

An abstract painting with a dark, moody atmosphere. The top portion is a deep, textured red. Below it, a large, dark, almost black area dominates the middle, with some lighter, greyish tones and a small, bright white highlight. The bottom section is a lighter, more textured area with shades of grey, white, and a touch of red, suggesting a landscape or a close-up of a textured surface. The overall style is expressive and gestural.

lou  
borghetti  
possible landscapes



**Words cannot reach  
you, my girl**

Lou Borghetti's art, like all real art, keeps surprises and unexpected resources in the underground of the unconscious, hers and ours.

The delicacy of representation in her new phase touches us particularly, its symbolic and dreamlike charge, the tension between the past and the present, and the flow of life through all this, a life full of pain and feeling.

The almost primordial art – in apparent naivety – the refined technique and the use of color and tone affects us as much as the shaky chair, the steps leading to the sky or descending to the water, the girl in the wind, the mythological beast. Our heart remains, overturned by emotion and an unprecedented force which is asserted through that delicacy.

**Lya Luft**  
writer

The Lake - 70 x 50 cm 2006

Art (or destiny) is not something to be considered strange. Art does not come from genius. Art worth seeing and living is for impregnating our everyday lives, invading our homes, occupying my or your eyes. Is anything better at resolving this clear enigma of existence than adding beauty, not banality, to the world? If the function of life is more life, Lou adds new twists, brushstrokes, mouthfuls of paint to the aromas and flavors of our contemplation.

In his poem *Os Sapos*, read at the 1922 Week of Modern Art, Manuel Bandeira had upbraided the Parnassians. He had had enough of restrained lyricism, of the prose of the market, of the tricks and inventions of critical texts. He wanted to talk of material things: good poems, good paintings, good music. Brazil was inventing itself. We entered the 1930s to produce excellence in architecture, and regionalist literature. People were not the products of a society of spectacle.

I am going back to the past, to a time when people created without ostentation, without their eyes turned to the media. The artist had to prove himself by talent. By what he did. For his clear love of himself and the Brazilian things ingrained in his training.

Lou magnifies fragments of Brazil: memories, the chairs we sit in, the flowers we smell, the mist we do not dare disperse. It is all soaked in looking and paint, it all dissolves into gesture and body. The artist removes her skin, her most intimate clothing, and naked, shamelessly involves herself in the linen of the canvas, the cotton or wood pulp of the paper.

That is how Lou seems to emerge from the memory of time. [It is a good idea to leave foolish ideas outside when entering MARGS. ] Her painting is rough. Real. Present. There is no restrained lyricism. She makes a mark from spreading colors onto previously intact white surfaces. We hear the swish of the brushstrokes, the splash of the paint. It is living, wet material, impossible to dry through the action of time. Lou seems to live more at the edge of time than at the edge of the Guaíba. And yet, paradoxically, her contemporaneity is radical. She makes no concessions. She makes paintings.



**Leonel Kaz :**  
Editor and professor PUC-RJ |



## Lou Borghetti Paintings

It is amazing to tell you that amidst all those installations and concepts there is still someone who loves. Someone who loves painting in its most sincere, unpretentious, elementary and spontaneous form. Someone still able to take up brushes and spread colors on a paper or canvas surface, creating webs, building textures, inventing narratives.

One story deserves to be told. It is not a farce or a soap opera. Neither is it excessive, lyrical, poetic invention. The talk going around, that leaps from this group of different sizes and forms, is the talk of people like you. You, there, reading this text. Flesh and blood people. People who suffer and smile. Who are enchanted and released. Who are artists by destiny.

Childhood - 70 x 50 cm 2006

Lou Borghetti 2006

## Curriculum

Elizethe Lou Borghetti - Chapada-RS, Brazil - Studio in Porto Alegre - RS

## Training

Studied under Danúbio Gonçalves, Fernando Baril, Renina Katz, Katie Van Sherpenberg and Plínio Bernhardt. Attended the Atelier Livre da Prefeitura Municipal from 1973 to 1980, studying intaglio with Anestor Tavares, sculpture with Claudio Martins Costa, drawing and lithography with Danúbio Gonçalves, and Art Theory and watercolor with Fayga Ostrower. Worked as assistant and student at Iberê Camargo's studio and Marco Túlio Resende's workshop in Belo Horizonte. Attended watercolor workshops at the Universidade de Belas Artes of Seville and Florence.

