



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Work On Canvas By Edouardo Zamora 1942 - 2023 The Couple 81 X 65 Cm Signed Dated Top Left

1 500 EUR

Signature : Edouard ZAMORA

Period : 20th century

Condition : Très bon état

Material : Acrylic

Width : 81 cm

Height : 65 cm



Description

Work On Canvas by Édouardo Zamora 1942 - 2023 The Couple 81 X 65 Cm Signed Dated Top Left Edouardo ZAMORA 1942-2023 Edouardo Zamora, born in Nuevo Laredo in Mexico in 1942, is "an inexhaustible storyteller, greedy for images" *. Trained at the National School of Plastic Arts in Mexico City and then at the Academy of Graphic Arts in Krakow, Poland, he has participated in numerous exhibitions and his works have been acquired by international public collections. * Lydia Harambourg Edouardo Zamora paints as if he were trying to exorcise the suffering and misery that still reigns in his country of origin. His works, representative of a "social surrealism", depict a dreamlike and metaphorical universe where hybrid characters replay popular legends and traditions in a joyful

Dealer

N°7 GALLERY

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La Fontaine

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and grating apocalypse. Poetic and mysterious. He lived and worked in Paris The Cultural Institute of Mexico presents a wide selection of works by Eduardo Zamora (Nuevo Laredo, 1942), Mexican painter trained at the National School of Plastic Arts of the National Autonomous University of Mexico , then at the Academy of Graphic Arts in Krakow in Poland, where he studied engraving before settling in Paris in 1973. Not without evoking the real-marvellous Latin American, the surrealist worlds of Leonora Carrington and Remedios Varo or the psychological morphologies of Roberto Matta, his work is governed by a fabulous fantasy where teeming creatures oscillate between intranquility and the search for happiness doomed to impermanence. Eduardo Zamora began his career with the Organization for the International Promotion of Culture (OPIC) for which he copied life-size frescoes by Diego Rivera and Jose Clemente Orozco in the purest tradition of muralism, whose centenary is being celebrated this year. . Temporarily tempted by abstraction, Eduardo Zamora definitely opted for figuration after his discovery of the abomination of Auschwitz. Haunted by death, he invents incredible and quirky stories that he humorously calls scenes from everyday life, an aesthetic that Edouard Glissant liked to call "the banal invisibility of reality". Populated with hybrid characters replaying legends and popular traditions in a hallucinatory universe, his paintings evoke a rural, joyful and grating poetic imagination, questioning human relations at the heart of a society in search of meaning.