

PRESS KIT

PATRIAPETRONA

Idea, Project, and Direction
Alfredo Arias

-

Collaborators

Pablo Ramírez and Juan Stoppani

-

Research

Larry Hager

-

Ceramics

José Luis Caruso

-

Painting and Decoration

Matías Nazareno López

-

Wardrobe RAMÍREZ

Mary Monti

Gonzalo Barbadillo

Natalia Ruiz Díaz

Eugenia Cantero

Noemí Jurado

Valeria Vega

Miguel San Jorge

-

Coordination and Production

Luciana Milione

-

Photography

Gustavo Di Mario

-

Thanks to

Jean-Yves Legrave

Mercedes Urquiza

Choly Berreteaga

Patria Petrona

Idea, Project, and Direction: **Alfredo Arias**

Collaborators: **Pablo Ramírez y Juan Stoppani**

From June 14th to August 28th, 2011

Tuesday to Sunday, 11 AM to 7 PM



Boda, 2011. Glazed Ceramic. 55 x 37 cm.

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PROA

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Tenaris

Presentation

Starting June 12th, Fundación Proa presents **Patria Petrona**, a homage to the Argentine cook Petrona C. De Gandulfo. As the brainchild of director, actor, and playwright Alfredo Arias – who in the last 40 years has become a fundamental figure in the world of theater – the exhibit serves as a nostalgic introspective into the fantasies created by *las tortas* (the cakes) of Doña Petrona. Designer Pablo Ramírez and artist Juan Stoppani work with Arias to create a multidimensional exhibit that includes ceramics, fashion, painting, and theater.

While **Patria Petrona** aims to relive the reverie of Petrona's baking, it does so through contemporary means. Arias utilizes Petrona's pictorial cookbook, which was edited more than 100 times, as a reference for the multifaceted exhibition and presents with it the various stages and states of life. Through an unorthodox combination of ceramic cakes, clothes, and paintings, the scenes created by Arias and his collaborators shed light on the conception of each individual item, all the while highlighting the importance of social unions.

The three-dimensional versions of Petrona's cakes are possible through the "perfect unification of ceramics with the kitchen. The idea is that you can see the cakes; it's the only way to prove their existence," says Arias.

Pablo Ramírez designed the outfits accompanying the "cakes." He affirms that "in each celebration there's a ritual, and in each ritual there's an outfit. No one eats cake without an outfit."

The three cake paintings were done by Juan Stoppani, all which serve to amplify the represented scenes. Among them, we see the 5th wedding anniversary cake (known in Spanish as the *bodas de oro* cake), the bunny cake, and the *Arrollado Caruso* cake. In contrast to their ceramic counterparts, all allude more directly to the images found in Petrona's cookbook.

It is important to keep in mind the sociohistorical context enveloping **Patria Petrona**. As an exhibit, it is emblematic of a time when gas stoves, women's magazines, and television's obsession with the housewife dominated Argentina's cultural realm. These ideas are continued with **Tortazo**, a show that focuses on the "good behavior" and "obligations" of a woman during the period. Acted out by Alfredo Arias and Alejandro Radano in the auditorium, it utilizes some of Doña Petrona's recipes to also emphasize the culinary and thematic approaches to the "Patrona style" of baking.

For Arias, **Patria Patrona** is a "poetic displacement of one's memory" that invites the viewer's active participation in the display.

Support for **Patria Petrona** is provided by Groupe TSE, financed by the French Ministry of Culture, and Tenaris.



Patria Petrona by Alfredo Arias

Patria Petrona is a homage to memory, specifically to reconstructing the land that raised us, to the words, gestures, scents, and images that will forever remain in our minds and have become a part of who we are.

La Patria (The motherland) made us; in that land you'll find fantasy and enchantment. Petrona is one of those characters of the Patria fantasy.

The experiences suggested by **Patria Petrona** go beyond said figure to the world of the printed images in her cookbooks, as these pictures played a defining role in my childhood. But the focus is only on the images. I never tasted one of her dishes; instead the television provided me with interpretations of her recipes, all received in a remote neighborhood in the outskirts of Buenos Aires.

