POIETIC, MATTER AND FIELDS IN THE PAINTINGS OF KARIN LAMBRECHT

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ABSTRACT: This essay has as its conveyer the painting of Karin Lambrecht, an artist of extensive trajectory. Her work has always dealt with painting made with, besides oil paint, acrylic with dirt and other natural pigments. Her contemporary production is also characterized by blood paintings. The focus of this essay will be the analysis of relations of her poietic and her work's poietic between the used materials and the deriving matter in paintings, the characteristics of different propprops and how these questions altogether define works as their fields. Concepts of material imagination (Bachelard) and of specific fields, expanded and out-of-the-field of painting, will be utilized. To these I add the concepts of metamorphosis and borders, to deal with the complex reality of works and questions that emerge from the painting itself.

KEYWORDS: Contemporary painting, poietic, matter, material, fields of painting, Karin Lambrecht

Matter is the unconsciousness of form.

Gaston Bachelard

The works of Karin Lambrecht expand themselves to the borders of pictorial field, not just to an expanded field but to a certain point, an out-of-the-field of painting, nevertheless keeping a profound correlation with it. It is a back and forth motion, not a linear trajectory from a situation to another; a motion defined by its poietic's own logic¹ and the works that result from it in its own poietics. The expansion of the field of painting occurs in

modern art and, overall, in contemporary art the same was as Rosalind Krauss analyzed the expanded field in sculpture (Krauss, 1984). In this expanding, one of the aspects worth emphasizing is the recurring presence of crossbred places that not only appear in the circumscribed spaces of the screen, but in painting places, at the same time, of figuration and abstraction, of volume and plain; from inside to outside of the frame and inside to outside of the painting itself. The figurative elements, symbolic and spacial, coexist in multiple systems, generating tension.

Among the issues evoked by the current expansion of fields, there has also been, since the modernity of the beginning of the XX century, a *literalization* of elements that constitute painting, beginning with cubist collage. In the 80's, for example, where should be a mirror, the image reflected upon it is unfolded in the background, as if the reflection had a life of its own, which actually occurs in many of Iberê Camargo's paintings. In Karin's logic of painting this *literalization* also exists since those years. She replaced the representation of a cross by cut canvases in this same form — a tiny gecko egg, found in her home garden, was incorporated into one of her paintings (*Forma deitada*, 1996), for example. Thus, when blood began to serve as a supply for painting, it had nothing to do with a rupture but with a radicalization of an already existent logic that expands the matter used for painting to the matter of the world.

This *literalization* of elements corresponds in general to the historical issue concerning the replacement of the principle for the visible world's representation, which has been occurring since modernity by the introducing of the object-art: one more body in the world, a new reality.

The passage of the representation principle to the introducing of it occurred by means of ruptures, resuming and interruptions. It was absolutely not about an evolution, which does not exist in art, but about changes that come together and constituted the modern and contemporary visualities. On the subject of space, there was a substitution of a tridimensional space which tries to create the visible once again, by multiple and tense places that create new conditions for the exchange of looks between the piece and the spectator.

In Karin's works' case, it is about the painting as a real element.

¹ We have described in this essay, the processes of the artist inside the concept of poietics, comprehending her previous or concomitant motivations to the conduction of processes of work — the last ones in themselves and the work's installation in its finalization. According to René Passeron, the goal of poietics is not so much the establishing one nor the established work, but the establishing conduct (1989, p. 130).

By the time that the object-painting does not represent anything else than itself, it is possible for it to change its form, incorporate objects and substances from the real world, dismiss the canvas, expand itself through the tridimensional space. Whilst a body in the world, painting becomes inscribed in it by reacting to the changes that affect itself, just like any other body. The space no more represented, but as the place of painting while presented body, becomes the space of the real world. Thus, nothing historically prevents painting (not the framework itself) to become tridimensional, as we will see in Karin's work, of which the works involving blood have become an installation, incorporating languages and many kinds of supplies but in a way of thinking that concerns painting.

