

# Heberth Sobral

*Troca*



*IPO 3*

ciascuno 42x36 cm

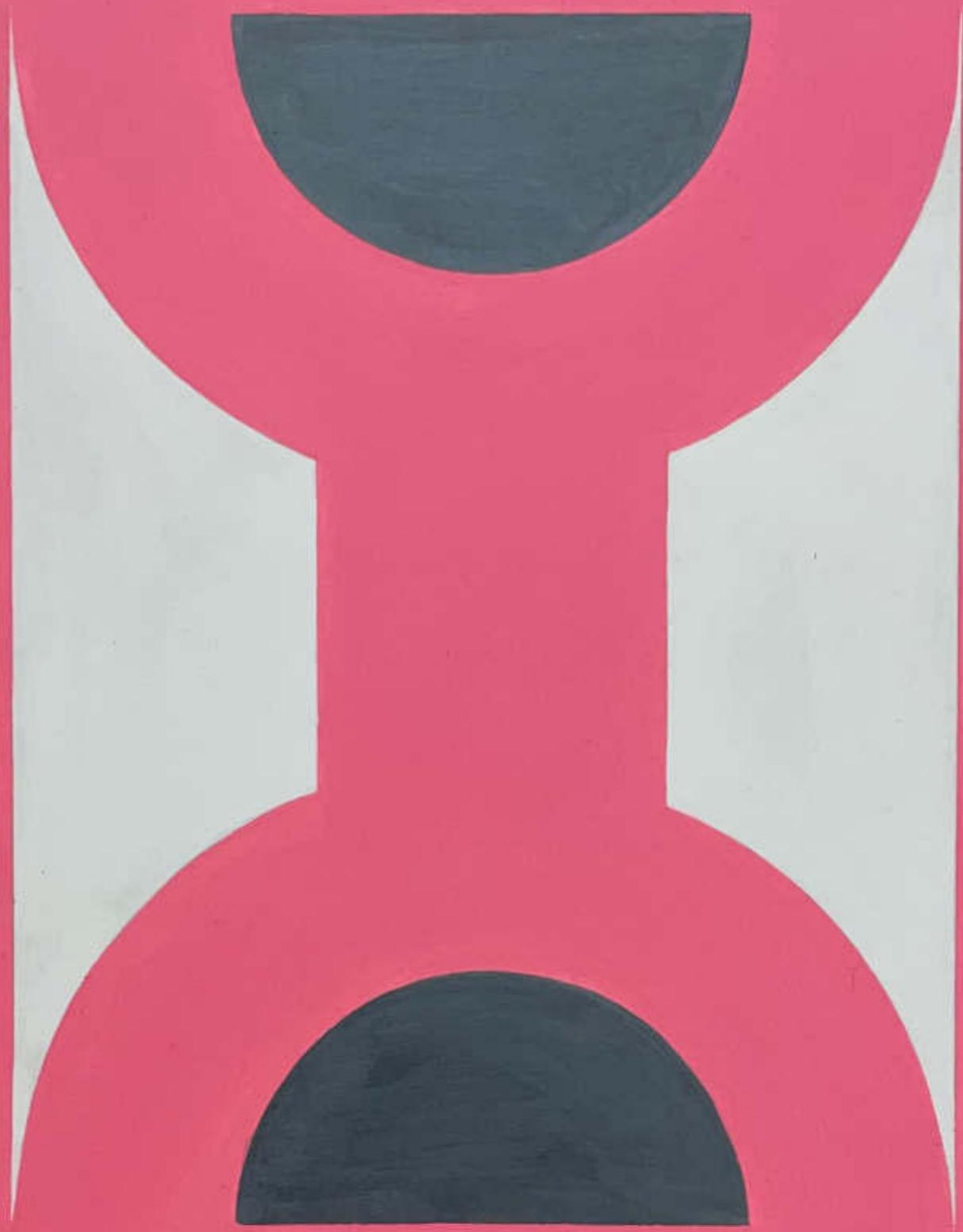
La serie di dipinti I.P.O. 3 nasce dall'esplorazione dell'intreccio tra il mercato dell'arte e il mercato finanziario. Chi acquisisce un'opera di un artista sta in realtà comprando la partecipazione all'"impresa" dell'artista stesso. Da qui l'idea di creare un progetto di dieci IPO esposte in varie parti del mondo. La n. 1 e 2 a Rio de Janeiro, la n. 4 a Tokyo e la n. 3 in Italia. Ogni collezionista può acquistare da 1 a 100 'azioni', dando inizio al gioco di scambi e sostituzioni in cui, modificando la disposizione delle opere, sarà possibile crearne altre del tutto nuove.

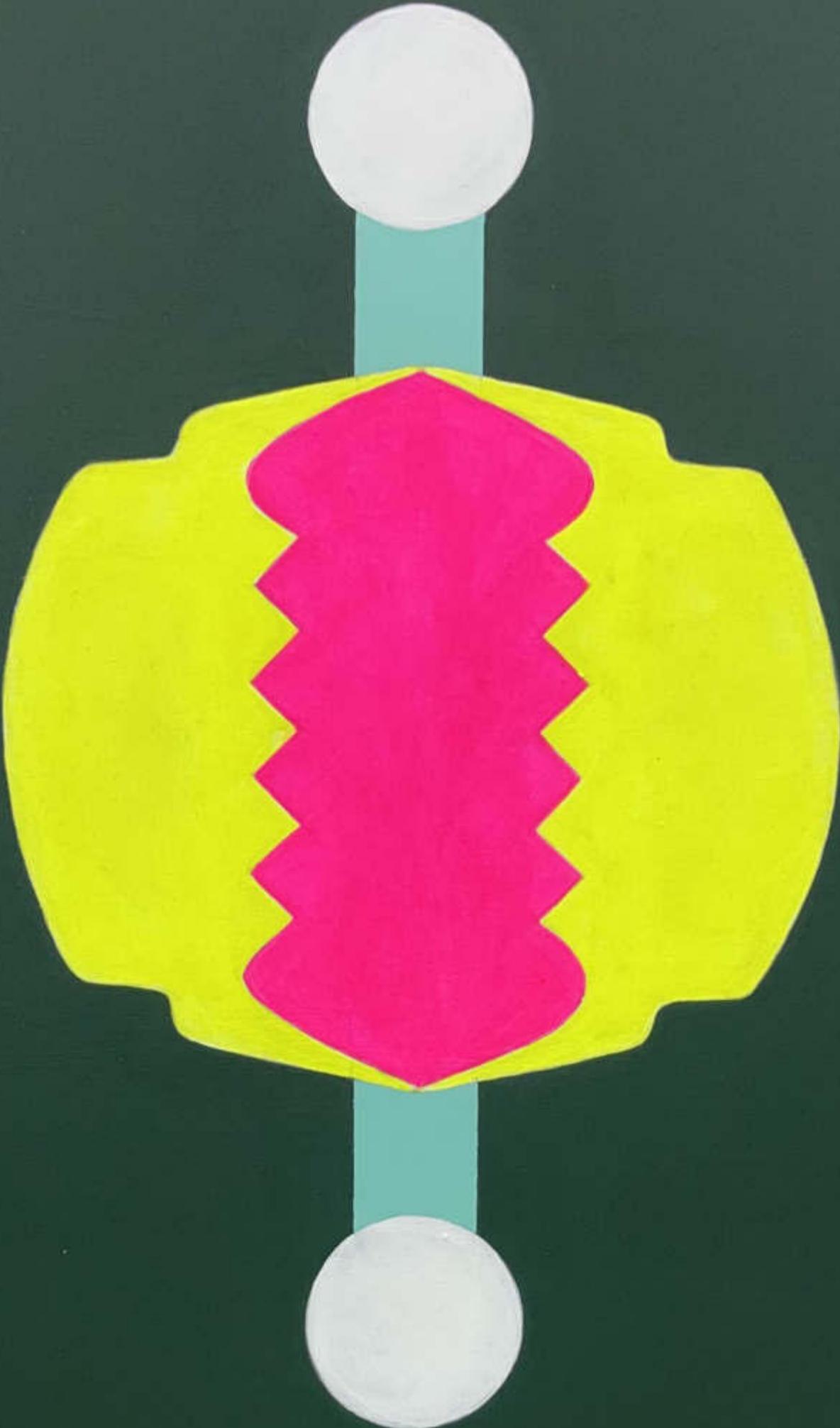
The I.P.O. 3 series of paintings results from an exploration of the similarities between the art market and the financial market. A collector who acquires an artist's work is actually buying an interest in the artist's "business". Hence the idea of creating a project of ten IPOs that will be exhibited in various parts of the world. No. 1 and 2 in Rio de Janeiro, No. 4 in Tokyo and No. 3 in Italy. Each collector will be able to buy from 1 to 100 'shares', initiating a game of exchanges and substitutions in which, by modifying the arrangement of the works, it will be possible to create completely new ones.

