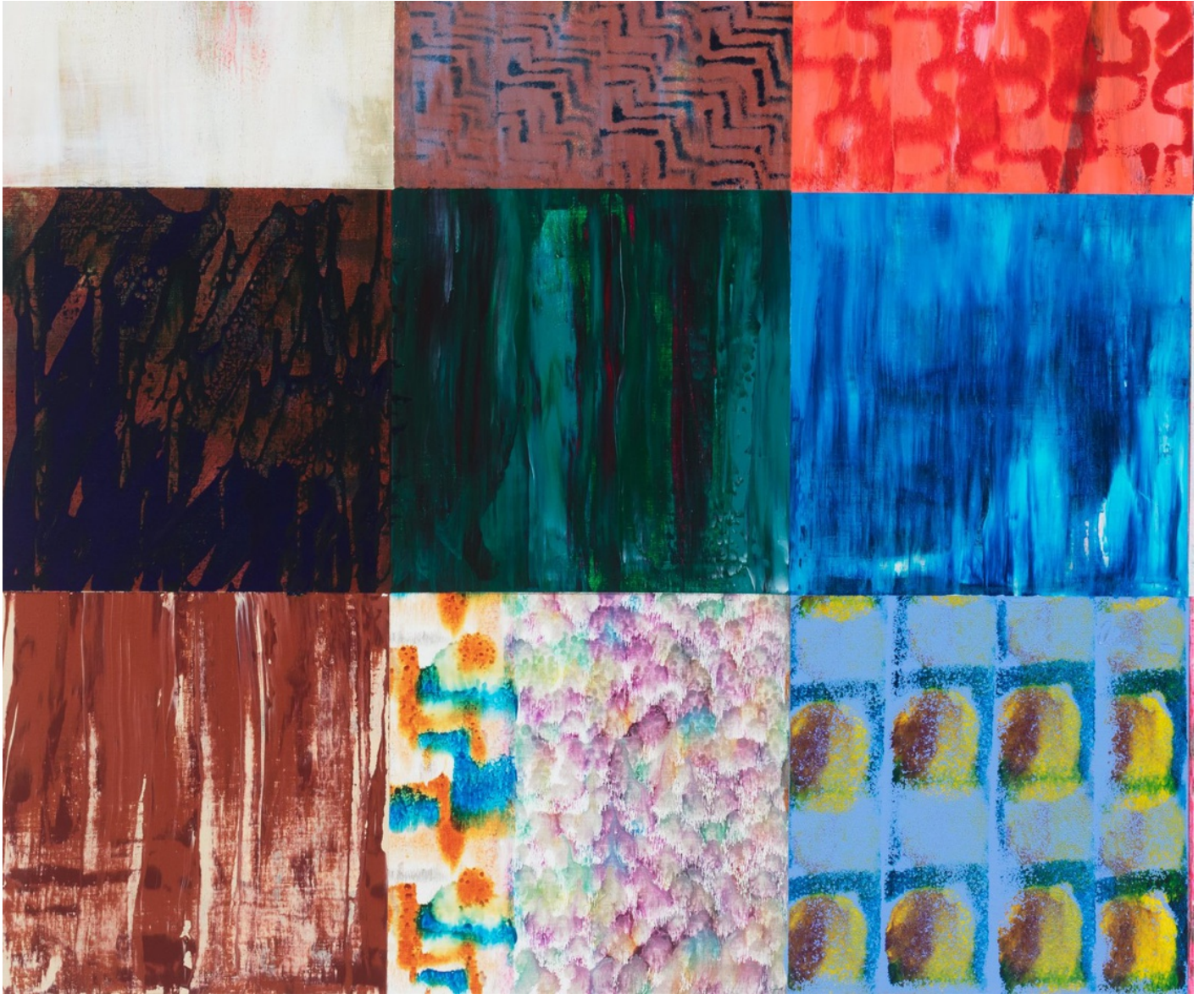


Image 2/5



Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
África, 2020



Photogravure and acrylic on canvas
100 x 70cm
(39 3/8 x 27 1/2in)
(ZERB 73)

Image 1/5

Description

Combining hard-edged forms with organic textures, 'África' embodies Luiz Zerbini's unique approach to printmaking techniques. The Brazilian artist initiated his ongoing body of monotypes in 2016 using natural elements such as leaves, seeds and feathers. The rich, velvety matte surface of this work, characterised by delicate half tones and luminous highlights, demonstrates the tactile potential of photogravure as a medium. Scattered over the rich orange background are precise geometric forms that recall ovate leaves. These dynamic elements contain expressive

designs derived from floras and fauna which reveal how the artist appropriates patterns found in nature and incorporates them into his own vernacular.

Juxtaposing photomechanical process with meticulous hand-painting, this work reflects the Brazilian artist's ongoing interest in the relationship between nature and humanity in and around his native city of Rio de Janeiro. "I think it's a reflection of the place I live," he explains. "Rio de Janeiro has a huge forest just inside of the city. Everything is mixed. It's an urban landscape, but it's really full of nature."

