

## **Text by Gabriela Anco, Paris, 2019**

A good painting starts with a line. A line — which the painter is to work and rework, search for, unveil and eventually grasp. Every line is different, or should be so. Patricia Reinhart's lines are fluid, yet firm. In a nurturing, motherly way they surround and caress the shapely volumes. The paintings engulf the viewer in; invitingly. In a psychic manner, rainbows become paths, and paths intertwine in fuzzy bulks of watercolor cotton. Master of her shapes, Reinhart punctures, cracks, cuts them (off), deflates and lets them leak or strangles and molds them. In a quasi sculptural process, she assembles her paintings, layering the forms and the pigments. Evoking the unavoidable earthly physical constructions of Gaia, that result from natural cataclysms as volcano eruptions, tsunamis or simply the passing of time, the paintings' organic contours bring about layers of mountains, soil, seashells or tree rings. As flat as a painting is meant to be, here, we're lost in a voluptuous dimension à la trompe l'oeil, which denotes — and in a quite obvious way — that the Painter's line was ascertained through years of work, practice and voyage, refining a figurative aspect into today's self owned abstract configuration. It is indeed the Viennese academic tradition, surrounded by the likes of acclaimed curators Harald Szeemann and Kasper König, that transpires in the persevering gestures of the artist, the kernel of the work.t

The exhibition IN BLOOM in the space of Galerie Mansart forges a natural (prophetic) topography of the pictorial creation of Patricia Reinhart. A profound and limitless landscape, capturing the viewer in the center point of a galaxy, where each painting would represent one of the unlimited number of perspectives. In consensus with pioneering female painters such as Joan Mitchell, Martha Jungwirth, Georgia O'Keefe, Helen Frankenthaler — Reinhart's work is not disclosing a feminist aspect, rather a feminine discourse, revealing honest human angles. Reflecting shades of supernatural light, the paintings invite the viewer in the mystical and strange cycles of life and its origin. As a reference to the title, the austerity of the enchanted pattern of reproduction of flowers transpires through the brush strokes as to remind us of the magic, which is the starting point of our existence.