



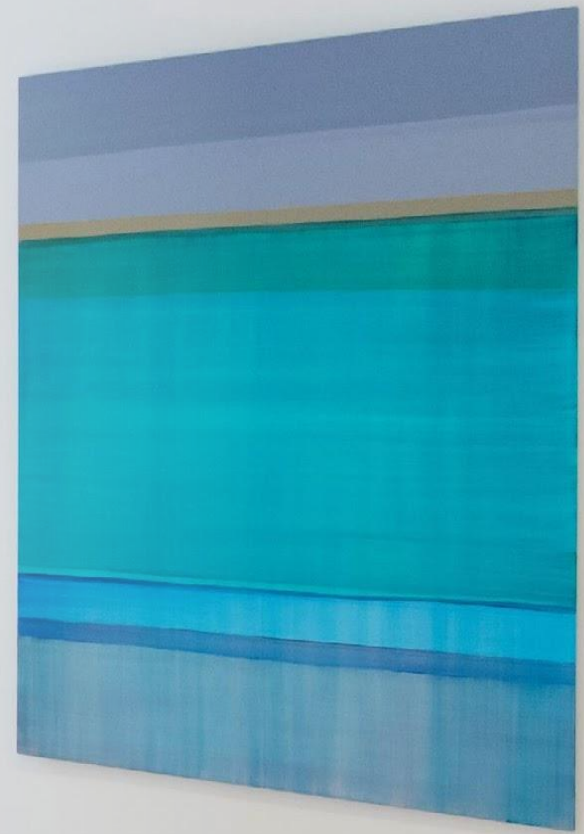
tatistropp

Tatiana Stropp Carneiro

During the painting production process, there are mainly two stages of preparation. The first involves cutting and folding of the aluminum sheets in specialized workshops, and the second step is the chemical treatment of the aluminum surface, so the paint will adhere to it. After these steps, the sheets are hung in the studio while I proceed to define the continuity of the work. I spend some time looking, elaborating and imagining what they will be like in the end. I start a silent conversation that will show me which way to go. By exploring the “empty canvas” I start a dialogue with intuition and technique. There is not a defined project for each work, but a choice of possible directions.