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5

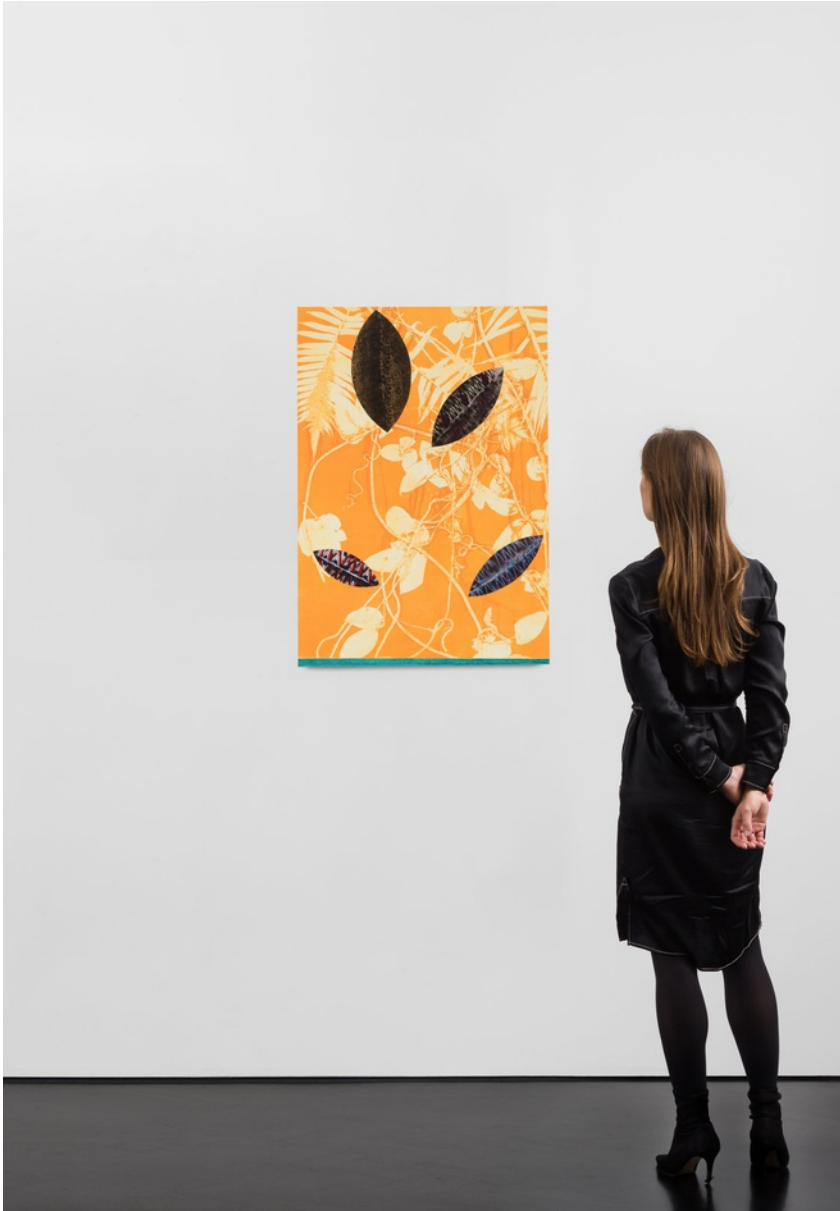


Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 1, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 74)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 1' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 2, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 75)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 2' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5



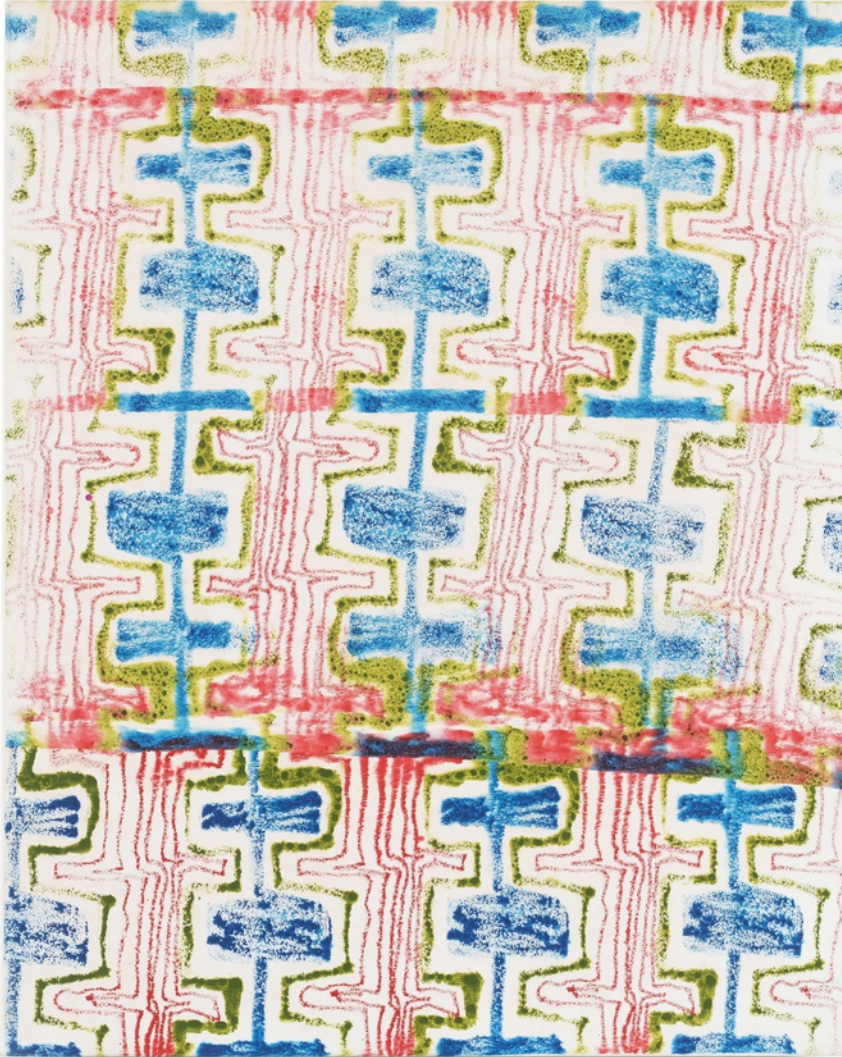
Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 3, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 76)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 3' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5