This essay proposes a brief timeline study of temporary artwork, from the 80's to the blood installations in 97 and so on. Artworks which serve as examples of her poietic, for they emphasize the importance of matter and supplies, the approach of many borders, physical and symbolical, from the expansion of the painting field to its outside. It is important to quickly verify Karin's beginning trajectory. The artist graduated in painting in the 70's at UFRGS' art institute. From 1980 to 83 she studied at HDK in Berlin, which was a decisive moment for her career, when she dedicated herself to the knowledge of pigmentations and how to manipulate them, a practice maintained until the current days. She experimented with painting as a free practice, while involving in it the knowledge of supplies and approaching ways, besides the constant questioning on the act of painting and reflecting upon its meaning. In 1984, she joined in the exhibition *Como vai você, geração 80?* at Parque Lage in Rio de Janeiro, whose participant artists worked with different languages. The so-called *back to painting* concept stood out in this art show, constituting an international phenomena in the decade. According to the artist, painting had a particular meaning in that era's Brasil: "with the end of the dictatorship, there was a longing for a straightforward kind of art, which would involve the body, and painting allows this kind of physical and freeing experience".² In her case, this experience of freedom coincides with her Berlin learning, taking her to singular pictorial experiences which, in a few years, involved a great deal of supplies and a reflection upon the matter of painting. This matter promoted changes which defined forms and ended up reaching the field in which it is inserted.

MATTER/SUPPLY (OR MATERIAL)

This study was linked partly with Gaston Bachelard's ideas, which are exposed in the preface of *L'Eau et les Rêves*, about the matter of art. In the beginning of the french Informal Abstraction, he made a clear distinction between *formal imagination* (connected to geometric figuration and abstraction) and *material imagination* (connected to a new informal language). Positioning himself beside this last one, he defined it as possessing an intimate deepness, leading to a primal, timeless and substantial gathering and characterizing itself by its sensuality, density and unity. (*Apud* Teyssèdre, 1992, p.176) The concept of material imagination was fundamental in a historical moment in which, following North-American Abstract Expressionism, the french artists seemed to definitely abandon form (even if it were to be assumed that, as time went by, new form modalities were generated). Formal and material imaginations, such as defined by the author, seem to approach partly the *visual thinking*, developed in different moments by Pierre Francastel and Rudolf Arheim, who relativized the absolute hegemony of verbal thinking. Annateresa Fabris brought this concept back, defining it as "a coherent system, with its own and totally sufficient way of expression" (1991, p.15-16). The concept of material imagination, although, is closer to the works' materiality and conveys more narrowly forms to the materials utilized by the artist, while formal imagination seems to be more conveyed to visual thinking.

Posteriorly, Florence de Mèredieu took over the issue of materiality on artworks, establishing a difference between matter and material. According to the author, the matter would be a wider, generic concept, opposed to material, which is more specific. Modern art would have utilized every and any material and, because of its work using them, would have emphasized the opacity of painting, contrariwise to the transparency of classic representation (2004, p. 28). According to the author, real matter added to the old theatrical curtain of illusionist painting (p. 8), being, thus, linked to the new principle of presentation. In linkage to Karin's paintings, we can think forward into the hypothesis that matter and material are many times combined in order to constitute an unique and powerful concept, of whose materials are joined to the world matter, from industrial paints and aggregated objects to the canvas in the 90's to the usage of natural elements such as dirt, leaves, bird droppings and, later on, blood. For Karin, painting is somewhat intuitive and pure process, which demands the whole body's and thought's involvement (visual and material can also be added to it). Each painting is a new moment, greatly defined by materials chosen or left by chance

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Every quote from the artist have been collected by the author of this essay, from the years 1980 up to now.

and by her mental relation, emotional and physical, to them. The quick analysis of some artworks allows to assume how the usage of such materials was modified in his paintings.