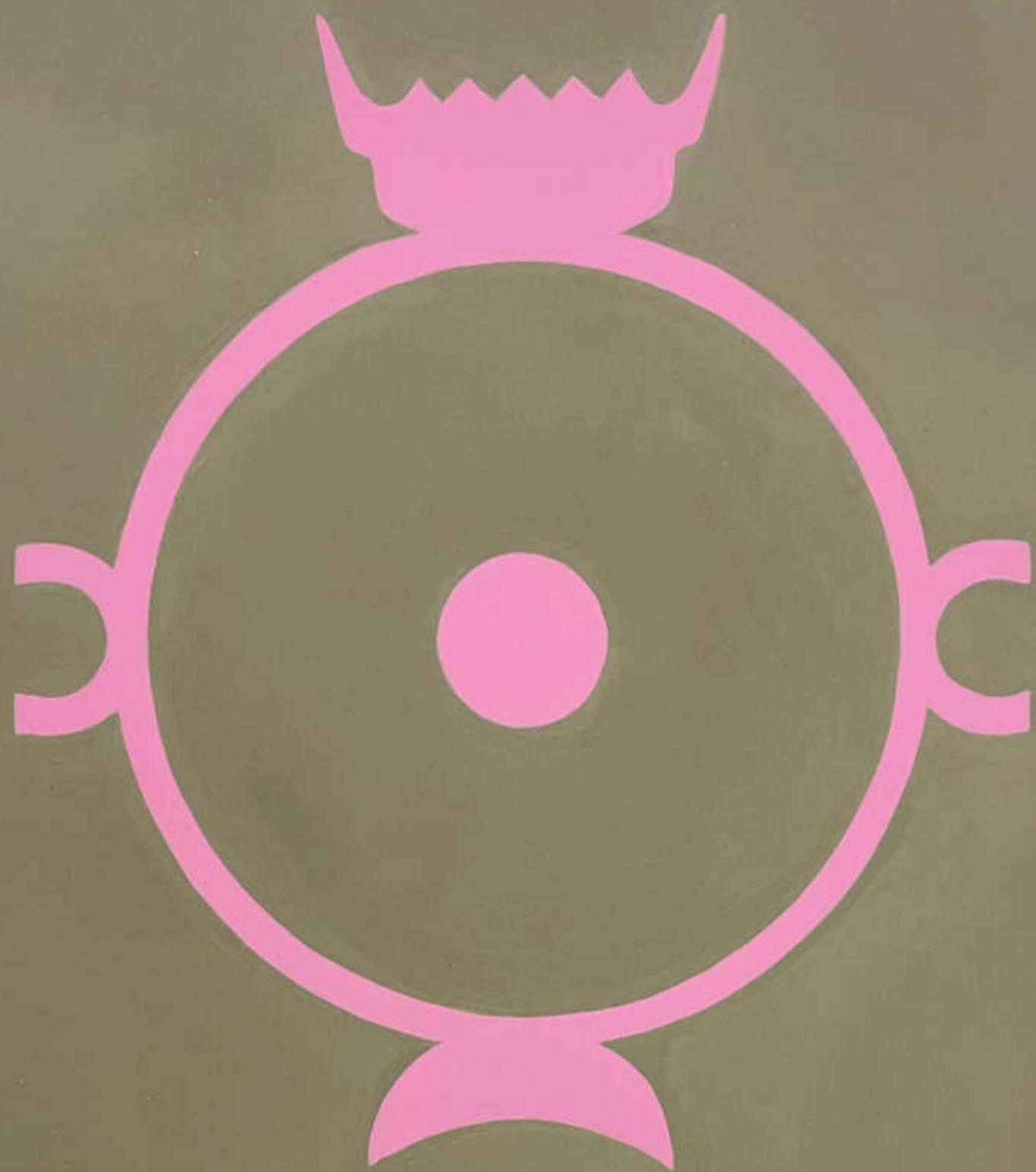






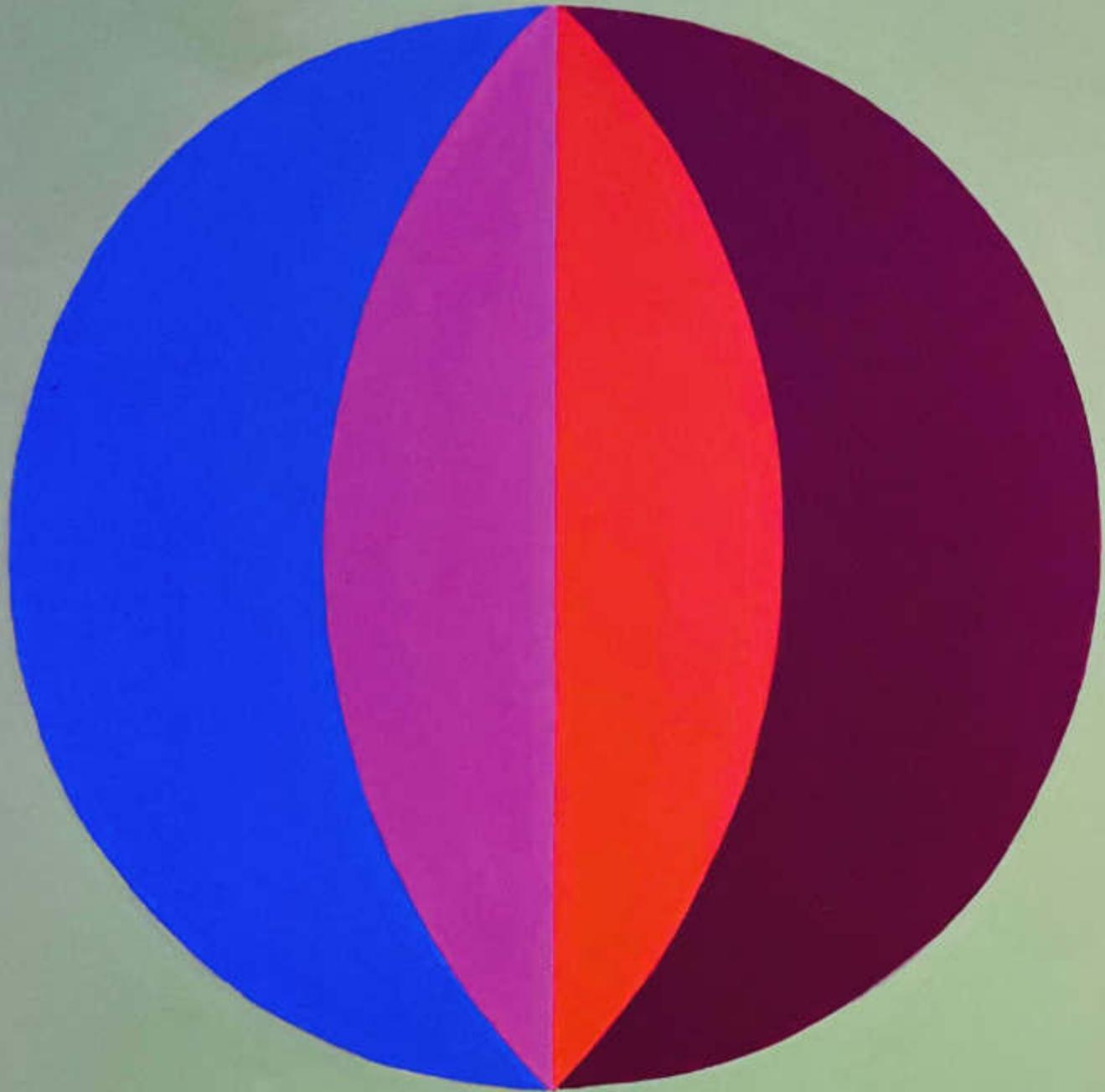


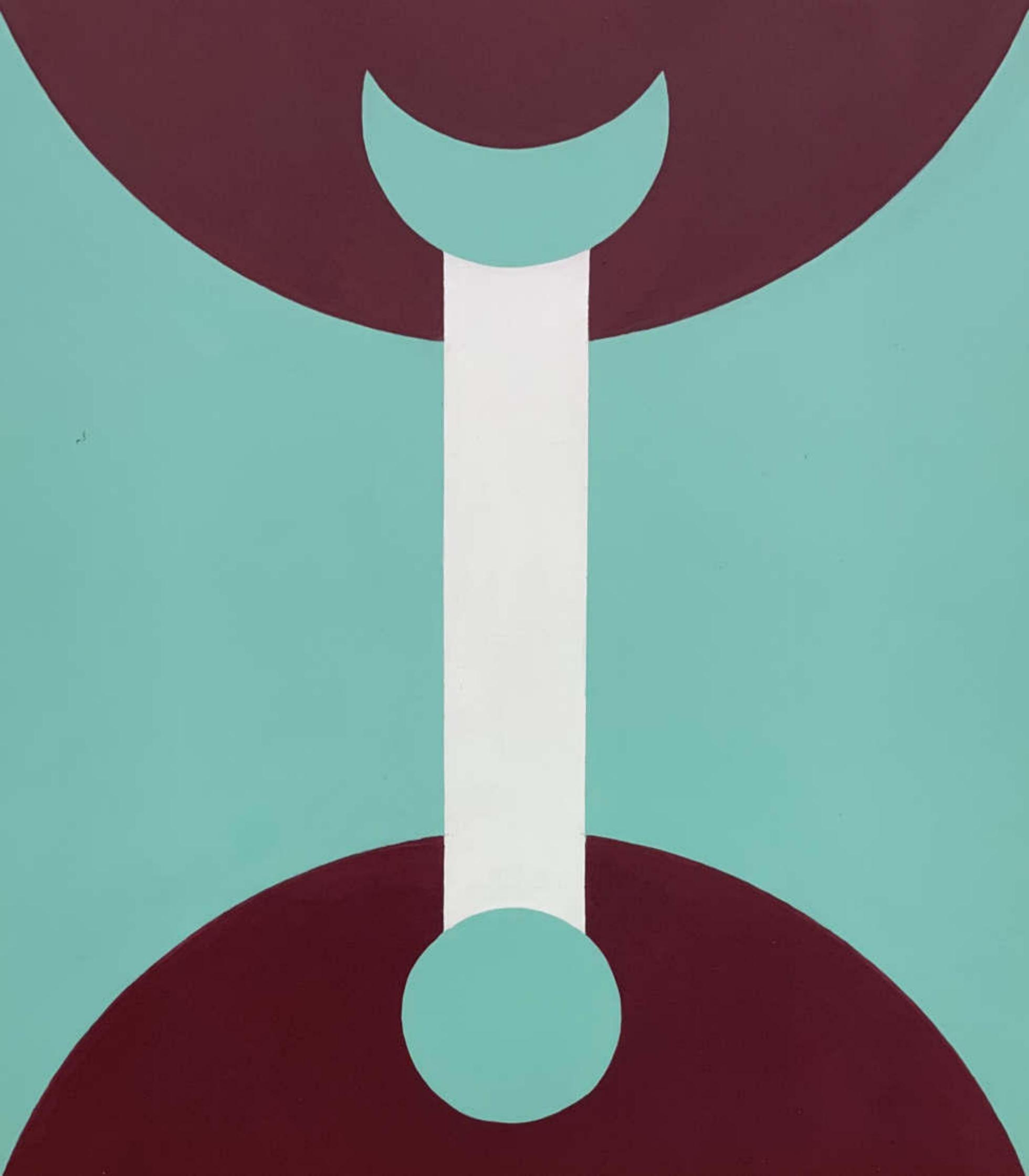


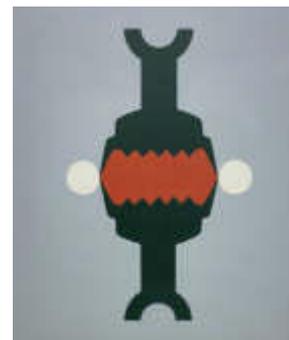
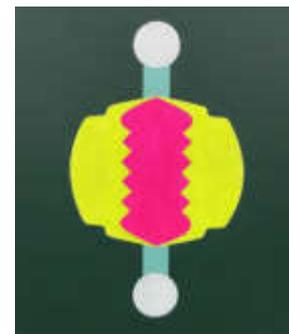
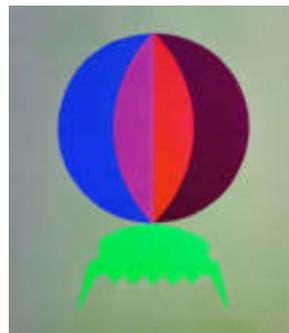