The house where I watched Doña Petrona's shows was situated in Remedios de Escalada. There, in front of the American-style chalet my father had built, a cataclysm was produced: the government had decided to expropriate the neighboring houses to make a Pan-American highway that never happened.

In that desert, a shantytown slowly emerged, and while the wasteland extended quietly and flatly until it reached Talleres club, it became a large pasture for the ghosts where *la Doña* cooked.

When Perón addressed the nation, the townspeople would ask to watch our television. My parents would place the device near the window and behind it the Coronel would round up his loyal followers. It was Sunday mass, with Perón playing the priest. One day, Petrona appeared in that same television: for me, it was a type of refuge; instead of going to Disneyland I'd go to *Petronaland*, and every time my parents would fight (and they fought constantly),

I tried to make a dish, usually one of Petrona's desserts, to avoid my reality.

These desserts were always a disaster. Besides feeling agitated for not being able to bake, these attempts always reinforced my mother's belief that I overly appreciated everything feminine, from *Para Ti* to *Radiolandia*... I suppose now that Petrona was one of the icons that allowed me to spend five years in military school, an institution that parents had hoped would erase my fascination for the fantastic, and would instead create a good-postured, clear-headed boy prepared to face the future that awaited him. As for **Tortazo**, it is not a historic or sociological piece, but rather a poetic glide through memory. *A Twist again*, if you will.



Hora del té, 2011. Alfredo Arias. Glazed Ceramic. 12 x 44 cm. Pablo Ramírez. Dress. Alpacuna gabardine and tulle. Juan Stoppani. Glazed Ceramic. 167 x 195 cm.

The Exhibition

Patria Petrona presents six scenes composed of “cakes”, and dresses by Pablo Ramírez. In each of these settings, Alfredo Arias recreates celebrations, social gatherings, and events for which these “cakes” were designed. The three paintings by Juan Stoppani serve as the final touch for the “scenes” enacted. Along with **Tortazo** – a show based on the recipes of Doña Petrona, starring Arias and Alejandro Radano – the director hopes to relive the past from the present, appealing to some of the images’ regenerative properties.

Works

Boda, 2011

Alfredo Arias

Glazed Ceramic

55 x 37 cm

Pablo Ramírez

Dress. Alpacuna gabardine and tulle.

Alone, yet hopeful, the bride of **Patria Petrona** is excessive and comprehensive. For Doña Petrona, weddings served as omens of successive anniversaries that began a world of fantasy. The bride, with her extensive tulle train, covers a table set for a toast that ends with the wedding cake: four layers of meringue, flowers, and a miniature bride and groom figurine.

Patria, 2011

Alfredo Arias

Glazed Ceramic. Patria cake: 18 x

43 cm / Chapel cake: 47x36 cm

Corn cakes: 12 x 48 cm

Pablo Ramírez

Dress. Alpacuna gabardine

On one end, the teacher and her apron: a uniform composed of strict lines and rigid endings. On the other end, the student and her *guardapolvos* (a uniquely Argentine uniform), generous in flamboyant folds and dressed up with a light blue and white sash. In between these two figures are two corn-shaped cakes (*Tortas Choclos*) and two nationalistic cakes decorated with the Argentine flag (*Torta Patria*). In the middle is a chapel-shaped cake (*Torta La capillita de mi pueblo*). National values, scholastic traditions, and religious symbols are essential to the scene.

Bautismo, 2011

Alfredo Arias

Glazed Ceramic. 28 x 40 cm

Pablo Ramírez

Dress. Alpacuna gabardine and tulle.

A godmother dressed in a yellow top and bottom, the former with sumptuous sleeves and tight folds. She imposes her presence between the two cakes, one in light blue for a boy’s baptism, the other in pink for a girl’s baptism. Both cakes signal the importance of baptism as a rite of passage. With figurines of children in diapers waving their arms, these cakes reinforce the miracle of life.