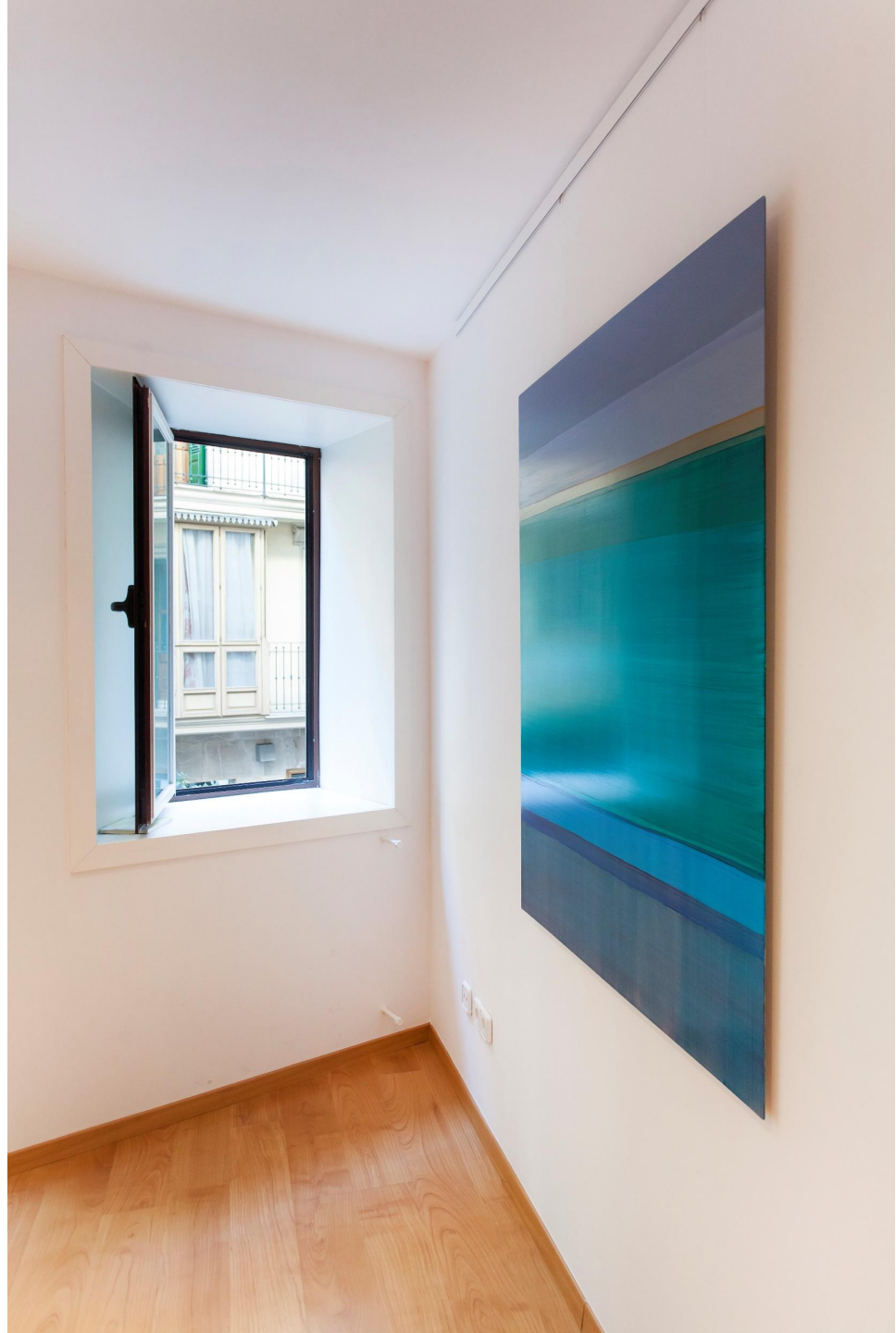
I think that the initial choice of colors is, in some way, guided by affection and intuition. When I put myself in front of the paints, I choose the color that calls to me that day, similar to the feeling of a conversation. From there, I begin to establish the relationships that will form that painting. I am interested in exploring and expanding the chromatic relationships that the colors themselves claim, and little by little the chromatic relationships that are established along with the constructed form of the painting object.

