

Abstraction, Depth – Abstraction, Soul
On the Artistic Practice of Patricia Reinhart

A painting of lush color explosions, of vibrating, rhythmically seething surfaces, streams, and swirls that seem to want to continue infinitely—Patricia Reinhart lets such forms meander across the surfaces of her canvases and occupy the spaces of her re-presentation. Her often tension-filled compositions possess a high degree of sensuality, emerging from the complex interplay of subjectivity, abstraction, and psychological depth, through which the artist synthesizes external and internal categories.

With her new Assembled Cut-Out Paintings (first created in 2021, first Cut-Out Paintings in 2016), Reinhart continues her artistic stance as a painter consistently and with verve. She explores the nature of painting itself, following both precisely and intuitively the materiality of paint—its fluidity, its textual density—bringing painting into play as an intimate, bodily-scaled, performative act, and in doing so, asks questions about the possibilities of the medium: Where can abstract painting still go? What can it connect to? What impulses can be taken up or continued? What might follow the achievements of great women painters like Lee Krasner and Joan Mitchell?

Inspired by psychoanalysis and the theory of lucid dreams, as well as by surrealism, film history, and literature, Reinhart constructs a kind of coordinate system through the abstract language of her painting. This system is closely linked to the method of collage, to spatial and pictorial layering, to the principle of the image-within-the-image in her photographic self-portraits, and to the Ciné Collage technique she has been developing since 2003—works that are simultaneously records of the self and of the aesthetic object, inscribed with memory and artistic decision-making. Patterns can be read as information, non-representational forms as structures and unconscious inscriptions in process-driven compositions through which the artist moves—into and through the work.

In the Assembled Cut-Out Paintings, it is layers—paintings before the painting—that multiply pictorial space. To achieve this, Reinhart cuts amorphous shapes out of the canvas with great precision, literally operating on her motifs with a scalpel. She turns the picture support—the canvas—into sculptural material, and the stretcher frame into a visible element of the pictorial object, as though she were turning the interior of painting itself outward. This cutting does not destroy the painted forms but instead redefines their edges. In contrast, her glazing technique emphasizes the watery, liquid, and flowing nature of the colors; drips and flows become integral to the composition. Reinhart masterfully varies transparent, watercolor-like layers with opaque ones in oil pastel. Pictorial space spreads out continuously, generating depth sensually through the differentiated density of textures. The layered juxtapositions of delicate and bold colors, of thinner or thicker application of paint, crossed by drawn elements and diagrammatic markings, measure out realities using the tools of painting.

Affinities with automatisme psychique and with André Breton's words about the marvelous—

“Le merveilleux est toujours beau, n'importe quel merveilleux est beau, il n'y a même que le merveilleux qui soit beau” / “The marvelous is always beautiful, everything marvelous is beautiful, indeed, only the marvelous is beautiful”—are, in Patricia Reinhart's work, subjects of both analysis and staging.

Text by Synne Genzmer, curator and writer for contemporary art; currently Assistant Curator of the Art Collections, Academy of Fine Arts Vienna

**JEAN-CLAUDE
MAIER**

MÜNCHENER STR. 38
60329 FRANKFURT AM MAIN

+49 157 352 50 670
MAIL@JEANCLAUDEMAIER.COM
WWW.JEANCLAUDEMAIER.COM

UST-IDNR: DE291247455