

The subjective dimension of the domestic object – or – The domestic objective in suspension

The artist Bettina Vaz Guimarães develops her work through a language based on dead still life that represents objects from her domestic day to day. The choice of objects (pencil sharpener, stapler, flasks, blending machine, souvenirs, chair, lamp etc) implies at first site a notion of the house and the possible co living in its interior. In this way these utensils express a “portrait” of the artist, contextualizing particularities of her way of life and her intimacy. Nevertheless as the functional content of the objects is emptied in benefit of representation, the work is given a sense of suspension; we don't have a clear portrait of the artist. The represented objects are located in the traffic of the affection and the banal, the memory and the unexpected, the intimate and the collective.

In her paintings the juxtaposition of objects with altered scales gives life to the lifeless – a state of announced happiness exists in the work. The image is repeated all the time with layers and layers of paint without need to be precious. On the other hand the drawings, almost monochromatic of large dimensions, have the isolation of only one object which fluctuates over the space of white paper, allowing every time more the expansion of their scale. The crude lines of color insist in confusing themselves with the black, mixing themselves with brief suggestions of light and shade as if searching for a place to rest the object. Through the simultaneous exercise of painting and drawing, they present themselves to us with diluted frontiers: a painting that is almost a drawing and a drawing that claims it will turn into a painting.

Bettina's work is constantly being structured, in a continuous movement without fixing a definitive form/arrangement. Her process contains an affirmative action of the world and the world of art. The continuous exercise guarantees control of the language, we notice something unique and valuable conquered during this path.

Reginaldo Pereira, March of 2008