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Luísa Jacinto Shining Indifference

Open Scene

Exploring derivatives from the experience of American Colour Field painting by investigating the inseparable trinomial of colour/light and support/space, the work of Luísa Jacinto (Lisbon, 1984) has been a process of experimenting with the boundaries of the language of painting.

In the present phase of her research, the artist continues to pursue her task of giving colour its own body, thus separating it from the customary body of the painting, that is to say, removing it from its continuous surfaces of support (from the rigid surfaces – such as wood, a wall or metal – or the tensed surfaces – such as canvas) and ensuring it autonomy and freedom.

Material autonomy: by making colour inseparable from the new supports; spatial freedom: by exploring the spaces where the works are displayed. A scenographic dialogue is thus set in motion and we are choreographically involved in it – following paths that are simultaneously free and constraining, labyrinthine and open.

In this exhibition, the artist continues some of her previous experiments: the question of colour – the ways of applying it and showing it, but mainly of integrating it into the space – is explored in a work consisting of one huge, delicate polyester curtain that has been spray-painted and embroidered (always on both sides). This piece, entitled *Everywhere / Nowhere*, operates as a screen that moves around the space and occupies it in the form of a undulating suspended structure. The fabric is like a delicate veil fluttering in the wind or swinging with the movements of the visitors in the space, establishing a dynamic dialogue with us – in such a way that the work can be understood as a stage curtain that (enlivened by the painting of two inverted spherical caps and a long undulating embroidery) continues the legacy of Hélio Oiticica's "penetrables" and invites us to enter into a perpetually changing space.

Following this same tendency of interposing screens in the space, Luísa Jacinto displays two new lines of work. In the first one, she creates supports of synthetic rubber whose most interesting features are their translucence and flexibility, incorporating the colour into them ("Strangers"). In the second, the artist tries to distance herself from the continuous surfaces of support by creating spatial "drawings" that are highly ambiguous because they are simultaneously two-dimensional and three-dimensional ("Work in space"). The colour membranes ("Strangers") work as stained-glass windows in which the light is retained; for this reason, they contradict the cold spirituality of glass, creating an atmospheric and tactile sensuality that reminds us of Turner's subtle and mysterious colourist landscape painting. Their placement in space and their lighting add new scenographic solutions given the organic undulation of the veil that is placed close to them (*Everywhere / Nowhere*).

Each work from the “Strangers” series folds in on itself, enriching the effects created by the transparency, opacity and polychromy of the materials, and adds to the support material not just colour, but an individual element of lighting consisting of a white LED tube that simultaneously adds a glow to the ambient light, acts as a suspended support for the piece and provides a light inside the piece itself.

The drawings from the “Work in space” series consist of coloured threads of cotton and polyester. Thickened by layers of resin, they substitute in the space the lines of a geometrical drawing on paper (like the grids often found in op or kinetic art); suspended, these “drawings in space” are both matter and colour – or rather, they are the material expression of the colour, drawings that can stand alone by themselves on the wall or initiate unlikely dialogues with the other pieces in the exhibition, either overlapping or appearing inside some of them.

With these two lines of research, Luísa Jacinto seeks to materialise the line and the colour in drawing, and the colour and the light in painting. In all of these works as a whole, there is a desire to assert the independence of the elements of painting in relation to our feelings and subjectivities – to the point of the artist giving the exhibition that brings them all together the title *Shining Indifference*. But the powerful appeal to the participation of the visitors, the sense of strangeness that its elements arouse in us, the fact that the synthetic rubber membrane and the polyester fabric challenge us to see through their surfaces, but then deny us such a sight or make it difficult to discern, or even the fact that they define lines of a landscape horizon that are subtly broken, all of this offers us in the end a scene that is open to the wandering gaze of each of us.

João Pinharanda

Luísa Jacinto was born in 1984 in Lisbon, where she lives and works, and has been exhibiting regularly since 2007. Her solo exhibitions include *The idea of returning* (Galeria Quadrado Azul, Lisbon, 2022), *It's the scenery that moves* (with Isa Melsheimer, Brotéria, Lisbon, 2022), *Stone-Veil* (Artworks, in partnership with with AiR 351, Lisbon, 2019), *Podemos sempre fugir de carro* (Fundação Portuguesa das Comunicações, Lisboa, 2017), *An instant of this* (Galeria Silvestre, Madrid, 2016), *A single day is enough* (Museu Carlos Machado, Ponta Delgada, 2012). Group exhibitions include *PADA @ ASC Gallery* (ASC Gallery, London, 2019), *WAIT* (Museu Coleção Berardo, Lisbon, 2019),

Saudade – Unmemorable Place in Time (Museu Coleção Berardo, Lisboa, 2018, in partnership with the Fosun Foundation, Xangai), *Pontos Colaterais, Coleção de Arte Arquipélago, uma seleção* (Arquipélago – Centro de Artes Contemporâneas, Ribeira Grande, S. Miguel, Azores, 2015), *Processo e Transfiguração* (Casa da Cerca – Centro de Arte Contemporânea, Almada, 2010). Luísa Jacinto's work is represented in several collections, including the collection of the Modern Art Centre – Calouste Gulbenkian Foundation, Collection Teixeira de Freitas, Lisbon City Council Collection, Torres Vedras City Council Collection, Collection Arquipélago – Government of Azores and the Collection Figueiredo Ribeiro.

Luísa Jacinto
Shining Indifference
27/03 → 02/09/2024

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Agenda
Tour of the exhibition with
Luísa Jacinto and João Pinharanda:
29/06/2024, 18.00.

Publications
Catalogue to be published during
the exhibition.

Go to maat.pt for more information.

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