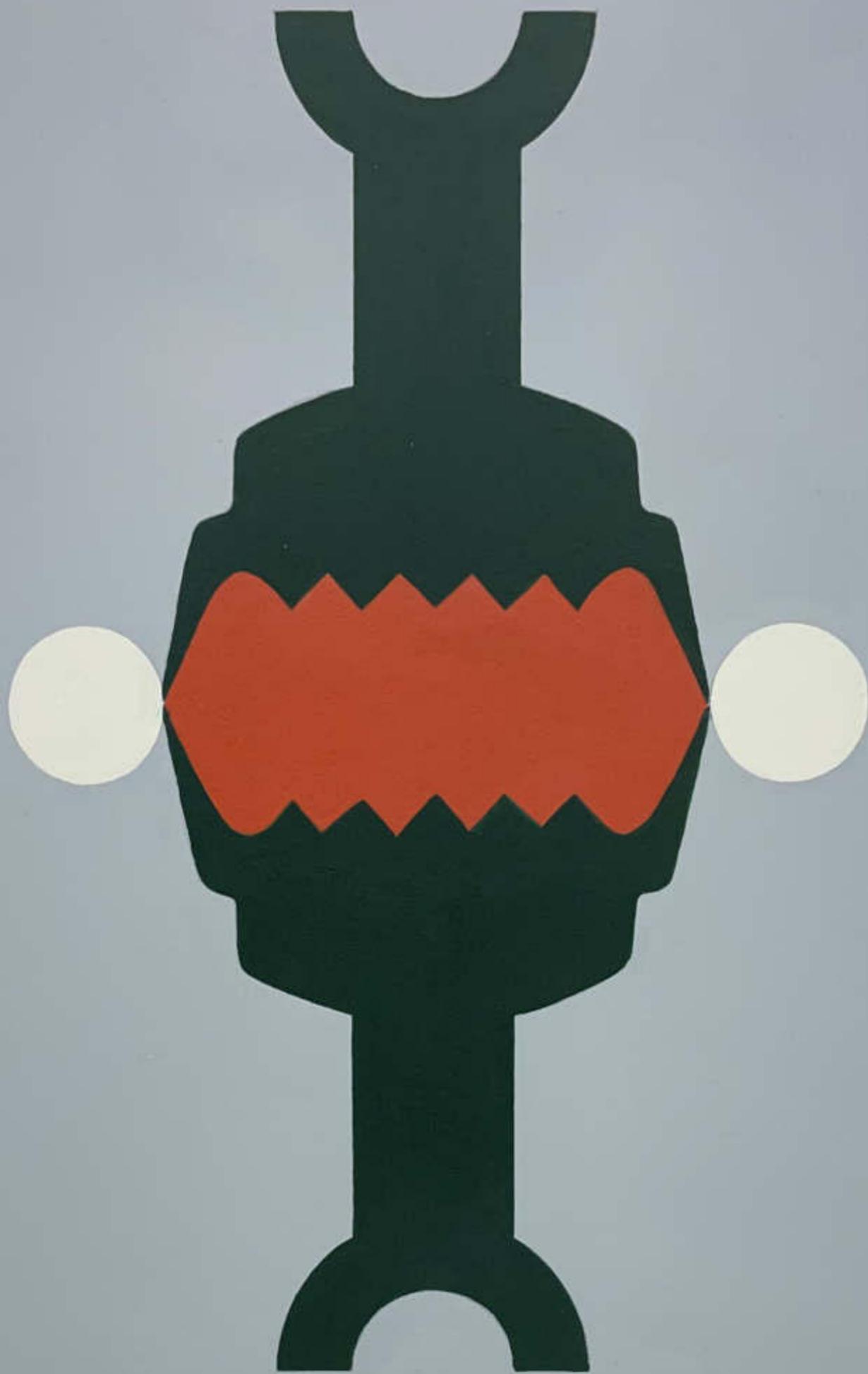








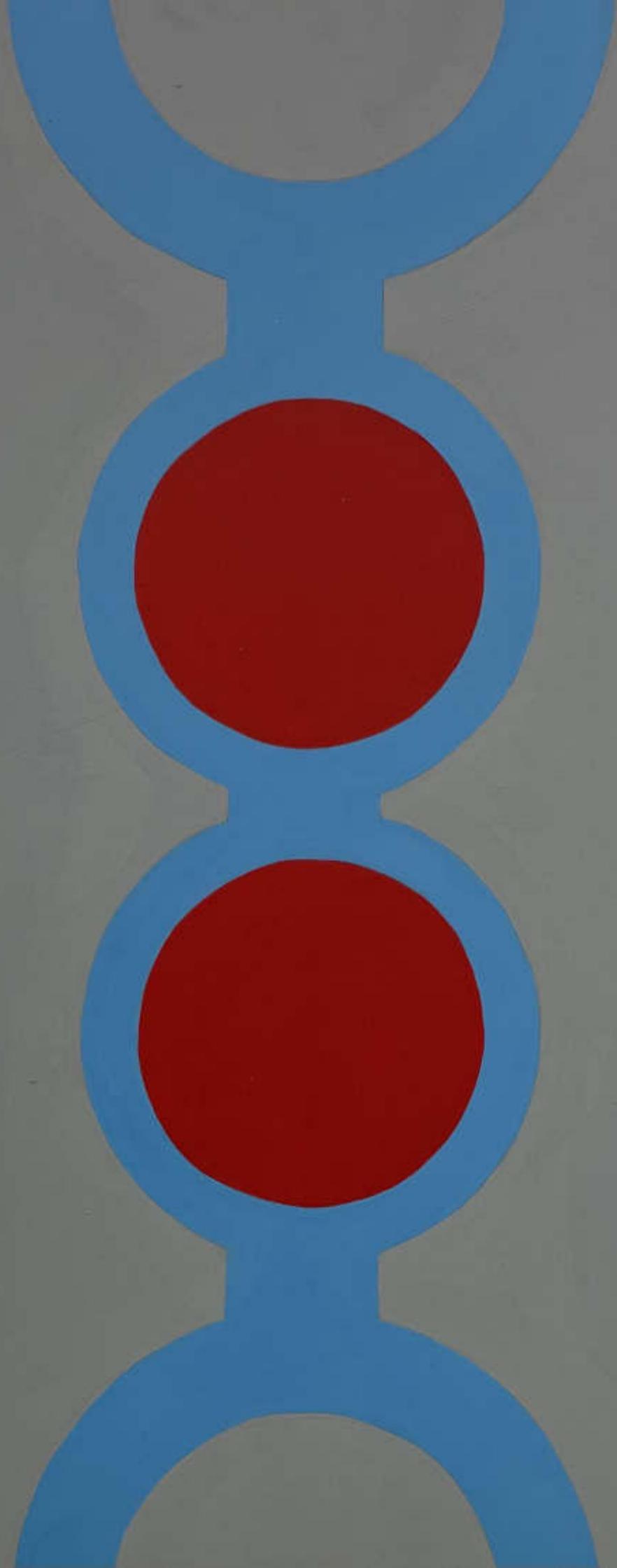


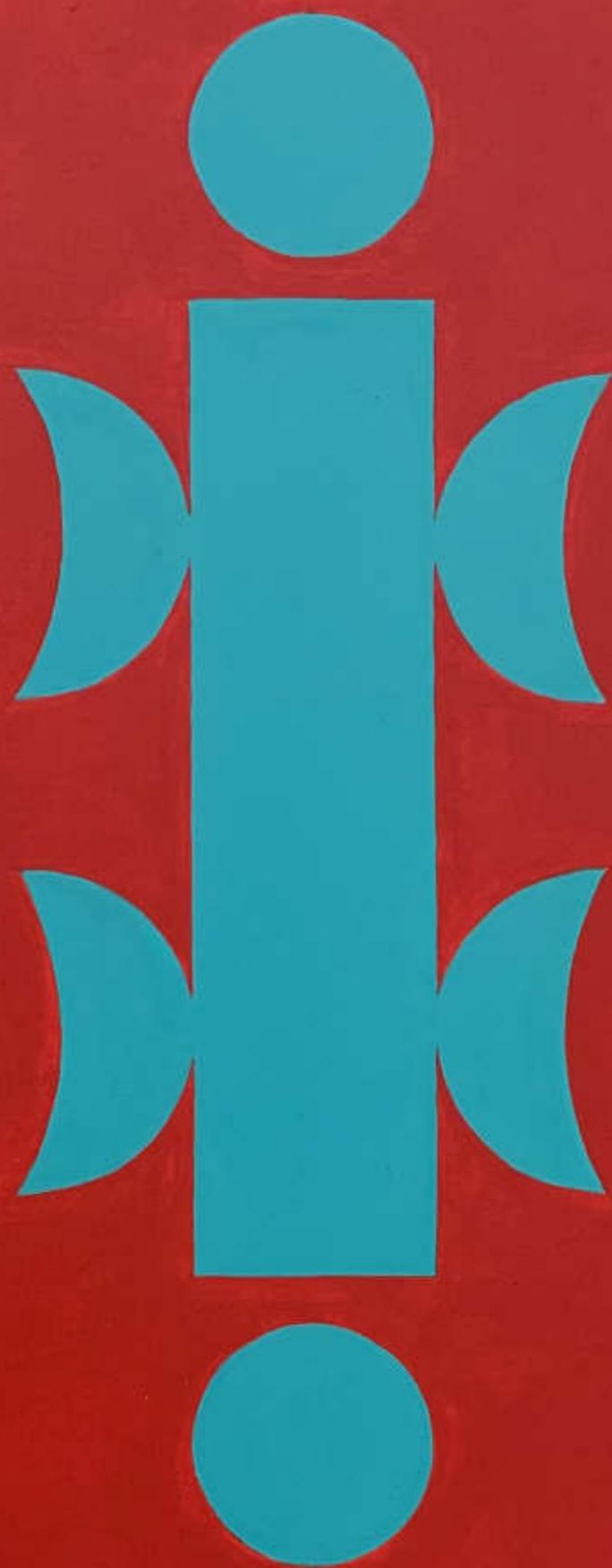










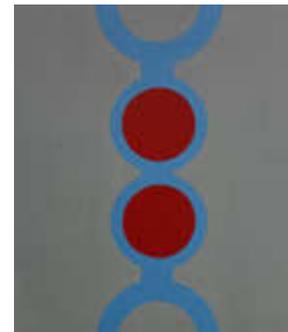


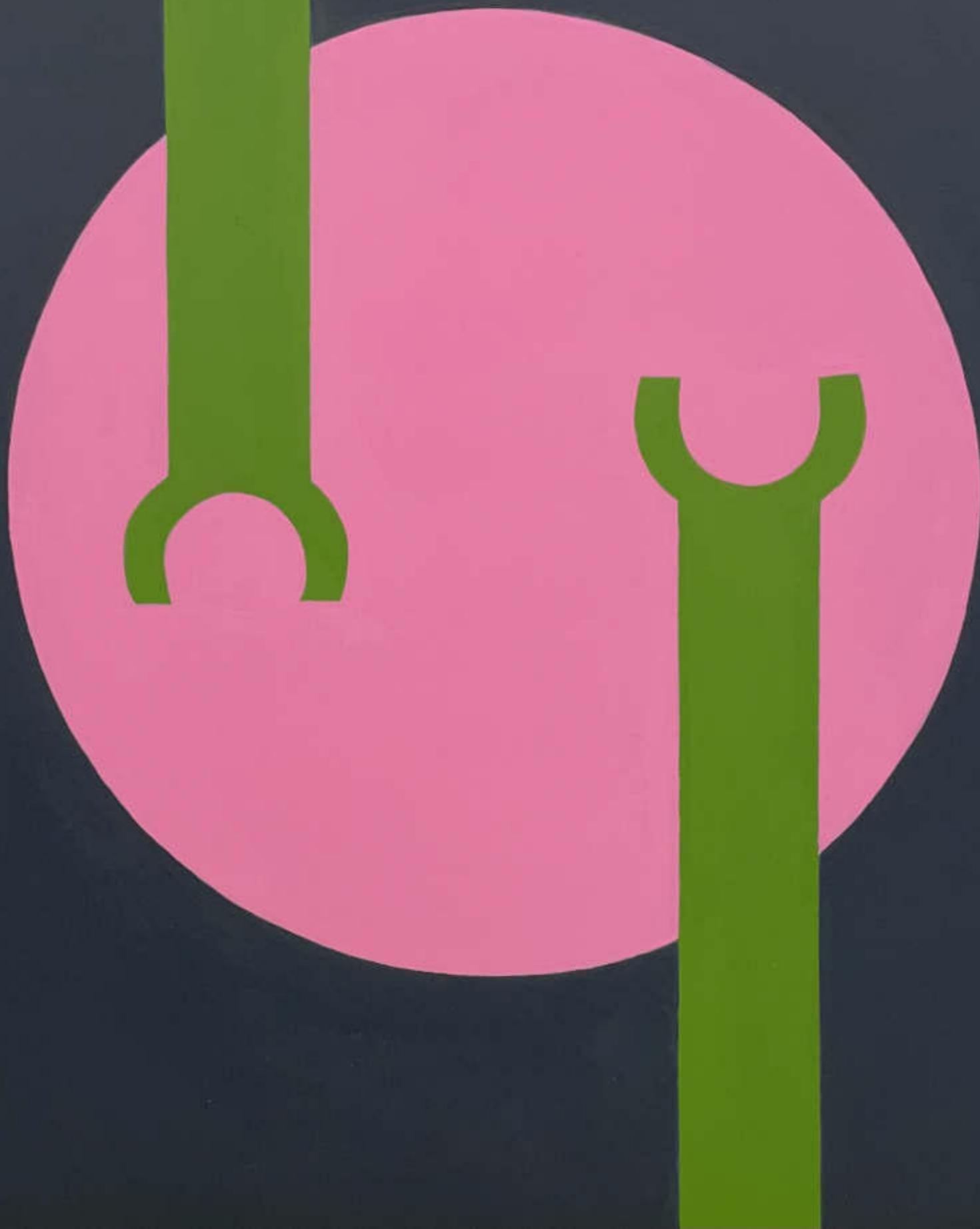






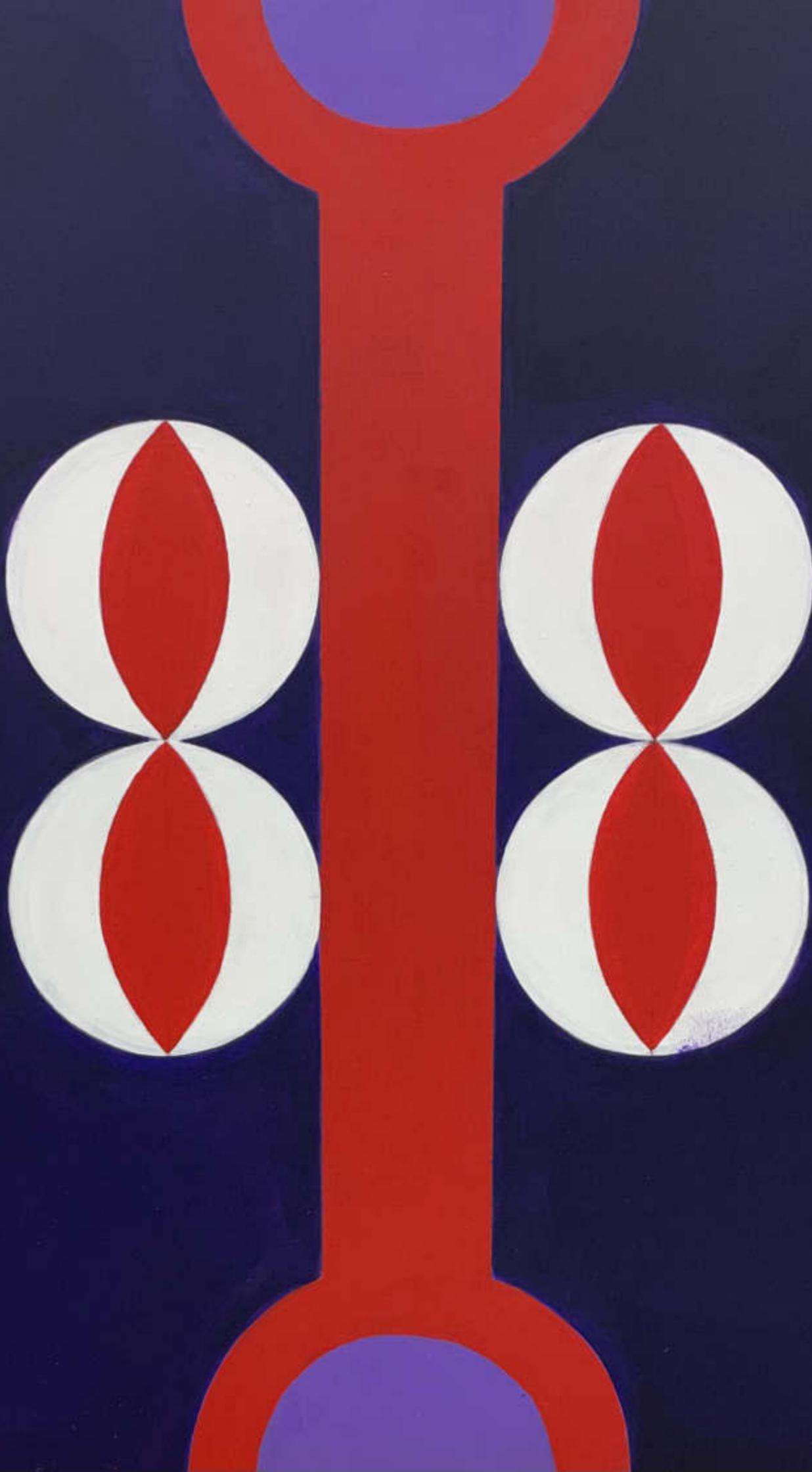