Familia de La Boca, 2011

Alfredo Arias

Glazed Ceramic. 42 x 47 x 20 cm

Pablo Ramírez

Dress. Alpacuna gabardine, gros point, and tulle

This typical family is not only an ideal target for Doña Petrona, but also pays tribute to the neighborhood of La Boca. All are in blue and gold – mother and daughter in an apron, father and son in overalls. With this example, **Patria Petrona** praises the ultimate destination of immigrants to Argentina. By placing this *boquense* family in the middle of the Marcelo ship cake, the exhibit displays the transition many families underwent in Argentina.





© Jorge Miño

Patria, 2011. Alfredo Arias. Glazed Ceramic



© Jorge Miño

Familia de La Boca, 2011. Alfredo Arias. Glazed Ceramic. 42 x 47 x 20 cm. Pablo Ramírez. Dress. Alpacuna gabardine, gros point, and tulle

Cumpleaños, 2011

Alfredo Arias

Glazed Ceramic. Drum cake: 30 x 45 cm / Carousel cake: 60 x 45 cm

Pablo Ramírez

Dress. Alpacuna gabardine and tulle

A typical birthday in the life of two children: the drum cake, seen by Doña Petrona as a treat especially for boys, holds three musicians and two drumsticks willing to mark the pulse of a march. The boy, standing upright, is dressed in shorts and a shirt with folds and light blue jabots. For the girl, on the other hand, the narrow and flared fuchsia dress, along with the carousel cake carrying the Argentine flag, signify amusement.

Hora del té (I), 2011

Alfredo Arias

Glazed Ceramic. 12 x 44 cm

Pablo Ramírez

Dress. Alpacuna gabardine and tulle.

The two women surrounding Juan Stoppani's paintings are dressed in monochrome dresses and are accompanied by a honeycomb cake occupied by bees and butterflies, cornstarch alfajores, and a clock cake that marks the hour. Green represents nature, red the determination of time. A feminine exchange with a touch of formality and perkiness associated with 1950's silhouettes.

Hora del té (II), 2011

Alfredo Arias

Glazed Ceramic. 12 x 44 cm

Pablo Ramírez

Dress. Alpacuna gabardine and tulle.

Paintings

Juan Stoppani

Torta aniversario 50 años, 2011

Acrylic on canvas. 175 x 195 cm.

Arrollado Caruso, 2011

Acrylic on canvas. 167 x 195 cm.

Conejo, 2011

Acrylic on canvas. 167 x 195 cm.



© Daniel Kiblicky

Juan Stoppani. Arrollado Caruso, 2011. Acrylic on canvas. 167 x 195 cm.

Interviews

Alfredo Arias, by Germán Garrido

How was the idea conceived?

I never look for ideas. Petrona has always been in my life. The problem is that only certain times are conducive to executing certain things. In the case of Petrona, I read books at home and then watched the TV shows. In the books there are illustrations that seem to belong to a world of fantasy, of illusion, something totally surrealist. What interests me the most is seeing how people can find this history. I had the idea of recreating these cakes in porcelain, and potters did them. Pablo Ramírez makes the dresses that accompany the cakes and Juan Stoppani creates a few paintings of the cakes. I like to work with the theme of evocation. Along with Alejandra Radano we have made **Tortazo**, a show based on the texts that compose Petrona's cookbook.

What's so special about these cakes?

I believe they're made only as an illusion. Making these cakes was a punishment. The originals were printed on a cookbook, and this is probably the first time they have actually been made in 3-D. To make them, you need to be a sculptor, a baker, a chemist, an astronaut...it was actually more of an imaginary world, like a Jules Verne who says "there will be an clock cake in the year 2715." To me, these cakes are like Disney in the kitchen. Disney condenses and collects the ideas of a people, and Petrona does the same with her people but through the kitchen. On the other hand, there is a perfect connection between ceramics and the kitchen. The idea behind making these cakes in ceramic is to have everyone see them. It's like saying, does the ghost exist or not? Yes, it exists, it's here, and it's the work of a sculptor. It's the only way to see it in its existence.

