

**Nottingham  
Contemporary**

# **Large Print Exhibition Notes**

**Erika Verzutti**

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**22 May – 31 October 2021**



Image description: a bronze sculpture with a drooping shape and an orange sphere.

Image credit: Erika Verzutti, Tarsila with Orange, 2011. Bronze and acrylic paint. Photo by Eduardo Ortega. © Erika Verzutti. Tate, Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee 2019.

This exhibition is the first solo presentation in a UK museum by the Brazilian artist Erika Verzutti (b.1971, São Paulo). It gathers together more than 40 works from the last 15 years, alongside a body of new work and a major site-specific commission.

Sensuous and tactile, Verzutti's sculptures often seem to sit outside of period and place, conjuring relics or archaeological finds. Realised in bronze, concrete and papier mâché, they draw from a range of sources – from vegetables and household objects to newspaper clippings and imagery found online. They take a playfully omnivorous approach to art history, quoting and reimagining works that stretch from Brancusi to Brazilian modernism, or from Picasso back to the palaeolithic.

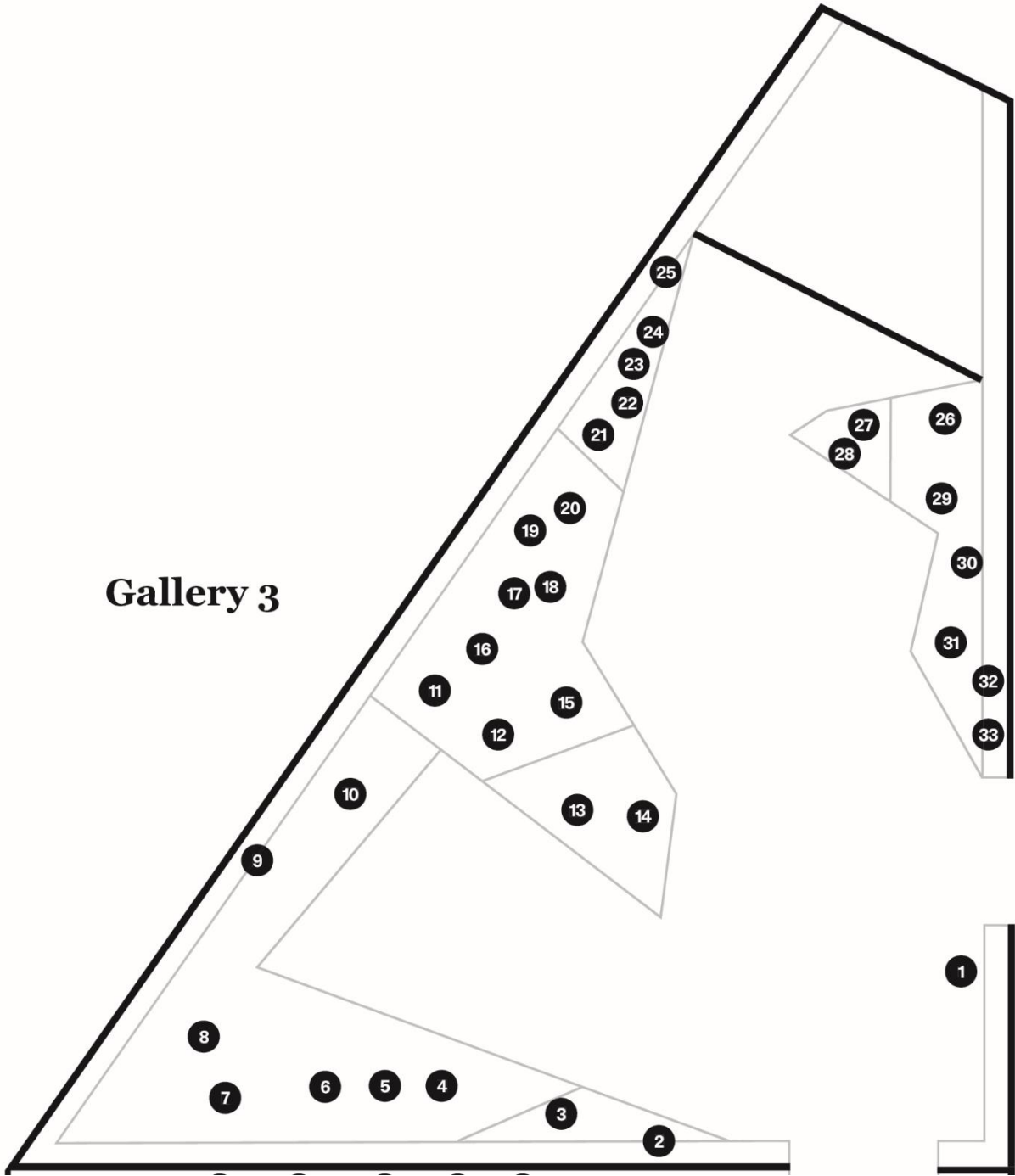
Verzutti groups her sculptures into what she calls families, such as 'Animals', 'Turtles', 'Cemeteries' and 'Missionary'. Her 'Brasilia' series, and the current context of the artist's home country, are important points of departure for this presentation – for example, in the various sculptures of cut and sliced jackfruit. In recent years, this pleasure in process has led to new forms and ways of making, such as the wall reliefs presented here. These hefty apertures carry the imprint of the artist's fingers, and explore the point at which painting and sculpture meet.