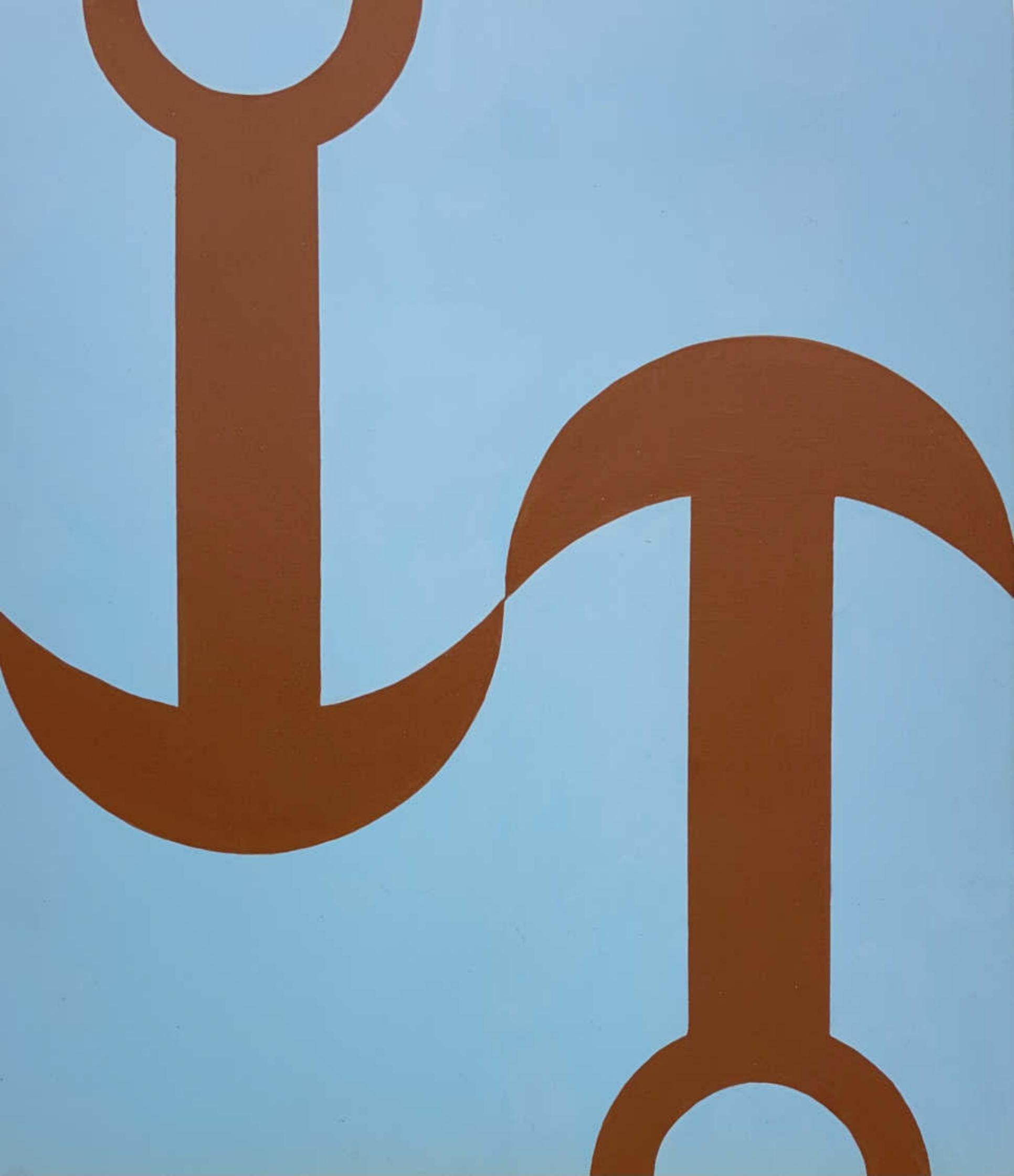






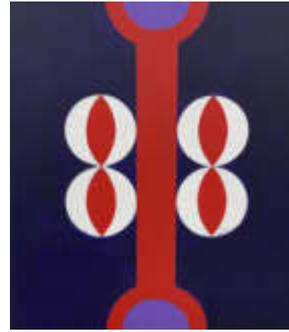












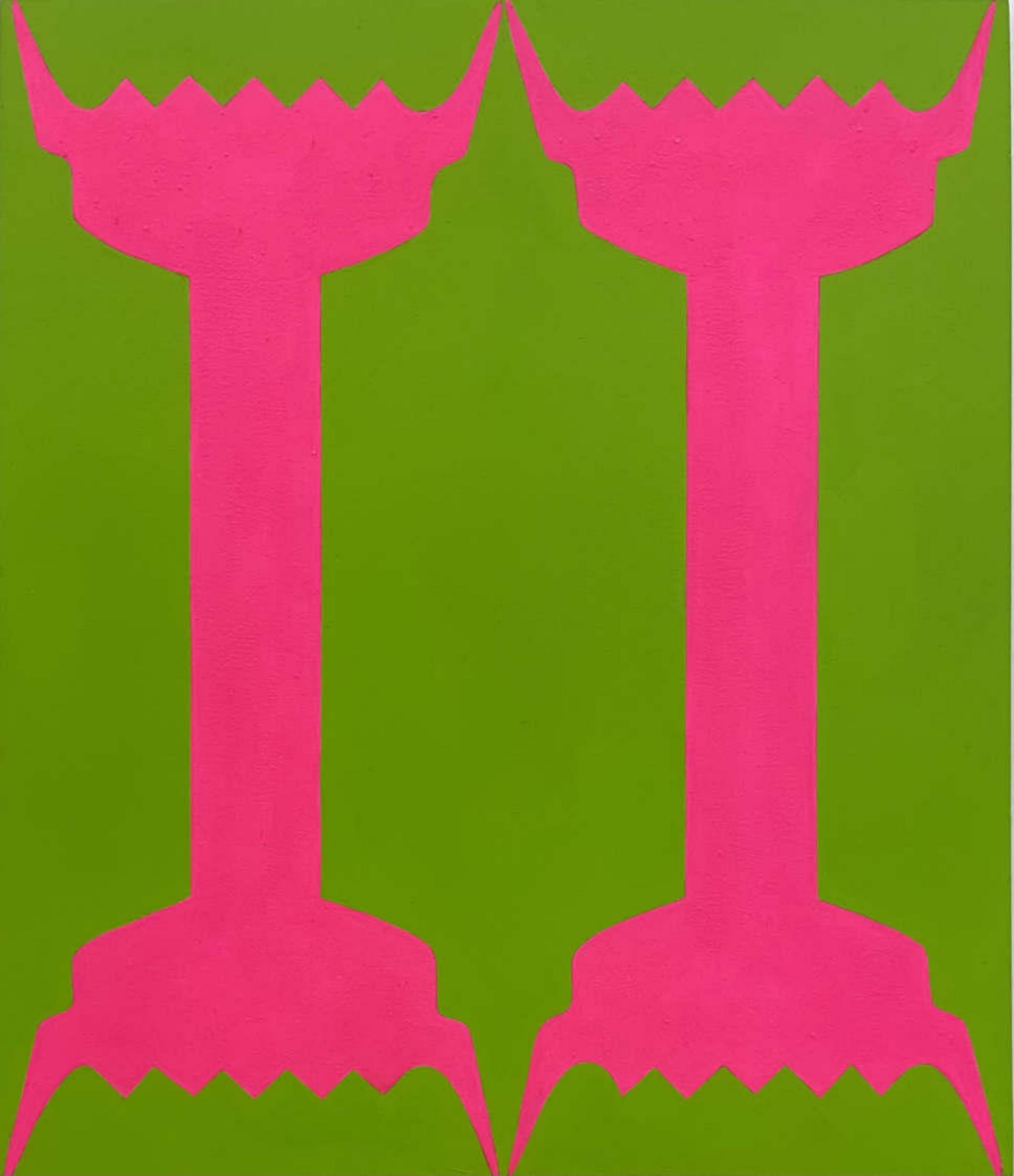


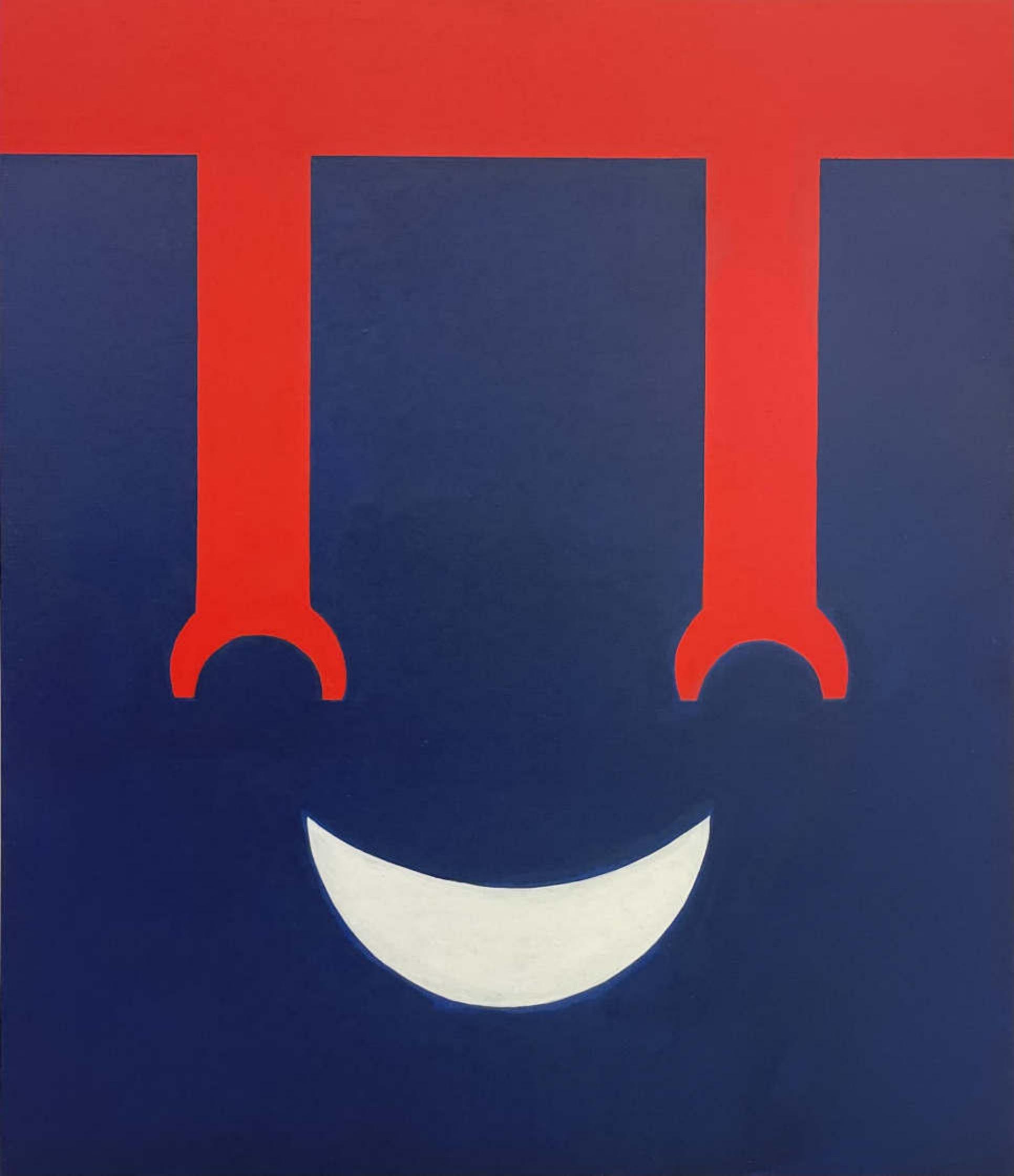












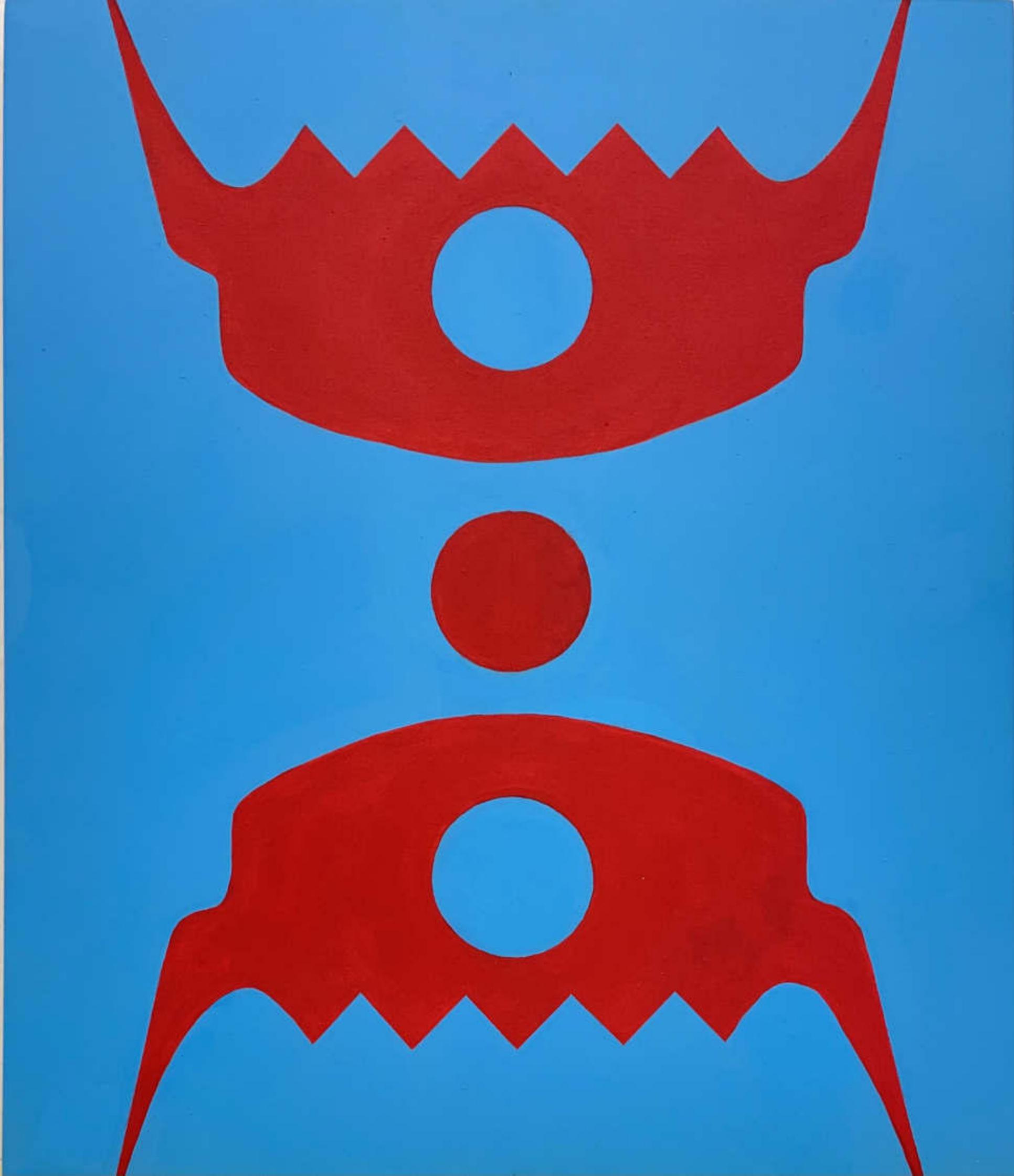






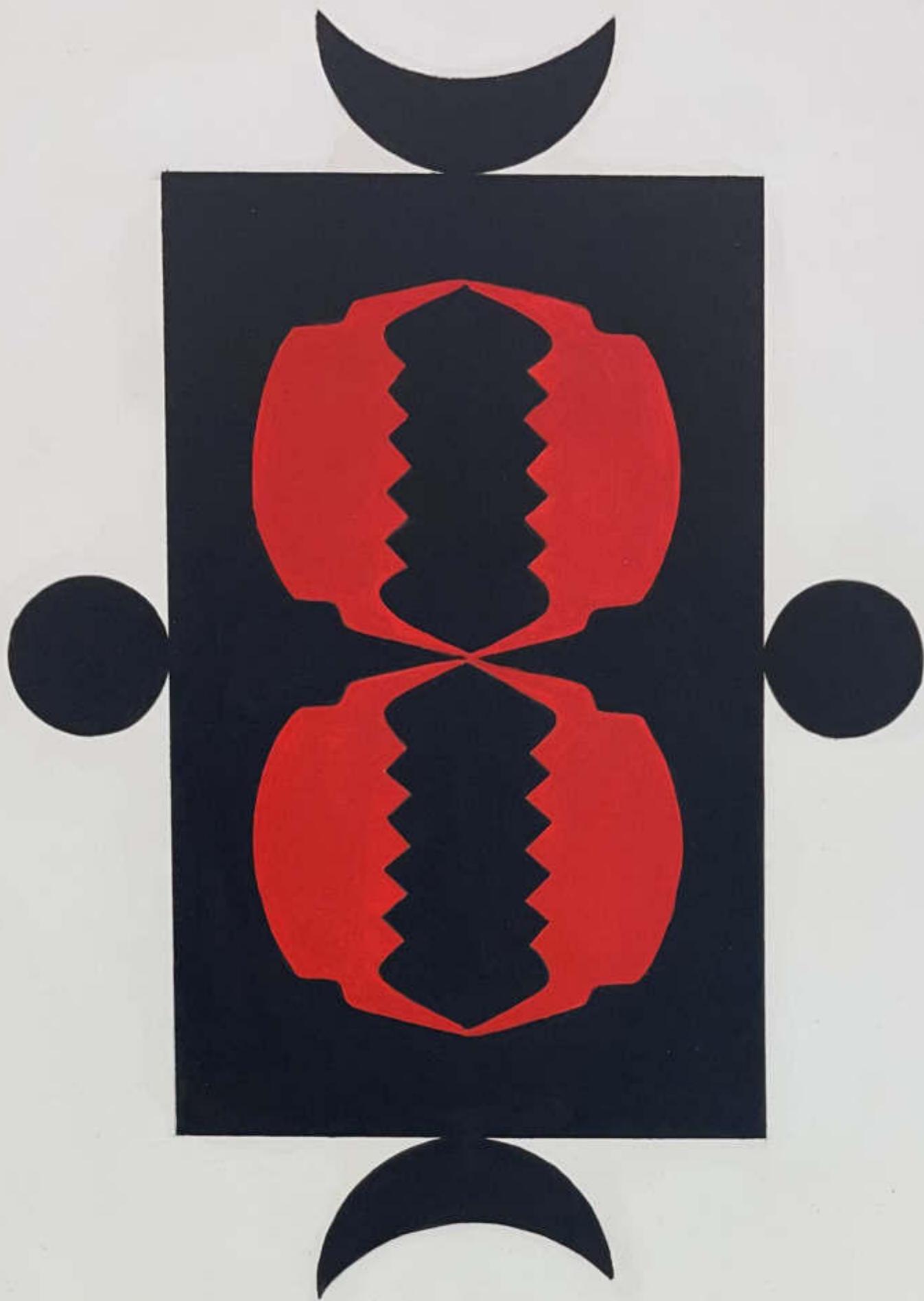




