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When asked about the subject matter of her luscious, fluid paintings, the American Colour Field painter Helen Frankenthaler (1928–2011) once remarked, 'If I am forced to associate, I think of my pictures as explosive landscapes, worlds, and distances held on a flat surface'. Her words, spoken in 1957, resonate with the richly-hued landscapes by the Brazilian artist Marina Rheingantz. Like Frankenthaler, she evokes the genre of landscape painting in the loosest sense of the term, as her paintings hover on the periphery of abstraction.

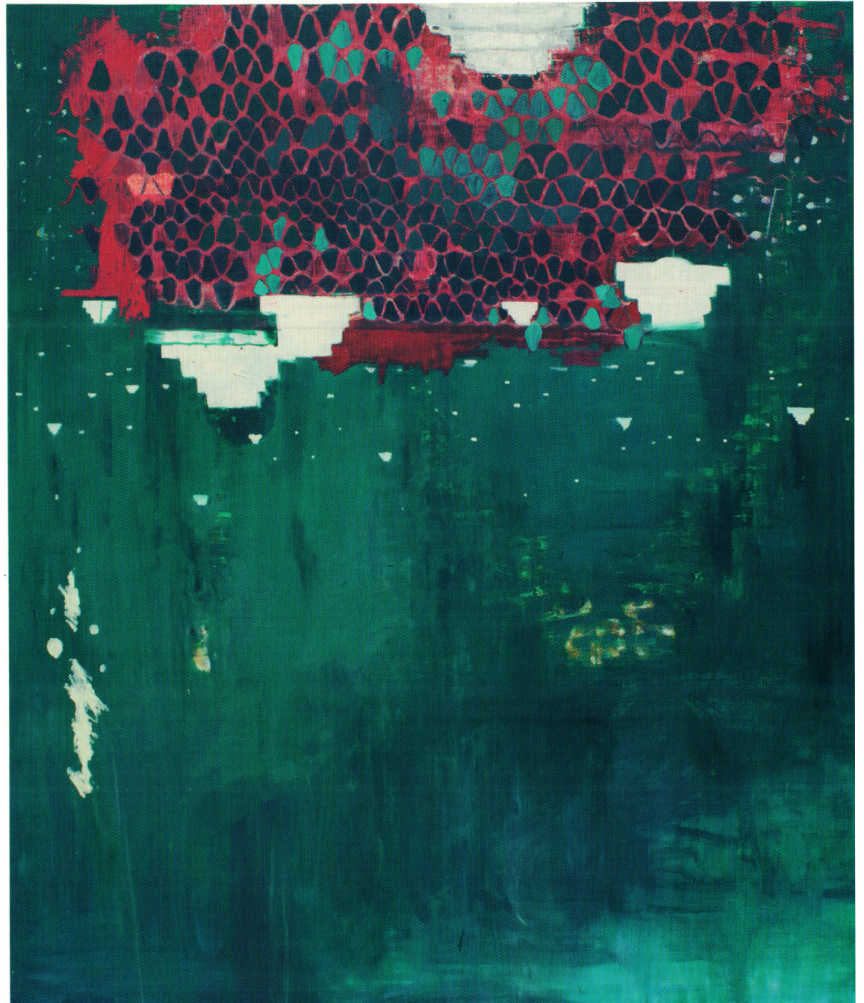
Works such as *Treino* (Training) (2014) appear to materialize on the canvas via a process of introspection, which sees the artist amalgamating the exterior landscape of the arid, dusty desert lands of North-eastern Brazil, with visual fragments and remembered motifs that she has collected from photographs and found imagery. A gauzy, soft light emanates from the painting's surface, which undulates in rosy patches that blush to warmer oranges and pinks, receding to cooler tones as our eyes lift towards the top of the canvas. Accents of small cobalt blue triangles and dots intermingle with the outlines of lightly traced hurdles; it is these that ground the picture in the history of landscape painting, as they interrupt the fluid swathes of pastel brushstrokes to demarcate spatial distance and establish a foreground that would otherwise be intangible.

What distinguishes many of Rheingantz's landscapes is the artist's tendency to banish horizons, so that we experience the paintings – which are often stretched across wide expanses of canvas – from a dream-like, warped perspective; their large scale impacting on the pace at which our eyes can take in the bigger picture, versus the details that we seek out upon closer inspection. *Revoada* (Flight) (2015) is such a painting. It has the feeling of an over-exposed photograph, in the mass of milky white paint that dominates much of the canvas, which gives the impression of a sun-bleached meeting of sky and sea, or perhaps the arid desert of the Caatinga region in Brazil, which has featured in a series of the artist's paintings (the region's name is derived from the Tupi word meaning 'white vegetation').

It is in works such as *Veludo* (Velvet) (2014) or *Cruzeiro do Sul* (Crux) (2015) that Rheingantz moves further into abstraction, overlaying loosely geometric motifs on top of deeply saturated oils. In the uniformity and repetition of the shapes, they seem to underline the formality of fixing nature into a stillness, but what unites these works with her more naturalistic landscapes are the deft, confident strokes of paint that seem to arrive effortlessly on the canvas, and their contradiction with the more preciously applied marks that flicker and activate the painting's surface, along with our eye.

– Josephine New

MARINA RHEINGANTZ Born 1983, Araraquara, Brazil. Lives and works in São Paulo, Brazil. **Selected Solo Exhibitions:** 2016 – 'Dot Line Line Dot', Nichido Contemporary Art, Tokyo; 2014 – Independent Projects, New York; 2013 – 'Uma hora e mais outra', Galeria Fortes Vilaça, São Paulo; 2012 – Centro Cultural São Paulo, São Paulo; 2011 – 'Everybody knows this is nowhere', Centro Universitário Maria Antonia USP, São Paulo. **Selected Group Exhibitions:** 2016 – 'Esforço-desempenho', Galeria Athena Contemporânea, Rio de Janeiro; 'Soft Power', Kunsthal KAdE, Amersfoort, The Netherlands; 2015 – 'World After Paradigm Shift', The Museum of Fine Arts, Gifu, Japan; 'No Man's Land: Women Artists from the Rubell Family Collection', Rubell Family Collection, Contemporary Arts Foundation, Miami; 2014 – Coletiva de Verão, Galeria Fortes Vilaça, São Paulo. **Selected Bibliography:** 2015 – *PIPA: A Janela para a Arte Contemporânea Brasileira*, PIPA, Rio de Janeiro; 2013 – Jane Neal, *Art Cities of the Future*, Phaidon Press, London.



1.

1. *Veludo*, 2014
Oil on canvas
180 x 150 cm / 70 7/8 x 59 in
2. *Cruzeiro do Sul*, 2015
Oil on canvas
180 x 150 cm / 70 7/8 x 59 in