Tatiana Stropp
07.06.2023





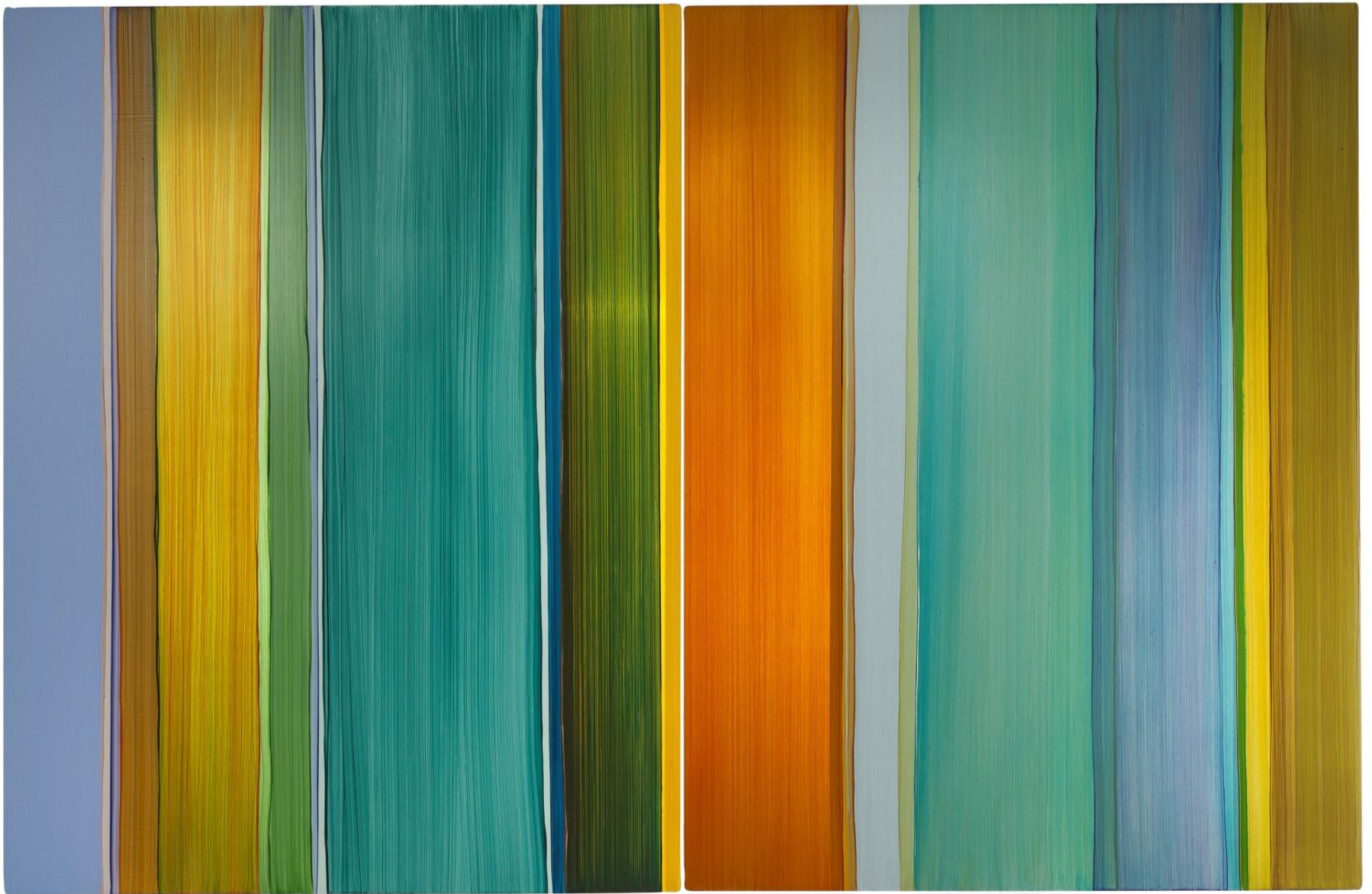
13.05_2016
124 x 99,5 cm.
Oil on aluminum





16.05_2016.
124 x 99,5 cm.
Oil on aluminum





23.05_2016
75 x 125 cm, diptych
(75 x 62,5 cm each panel)
Oil on aluminum



"One of the enemies of abstraction as art, at least at the beginning of its use in the West, indubitably, is the legacy of being a "mere" ornament or decoration - even if it is necessary to fathom the positive concept of decoration as the expressive character of the painting to Matisse, for example. Unlike the beauty to the beholder's eye, that leads to an unlimited field, in the fullness of the rectangle, the grid structure makes the paint work as a piece that expands in all directions, onto an infinite expansion."