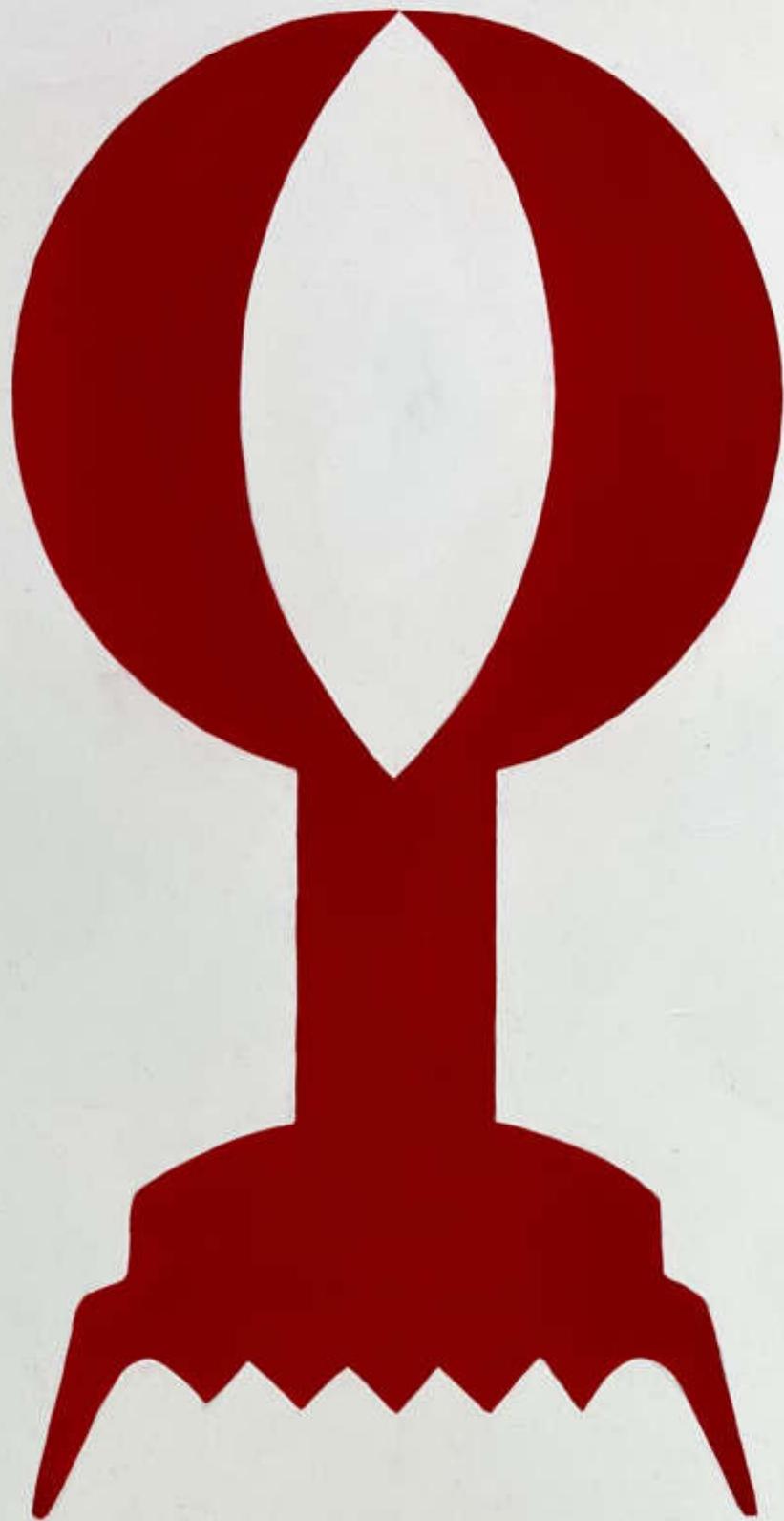


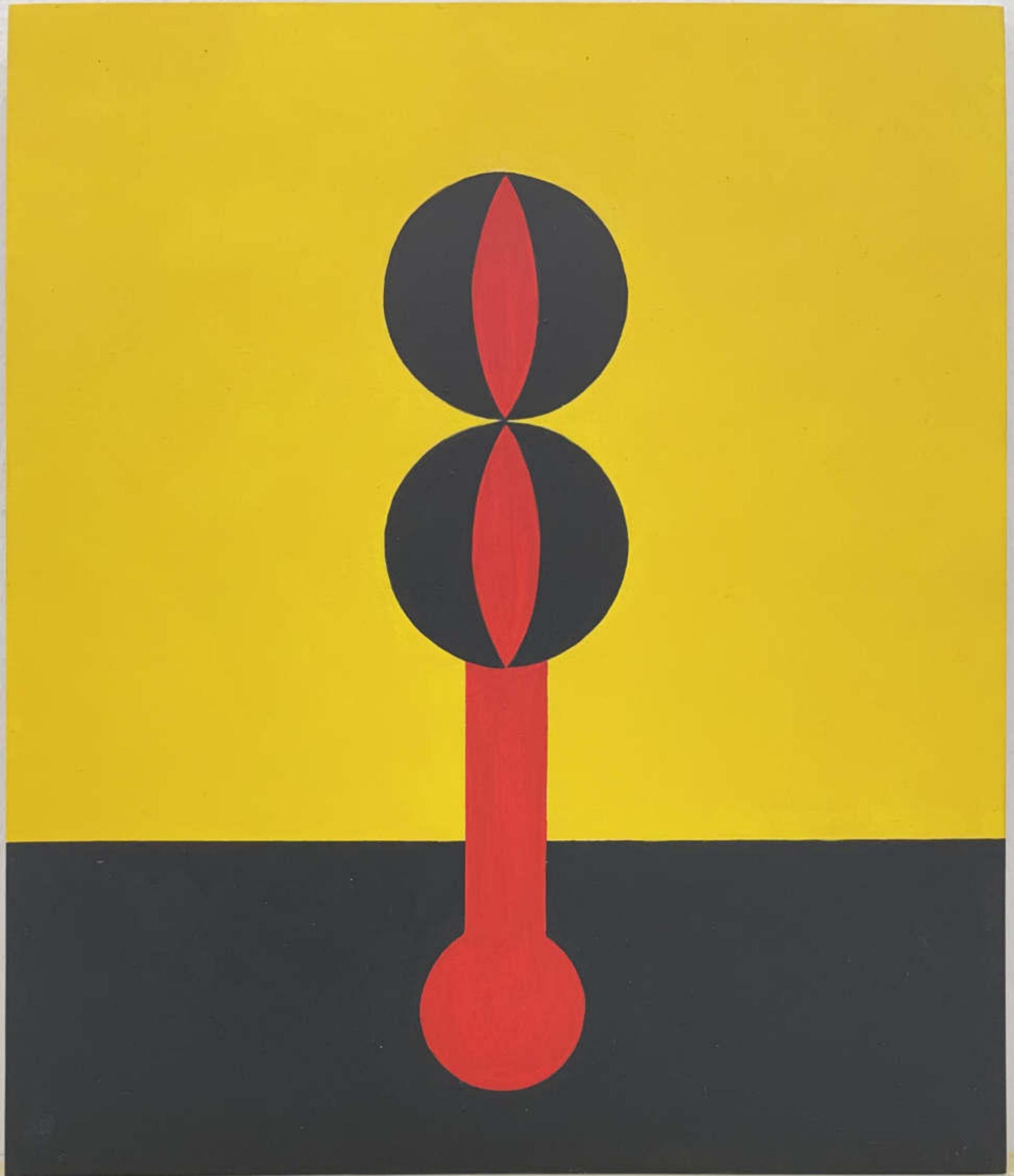




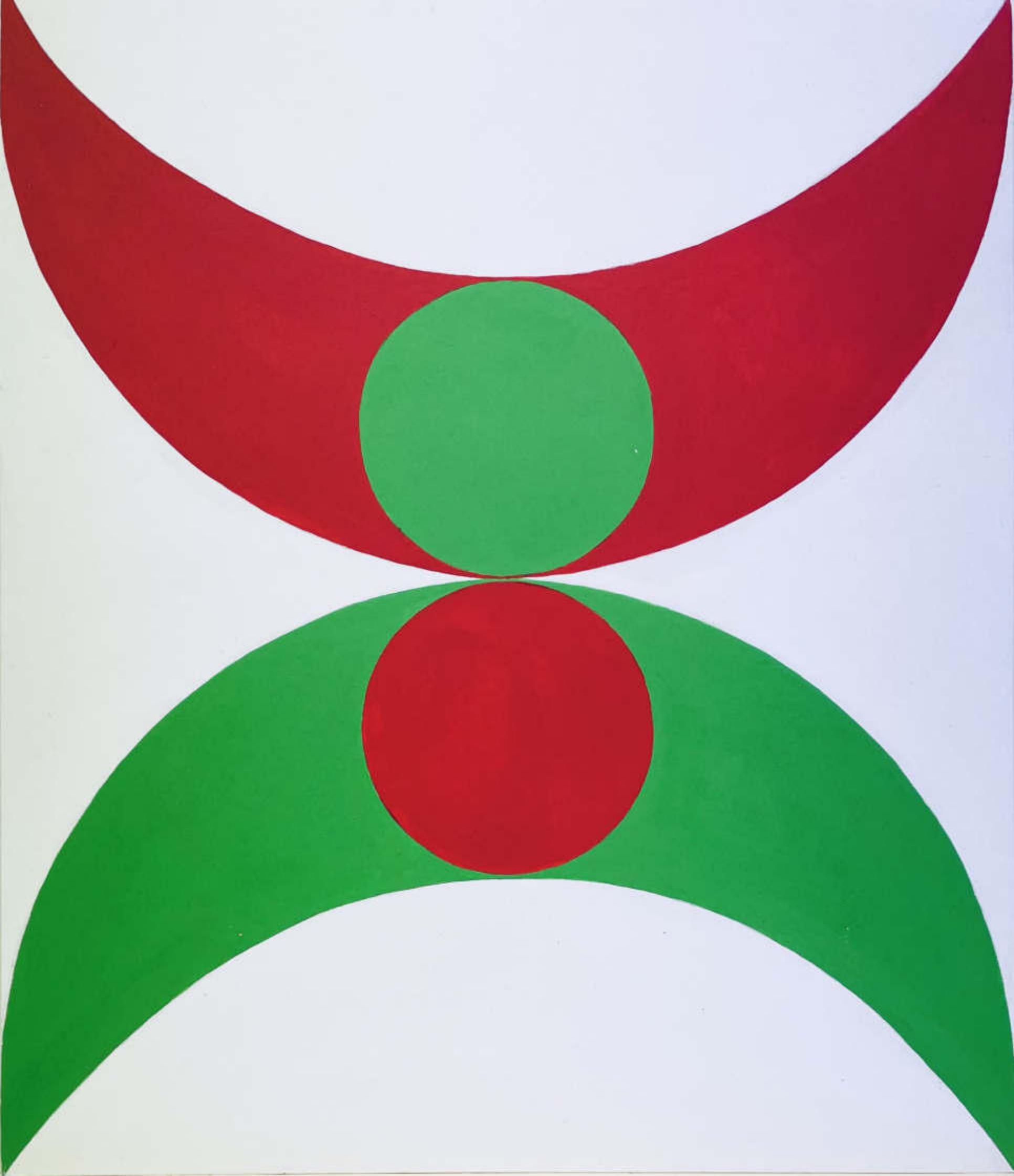


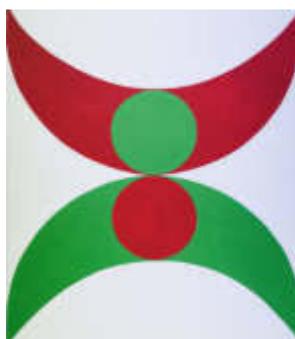
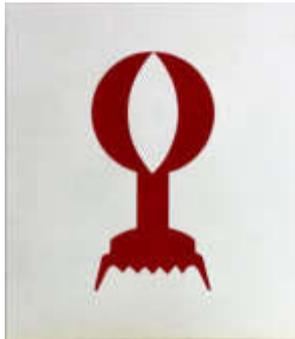
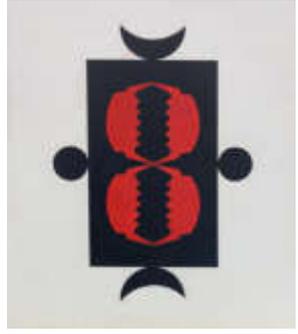