The Venus of Willendorf echoes throughout the exhibition. Discovered in Austria at the beginning of the 20th century, this 11-centimetre artefact was made around 25,000 years ago, and is often regarded as the mother of all sculpture. Two new six-metre sculptures continue this reference.

These totemic forms fill Gallery 4 – one erect, the other supine. Made using a new method for Verzutti, the works are machine and hand-carved polystyrene, covered in pigmented dough mixed with rubber crumb and sawdust. Elsewhere,

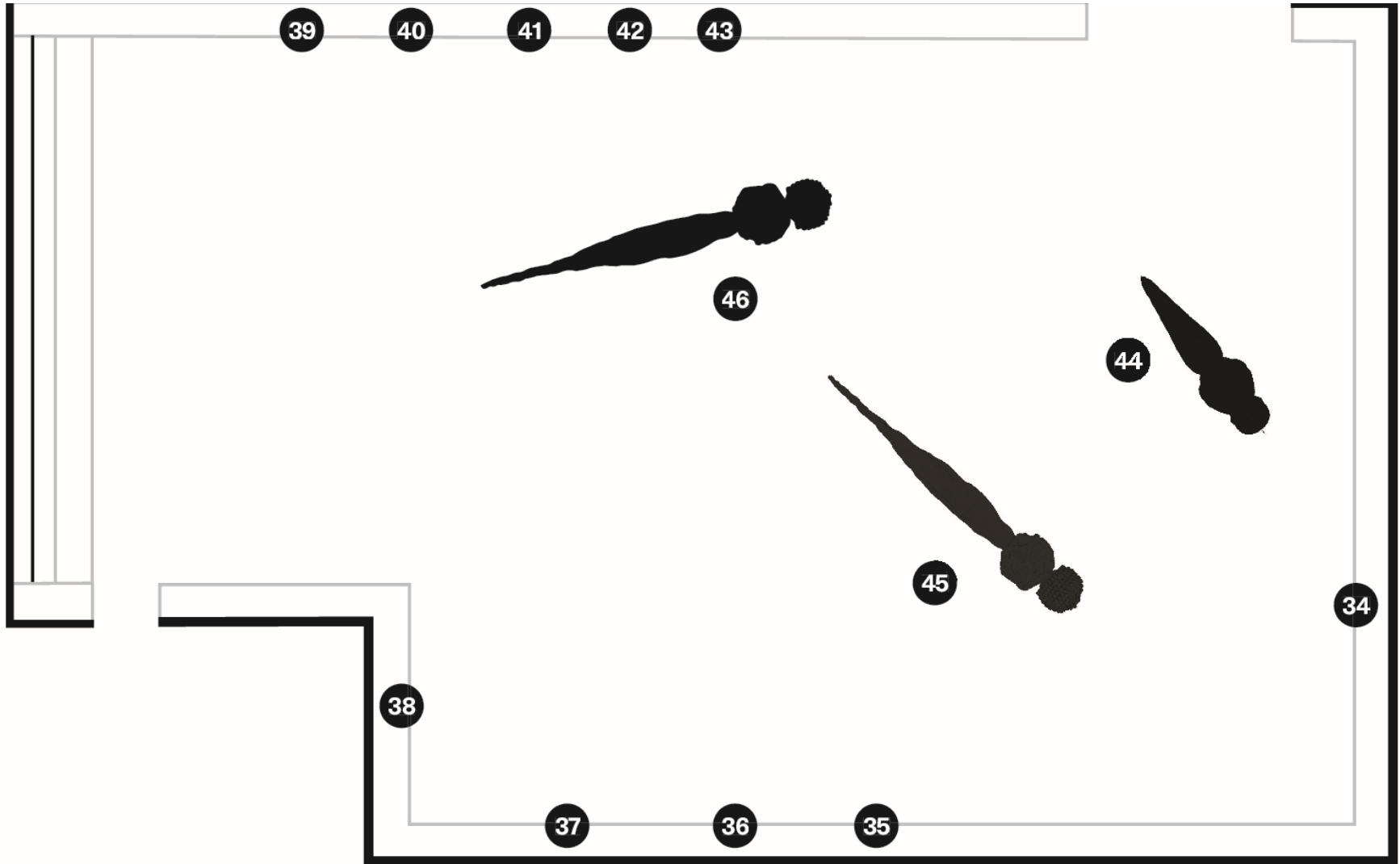
another series of new sculptures – which Verzutti refers to as the ‘ghosts’ of previous pieces – are made from papier mâché, a material she has said allows her a new autonomy and freedom. Uniting all of these works are the variousness of Verzutti’s material explorations and the playfulness of approach to language.