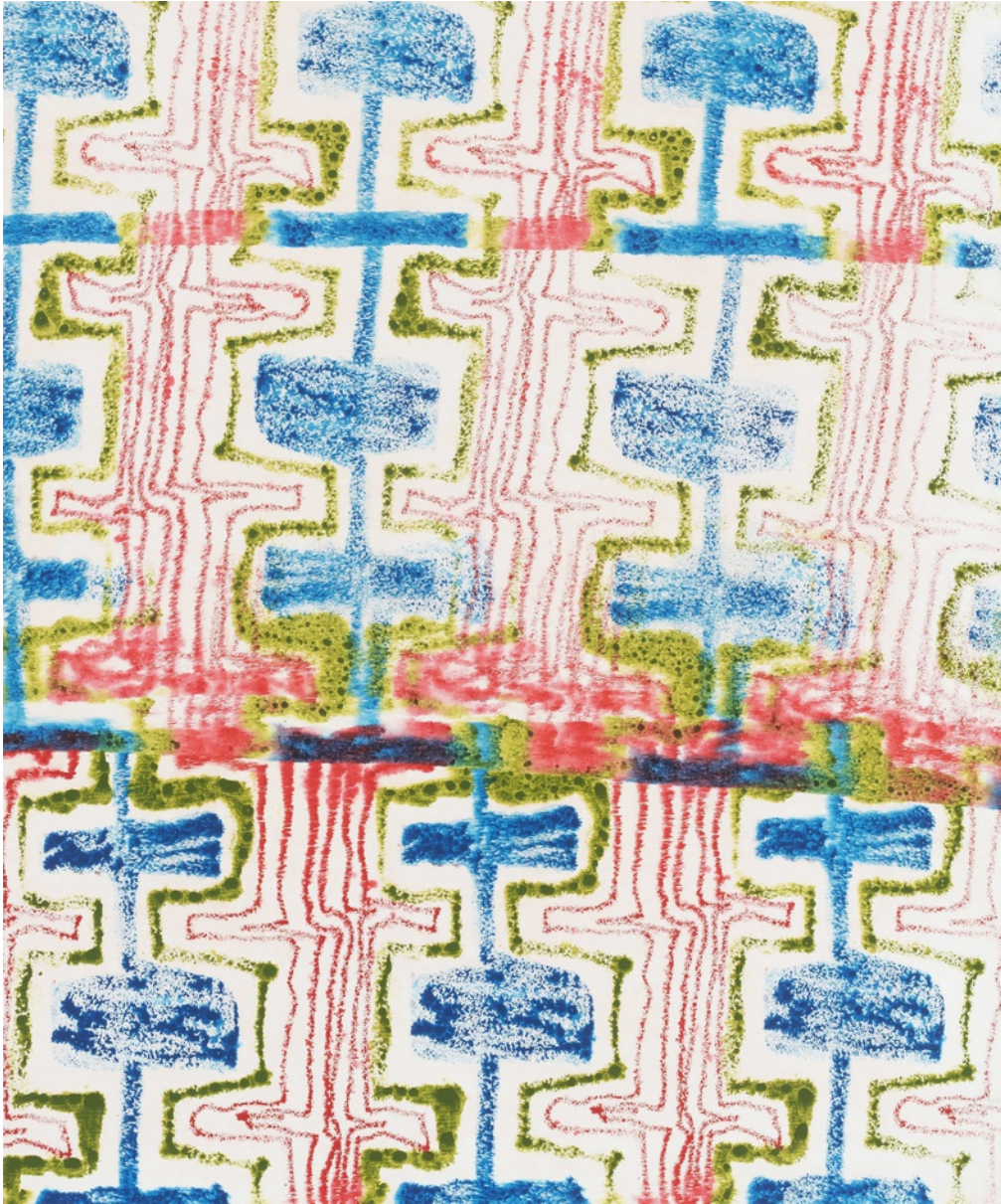


Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 4, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 77)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 4' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021

