

Texto em inglês

Christina Oiticica

**O Círculo e o Ponto
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The circle and the point
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Around 51 works make up Christina Oiticica's visual discussion on display at Galeria Portal. Corresponding genres and techniques used in the construction of bi- and tri-dimensional pieces – painting/acrylic, on canvas, drawings, sculpture, objects, examine the point of interest presented in the drawing of a woman's bust and her multiple necklace, the objective being to extract possible derivatives from the circular forms employed.

Touch and sight

The artist questions the relationship between the point and its respective evolution. She starts the line of inquiry with the circular shapes, from the tactility of the drawing and its sensitive mark on the paper, and later submits it to formal deconstruction by the computer. Firstly, there is the direct relationship of the artist with the working instrument, in that the muscles and nerves in her hands are directly involved with the work's creation. Then the technological instrument privileges our vision, heightening levels of sensitivity, and is capable of substituting artistic gestures. Here the inquiring eye of the rediscovery of the work's constructive lines, although the drawing discreetly retains the genesis of the shapes, and the computer exposes their every detail in the deconstructed image.

Enlargement metamorphosis

In the computerized inquiry stage, the artist enlarges the circular forms contained in the original drawing, dislocating them in space, distorting them by arithmetic, into various graphic segments which begin to form new visual compositions.

The visual enlargement of the female breast is surprising. First the ovoid shape's contours expand, and the outline of the breast's nipple, along with the original graphic records. The enlargement promotes a discovery, or rather, it makes every imperfect scribble visible. However they were always there, discreet and unnoticed.

The recording of the scribble and its later discovery can be seen as an unusual artistic manifestation, with its resulting surprises. Nevertheless, nothing is more

common and natural in the art world. The artist at work enters a cathartic process, reconnecting to the world's navel. He gives in to a state of transportation, know and much tried, given the emergency of creation. He is free from a critical conscience, appearance of the scribble inscribed on the woman's nipple. It has appeared because it has been duly enlarged. And, it was drawn by the artist's hand.

Multiplication of shapes

The artistic interaction between the work of constructing the drawing, manually with the pencil on paper, and that of deconstructing it on the computer monitor, offers Christina Oiticica innumerable shape reconstructions and details for the creation of her pictures. So the artist's exhibition is the result of the diversity and plurality in her use of the means adopted.

It can be concluded, therefore, that the artist deepens her reflections about the variables in relation to the circle and the point, and in the possible correlations of shapes. To her, the point and the circle represent the starting and arrival points for a plan for creation. All her current work is marked by curves and ellipses deriving from the sinuosity of the lines used in the works. Pure artistic sensitivity blossoms, forcing us to question transitoriness and permanent mutation. Something is not what it appears to be, since it has the potential to be so many other things. A drawing of a woman's body, after work at the computer, suddenly becomes a landscape, when constructed with the deconstruction of the original forming abstractions, the shape and volume of the breast now represent a sculpture and, the scribble naturally takes on the role of a magic mark to imprint other records.

The voluptuousness with which the artist treats the inexhaustible question of circularity, when expanded and starting with the graphic insertion of the point, is similar to a rite of passage in which she imprints her sensitivity on the various visual materials presented in the multiple exhibition of shapes.

Christina Oiticica's works can express that shapes are linked to the ample design of the universe, the beginning and end in the point and circle, permanently recommenced. And, this is exactly what she does: from one shape, she extracts one, then another, and so forth.

Art exercises its provoking role, is there to disturb and stimulate people's minds.

Radha Abramo/Associação Internacional Críticos de Arte. SP 6/8/98