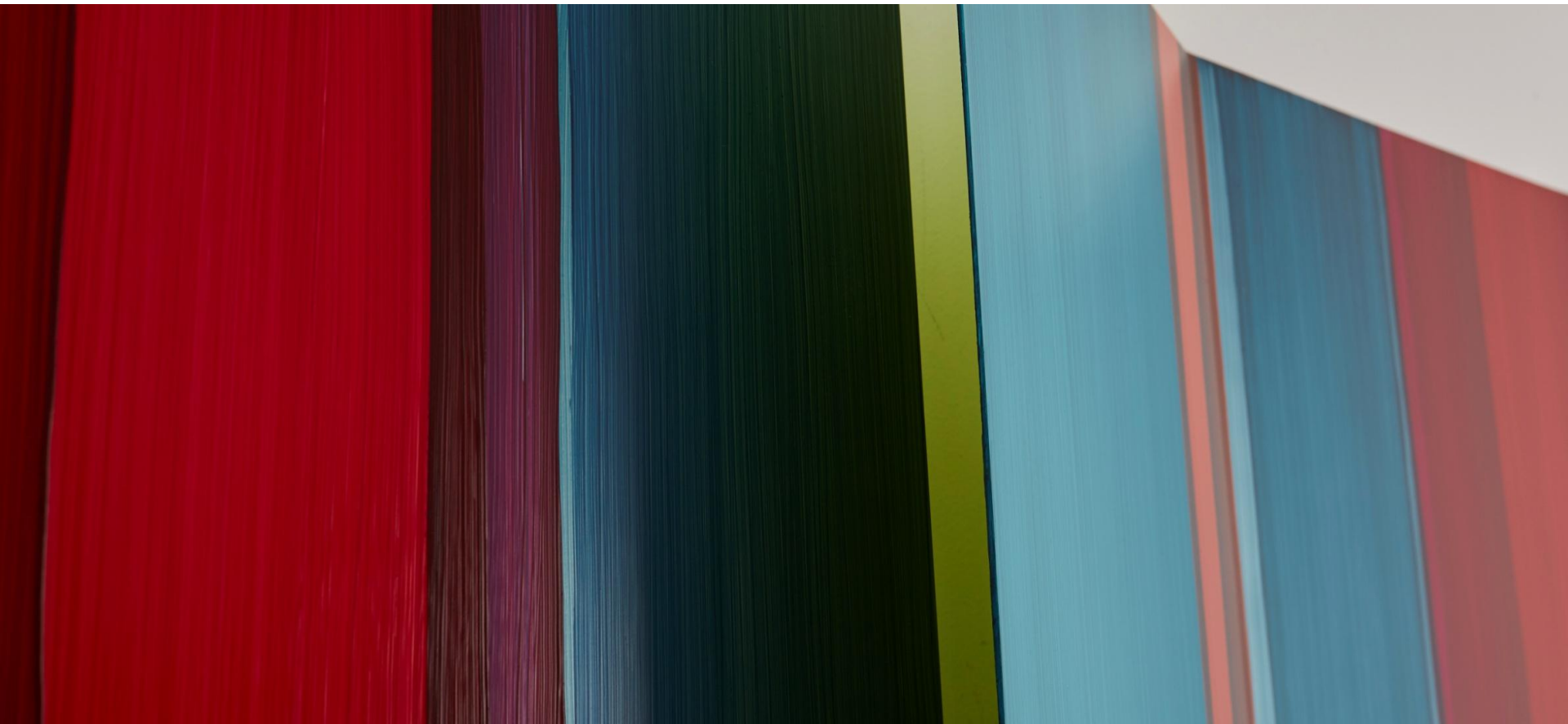
Breath... Brush by Daniela Vicentini



Scan or Click the QR Code to read the full text



16.02_2017
123 x 194 cm,
diptych, 124 x 96 cm each panel,
Oil on aluminum

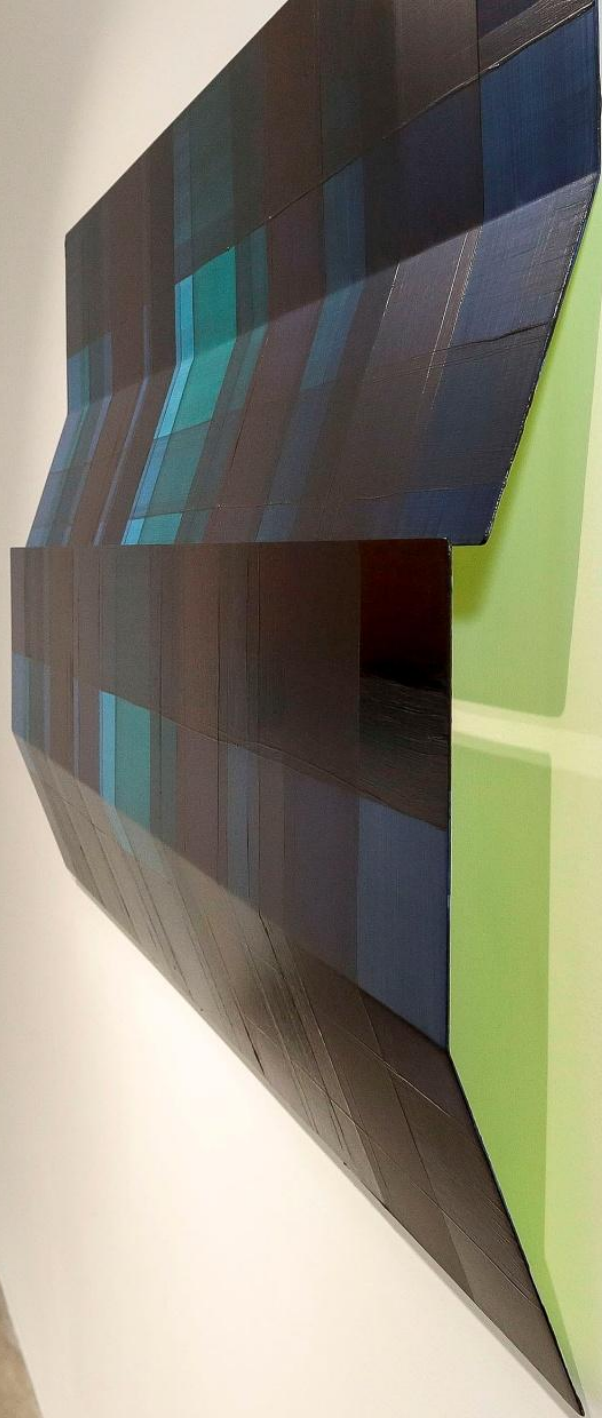




02.10_2017
100 x 124 cm
Oil on aluminum



2017/2018
12.02, 27.09, 17.10 Curitiba, a coisa em si,
Gallery Adelina, São Paulo, SP, Brazil.



2017/2018

12.02,27.09,17.10 Curitiba, *a coisa em si*,
Gallery Adelina, São Paulo, SP, Brazil



2017/2018

12.02, 27.09, 17.10 Curitiba, a coisa em si,
Gallery Adelina, São Paulo, SP, Brazil



10.05_2016
150 x 250 cm, diptych