## Solo exhibitions

- 2007 BACI - Brazilian-American Cultural Institute, Washington, DC
- 2006 Ado Malagoli Rio Grande do Sul Museum of Art, Porto Alegre
- 2006 Avenida Cultural Clebio Sória, Porto Alegre Municipal Chamber
- 2005 Casa de Cultura Mário Quintana, Galeria Xico Stockinger, [photography] mult de 1
- 2005 Galeria Arte & Fato, Prints (Houses for living)
- 2003 Casa de Cultura Percy Vargas de Abreu e Lima, Caxias do Sul, RS. (Elementos)
- 2000 Centro Cultural Aclub, Porto Alegre, RS.
- 1999 Galeria Grayura, Porto Alegre, RS. (Tupi 500)
- 1998 Museu Histórico Casa do Imigrante, Bento Gonçalves, RS. (Missions Cartography), Espaço Cultural Yazigi Sonilton Alves, Porto Alegre, RS. ((Missions Cartography))
- 1997 Galeria de Arte Mosaico, Porto Alegre, RS.
- 1996 Federico Garcia Lorca Project, Memorial RS, Porto Alegre, RS and Madrid, Spain. Galeria de Arte Mosaico, Porto Alegre, RS.
- 1995 Espaço Cultural Yazigi, Sonilton Alves, Porto Alegre, Modernidade Galeria de Arte, Novo Hamburgo, RS.
- 1994 Galeria de Arte Mosaico, Porto Alegre, RS. Atelier Livre, Cachoeira do Sul, RS. Galeria Soluzione, Caxias do Sul, RS.
- 1993 Centro Municipal de Cultura, Santo Angelo, RS.
- 1992 Casa de Cultura Mario Quintana, Porto Alegre, RS.
- 1991 Galeria Arte & Fato, Porto Alegre, RS.

## Group exhibitions

- 2007 Bienal B, Porto Alegre RS.
- 2006 Galeria Mallmann & Mallmann Porto Alegre RS.
- 2005 MARGS - Rio Grande do Sul Museum of Art, Anima Italiana, Porto Alegre, RS.
- 2004 Brasil dos Gauchos - Centro Cultural Correios, Rio de Janeiro, RJ.
- 2004 MAC Museu de Arte Contemporânea do RS, Porto Alegre, RS.
- 2003 Galeria Iberê Camargo - Usina do Gasômetro, Porto Alegre, RS. (International Miniart Exchange Exhibition)

- 2001 Pinacoteca do Estado de São Paulo, São Paulo/SP. (Artists from Rio Grande do Sul) Curator: Renato Rosa.
- 2000 Projeto Difusão - Anima - [www2.uol.com.br/animae/](http://www2.uol.com.br/animae/)
- 1998 Espaço Cultural Yazigi, Novo Hamburgo, RS. (2nd Yazigi Award-winners exhibition)
- 1997 2nd Yazigi Award, Porto Alegre, RS. (Second Position) Espaço Cultural Yazigi, Passo Fundo, RS. (2nd Yazigi Award-winners exhibition) Modernidade Galeria de Arte, Novo Hamburgo, RS. 2nd International Watercolor Exhibition, National Watercolor Museum, Mexico.
- 1996 Brasil/Mexico 96 Exhibition, National Watercolor Museum, Mexico City, Acquisition Award. Espaço Via Livvia, Porto Alegre, RS.
- 1995 Galeria Estúdio de Arte, Florianópolis, SC. Galeria de Arte da Vera, Porto Alegre, RS.
- 1994 Galeria de Arte Mosaico, Porto Alegre, RS.
- 1991 Porto Alegre Ano 2000, Award and Exhibition at MARGS, Porto Alegre, RS.
- 1987 18 Anos do Pasquim, Porto Alegre, RS.
- 1985 Sculpture Exhibition, Caxias do Sul, RS.
- 1983 Atelier Livre da Prefeitura, Porto Alegre, RS.

## Awards

- 2006 Iberê Camargo Award, Porto Alegre Municipal Chamber

## Collections

- BACI - Brazilian-American Cultural Institute, Washington DC
- MARGS - Ado Malagoli RS Museum of Art - Porto Alegre, RS.
- Federico Garcia Lorca Foundation, Madrid, Spain.
- Yazigi - Sonilton Alves Collections Project. 1998, São Paulo, SP.
- APLUB Collection, Porto Alegre, RS.
- Private collections in South America and Europe.

## Editions and special works

- TRAMONTINA Group, Carlos Barbosa, RS.
- ZAFFARI Group, Porto Alegre, RS.
- RBS Group, Porto Alegre, RS.

## Entries and mentions

- Dicionário de Artes Plásticas do Rio Grande do Sul, by Renato Rosa and Decio Presser, Porto Alegre, RS.

**Credits and thanks:**

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Executive Director of BACI  
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Curator - BR

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**NOVA PROVA**  
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**Lou Borghetti**  
Possible Landscapes  
Paintings on paper

Thursday, November 15 2007 /  
6:00 to 8:00 pm

BACI - Brazilian-American Cultural Institute  
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