Anita Oaba, 1985, is a part of a series of paintings that approach the concept of *bad painting*: painted with synthetic polish, “bad painted” as according to the artist, it corresponded to a moment in which she strongly felt the desire to defying the limitations of painting and to shock by the created forms. According to Miguel Chaia, from 1983 to approximately 1987, his painting’s second phase after the return of Germany, the artist was concerned with the *urban-industrial dimension which provide residues of productive bankruptcy and urban deterioration for his installations and constructions* (2002, p. 33). From that comes the usage of industrial paints, as in *Anita Oaba*, and a formal closeness to neoexpressionism, which marks as passionate both form and making. As many of the 80’s paintings, this one possesses great dimensions, above those of the human body, demanding from the artist a body-to-body experience with the canvas; this issue would come to mark Karin’s work in its following. According to Marilice Corona, painting for Karin is permanency and persistency, as a battle arena or field, for when painting assumes the body’s dimensions, there happens a clash. It’s about a direct linkage with our existence and ephemerality.³ The artist, on the following of her work, mentioned and wrote in her canvases the expression *in Arena*, emphasizing the multiple clashes with figure, prop plans, the matter of painting and also with the new clashes made towards that which emerges from these first ones: the unconscious, the sacred, the whims and desires, among which those of life and death.

In *Sem Título*, 1986, the artist, under provocation of a practice of which she is against (the remake of an art piece from MARGS, from the project *Projeto Releitura do Museu*), chose a piece that showed an ideal universe, like rosy babies and a loving mother, and created a contradiction within this theme: an obscure mother, barely perceptible against the background, with open arms, tragic-looking, stylized to the point of looking like a cross. In this painting, also in wide dimensions, as most of the pieces produced at the time by the artist, it becomes evident as well the addressing of neoexpressionism, although a visible change occurs in the pigmentations used in this work, as compared to the previous ones.

Ester or Ester Entra no Pátio Interior da Casa do Rei, 1987, evidences the ruptures made by the artist, concerning the traditional universe of painting, for the inclusion of tridimensional elements inside pictorial poietic itself, constituting it with the traditional painted prop. Thus, since that moment, Karin already operated ruptures with the plainness of painting’s real prop, the canvas. This process marked her artworks since then, as much by the adding of tridimensional elements as for the displacement of the prop from the wall to the ground, as it occurs in some works from that time.

In that same moment, the artist began to paint without chassiss, which hanged free in the space. Just like it can be assumed, the experiences beyond the painting’s traditional specific field occurred early in her career. And what would be this specific and traditional field of painting? According to the painter and drawer Mário Röhnelt, he would obey two ineludible determining factors: a) the painting is a rectangle in which an image is inserted (whatever other shapes are experimental detours), and b) the painting belongs to the wall (it is painting’s place *par excellence*, perpendicular to the eye; other places are also experimental detours). These determining factors — added to many paints, pigment and prop variations, addition of materials unknown to tradition — constitute the ideal model of this practice. (2011, p. 7-8)

By this definition we can see that, although, since the beginning of her career, Karin has acknowledged herself as a painter, her work quickly took over the path of *experimental detours* mentioned by Röhnelt. They partly constitute the expanded field of painting. As time went by, the artist kept going beyond these, but always from a material imagination of painting. The usage of lamb blood provoked changes in her poietic, leading her to the expansion and, finally, outside the field.

Blood as matter/material of art and matter of the body and of life, is from the order of the *shapeless* (Didi-Huberman, 1995; Krauss e Bois, 1996). It is the artwork that gives blood a shape and it is the body that houses it as a continent. the flow of this matter/material, its quantity, are also a part of the *shapeless* factor as an excess, uncertainty, chance. Blood defines the piece, more than its own creator, the artist, and defines it as a transgression, as “dirt”, uncontrolled, opposed to the tradition of painting and partly even to modernity, because if chance is not a part of art since that last, the literalization of the elements component to painting (layers, reflexes, transparency etc.) will only occur in contemporary times. To materialize blood, show its density, quantity and smell, is a contemporary and transgressive procedure. It is to prioritize the shapeless in the realm of shapes.

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Marilice Corona’s lecture on contemporary painting at the PPGV-IA-UFRGS, 09.25.2008.