(150x125cm each panel)
Oil on aluminum





12.11, 2015
124 x 198 cm
Oil on aluminum

"Subtlety is not an invention of the artist, nor was it her reasoning. Anyway, she does not wish nor aspire to subtlety per se or as the ultimate goal of the work, since it would mask a consistent research, it would be more like a search for the truth. Subtlety cannot, however, be confused with simplicity. Then, subtlety here is a veil that covers a slow and difficult process of long awaiting and continuous discoveries."

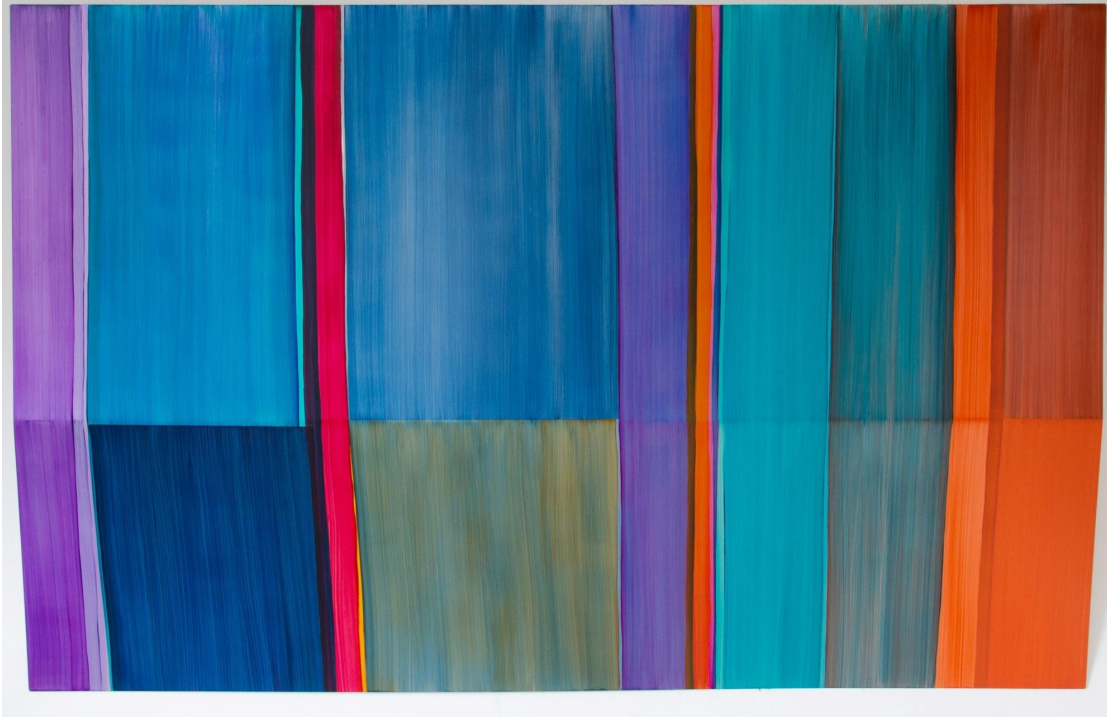
On the smooth and the perennial by Benedito Costa Neto