What feelings does Petrona invoke?

Petrona's language is aimed at the *petite-bourgeoisie* or the Argentine middle-class of the 40's and 50's that wanted better methods of expression. Petrona is another character, who's very simple, but who gives perspective into social progress. It's a middle-class that progresses. Many books of the era discuss how to dress a housemaid if you had one, the problems of hiring housemaids, and why it is better to have them living out of your home. Then they move onto topics of organizing yourself as a housewife, and it breaks down the day into hours, into minutes, on how to open and close a door. It's fabulous, it's Kafkian, and it recommends to women beauty and rest and reading.

And the nationalist symbols?

Many times there appear recognitions of patriotism. She is like Mariquita Sánchez de Thompson. Petrona created the national anthem in a kitchen. And in the theatrical representations she gave on television. And in the theatrical representation that we see on TV with Juanita. It is a bit like the patrician woman with *la chinita* (the housemaid) that accompanies her. It engages you like a very deep, historical farce. If you wanted to sociologically study what we're saying, there are materials to understand this society and where it wanted to go. These materials happen to be what Petrona created. Our job is to say, "Look over there!" to give an indication of historical fragments embedded in everyday life. What happens is that history becomes all about politics, great writers, great painters, and everything else is left out. It's incredible how one thing that seems insignificant, relegated, like an old cookbook, can immediately create an ambiance. Kitchens are underway, and ovens open and close like in a magical movie. We rework some of the pieces of the puzzle that is history. That way, the puzzle is complete. This woman stirs the pot of the famous stew nobody wanted to eat.



Where did you get the idea to present cakes with outfits? By seeing this combination, one gets the feeling they're at an alternative museum, or a historical reenactment of a remote civilization...

The idea is to create an exhibit where various artists leave their mark to create a single space. This ambiance, this atmosphere, is centered on one theme. It's distinct, and it's why we display it at the café. It's an artwork expressed through fashion, ceramics, painting, words.

This exhibition is reminiscent of your works and Stoppani's works from the seventies. There's something about it that's kitsch, like the references to pop culture, the masses, communal work, and fashion. Do you see this continuity of Di Tella in Patria Petrona?

Di Tella was complex, because its options changed rapidly within those five to six years that everything was being developed. It was a very confusing period, where it found itself between pop art and conceptual art. I now see Di Tella mostly as a historical intervention; a group of people that found themselves to be a part of history. I don't consider myself to be a plastic artist, but I was there at that time to make historical commentaries through that medium, of a recognized urban passage, of a people and their children who had come here as immigrants. It's for those reasons that I find Di Tella to be profoundly Argentine. It corresponds to the history of a political moment and it ends right before that dark political process that came after. What interests me is history, and now my work is about that same theme, and I suppose there's continuation from my previous projects in that sense. Rather than participating in the history of plastic art, I engage with history.

© Gustavo di Mario



Barco, 2011. Glazed Ceramic. 42 x 47 x 20 cm.

You had already showcased large cakes like these in the mid-seventies...

It's true. Juan and I had worked with ceramics before, but one day Samuel Paz told us, "it seems to me that you two need to work with another technique, to explore all the nooks you want to," so then we did our first exhibition with paper maché. Juan Stoppani created *Las Aventuras de la Vicky*, who was this huge character, and I made cakes out of old mattresses I found on the streets. We would disperse them and make cakes, and any empty space was covered with dwarves and Snow Whites and swans. I think cakes are related to a type of child-like dream, of sacred acts related to infancy. But yes, the idea of a cake remained.



© Gustavo di Mario

Patria, 2011. Glazed Ceramic. 28 x 40 cm

CV

Nombrado Chevalier des Arts et des Lettres por el gobierno de Francia, **Alfredo Arias** es una de las figuras centrales de la cultura de París y de Buenos Aires. Nacido en Argentina, Arias fundó en 1968 el grupo TSE y participó del renovador Instituto Di Tella, punto de quiebre de la cultura porteña del siglo XX. Allí montó su primera creación teatral, *Drácula*. Tras su paso por Nueva York, en 1970, fijó su residencia en París, donde dirigió *Eva Perón* de Copi, puntapié de un fuerte vínculo creativo con el autor.