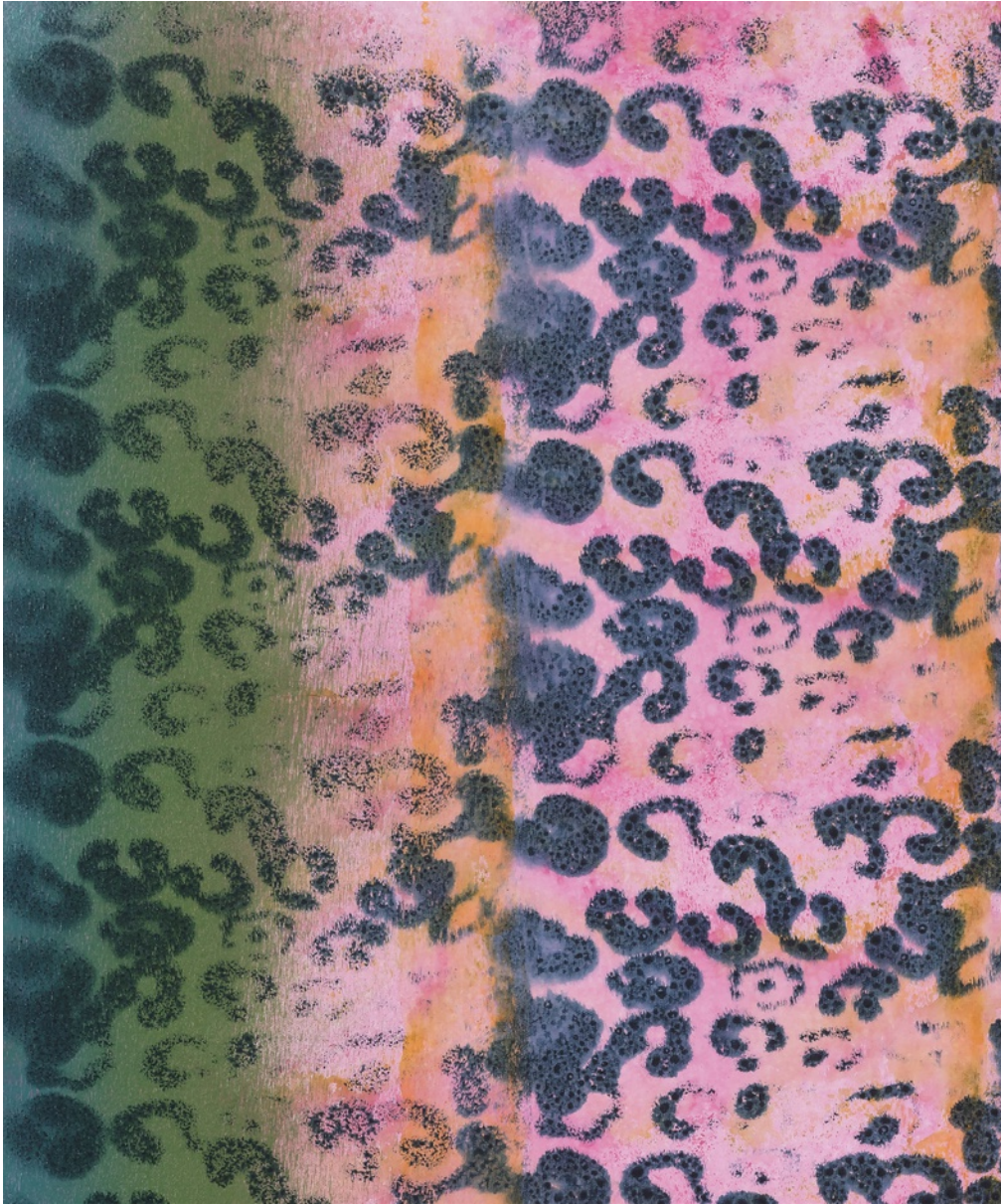


Image 2/5



Image 3/5



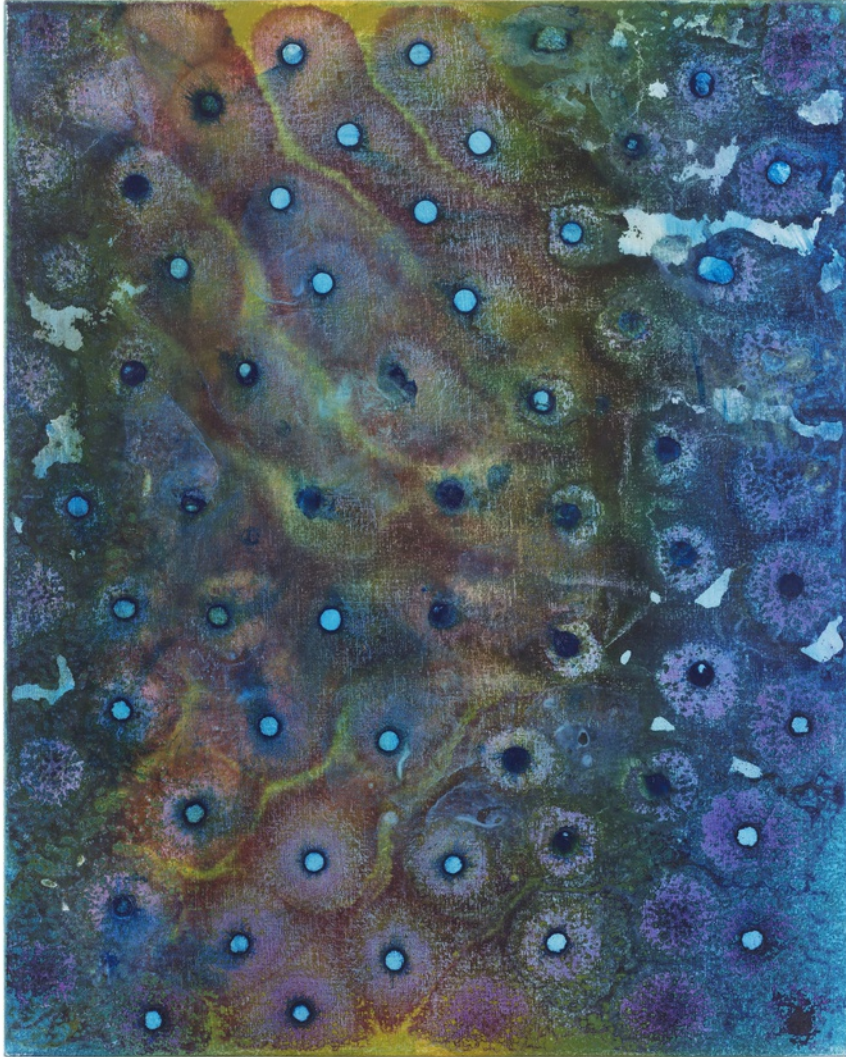
Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 5, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 78)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 5' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021