Curated by Nicole Yip with Kiera Blakey, assisted by Hannah Wallis



**Gallery 3**

**Reception**



**Gallery 4**



*Tarsila com Laranja (Tarsila with Orange)*, 2011, Bronze and acrylic, Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee 2019

1



*Man Ray with Fish*, 2019, Bronze, cast aluminium and oil, Private Collection, London

2



*Missionary Variation*, 2011, Bronze and acrylic, Private Collection

3

4



*Surrealista*, 2021, Papier mâché, Courtesy of Alison Jacques, London

5



*Dinopot*, 2021, Papier mâché, Courtesy of Alison Jacques, London

6



*Egg Tower with Brazil*, 2021, Papier mâché, Courtesy of Alison Jacques, London



7



***Lápis (Pencil)***, 2014, Bronze and wax, Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee 2019

8



***Porn Star***, 2011, Bronze and acrylic, The Ekard Collection

9



***Brazil***, 2018, Papier-mâché, polystyrene, concrete, paint and stainless steel, Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee 2019



*Porco*, 2017, Bronze and wood, Courtesy of Alison Jacques, London

10

*Azambuja*, 2007, Bronze and acrylic, Private Collection, London

11



*Jaspera Jovem (Jaspera as a Young Girl)*, 2006-2008, Polychromatic bronze, Private Collection, London

12



*Sex*, 2017, Bronze and ostrich eggs, Simone Coscarelli  
Parma

13



*The Painted Lady*, 2014, Papier mâché, wax and acrylic,  
Private Collection, London

14



*Saramandaia*, 2006, Polychromatic bronze, Stieler  
Collection

15



*Untitled*, 2003, Painted unfired clay, Stieler Collection

16

17



*Venus Maior*, 2011, Bronze, Private Collection, London

18



*Galápagos*, 2007, Bronze and acrylic, James Moores Collection

19



*Brazilian Turtle*, 2021, Bronze, Courtesy of Alison Jacques, London

20



*Tarsila*, 2004-2018, Bronze, Collection Charles Asprey, London

21



*Fatia Jaca*, 2013, Bronze and acrylic, Courtesy of Alison Jacques, London

22



*Brasilia Parede (Brasilia Wall)*, 2011, Bronze and acrylic, Kunststiftung Rainer Wild, Germany