El sistema creativo de Arias trabaja con un imaginario barroco orientado a reactivar la potencia y la fascinación de la memoria personal y la infancia. Como autor y director, su trabajo se destaca por piezas como *Comedia policial*, *Lujo*, *Veinticuatro horas*, *La estrella del Norte*, *Penas de amor de una gata inglesa* y *Penas de corazón de una gata francesa*. En los espectáculos *Mortadela*, *Fausto argentino*, *Mambo místico* y *Familia de artistas*, con música de Astor Piazzolla, Arias exploró por primera vez su historia y el reencuentro con su país natal. Como director del Centro Dramático de Aubervilliers, revisó textos fundamentales del repertorio teatral francés como *El juego del amor y del azar* de Pierre de Marivaux, *El pájaro azul* de Maurice Maeterlinck, *La locandiera* de Carlo Goldoni y *La tempestad* de William Shakespeare en el Festival de Avignon, entre otras.

En Buenos Aires, Arias ha montado destacadas puestas, como *La carrera de un libertino* de Igor Stravinski, *Bomarzo* de Alberto Ginastera y *Muerte en Venecia* de Benjamin Britten en el Teatro Colón, y *Tatuaje*, en 2010 en el Teatro Presidente Alvear.

Formado originalmente en artes plásticas, Arias ha atravesado diversos géneros, como la ópera, el music hall, la comedia musical y el cine. Además, ha publicado los libros *Folies Fantômes* y *L'Écriture retrouvée* (entrevistas con Hervé Pons).

Alfredo Arias recibió tres premios Molière: uno, por el conjunto de su carrera y otros dos por sus espectáculos *Mortadela* y *Penas del corazón de una gata francesa*.

www.alfredo-arias.com



Pablo Ramírez, by Germán Garrido

How did you and Arias met, and how many years have you worked together?

I first met him in the 90's in San Martín, during that play he produced with Marilú (Marini). Then he asked me to do the costumes for *Death in Venice* at Teatro Colon. I also worked with him in *Incrustaciones*, then *Divino Amore*, *Tatuaje*, *Tres Tangos*, and *Cabaret Tango Broadway*.

When he proposed this project, what was your first reaction?

I was flattered, since both him and Stoppani started their careers in Di Tella, and because they're revisiting the plastic arts it's a completely special moment in the arts. I'm absolutely honored to be a part of this group. Also, I love Arias' creative process. He does his research, he brings his ideas in this neat portfolio, and explains everything in it. It's just great, you have all the information at your disposal. He showed me everything, and then let me go through my own creative process.

In what way did you imagine the relationship between the attire and the cakes? Would it be the clothes of the people who would eat the cake? Do you feel the link between these two turned out as you imagined?

In reality, I unconsciously did what I had to, and he put it into words. He made cakes for celebrations, and behind every celebration there's a type of ritual, and in that ritual there's an outfit. No one eats cake without clothes. He unified the materials through the porcelain he used for the cakes. I decided to do the same thing, but with different colors. All of the outfits are made of the same cloth. It's a type of gabardine we call *loneta*, a cloth we use to make aprons. I wanted to use something that everyday people used.

Like Petrona and Arias, you use run-of-the-mill materials to create a rather sophisticated product.

Of course. I made a collection entitled Pueblo at the Museo de los Inmigrantes in Buenos Aires. I'm very interested in finding the glamour in simple things, in cheap things that are easily accessible.

As a fashion designer, you have at your side a cake designer with his own set of aesthetic rules. How do you manage your more synthetic, hyper kitsch, elaborate aesthetics?

The result was a decision Alfredo decided to make. I presented my proposals and opened up many options because I had no fear of being kitsch. But Alfredo saw everything and told me he preferred something that was more me. With that, you get a vision that's Arias-Ramírez.

What's your relationship to art? Have you show in galleries before?