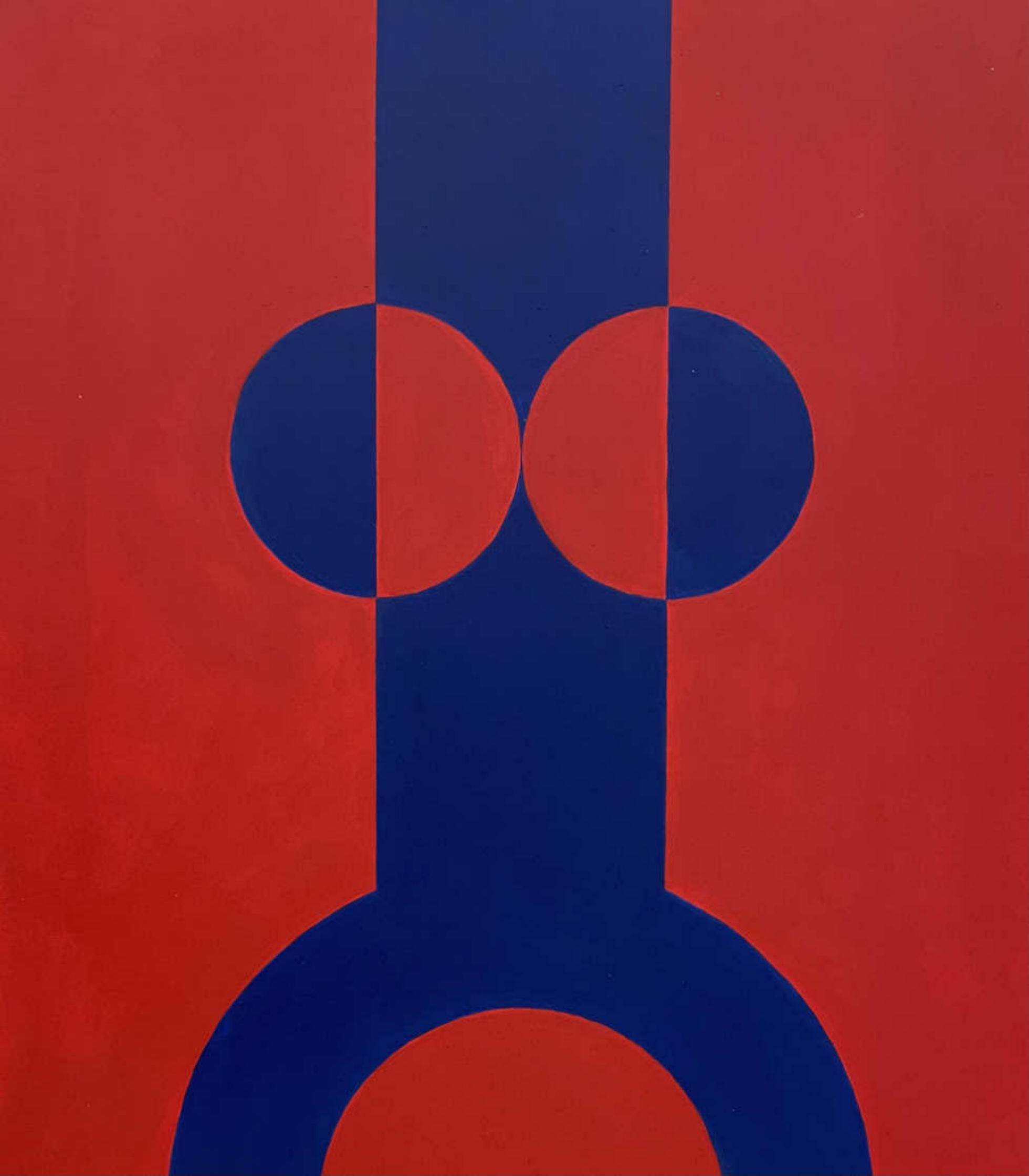








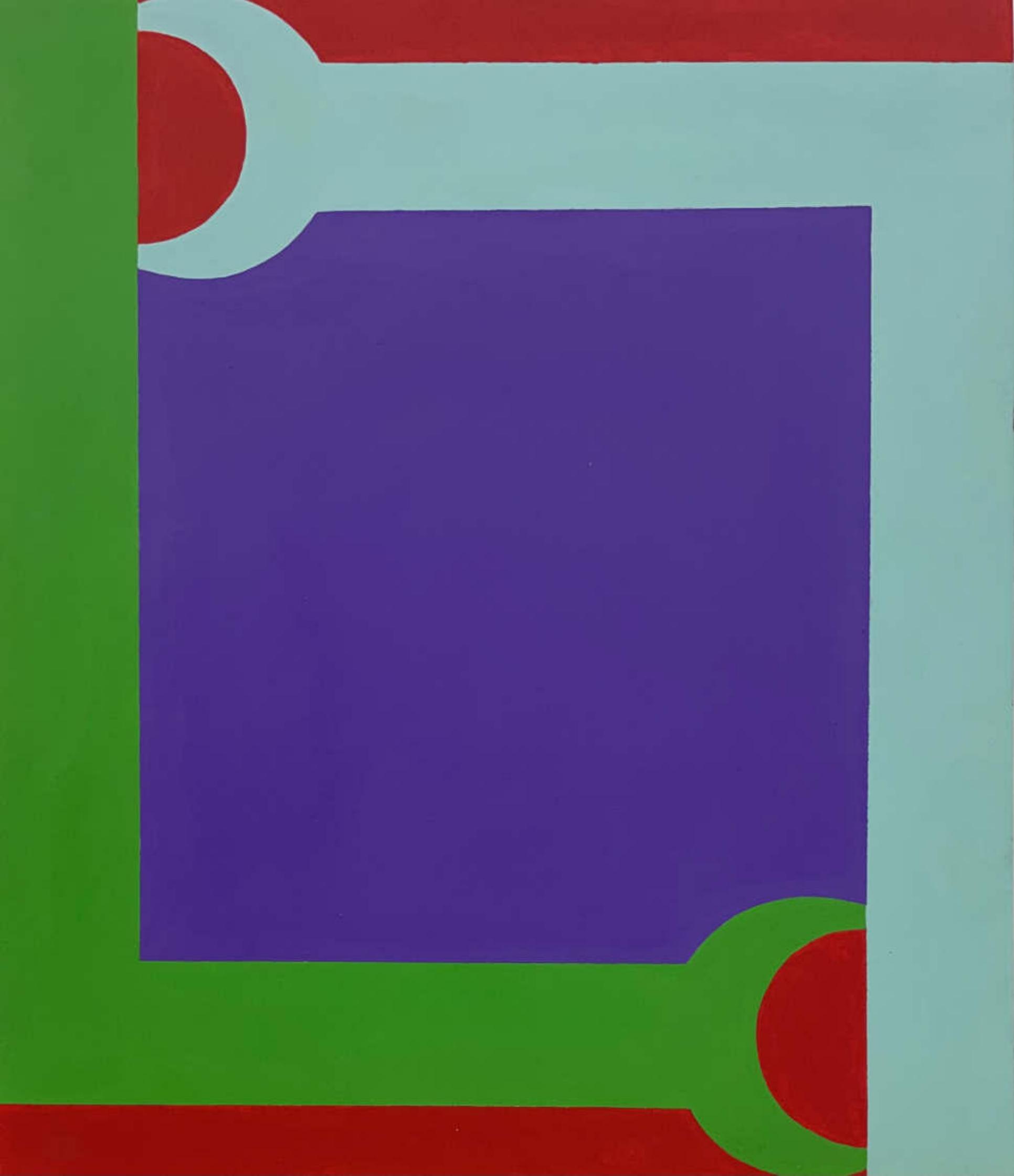




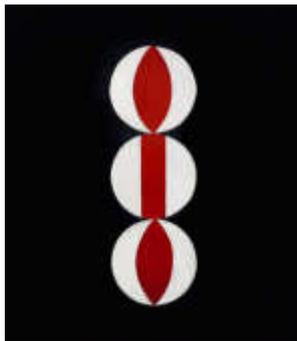
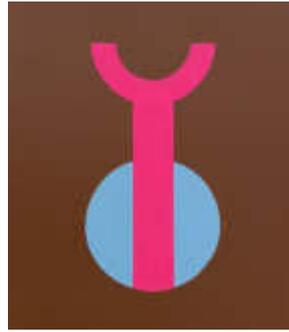
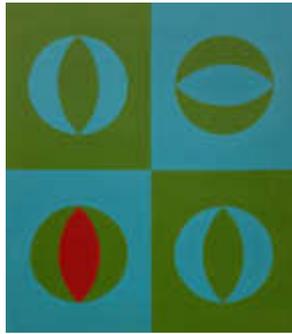




