

Cocoon

Bettina is one lucky artist. Throughout her career she managed to gather a record of her progress written by people very connected with the contemporary art scene and with a precise vision of her motifs as a twenty first century painter. These are the authors of the texts that are published in the book she launched on the opening night of her most recent show. I feel privileged to be able to continue this record and choose to do so in a less analytical and more emotional approach.

Bettina launched herself into this exhibition with a clear challenge: experimentation – with clear intentions to do so. Without fearing errors, she does not intimidate herself whilst producing (and how she works!).

She seems to need several rooms, continuous and connected, to test the result of her compulsion for painting, her passion for colour. It doesn't matter where the inspiration comes from – whether it's from children's construction cubes, external stimuli or artists that inhabit her reference garth - what matters is that these will give her new ideas to make new paintings.

Of course there are still discussions about the fragmentation of everyday life, the domesticity that Reginaldo Pereira and Katia Canton spoke of, but this time these means are used as props. Signs of her personal repertoire that Ricardo Rezende mentioned remain, but her peroration is less concerned about their origin and the identification of their codes. More than ever, I see here the overflowing pleasure in painting that noted Fernando Velásquez.

Her volition is so vast that the work has to hatch – even if in the shape of a cube. The cube allows her to establish a *modus operandi* for her painting, allows the subject to matter less and makes it possible to break free from it in favour of other discussions, literally more abstract.

The colour is dominative, the complexity increased to the point that there is no alternative but to pull the paint from its two-dimensional form, where it was held within the flatness of the canvas and transferred onto physical objects – where even the wall gained its own grey chrome scale, as if we were looking for a pictorial speech on pictorialism: seeing cubes, with cubes painted on them, within an exhibition space that also has this cubical intent.

This procedure incites a reverse action of cubism, almost like the opposite of Braque and Picasso. The impression we get is that Bettina always painted objects as if she could see all sides concomitantly, and now she seeks to flatten out the layers of the various constructed spaces on a three-dimensional surface of another object. Chromaticity continues a conspicuous aspect of her process.

The grandiloquence of her paintings aren't only physical, as her drawings and other works, it's as if it shows a build-up of internal intentions, purely aesthetic and sensitive, almost evangelizing. "Embrace the colour", she says, "be absorbed into the explosion of shades, walk around their fragments, feel the ubiquity".

We did not come here to see the Bettina meticulously choose her palette from the environments she is researching, showing the unmistakable green Moacir dos Anjos mentions, nor the artist who builds her drawings with multiple sheets of paper. Here is a visceral Bettina, intoxicated by colour and full of courage to embark on something that she is not sure where it will lead her, but it will certainly leave marks on her course.

I think this time the invitation is for everyone to leave their strainers at home, and look at what is being stated as distinct, cyclical, even if it is square.

Luiz Telles/ May 2013