

Cecilia Biagini | Elizabeth Jobim
New Paintings: Kinetic, Geometric, Abstract

Elizabeth Jobim



Elizabeth Jobim creates diptychs, triptychs and polptychs that give the feeling of pictorial embraces; they are relaxing and reassuring. At first glance the viewer has a perception of flat surfaces, then, approaching the artwork and with some time for a visual dialogue, the artist's gestures become visible to the eye. Moreover, the different deepness of some sections enriches our experience, bridging painting and sculpture through these relieves, which project themselves as almost imperceptible shadows on the walls (1).

A Brazilian painter living and working in Rio de Janeiro, Jobim creates sophisticated oil on canvas revisions of the Concrete movement. As the tender sound of the Portuguese spoken there, as some of the rhythms of unique Brazilian music, her pieces are visible but not imposing. In some paintings, one can perceive the likes of subtle expanded scores. The artwork by Elizabeth -daughter of Brazilian musician Antonio Carlos Jobim-reflects her interest in music, which she recreates through well elaborated compositions.

Geometry is present; she uses it as a set of tools. At the exhibition, we could enhance our imagination by playing a game: giving a title to each painting because Elizabeth identifies her artwork as "Sem Titulo/ Untitled", followed by two zeros and a number.

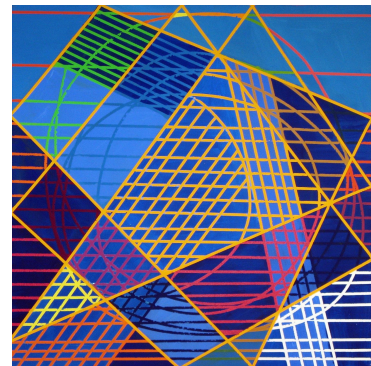
(1) Graciela Kartofel: ArtNexus 73, May 2009. Reviews, New York.

Cecilia Biagini is a multitasking artist. She paints elaborate acrylic and flashe on canvas paintings, makes relieves in elegant sparkling colors and gold or silver leaf on wood, creates small or extended plexiglass painted mobiles, does installations and photography. In each of her expressions she is consistent; the work is harmonious and joyful but far from being superfluous.

When reading the titles, we are struck by the philosophical direction of the language which is humbly hidden behind all the visual developments she obtains: *Circular Transmission*, *The Relative Movement*, *Spatial Frequencies* are the most meaningful. In this poetry –visual and textual– she continues the Argentinean intellectual legacy of poets and visual artists Jorge Luis Borges, Miguel Angel Silva, and Julio Le Parc, though she expands the specific realm of kinetic art through the personal rhythm she expresses in her artwork.

Her working process could be summarized as follows: there is a deep inner search and then an explosion. First, she walks around with an idea, trying to think how to give birth to it. Normally she deals with simple materials –wood, cork, wire, nylon thread and industrial wood-cuts she discovers at a lumber yard– or in her important approach to the topic of light, she comes up using plexiglass. Another clue is her reaching of intensity in the color palette of her paintings, or when doing photography, she extends the cord in scales from very dark to almost absolute light.

Cecilia Biagini



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The act of creating artwork becomes a release of energy that modifies whatever material into an astonishing splash of color and light. The release of energy is the impulse for her kinetic artwork. Apart from the above mentioned tools, Cecilia Biagini has two more: geometry and her talent.