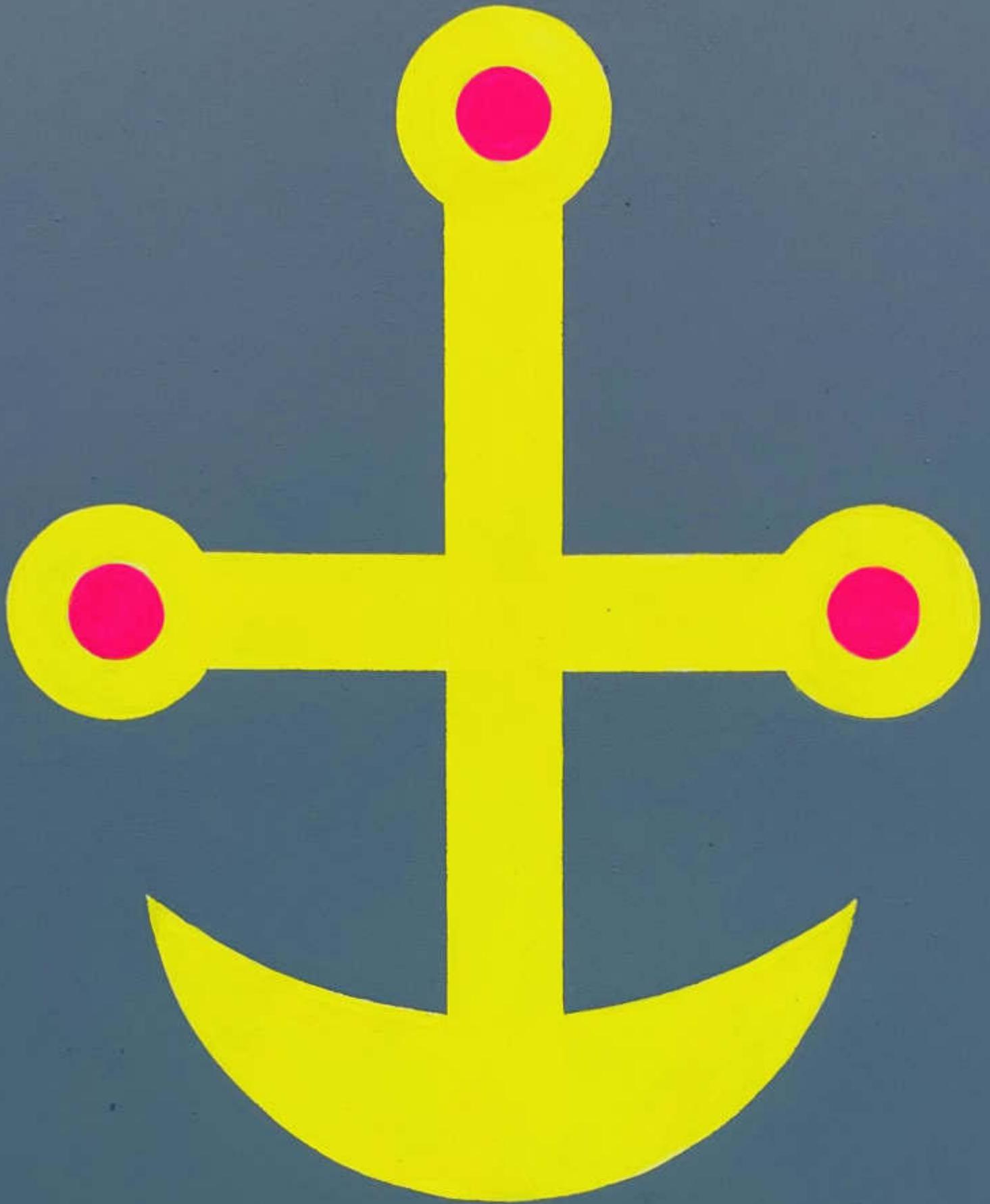


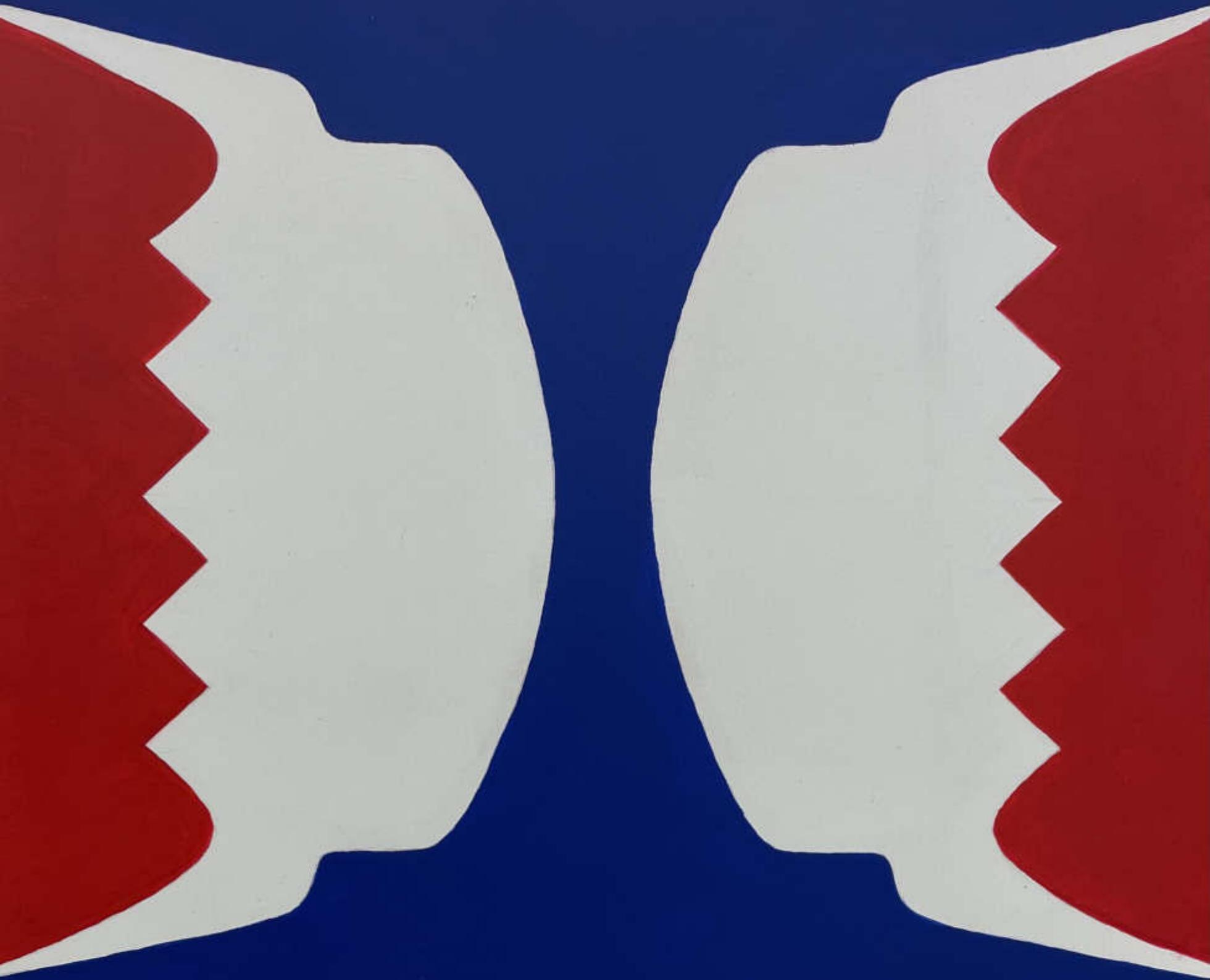








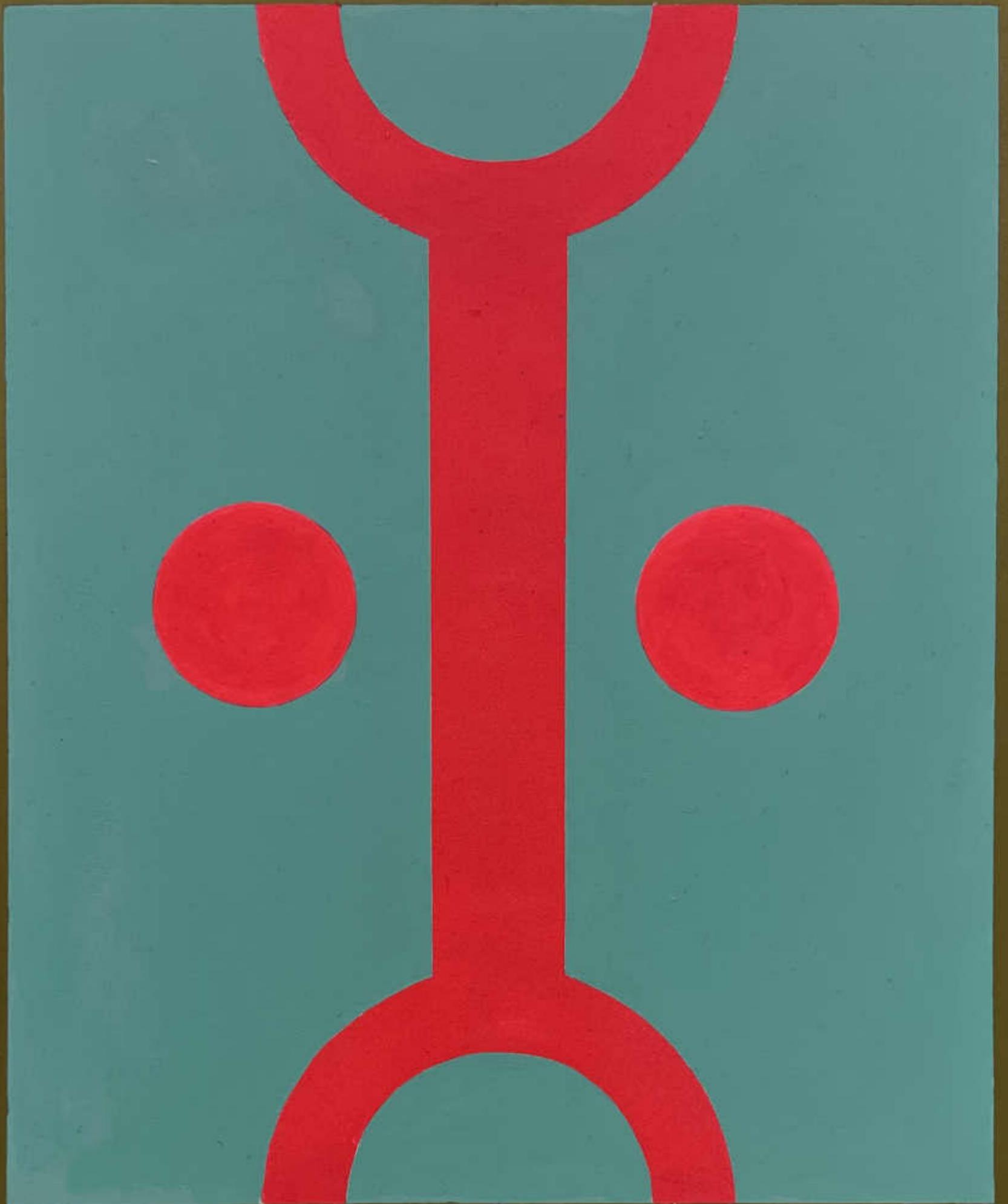








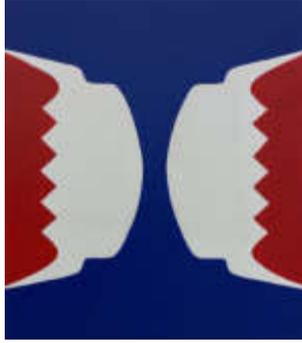
















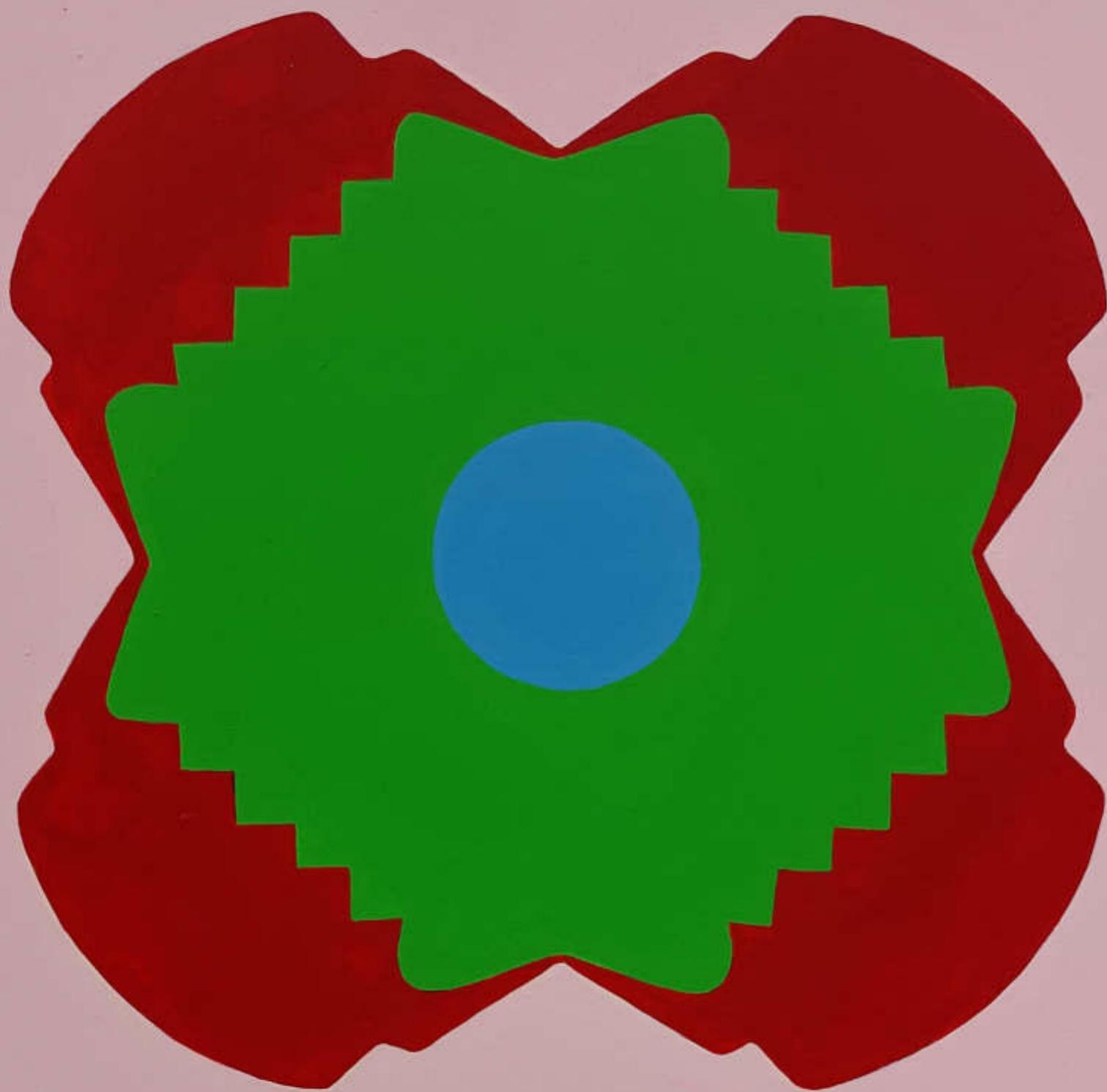






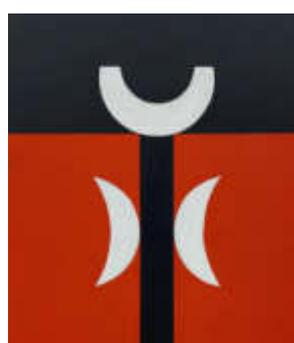
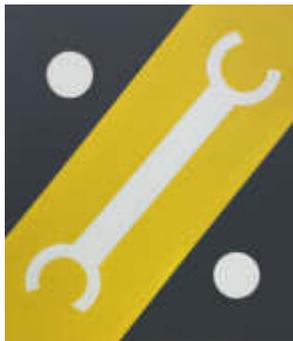
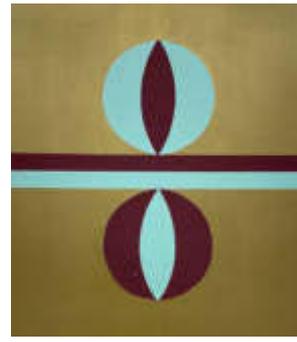
