With blood over the robes that appear as prop in works from the series *Registros de Sangue* (Blood Records), the human and animal bodies get confused; the blood smeared and stained in them is interpreted as being human blood, from that who wore that specific robe. The information that is dealt with animal blood is offered to the spectators in technical specifications of each work. Nevertheless, the force of invocation of the human body by the connotated prop stays, generating questioning: to which extent do we differ ourselves from animals and from nature, mainly in death? In these works of Karin, matter induces as many or more reflections than the shapeless factor of shapes (forms).

FIELDS

The field, of the fields of painting, are another substantive question in the artist's work. According to Victor Stoichita, every framed painting, even if non-representative or non-illusionist, is a negation of the wall. (1993, p. 38). But does the painting that escapes from the wall, that invades the tridimensional space, ceases to be painting or only of being a framed one? To what extent the fields of painting are limited in this last one? In modern times, according to Mèredieu, painting created any sorts of innovations inside the prop, as the extraordinary invention of collages and works inscribed in the canvases' spaces, but did not break with it. (2004) Language expanded itself in materials, but within traditional chassis limitations. It is in contemporary times, if we consider that being since the 60's,⁴ that painting begins to invade the tridimensional space, breaking its barriers and expanding its field.

It could be said, from these considerations, that the framed painting's field and the field of painting are two complementary issues, although distinct from each other. What constituted the specific field of a painting piece is its intern field, not the limitations of forms of its prop (as a basis); the expanded field refers to that which expands, but inside a pictorial thinking; painting's outside-of-the-field factor would be that which projects it *beyond* its own borders.

In contemporary art, that occurs since a cross of questions of painting with thinking, matters, forms and practices that come from other visual arts areas, since other traditional languages as drawing, engraving, sculpture and even photography, cinema, performance, installation and new technologies; and also from other knowledge

areas such as anthropology, history, philosophy and literature.

Karin's works go in some of these directions, generating inconsistencies. These could be thought from more than one concept and practices interconnected, such as the border, the frontier, migration, mutation, metamorphosis, substantives in her pieces. They are impermeable, mobile and affect the painting in its totality, which exists as a place and as a body. Karin also explores the memory of it, many times naming its parts as if meaning could flow from it. Flow, blood, circulation, besides names of body parts such as kidneys, lungs and heart, are present in her paintings since before her bloody works. The artist does not wince before these bodies created or re-created in her paintings, before metamorphosing them into pictorial bodies that take on a partial or total tridimensionality through elements aggregated to the canvas or to the fact of it taking on the form of a volume, free in the ground. Many times, she substitutes traditional props by single fabrics and other materials; this procedure, systematic as it is, is no doubtfully the most meaningful for the forwarding of her work, of an expanded field to an outside-of-the-painting-field. But the props and their positions in space are intimately linked to materials. As the works with blood, other meaningful ruptures with painting tradition began to occur in matter, in props and even in other modalities of presentation of artwork. The inside and outside body frontiers are re-taken, re-worked on, re-created. The artist emphasizes the exchange between the outside and the inside, giving the spectators a more real idea of what we are in our materiality and in our relation with the world — fragile, porous membranes, with non-communicative frontiers, more illusory than real.

Karin uses lamb blood as a material for her pieces, differentiating them from previous ones. The artist considers these works to be separated from painting by the kind of exigency they demand. If painted works demand a solitary and reflective work, the ones with blood demand an interaction with the peons that killed sheep and made them bleed in every farm that was visited, providing the matter for the paintings. Besides these, there are always people who accompany the artist as participant observers, being them the farms' owners and artists or friends that she invites. Karin does not initially interfere in the process, unless for putting a canvas, fabric or robe below the place where the blood will drop. Since the moment it starts to ooze out, the artist begins her work.

Her first blood work, in 1997, entitled *Morte eu sou teu* (Death I am yours), had as its props two family tablecloths, used in many occasions. These two are knotted together. Copper wires and a long form made of clay — a needle, according to the artist

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This is the same moment in which Rosalind Krauss admits and analyses the widening of the sculpture field (1984).