Scan or Click the QR Code to read the full text

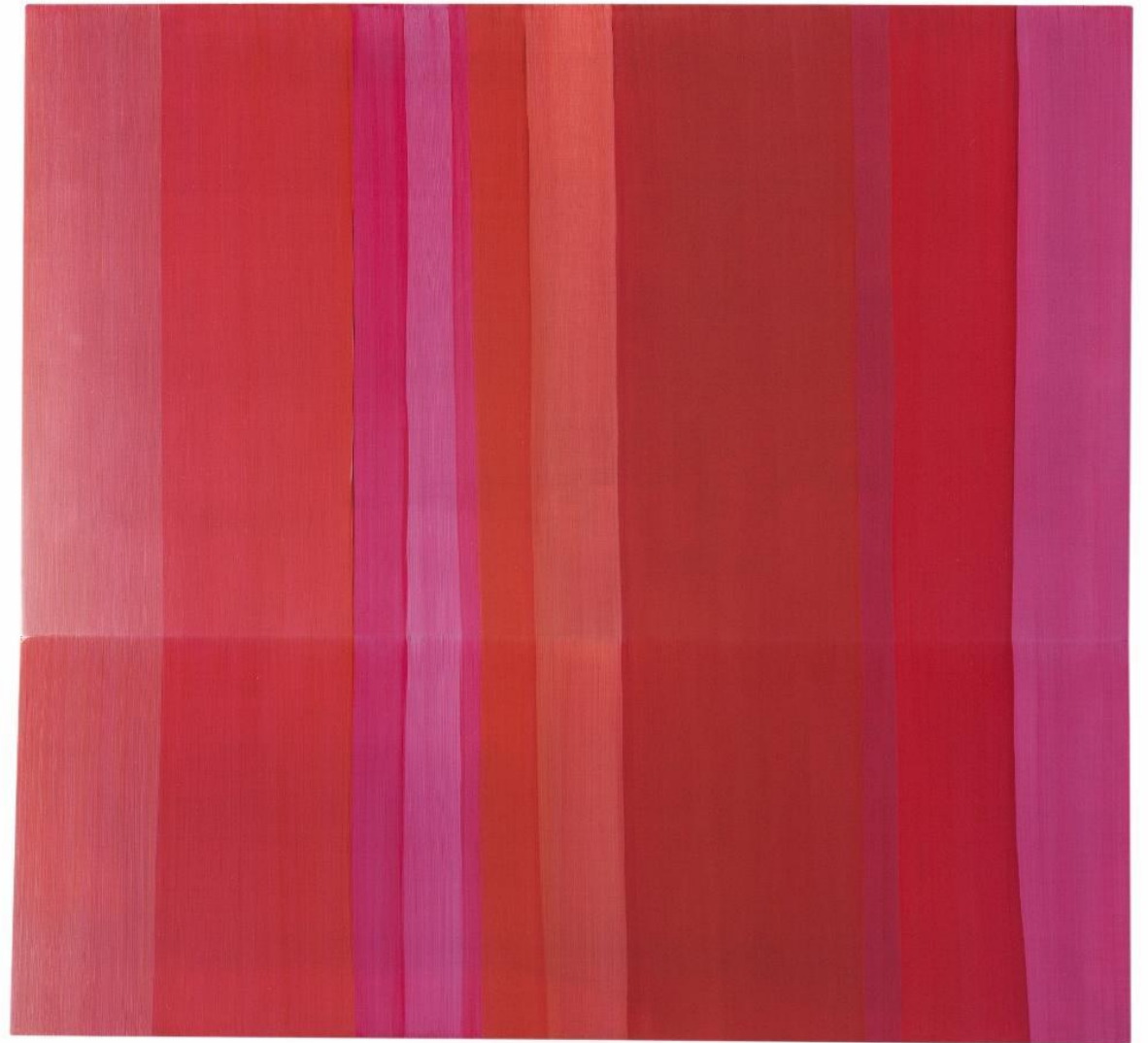


27.09_2016
123 x 200 cm
Oil on aluminum





21.03_2015/16
75 x 62,5 cm
Oil on aluminum



03.06,2013
135 x 100 cm
Oil on aluminum



23.10,2013
173 x 125 cm
Oil on aluminum



19.08, 2013
50 x 62 cm
Oil on aluminum

"The tonal passages and the successive overlapping of the oil paint have become the distinctive touch of her production. Shrouded in an atmosphere originating from the background projected on a palimpsest of colors that impact the observer's sensory experience, the compositions of Stropp establish relations with the Color Field of the 1960s, in the zips of Barnett Newman and Gene Davis, especially Sun Sonata (1983), for the Muscarelle Museum."