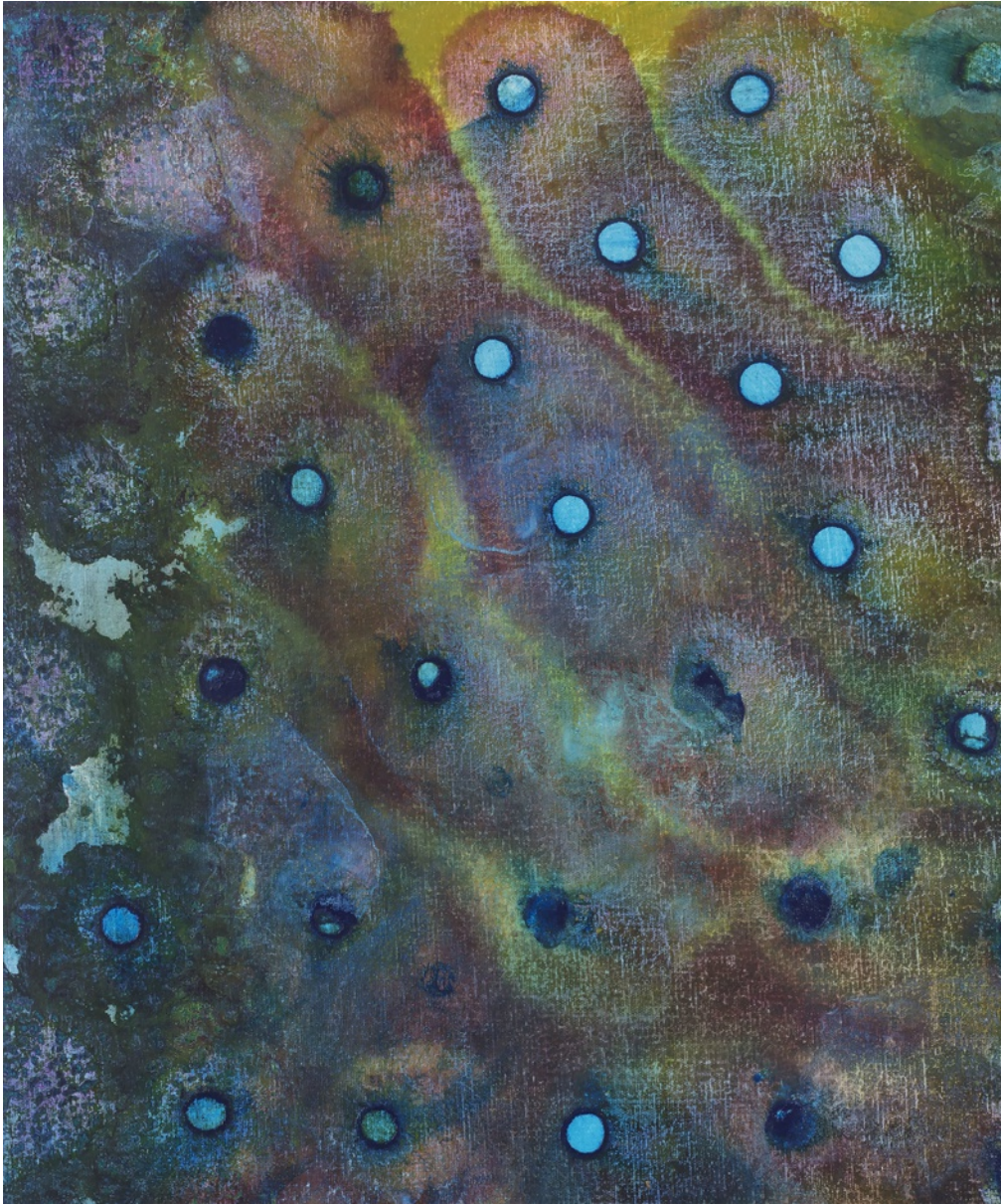


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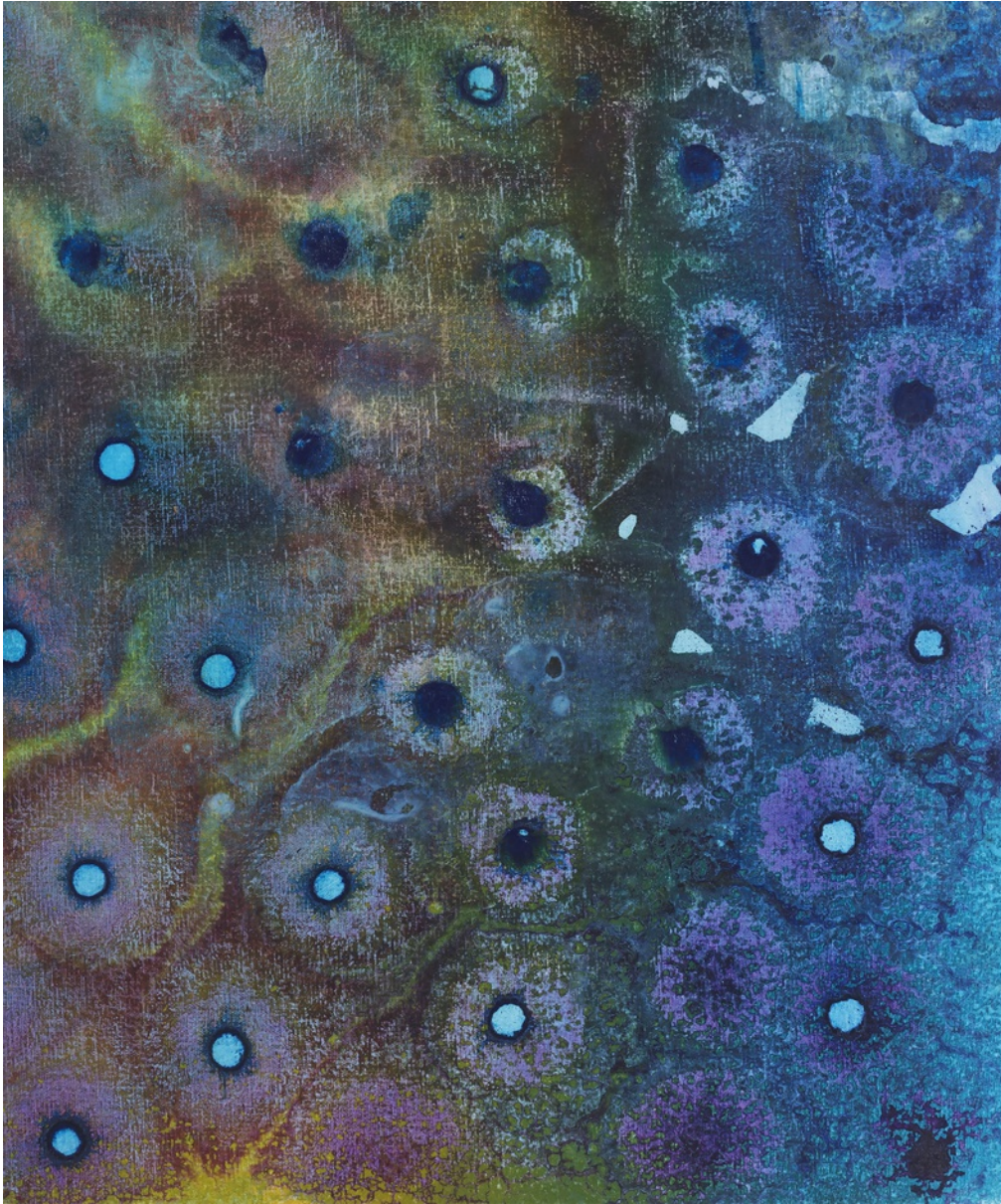


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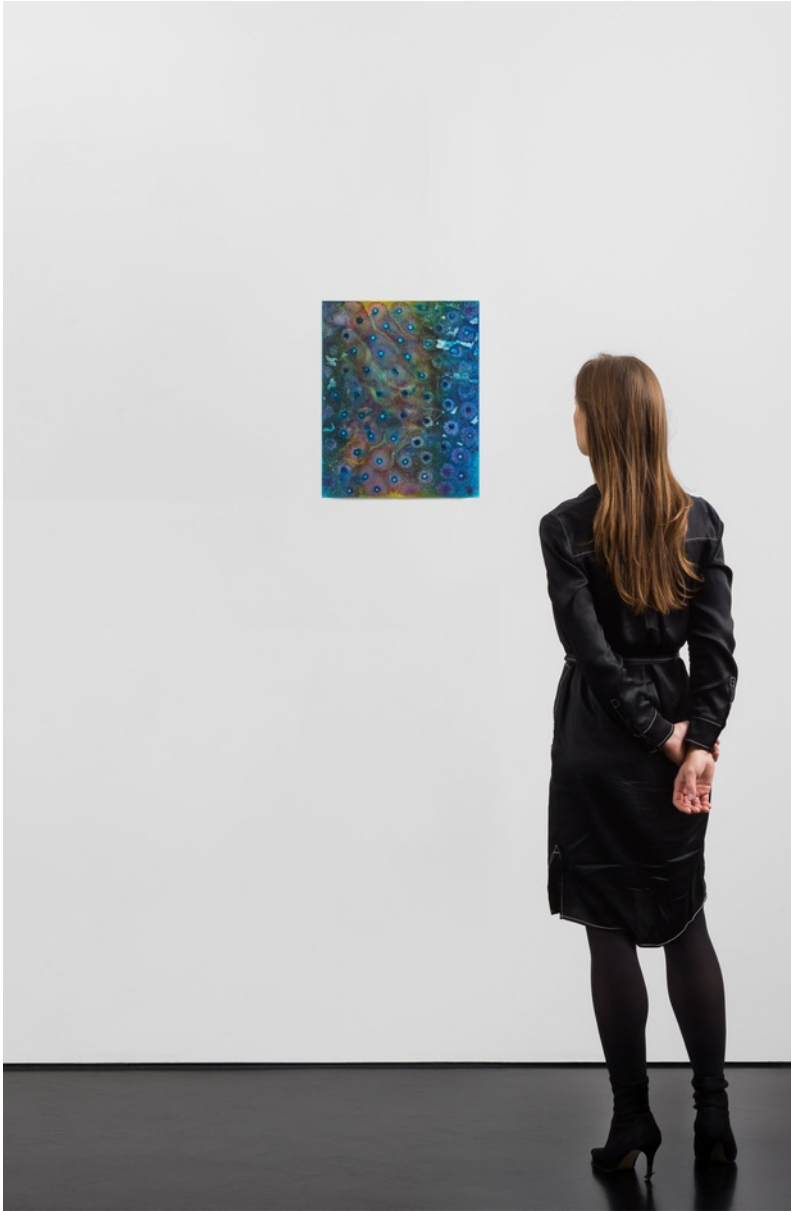


Image 4/5



Image 5/5

LUIZ ZERBINI

Small rectangular slice of pattern 6, 2020



Acrylic on canvas

50 x 40cm

(19 3/4 x 15 3/4in)

(ZERB 79)

Image 1/5

Description

In this vibrant series of works Brazilian artist Luiz Zerbini explores the relationship between colour, light and movement through expressive patterns merging organic elements and abstract, repetitive forms. Zerbini draws from a varied range of subject matter, from Brazil's lush natural environment to dense urban landscapes. 'Small rectangular slice of pattern 6' reflects Zerbini's ongoing interest in the relationship between nature and humanity in and around Rio de Janeiro. Combining luminous colour with abstract mark making, the artist creates an intense optical effect that

recalls the sensory experience of the rich, natural environment in the tropics.

Since his participation in the ground-breaking 1984 exhibition 'Como Vai Você, Geração 80?' at Parque Lage in Rio de Janeiro, Zerbini's dynamic, multi-layered works have challenged preconceptions of painting in modern Brazil. At one time Zerbini was a member of the so-called 'Generation 80', a forward-thinking group of artists that embraced painting over the conceptual practices of the 1970s during a transformative period in Brazilian social and political history. This return to painting saw a freedom in process and resulted in a rich and amalgamated form of Brazilian art. Zerbini's wide-ranging practice balances figuration and abstraction, whilst constantly re-examining the formal possibilities of painting.