— complement it. In this first contact with matter, symbolic and material questions are crossed, being the choice of the tablecloths the linked prop, empty of subjective meaning and the blood, a body matter, symbol of life and death, health and disease, means a sacrifice. The blood incorporated itself in the tablecloths, a past heirloom from woman to woman, remembering the passage of time, the affective bonds, the loss of those who died and the new births. Karin was the keeper of these cloths, which would then be turned over to her daughter.

The physicality differentiated in this material translated in many ways into this work and into the following ones; the artist evoked in an interview that the huge quantity of blood has surprised her. Thus, she had to interfere in the following day, withdrawing with her hand the excess of blood that would not dry out; mixing it with water, she made the same three drawings on paper, smearing the material directly with her hands and impressing them on the prop. To print the marks of her own hands would be a dialectic instrument, as Didi-Huberman writes regarding handprints in pre-historic caves, by indicating a contact and an absence simultaneously (1997, p. 31). Karin summarizes lucidly this analysis in declaring that her handprints in these works are the proof that she had been there. Maybe the same could be said of the work's matter, the lamb blood that proves this animal's presence in the moment of the work's realization, and its absence (death) in the moment we contemplate it. Just like the lamb, by means of its blood, the artist's handprints will indicate her presence even after she disappears.

The practice of drawing together with bloody paintings followed in many of her works. In those, the artist would ask her accompanying people to print the animal's organs in paper sheets and there they should write the organs' names. This has to do with a new way of evoking body parts, which she had already made in previous paintings by writing on them. The bloody pieces therefore widened her painting's field, but kept and expanded an intern and preexisting logic in her work.

In *Alvo*, 1999, the previous drawing, done by using wax, reveals itself under the spilt blood, representing the place of action and substituting the words in *Arena*. The place where the painting takes place is the location of a fight, of the clash, and maybe of sacrifice. The blood in this painting evokes not only the pulsing of life and death, but also Brazil's violent history, specially of the state of Rio Grande do Sul (she makes direct references to the decollation, a knife wound from side to side of the neck, which are symbolically present and are evoked and exorcised in her works with blood); also, the history of Latin America is also evoked, specially to its

south. *Alvo* can mean "that body that was put down in the fights for territory", or "the animal that hunt to survive". These works also bring another connotation to them, which is that of reassigning a meaning for the relationship between people and their food, and consequently with earth and life, to go further than the abstraction of aseptic packages on supermarket shelves. They try to make people acknowledge their own bodies and the link between these and death. *Alvo* in portuguese can mean "target", linguistically — does that mean we can also be targets? The painter sets up a taut dialogue between these questions, her own body and her doubts about her origins and her place in the world.

The piece *Linha de Sangue* deserves to be more scrutinized.

A piece of cloth put over a lamb killed in the traditional Rio Grande do Sul way — that is to say, by having its neck perforated and its body hung upside down until all the blood, and life as well, is drained from it.

The artist slowly raises the cloth, collecting the blood in a line, which is to be understood as the time line and life line. She takes care for this line to stay relatively in the center; also, she proceeds with caution, to make the line stop more or less at the same distance it began — that is, at 50cm from the cloth's edging —, by accelerating or slowing down the raising's rhythm, concerning the blood-oozing's strength: faster as it begins, slower in the end. When finished, the artwork looks like a line, with some sparks of blood, which goes darker with time; it is placed at the center of two words in mid-emptiness, in the crude white cloth, and has a length of 12 meters.

Beyond this seemingly humble facade, many issues come up regarding the artist's poietics and the artwork's installation, the time-space relation and the importance of matter in the painting's place's constitution.

The duffel cloth was left three months in open air, so its waterproof covering would be washed off with time. During the months, rain, wind, plants came and went over it, leaving marks that ended up looking like palimpsests. This procedure is now unusual in the artist's work. However, it has been reassured a new meaning by the presence of blood, which is a live, sensible matter, put over something already touched by nature, time and wait. To have the canvas pulled during the blood spilling is also relate it to time. The work is established in the time being — from the first to the last drop of blood, in the passage from living being to dead carcass. The piece is deemed done with the last drop of blood. The artist collects and puts away the material, making from her gesture an act of painting.

