



Marina Rheingantz

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Araraquara, 1983

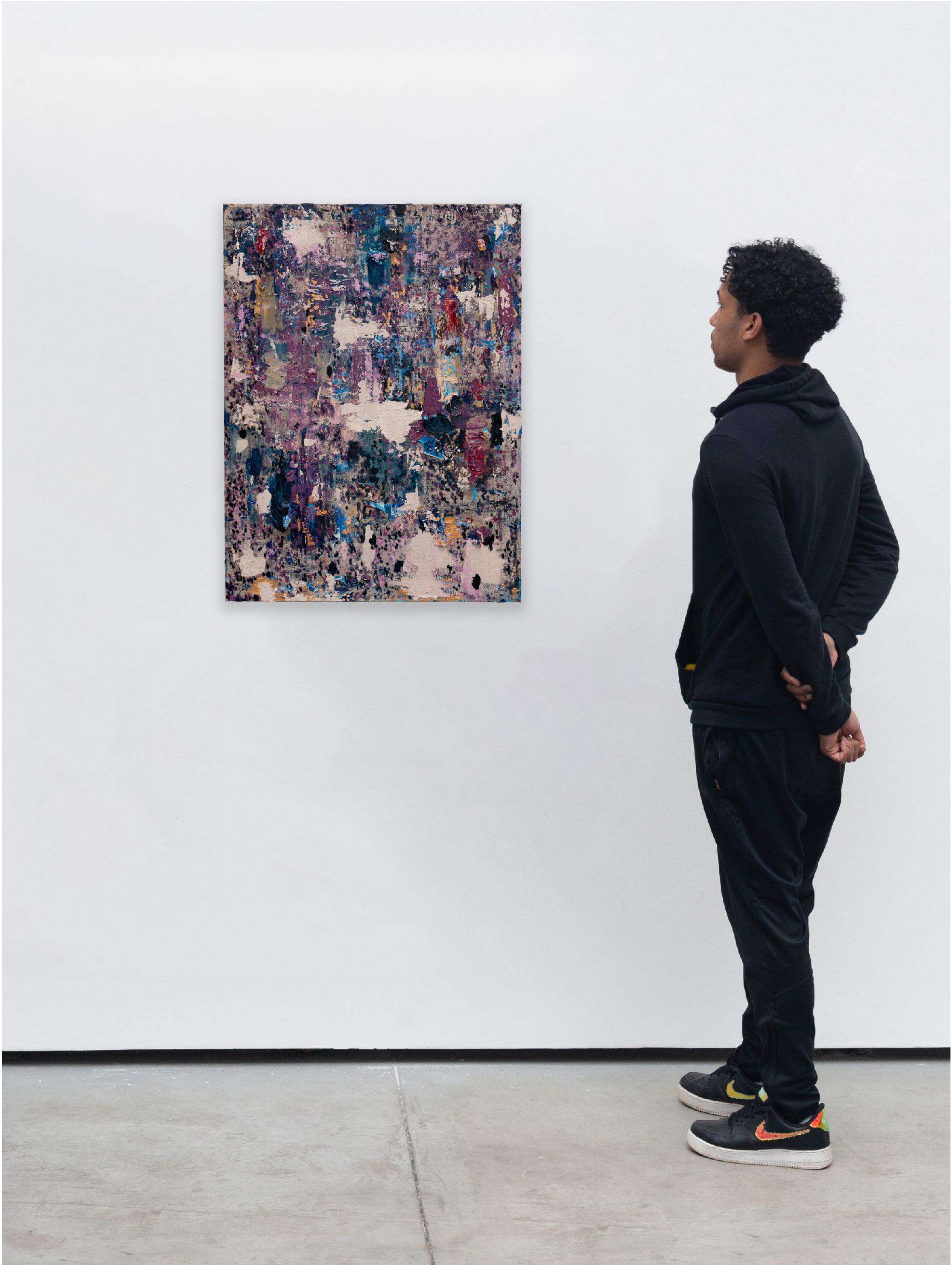
Marina Rheingantz's work starts from the genre conventions of landscape painting. In dialog with art history and the Brazilian repertoire, her canvasses intersperse short, sparse brush taps with thick layers of paint. They suggest wide imaginary spaces, in paintings suspended between abstraction and figuration. We are unsure if a brushstroke is a mountain or a paint smear, composing a vaporescent, oscillating spatiality. Currently, the artist has taken issues from her painting over to embroidery-based works.

In *Strawberry Fields* (2022) Marina Rheingantz fills the canvas with irregular chromatic fields of oil paint. The contrast between thick impasto and short, quick brushstrokes, highlights the artist's singular look at landscape- the way she sees with memory, the compactness of its surface, the web of patterns and signs that dot the areas and are superimposed on them, frozen in appearance yet always moving. These shorter brushstrokes are also akin to embroidery techniques the artist is interested in. The painting can be thought of as a landscape whose clear outlines were abolished in lieu of an atmospheric, abstract fluency.

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MARINA RHEINGANTZ
Strawberry Fields, 2022
Oil on linen
80 x 60 cm [31.49 x 23.62]



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