They had a runway season at the Museo de Arte Moderno, called El arte está de moda. I decided to work against one of Alberto Heredia's plays, and made a collection based on it. I also worked with *Malba Moda*. I had a runway show happen on the stairs of the museum.

Are you comfortable in this environment?

I don't feel I'm an artist. I have a sense of what I do and don't like but I don't feel like I belong to this world. In any case, I love it. I suppose I feel more comfortable in the performing arts than the plastic arts, but even then my base and beginning as a designer is always a drawing. Even as a child I used to draw, and I always thought I'd end up studying the fine arts.

CV

Pablo Ramírez was born in Navarro, Buenos Aires in 1971. He started his studies in Fashion Design at the University of Buenos Aires in 1991. His first leap into the fashion world was in 1994 at the Mission Impossible of Paris. When he returned to Argentina, he worked as Design, Image, and Communications Director at Alpargatas, Via Vai, and Gloria Vanderbilt.

In 2000, he debuted with Casta, the first collection under his label, and formed part of the independent designers movement. The public and both the local and international press – among them Isabella Blow, Suzy Menkes, Stephen Gan, and Michael Roberts – recognized his Tango, Poesía, Patria, Pueblo, Snob, Bodas, Fatal, and Fiesta collections. Besides showing his work in Buenos Aires, he is occasionally invited to display his collections at fashion weeks around the world, including those in Madrid, Berlin, and Medellín.

Ramírez has also designed costumes for various theater, opera, and ballet productions. In 2009, he was Designer for *Trois Tangos*, *Tatouage*, and Alfredo Arias' *Cabaret Brecht Tango Broadway* at the Théâtre du Round-Point in Paris. In 2010, he designed for Arias' *Panaché Parisien* (Villa Campo, Buenos Aires) and Carlos Casella's *Syracusa* (Ballet Contemporáneo del Teatro San Martín).



Pablo Ramírez. *Cumpleaños*, 2011.



Pablo Ramírez. *Hora del té*, 2011. ©Ramírez



Pablo Ramírez. *Patria Petrona*, 2011. ©Ramírez



Juan Stoppani, by Germán Garrido

After many years, you're collaborating with Arias again...

I feel a great respect for Alfredo. Since we began working at Di Tella, I knew he wanted to do theater. He worked with ceramics, he did many things, but he always managed to do theater. He is a man of theater, yet he's very different from other directors I've meet. He's one of those strange ones that, for example, worries about the clothes each character wears in a scene. Every time I've worked for him as Head of Wardrobe, which I began doing in the 70's, I've had amazing reviews. He's also very hardworking. In any case, we started working with ceramics in '63...that's why he's such a natural.

Arias mentioned his mother noticed his interest for all things feminine through his regard for Petrona. Do you believe that installing huge cakes and dolls at galleries, and in the process inculcating a feminine undertone, was a component of Di Tella's controversial nature?

I don't do what I do to provoke. I do it to give pleasure. Alfredo was meant to follow the road to theater. But in respects to myself, or Edgardo Giménez, I say we never stopped making toys. We're toy makers, and I say that because I can't see what we created in any other way...



© Daniel Kiblicky

Juan Stoppani. *Torta aniversario 50 años*, 2011.
Acrylic on canvas. 175 x 195 cm.

At times, you've mentioned how you've thought of what could have happened had you stayed in Argentina. Do you have a response?

They would have cut our heads off for some stupid reason. They put me in jail three times, and Alfredo was there with me. Why, I don't know. We didn't do politics. We were just targeted because we were in Di Tella. They thought we were communists, when in reality, we were the most superficial people on Earth.

I remember this quote that Masotta took from you, and it said you wanted people to like what you did. However, there were always some unexpected reactions to your works...

In "Experiencia 68," I wanted to be seated and see the people but Romero said, "you can't be seated." So, instead, we put a woman with a turban on, and I put all my apples in that basket. For that reason I called it *Todo lo que Juan Stoppani no se pudo poner*.

Are you interested in Petrona?