The spectator's look also needs some time to fulfill the trajectory of this line over the 12 meters of canvas, a trajectory that, accordingly to the painting's proximity, has to be accompanied by the body's real displacement.

The place of matter is the plane, the duffel cloth that symbolically takes the role of a shroud, depository of the sacred substance collected from death. This is an opaque place with no deepness — it develops itself in time and in a first plane, bringing to it human being's deepest issues, of life and death, thus confirming Paul Valéry's saying that *skin is the deepest*.

Karin deeply envelops the body itself in her poietic, which corresponds to what classifies painting as a pure process that is, in actuality, a phenomenological relation towards the act of painting. In her work, we can see a line of thought that concerns and works with matter, which brings us to declare that painting always is an abstract experience, even when figurative, for it is the matter that serves as its conductor. In the same way, in an unreligious appropriation of Christian figures, she uses them in her present work, more as allusions than as forms. She perceives blood as the victim's shadow, be that the sacrificed lamb or the peon that makes it bleed in a ritualistic, laic, traditional and unchangeable manner — which is, according to the artist, also empathetic and respectful.

The thought that guides her work also brought her to work concretely with the concept of frontiers. In a first project, she planned on going to Argentina, Uruguay and Chile, collecting dirt from the many border regions and using them as matter for her paintings. Later on, she followed the killing of lambs in many different manners, in farms of these same regions, for new works with blood as in the works seen under.

For Karin, the transgression of limitations happens in the interior of this mentioned language, and at the same time it widens the new significations, such as when, in works of the year 2000, she began to insert works with blood in installations with other elements such as photographs. However, even these tridimensional works have panting as their guide. Her work is ferocious, it deals with the duality in respect/transgression to the limitations of pictorial language itself, which has always been her guidance.

This is seen in the *Sem Título* (No title) installation, 2001: a space is delimited in the ground. This delimitation is made of a raw, clear wooden raised platform, creating a small step up. Inside this space, there are gaps forming crosses, in which are fitted crossed, chassis-less, partially covered in blood canvases. Over this platform, a structure is raised, made of wooden deadheads in a darker color, forming a hollow rectangle whose superior limit's horizontal length

goes from right to left. Over this superior limitation of the form that is different from the other sides are hanged four aprons, three of which are stained in blood. The last one remains untouched; two of them are hanged in the parts that exceed the rectangle's limitations, and the other two are inside of it. This whole set is in the middle of the space, far from the wall; on it, behind one of the clothes, an enormous photograph in black and white is hanged, composed by two hands of which one can see black-dressed fists holding one of the viscera of the animal whose blood stains the artwork. Prints of the animal's viscerae over paper wrap up the installation. Karin's work at this point shows painting consistently abandoning its specific field, its matter, support, wall, unity quality of being itself in the world, to bring it all for itself, including elements from outside the field, such as photography, sculpture (of which the wooden floor can serve as support) and drawing. Painting's receptacles themselves are not conventional, such as clothing and crosses; these last ones are tridimensional objects that can be observed by all sides. What is seen in the end is an installation, something out of the field of painting. However, by the artist's trajectory's own logic, the fact that it is guided by a thinking that comes from and is about painting can be verified. It is an out-of-the-field in which painting is presence, guidance and power.

The clothing in this artwork began to make part of the support of other bloody works, adding up to the photographs, which often show them being worn by people. Some of them would become elements of an installation, and other would follow up as the works *Con el alma en un hilo* (2003) and *Caixa de Primeiro Socorro* (2005) which will appear next.

An analysis of the specific role of these clothing in this set of artworks was done by Viviane Gil. She affirms that the artist invested, on the feminine figure, liturgical vests stained with blood as someone who tells a tale yet hidden, but necessary to finish her talking as an artist, defying the world to find out about the mythical characters in the piece's own poietics' (2007, p. 190).

To this author, the clothing, which denominate parameters, are anachronistic because they evoke multiplicity of times and have many connotations. They can be interpreted in many ways: as traditional woman clothing (aprons, camisoles), as liturgical clothing (where the mentioned term comes from), as hospital garments worn usually by patients. All of these clothes are detached from fashion, subjectivities and historical time.