Colour expansion by Rafaela Tasca



Scan or Click the QR Code to read the full text



06.08,2013
150 x 220 cm
Oil on aluminum



12.08,2013
150 x 220 cm
Oil on aluminum







2013

International Biennial Curitiba, Curitiba, PR, Brazil



2013

International Biennial Curitiba, Curitiba, PR, Brazil



23.09,2007

135 x 250 cm

Oil on aluminum



2012
Alumem, Galeria Vertente, Campinas, SP, Brazil

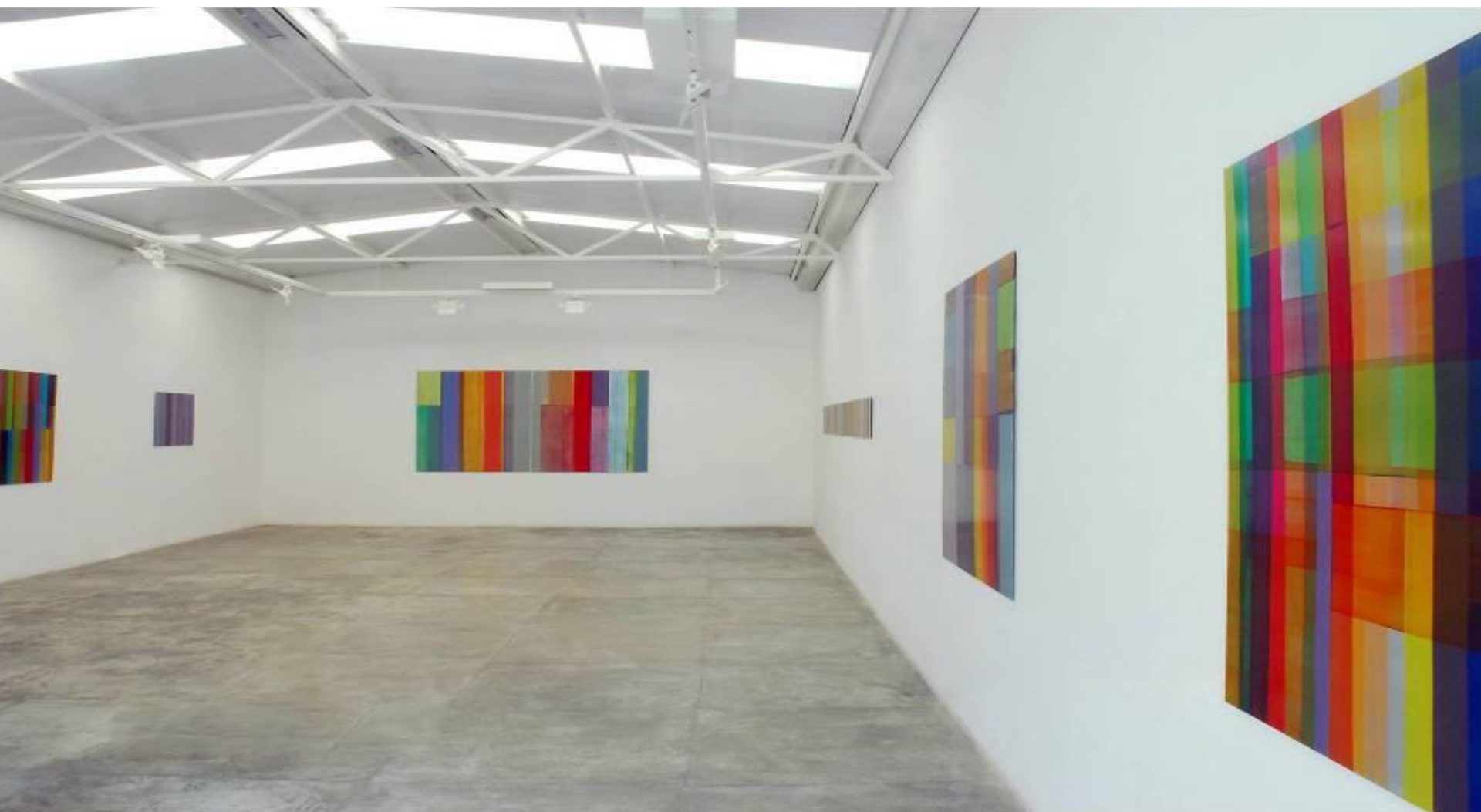


2012

Alumem, Galeria Vertente, Campinas, SP, Brazil



2007
Dois Pontos e Uma Reta, Galeria Ybakatu , Curitiba, PR, Brazil



2007

Dois Pontos e Uma Reta, Galeria Ybakatu , Curitiba, PR, Brazil

Curriculum

Tatiana Stropp Carneiro (1974). Born in Campinas, currently residing in Curitiba.

Brushstrokes that overlap and/or juxtapose horizontally and vertically, sliding with oil paint in a mixture of colors and dilutions that follows the smooth surface of the metal. Aluminum sheets that are painted for weeks and present a process close to *Veladura*. Stripes in different layers and planes related to each other are interspersed in translucent and opaque tones. Lines of color are tensioned in their thickness to form the pictorial plane.

The construction of the paintings brings in their visuality a palette of colors intertwined in brushstrokes, volume, luminosity, angles that incline our senses when they overflow from the wall into space.

- In 2003 she completed a Bachelor's degree in Painting at the School of Music and Fine Arts of Paraná in Curitiba.
- In 2012 and 2013 Tatiana was nominated for the PIPA Prize – Investidor Profissional de Arte Award.