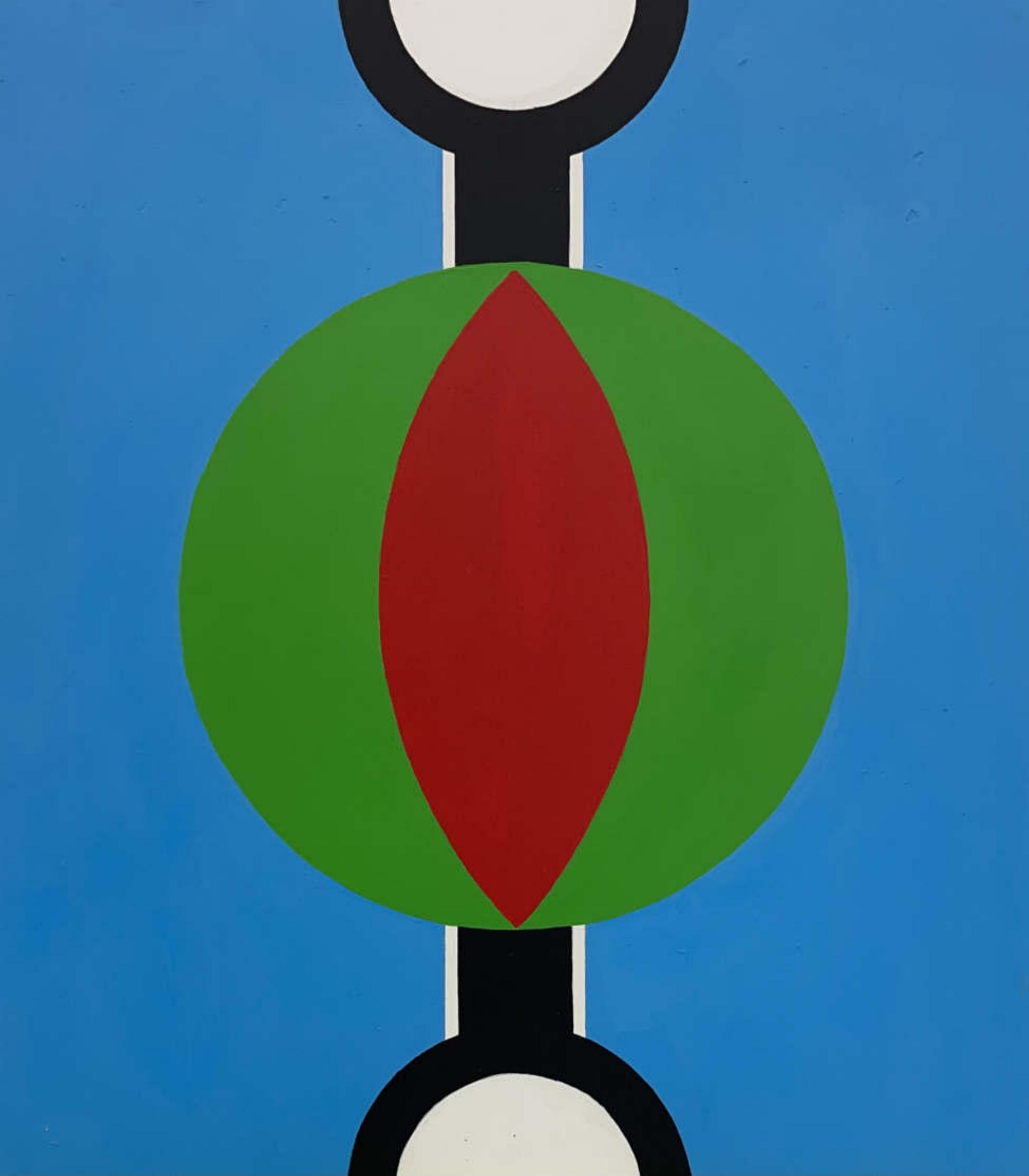












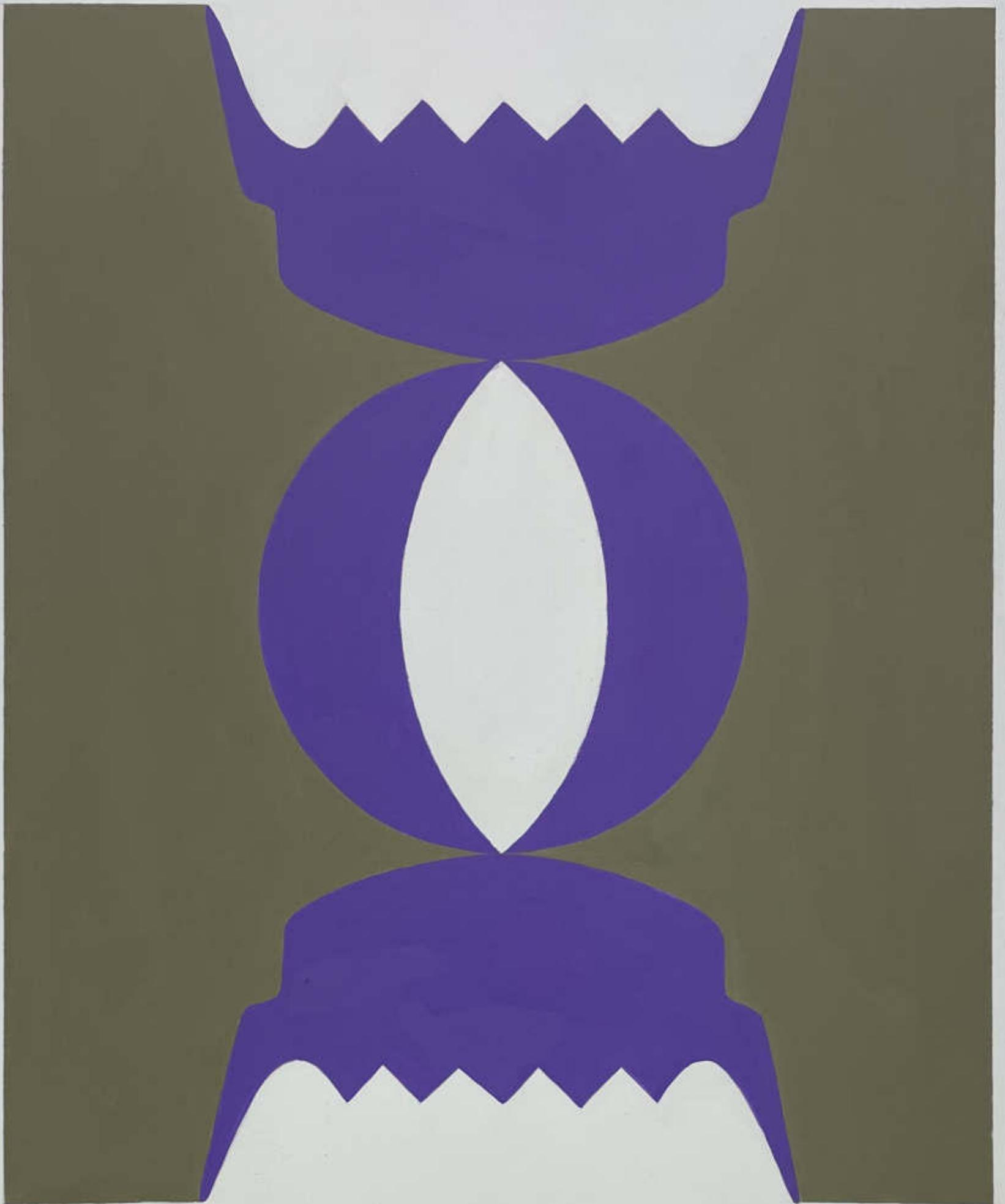










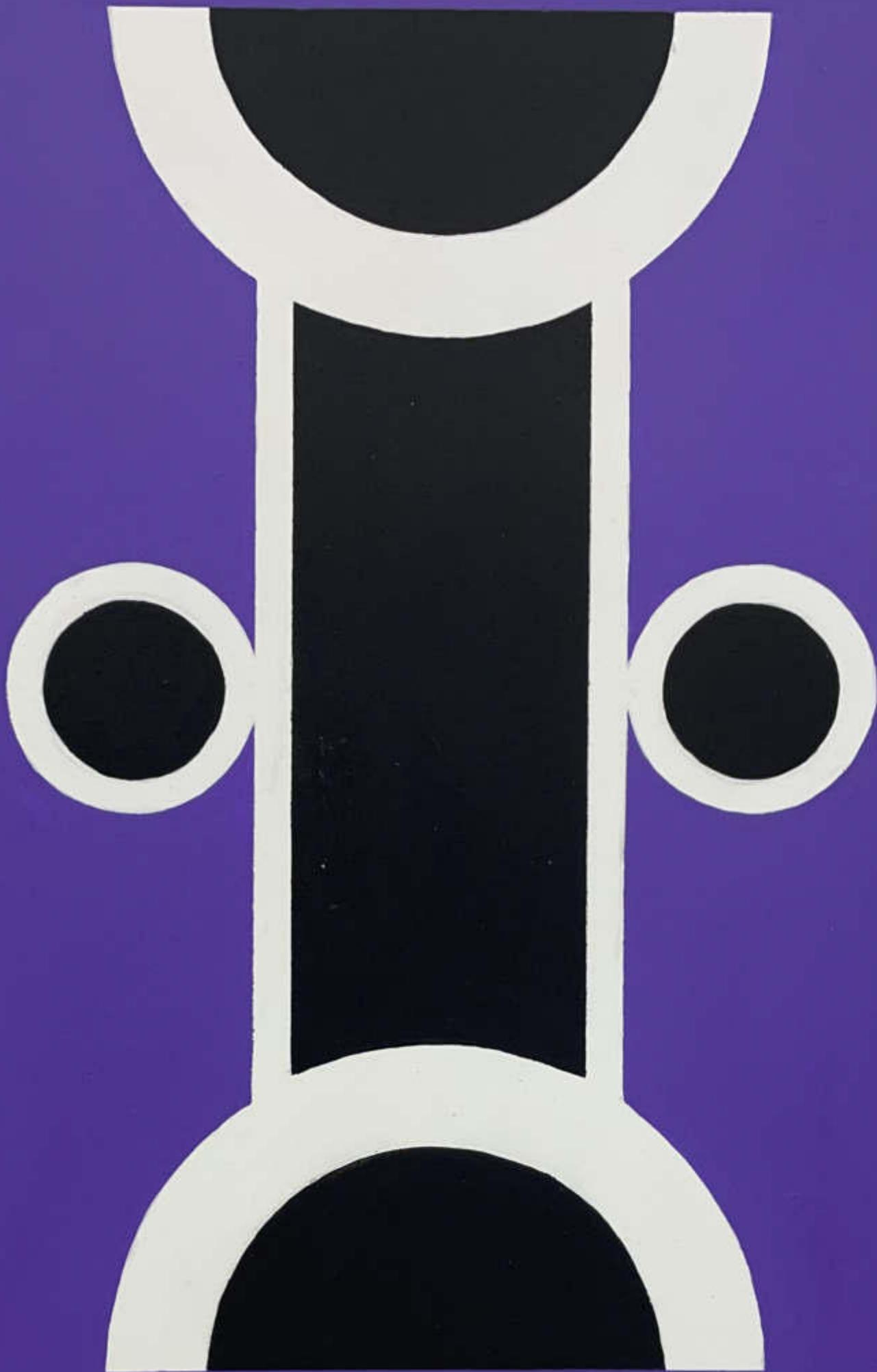










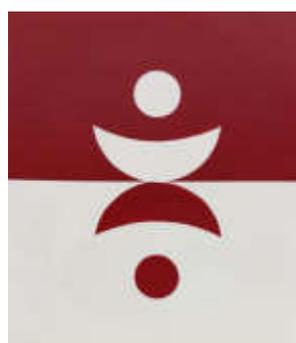
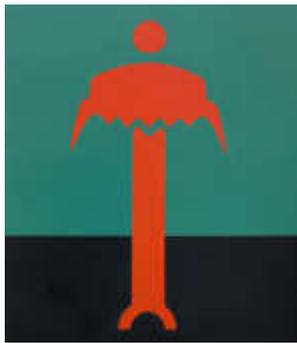












*Bandeiras*







Minas e Brescia  
2022, cuciture e tessuto acrilico, 89x134 cm



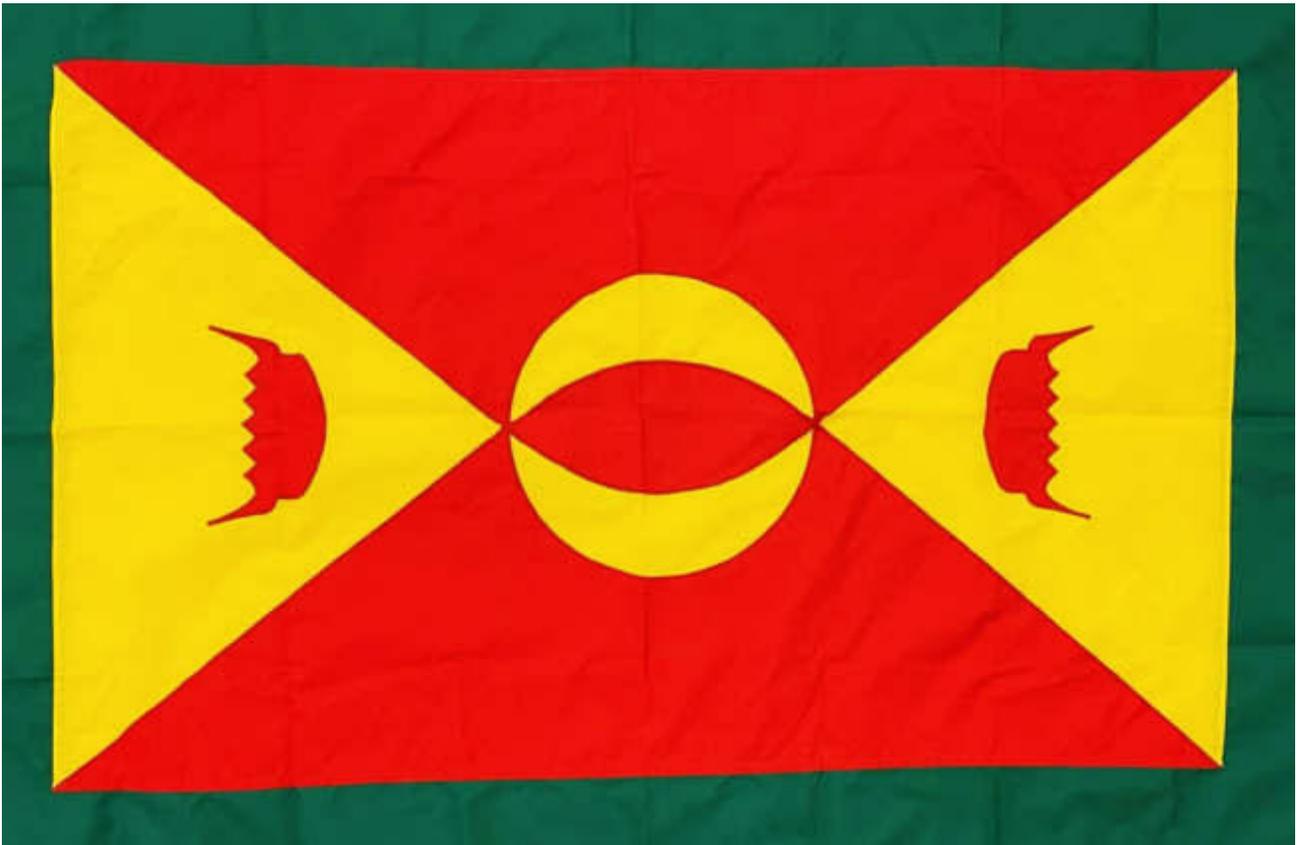
Alexandre De Bergamo  
2022, cuciture e tessuto acrilico, 89x134 cm



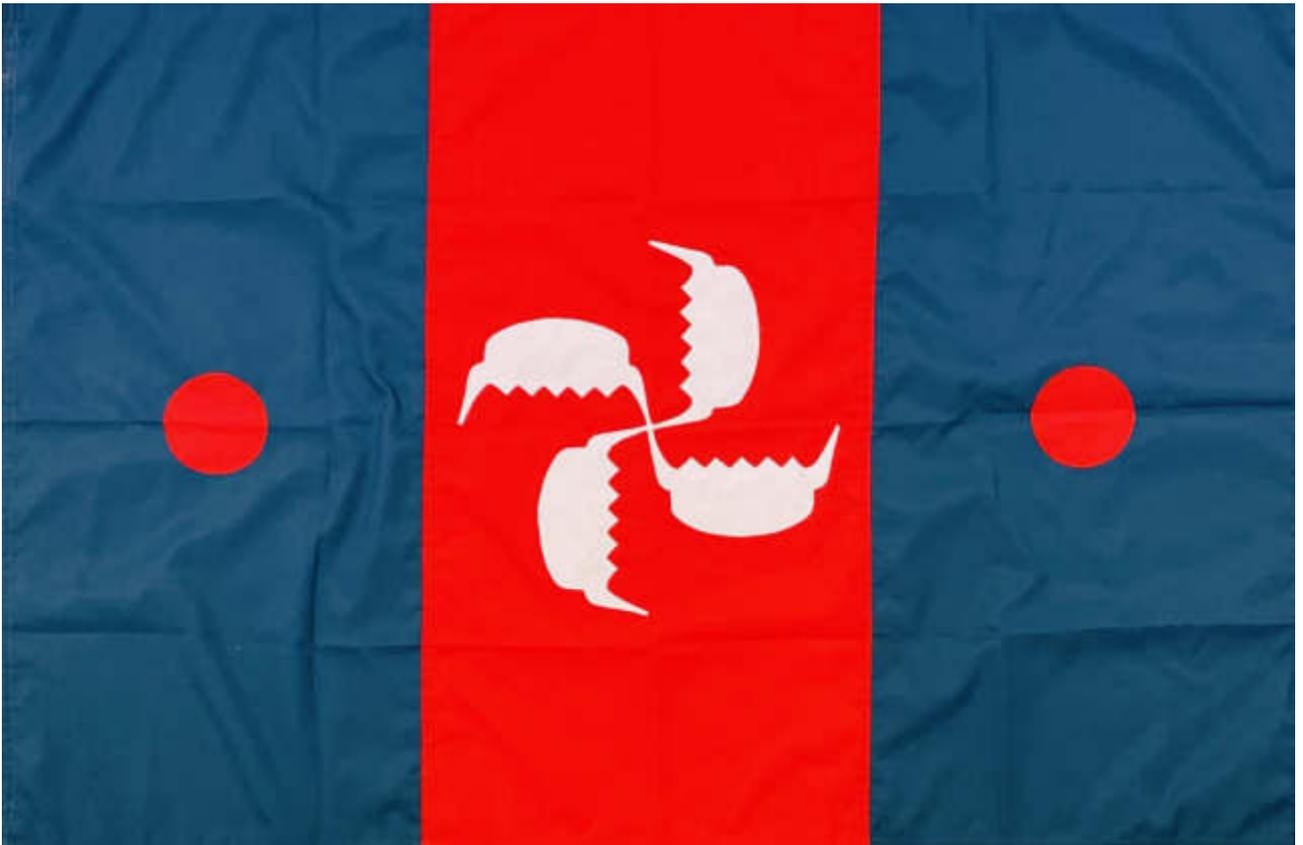
Caduceu  
2022, cuciture e tessuto acrilico, 89x134 cm



Cavalo De Troia  
2022, cuciture e tessuto acrilico, 89x134 cm



Farol  
2022, cuciture e tessuto acrilico, 89x134 cm



Rosa Bianca  
2022, cuciture e tessuto acrilico, 89x134 cm

Le bandiere di Heberth Sobral presentate in questa mostra per la prima volta, nascono dalla volontà di creare un ponte tra il Brasile e l'Italia. Gli elementi che le compongono raccontano la storia dell'artista, la sua cultura brasiliana amalgamata con la cultura e la storia italiana.

Bandiera 1:

Minas e Brescia:

Su fondo bianco azzurro, i colori di Brescia, è stato applicato un triangolo rosso, la bandiera di Minas Gerais, incorniciata dalla un intreccio di colore verde (colore presente sia in quella Brasiliana che quella Italiana) di elementi della Paymobil, tre braccia (come un abbraccio) al cui vertice si trova un bocca sorridente.

La fusione delle due bandiere celebra l'incontro dell'artista con la città in occasione della sua prima mostra personale.

Bandiera due:

Su fondo giallo rosso, i colori della Bandiera di Bergamo appaiono due simboli. Nel quadrante giallo il cavallo del soldato di Tebe che subito il martirio in città: Sant'Alessandro da Bergamo, diventato poi patrono e festeggiato nella data di 26 agosto, data riportata con numeri romani rossi su quadrante giallo, e giallo su quadrante rosso. Il giglio invece si trova sul quadrante Rosso, spesso presente nelle rappresentazioni del martire, simbolo di purezza.

Testo scritto dall'artista:

Bandiere, simboli di una nazione, di un gruppo, segnalazione, conquista, pace... in generale simbolo di un'idea.

Questo oggetto è stato rappresentativo nel corso della storia, le bandiere al vento rappresentano l'arrivo della conquista.

La serie arriva con la mia prima mostra personale in Europa

Come atto di benvenuto ho realizzato una bandiera dell'amicizia rappresentata nell'opera (Minas Gerais e Bréscia) è una bandiera che unisce i due stati, Minas Gerais dove sono nato e Bréscia dove si è svolta la mia mostra personale alla Galeria A+B. Usando le tecniche di unione dei barzões delle famiglie europee, ho usato un simbolo sull'altro. Il bianco azzurro della bandiera di Brescia con il triangolo rosso della bandiera del Minas Gerais attorno al triangolo due braccia e un sorriso verde rappresentato sulle bandiere del Brasile e dell'Italia.



BANDIERA DI BERGAMO



XXVI VIII  
26 / 8

IL GIORNO  
DI ALESSANDRO

*Cipòs*

## CIPOS

When they cut our umbilical cord, we are born into the world. I created the same analogy for this series of works with the vine.

The vine is the umbilical cord of nature, and when I cut it from the forest, my work is born.

From then on, they will be unique pieces like all the individuals on earth.

The piece represents only itself, and it begins and ends in itself, and it does not represent or mean anything outside of itself.

Something new emerges there that represents itself, with its own identity. I search the reference of the paintings in several sources: in animals, body paintings of natives, fabric prints, or simply from my head.

I present them in loops to represent the cycle of life



Bahia  
2022, liana e acrílico, 43x30x9 cm



Carvão  
2022, liana e acrílico, 55x50x7 cm



Maravilla  
2022, liana e acrilico, 32x24x30 cm



Carnaval  
2022, liana e acrilico, 41x32x7 cm



Bahia  
2022, liana e acrílico, 43x30x9 cm



Massai  
2022, liana e acrilico, 35x31x9 cm