Using the said clothing (by themselves or worn by someone, and when worn, are in the artwork as photographs), the artist punctuates an out-of-the-field of painting that is conducted from within a

pictorial thinking, for these clothing are also “painted”, even if it is with the blood of lambs or sheep.

Con el alma en un hilo, 2003, is formed by a photograph and four drawings. The black and white photograph show a young woman sitting sideways to the spectator, with arms hanging down at her sides and head towards her own lap. She wears one of the light-colored anachronistic clothes mentioned before; in the place her gaze meets, a wide dark spot keeps spraying to every side. This stain is believed to be blood, based on the drawings that accompany it. The young woman is sitting in foreground, in a landscape that stretches itself plainly almost up to the highest point of the picture. A light hill, in the background, identifies the place: the *pampa*. The skyline is extremely high, and only a small piece of sky is seen there. This is simultaneously a photograph and a painting, an almost Renaissance-like picture. Not only the robes are anachronistic but the image as a whole is inserted in western painting tradition. Not only blood has connotation, but also the scenery, which is a limitation, a frontier.

According to Karin, this photograph was taken at Santa Maria Angélica farm at Paipasso, showcasing multiple origins, catholic and indigene (apud Gil, 2007, p. 185). It is situated on both frontiers, in both cities belonging to the *gaucho* in Brasil and the Uruguayans in Uruguay. Multiple limitations: the clothing and the body, the body and the landscape, the geopolitical spaces between them, the photograph as an evoking of painting.

In the picture's right side, to which the body is turned, as if pointing to that side, are four drawings in that first's same format, done with the same blood. Matter, the stains' shapeless factor, connect to the clothing and oppose themselves to the definition of picture. It is a multiple-sensed polyptych, in which everything evoked painting although it is not there.

Caixa do primeiro socorro (First-aid kit) (2005) shows the same young woman, on her feet and frontwards to a scenery much like the previous one, but this time it's a photo taken in another farm, in Uruguay. Again, there is the thought of frontiers, materialized in the artist's poietics, in the *place of action*.

The young woman's body also suffered metamorphosis on changing places. The seemingly frailty of the previous picture is now gone, giving place to an archetypal, imposing, monumental image, dressed in dark robes (this is similar do a parameter). Her body is frontwards: her head hangs loosely downwards and to one side, as if indicating the bloody clothing again, but on the dark fabric, the stain is less evident. This is a work composed of four pieces, separated between them. What joins the picture, of big dimensions, brings to the side

four drawings with blood, shown vertically, the one above all being on a dark background just like the clothing, making it different from the rest. In the foreground a long piece of wood (a cot or scaffold) is shown. In the three other sets, in the place of the photograph, are loosely hanged big pieces of fabric stained with blood, and beside them, the drawings. This is a unique/multiple work, on the wall but one which invades tridimensional space, mixing supports, languages, kinds of thinking: cross-bred work, out-and-inside the field of painting, within its boundaries.

Karin's already mentioned declaration, that painting is a pure process, puts on evidence the importance of poietics. Her painting, effectively, is guided by her creative conducts, which go beyond body-to-body with itself. Her motivations and previous choices (materials, supports, ways to work, theme of artworks when they exist, for example, the great number of works using biblical characters) define process, that body-to-body that occurs posteriorly. It is also fundamental, not only in the created work, but in the painting in the making, in its installation. This evidences, as so little do, in Brazilian art, the clash between equilibrium and unmeasurement, between thickness and diaphaneity, between matter and material, between support and body of painting and finally, between the specific field of this and its expansion and insertion in an out-side-of-field, but inside of a visual thinking and a material imagination of painting. Karin faces and simultaneously respects the internal dialectics towards contemporary painting, facing its own physicality. That is to say, forms, even when they are shapeless, engendered to the constitutive tensions to the inside body of the work and the field in which is it inserted by its metaphors and frontiers/limitations that it carries along with itself, porous and fragile membranes, but which define its place in the fields of painting and in the world of man.

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