'Fire', Zerbini's second solo exhibition at Stephen Friedman Gallery will open in early 2021. This follows Zerbini's acclaimed solo exhibition at South London Gallery in 2018 and a significant presentation in the group exhibition 'Trees' at Fondation Cartier pour l'art contemporain, Paris, in 2019.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



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Image 4/5



Image 5/5

LUIZ ZERBINI
Alpina Purpurata, 2020



Oil on koso paper
98 x 65cm (38 5/8 x 25 5/8in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 83)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Alpina Purpurata' is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work, Zerbini used foliage

gathered from the garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5

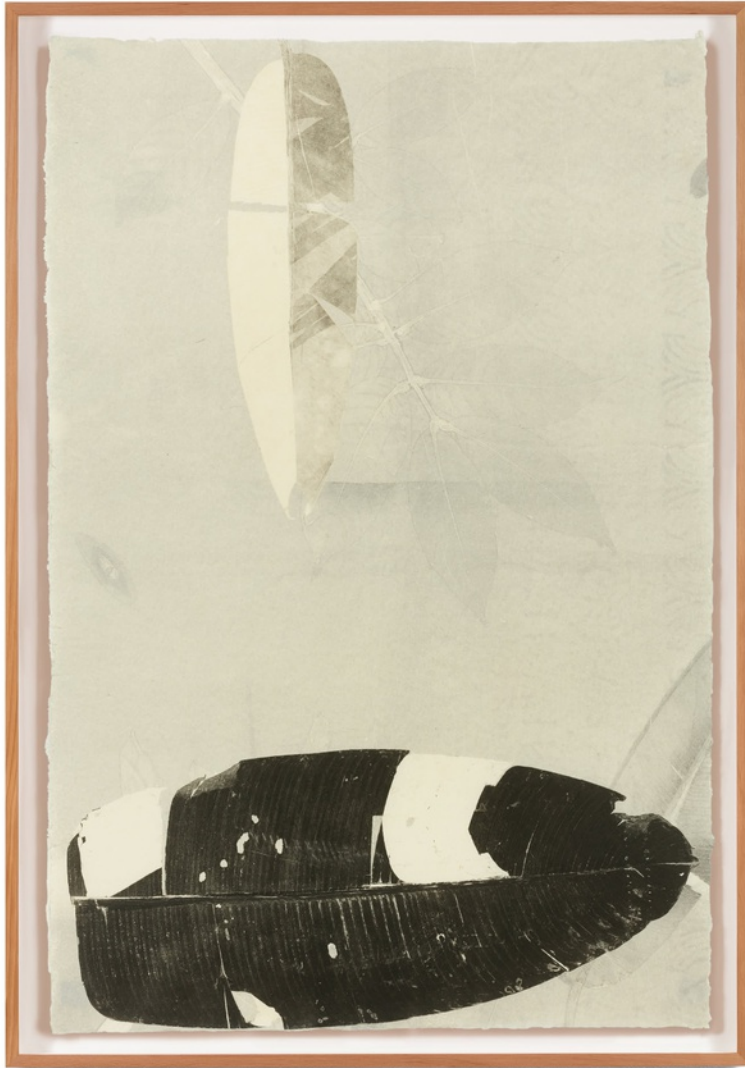


Image 4/5



Image 5/5

LUIZ ZERBINI
Folha, 2020



Oil on koso paper
98 x 65cm (38 5/8 x 25 5/8in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 85)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Folha' (leaf) is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work, Zerbini used foliage gathered from the

garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021

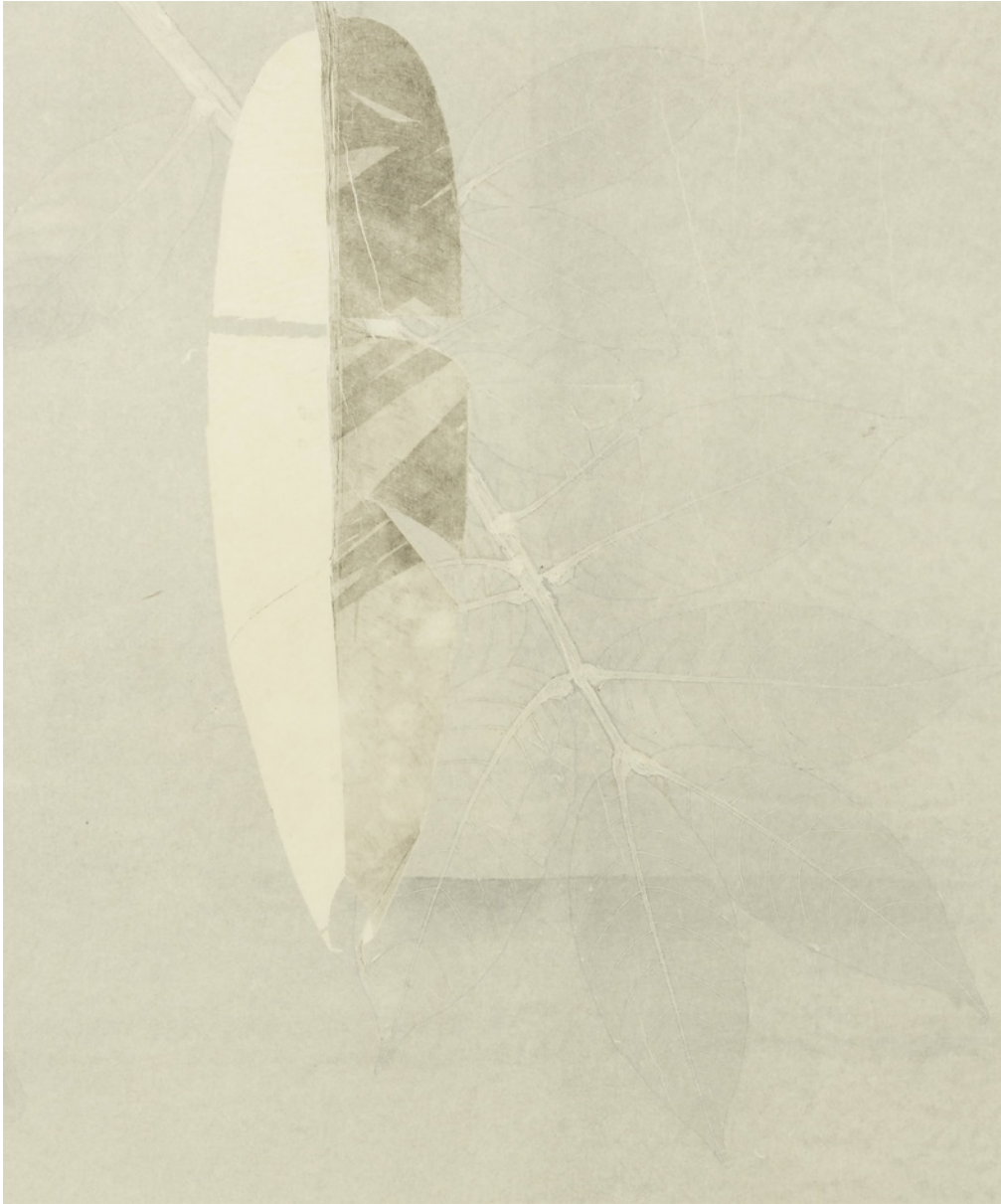


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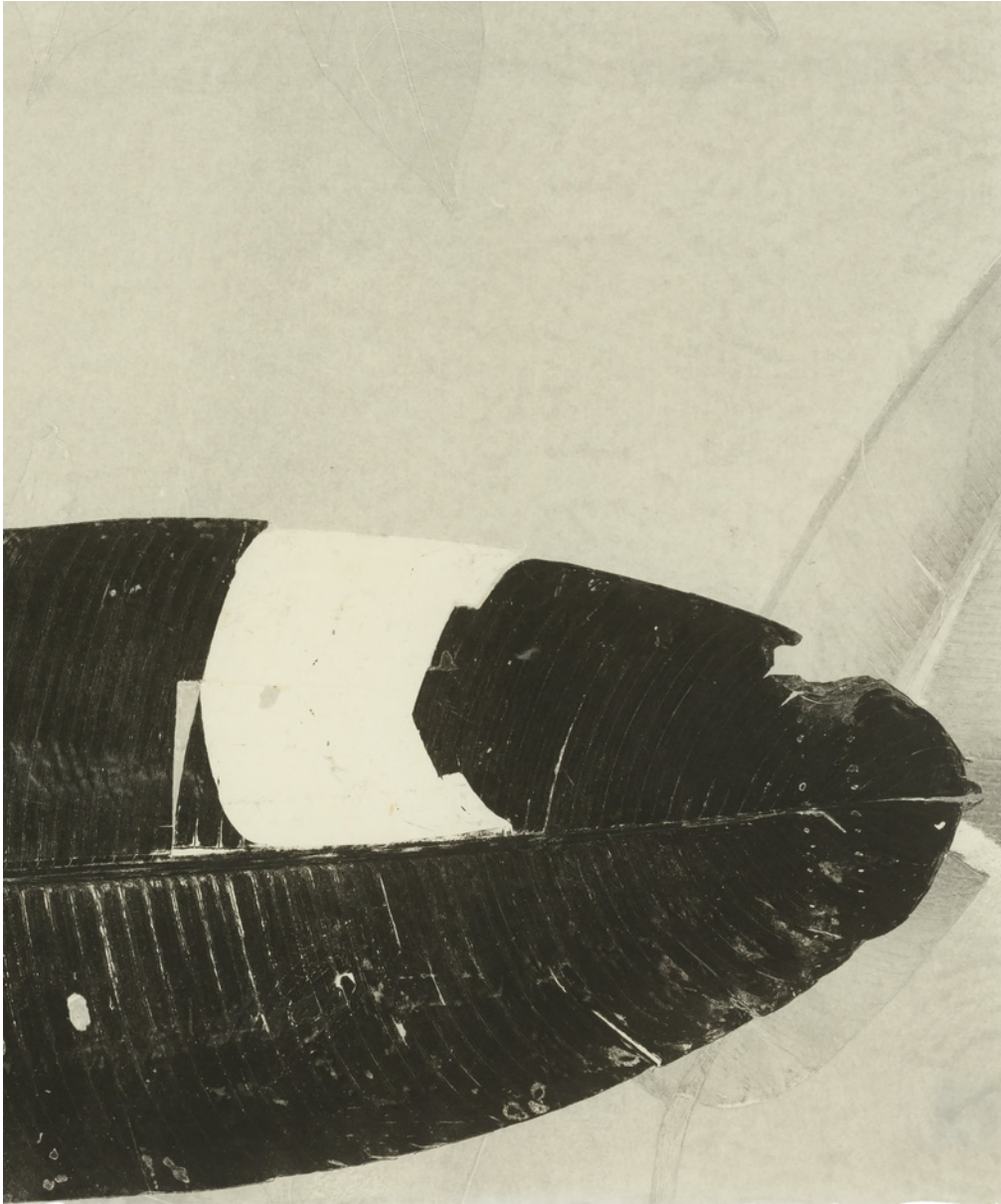


Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
Máscara 2, 2020



Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 80)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Máscara 2' is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work, Zerbini used foliage gathered from the

garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
Camuflagem Prata, 2020



Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 84)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Camuflagem Prata' (silver camouflage) is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work,

Zerbini used foliage gathered from the garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5