I vaguely remember her. If you mention her name, I'll know who you're talking about, but I had bigger idols, like Nini Marshall. It's true that Petrona was an Argentine character. She has that Argentine thing to her, that exaggeration...Alfredo had made her *Torta Patria* for an exhibit at Di Tella. He was the only one who could put up new work. And that's what the whole world saw. Alfredo is very theatrical. When he asks Ramírez to makes corresponding outfits, he creates a cake and a character. He's actually making a play through this exhibit, and that's very Alfredo. I think it very wise of him.

When I saw this exhibit, I couldn't help but think about the works you and Arias had made in the 60's.

It's more his style. He had already made things that could have been cakes. I did *La Vicky*, but he had made these cakes, with some ducks on them...but you're right, it's very much his style.

But I also think that what you all did with dolls, all which had certain interactions...that's very much what's happening on top of Petrona's cakes. Petrona created a sort of figurative narrative.

Yes. We're like descendents of Petrona. I don't know why. I made a Minnie Mouse series in the seventies, in Paris. And when I brought it to Buenos Aires I made them of ceramic, and there's this bonbonniere of Lady Godiva, and I made the heads out of chocolate. And now, I think Alfredo's going to make the *choclos* out of chocolate. Here's what I say: art is meant to be eaten.

Not this art, because it's made out of porcelain...

Well, but by eat I mean you'll consume it. I'm sure there'll be people who will want to have these cakes because they're just so beautiful.

CV

Juan Stoppani was born in Buenos Aires in 1935. He studied architecture at the University of Buenos Aires and completely dedicated himself to sculpture and design.

In November of 1964, he participated in the *Objetos 64* exhibit, organized by Hugo Parpagnoli at the Museo de Arte Moderno in Buenos Aires. A year later, Stoppani presented *Microsucesos* at La Recova Theater as a member of the *Siempre-Viva* Company. He integrated the showing of the *Premio Ver y Estimar* in 1965, and the following year participated in the *Premio Nacional del Instituto Di Tella*. He was the recipient of the *Premio Braque* and helped mold the first *Festival de Formas Contemporáneas* in Córdoba as a response to the *Bienal Americana de Art IKA*.

Juan Stoppani was invited to Di Tella's *Experiencias Visuales* in 1967 and 1968, and his works were included in the *Nuevo Ensemble* at the Museo Nacional de Bellas Artes. In 1969, he participated in the *Fashion Show Poetry Event* at the Center for Inter American Relations in New York. That same year he relocated to Paris where he helped form the *TSE Groupe* with Alfredo Arias.

He worked with designer Richard Peduzzi's in his studio, and has collaborated on stage design with Copi, Jean Louis Barrault, Jérôme Savary, Roland Petit and George Lavelli, among others. In the 1980's, he was Professor of Fashion Design at Studio Berçot, and was also a designer in the "underground" circles of Paris.



Tortazo

Readings Inspired by Doña Petrona's Recipes



Text: **Alfredo Arias**

Research: **Alejandra Radano / Larry Hager**

Readings by: **Alejandra Radano / Alfredo Arias**

Music: **Eliana Liuni**

Assistant: **Luciana Milione**

With only four showings at the Auditorio Proa, Director Alfredo Arias presents **Tortazo**, a show based on the recipes of Doña Petrona C. de Gandulfo, accompanied by the respected actress and interpreter Alejandra Radano.

Imperatives of good conduct, advice on the well being of the family, duties and obligations of the woman – all these themes appear in **Tortazo**. It surged as a selection of readings made by Arias while he investigated for Patria Petrona.

With the projection of allusive images, **Tortazo** underlines the peculiarity of the culinary resources and themes of the “estilo Petrona.” “It’s not a historical or sociological work,” assures Arias of this revision of the past that invites personal participation through memory.

Showings

Saturday, June 18th and 25th, 6:00 PM

Sunday, June 19th and 26th, 6:00 PM

-

General Admission: \$20

Students and Seniors: \$18

RSVP: (011) 4104-1001

auditorio@proa.org