23



*Brasilia Joia (Jewel Brasilia)*, 2011, Bronze and acrylic, Kunststiftung Rainer Wild, Germany

24



*Brasilia Skate*, 2011, Bronze and acrylic, Kunststiftung Rainer Wild, Germany

25



*Bacurau*, 2020, Bronze and oil, Collection Charles Asprey, London

26



*Romana*, 2011, Concrete, Private Collection, London

27



*Swan with Work*, 2014, Bronze, concrete and hammer, Collection Nicoletta Fiorucci Russo De Li Galli



*Greyscale*, 2011, Concrete and graphite, Courtesy of Alison Jacques, London

28



*Kiss on the Cheek*, 2021, Bronze and acrylic, Courtesy of Alison Jacques, London

29



*Sarah*, 2008, Wax and styrofoam vegetables; craft bronze paint and newspaper, Courtesy of the artist and MISAOKO & ROSEN, Tokyo

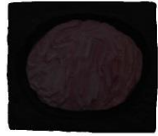
30



*Black Sun*, 2015, Bronze and wax, Courtesy of Alison Jacques, London

31

32



*Carne Sintética (Cultured Meat)*, 2019, Bronze and oil paint, Private Collection

33



*Parque México*, 2015, Bronze, Courtesy of Alison Jacques, London

34



*Painted Lady*, 2011, Bronze and acrylic, Private Collection

35



*Star Without Makeup*, 2015, Bronze and wax, Collection Nicoletta Fiorucci Russo De Li Galli



36



*Cold and Medium*, 2015, Bronze and acrylic, I Self Collection

37



*Airplane*, 2020, Aluminium, papier mâché, oil and acrylic paint, Collection of Charlotte and Herbert S.Wagner III

38



*Vanilla Sky*, 2014, Concrete and oil, Swiss Private Collection

39



*Lady with newspaper and coins (Crying?)*, 2020, Acrylic, oil and pigmented wax on bronze, Collection of Matthew Slotover and Emily King

40



*Dalmatian Sky*, 2020, Papier mâché, polystyrene, bronze and oil paint, Collection Charles Asprey, London

41



*Libido Limão (Lemon Libido)*, 2019, Bronze and oil paint, Private Collection

42

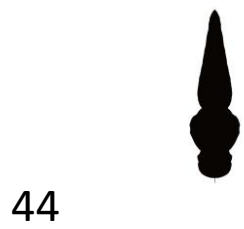


*Livro de Criança (Children's Book)*, 2013, Concrete, bronze, clay, polymer clay, soft clay and wax, James Moores Collection

43



*Ouro Branco (White Gold)*, 2015, Papier mâché, styrofoam and wax, Collection of Heloisa Becker Genish



*Venus of Cream*, 2021, Bronze, Courtesy of Alison Jacques, London



*Venus Resting*, 2021, Industrial papier mâché, Courtesy of Alison Jacques, London



46

## Language of Hands

Below are words that relate to Erika Verzutti's sculptures. Use them to explore the artworks and make connections. Add to and play around with words to create new titles. Devised by Gillian Brent. We'd love you to share your ideas with us by tagging us on social media.

push pull squeeze smear press score scrape  
meld pinch layer imprint stretch add remove  
pierce gouge sharpen spread slit carve slice join  
elongated dent egg crack butt  
holding banana pointed balanced vertical piled  
dinosaur bulbous peaks turtle valley channel segment courgette  
tripod relief jackfruit make-up paintbrush glossy  
glassy pimpled spiked granular rutted cut away  
bumpy indented embossed irregular stippled  
coated hollowed picked out brushed polished contrasting  
handled undulating encased

To find out more about this exhibition visit [nottinghamcontemporary.org](http://nottinghamcontemporary.org) or scan here.



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