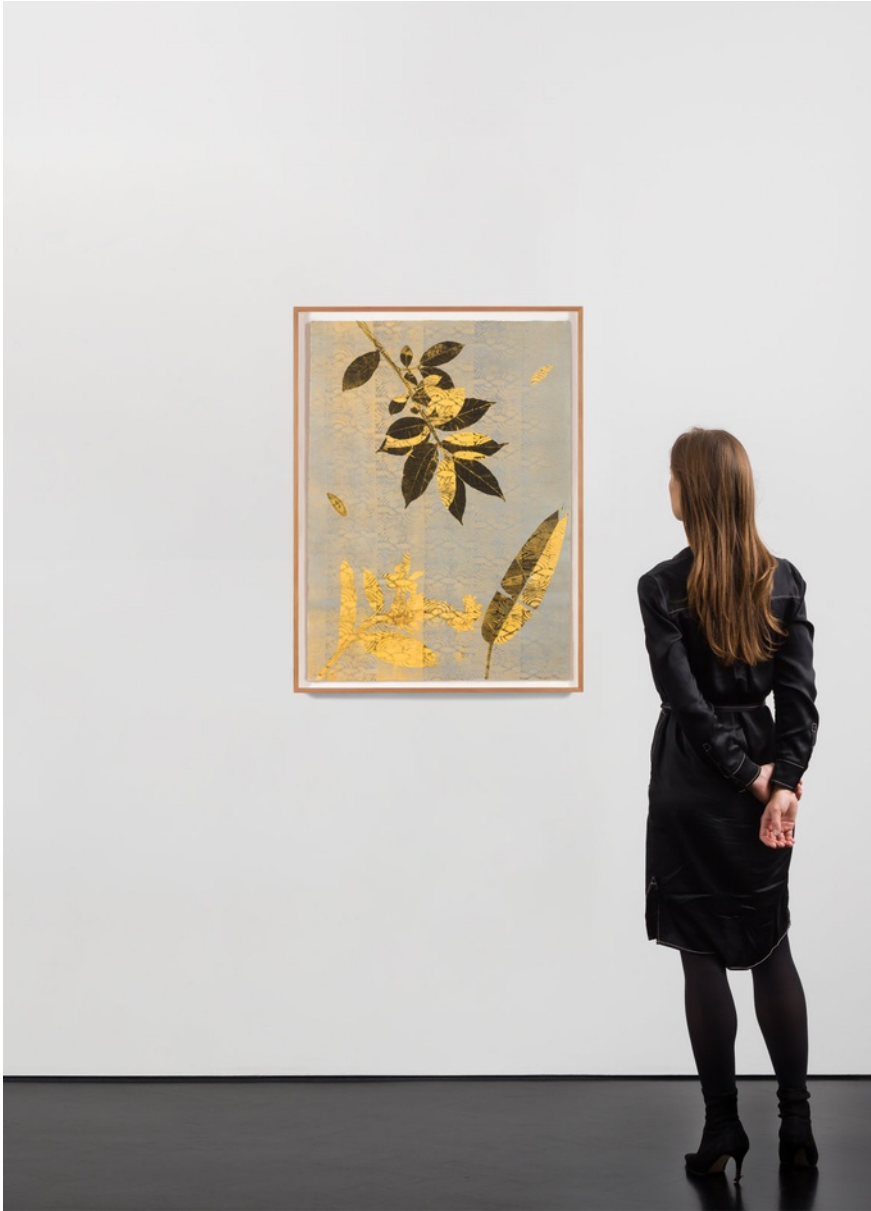


Image 4/5



Image 5/5

LUIZ ZERBINI
Camuflagem Turquesa, 2020



Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 81)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Camuflagem Turquesa' (turquoise camouflage) is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work,

Zerbini used foliage gathered from the garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5



Image 4/5



Image 5/5

LUIZ ZERBINI
Máscara, 2020



Acrylic and oil on Hahnemühle paper
107 x 80cm (42 1/8 x 31 1/2in)
Framed: 114 x 85cm
(44 7/8 x 33 1/2in)
(ZERB 82)

Image 1/5

Description

Characterised by varied textures and delicate layers of organic colour, 'Máscara' is from an ongoing series of monotypes by Luiz Zerbini. The Brazilian artist initiated this body of work in 2016 using natural elements such as leaves, seeds and feathers. Zerbini continues to be entranced by the printing process. "For me, I would pass the whole world through the press," he declared. For this work, Zerbini used foliage gathered from the

garden of his studio in Rio de Janeiro, where the artist keeps plants that are frequently employed in his practice. The layered composition of this monotype echoes the collaged appearance of Zerbini's paintings, combining abstract mark making with areas of figurative content drawn from his everyday surroundings.

To create the monotypes, the artist works directly on an acrylic template. Controlling the fluid pigment with ease, he lends this work the precise quality of an archival photograph. Zerbini first paints the acrylic template with oil and places his subject on the coloured surface before passing through the printing press. He repeats this process with several shades of pigment and types of foliage. The result is a composition in which some areas of the paper remain bare whilst others are layered with complex patterns. Zerbini often uses selected leaves and flowers multiple times, leaving the residue of paint and moisture from previous presses visible on the paper. Faint outlines of anatomical details such as veins, stems, texture of plants and flowers appear like fossilised remains, preserved and renewed by the artistic process.

Exhibitions

London, Stephen Friedman Gallery, 'Luiz Zerbini: Fire', 15 January - 20 February 2021



Image 2/5



Image 3/5

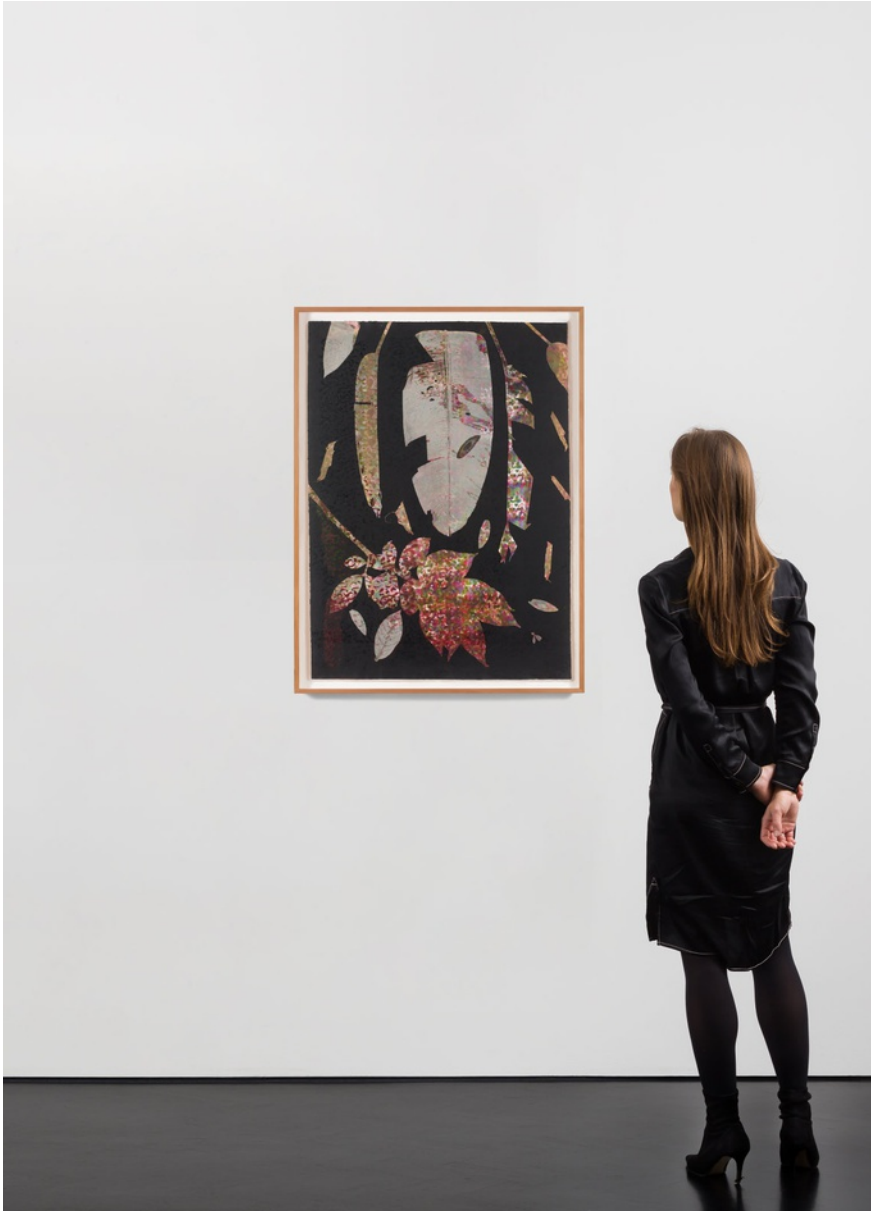


Image 4/5



Image 5/5