<http://www.pipa.org.br/pag/tatiana-stropp/>

- Tatiana is also part of the Latin American Contemporary Art research platform Abstraction in Action.

<http://abstractioninaction.com/tatiana-stropp/>

Works in public collections:

- MON - Oscar Niemeyer Museum, Curitiba, PR.
- Unespar – EMBAP – School of Music and Fine Arts of Paraná, Curitiba, PR
- MUSA – Museum of Art of the Federal University of Paraná, Curitiba, PR.
- CCAL – Aluminum Cultural Center, São Paulo, SP.
- Romulo Maiorana Foundation, Belém, PA.

Curriculum

Main exhibitions:

- Affinities, MON - Oscar Niemeyer Museum (2021/22);
- Temporais Intemporais, Ybakatu Gallery, Curitiba/PR. (2021/22);
- Cromáticos e Consoantes ("Chromatics and Consonants"), with Érica Kaminishi, Via Thorey Gallery, Vitória/ES (2019/20);
- Horizonte Aparente ("Apparent Horizon"), Aluminum Cultural Center, São Paulo/SP. (2018);
- 16.02, 27.09, 17.10, Curitiba, the thing itself. Adelina Galeria, São Paulo/SP. (2017/18);
- Tempo Quando, Tatiana and Marilde Stropp, Galeria Ybakatu, Curitiba/PR. (2017);
- Translucent, (2016/17) and collective, Miradas Cruzadas (2019), Igallery, Palma de Mallorca Spain;
- 20 years of Art, Ybakatu Gallery, Curitiba. (2015);
- Diáfano, Via Thorey Gallery, Vitória. (2014);
- International Biennial of Curitiba. (2013);
- ARCO Madrid 32nd, 31st and 30th editions (2013, 2012 and 2011), represented by Galeria Ybakatu;
- State of the Art: 40 years of contemporary art in Paraná, MON - Museu Oscar Niemeyer (2010/11);



tatistropp

Tatiana Stropp Carneiro