

Color and structure - paintings, drawings and collages by Renata Tassinari

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To open its 2015 calendar, Instituto Tomie Ohtake puts together - for the first time – some 50 works by Renata Tassinari, consisting of paintings from the mid-1980s to 2013, which present to the public the rich history of production of this artist from the City of São Paulo. The thread of this exhibition is, in particular, the importance that collage acquired in building her poetics. A colorist par excellence, Renata Tassinari delivers her work premised on a simple structure, which she further explores by renewing the materials she uses.

Graduated in Fine Arts from Faap University, Renata started her production with paintings that combined figurative elements with gesture, a characteristic underlying painting in the 1980s. Gradually, the artist waives such elements, giving room to research and experiment of colors, which is still the hallmark of her work. The use of elements on the screen surface, such as, sandpaper, wood, rubber, cardboard and lead, among others, or the application of different techniques - such as hot wax painting and synthetic enamel – permitted the creation of various relationships between color and support.

According to Taisa Palhares, who signs as the exhibition's curator, as different textures of the materials intensify the colored surface of the screen, these assemblage actions also focus on a key issue for contemporary painting. "If, on the one hand, these screens revive, for example, the strength of Matissian colors, on the other hand, in their relation to the ordinary things of the world, the works produced between the mid-1980s and 1990 make us think of the paintings of one of the pioneers of pop art, the American Jasper Johns, who in his paintings of targets and flags placed us face to face with that dilemma between the abstract "purity" of color and geometric shapes and the heterogeneity of contemporary life," says the curator.

In Palhares view, the tension between the autonomy of color and painting as a manufactured object is what most interested the artist throughout her career, which came to life in the 2000s with a series of works in which Renata transforms the very screen frame – made either of acrylic or MDF-standardized wood - into an element of the composition. In between recent production and her first works, Renata unveils her mastery of colors on constructive appearance canvas. "In fact, they subtly deconstruct the entire pictorial surface, compelling us to the observation of the marks of its divisions, which often correspond to the physical separation of the support itself, as some paintings are formed by mounting two screens," concludes the curator.