



Ceu Torto

Marcelo Cipis & Hayley Silverman

Curated by Attilia Fattori Franchini

February 18th - April 13th, 2017

Boatos Fine Arts is pleased to present *Céu Torto* an exhibition by Brazilian artist Marcelo Cipis and New York artist Hayley Silverman.

Inviting two artists from different generations and geographies, *Céu Torto* explores their shared interest into popular storytelling as tool to understand how identity and power are exercised in culture through referencing Hollywood cinema, 1960's musicals, utopian literature, whilst introducing viewers to deeper themes and meanings. Love, death, sorrow are reenacted through non-human characters and familiar symbols, used as devices for collective subjectivity.

Marcelo Cipis exhibits a series of paintings from 1990's featuring everyday figures as animals, fruit and pop elements, represented in defining moments of happiness or sorrow. Anger faces emerge from strawberries, grinding smiles appear on cringy hearts. Objects from the project *Cipis Transworld* originally conceived for the 21ª Bienal Internacional de São Paulo, in 1991, are also dispersed in the gallery. *Cipis Transworld* was the transformation of the individual into a corporation imagined by the artist in all its aspects. The installation included artists products, soaps, cigars, butter, all self branded with the name of the artists, packaging, letterheads, and display props, appropriating corporate aesthetics whilst also representing a subverted vision of capitalism.

Hayley Silverman presents the latest in her roving series of 'dog plays', in which untrained canine actors take the role of characters pantomiming human fables of authority and control. *Crooked Sky* a dog play featuring two songs from the stage musical *Camelot*, is a retelling of the Arthurian myth that experienced both Broadway and Hollywood iterations during the political tumult of the 1960s. While the dogs in King Arthur's court wonder "what the simple folk do", a band of peasants—chickens pecking at the ground—present a darker, perhaps wiser, speculation about the King. Silverman performances investigate what happens once we start to project stories, dialogues and emotions onto animals. The plays fall into a tradition of mythologies and fables which sees animals as main protagonists and beholders of affectivity, whilst also de-contextualising our attachment to cultural artefacts and to the human body. Silverman's plays unsettles our own understanding of identity and power by bringing to life diverse socio-historical perspectives, cultural tones and species, in constant balance between chaos and control, affection and absurdity.

LIST OF WORKS:

1. Hayley Silverman

Mercy, 2017

Enamel basin, polyester stuffing, horse jaw bone, 1950 Ford Ranchero badge, porcelain dove, led light

49 x 33 x 30 cm

2. Marcelo Cipis

Happy Heart, 1990

Oil on canvas

90 x 90 cm

3. Hayley Silverman

Apparatus and other Accessories to Produce Beliefs and Magnetical Facts, 2017

Resin prayer hand, compass, ruler, level, hamsa, digital thermometer, humidity, temperature

18 x 13 x 6,5 cm

4. Marcelo Cipis

Hotel's Olive, 1990

Oil on canvas

90 x 90 cm

5. Marcelo Cipis

Bird, 1989

Oil on canvas

146 x 122 cm

6. Marcelo Cipis

Soap Boxes, 1994

Silkscreen print on wood

25 x 30 x 78 cm

7. Marcelo Cipis

Cipis Transworld envelopes, 1991

Personalized envelopes

8. Marcelo Cipis

Soap Pyramid, 1991

Soap and wood background

Variable dimensions

9. Marcelo Cipis

Angry Strawberry, 1990

Oil on canvas

90 x 90 cm