

2024

Greta Coutinho

Visual artist, she combines different languages such as painting, writing, ceramics, embroidery, and video, with the intention of portraying themes that address the emotional relationship between women, the natural complicity that arises from the affinity of sharing the anxieties and the weight of inhabiting the female body.

Put the sea in the gaze, 2024
oil on canvas
80 x 80 cm



DETALHES,



PAINTINGS, 2023-2024

I have been working on a research of paintings in which I seek to portray the heredity of female complicity that, through the embrace of bodies, mutual support, and elements that represent the emotional aspect of gesture, such as cups and vases with water, sheets and fabrics in colorful stripes, denote the organic nature of this relationship.

In 2024, I intend to continue this research, deepening the creation of these compositions and always bringing something of the female psyche and the collective connection in the sensation of viscosity.



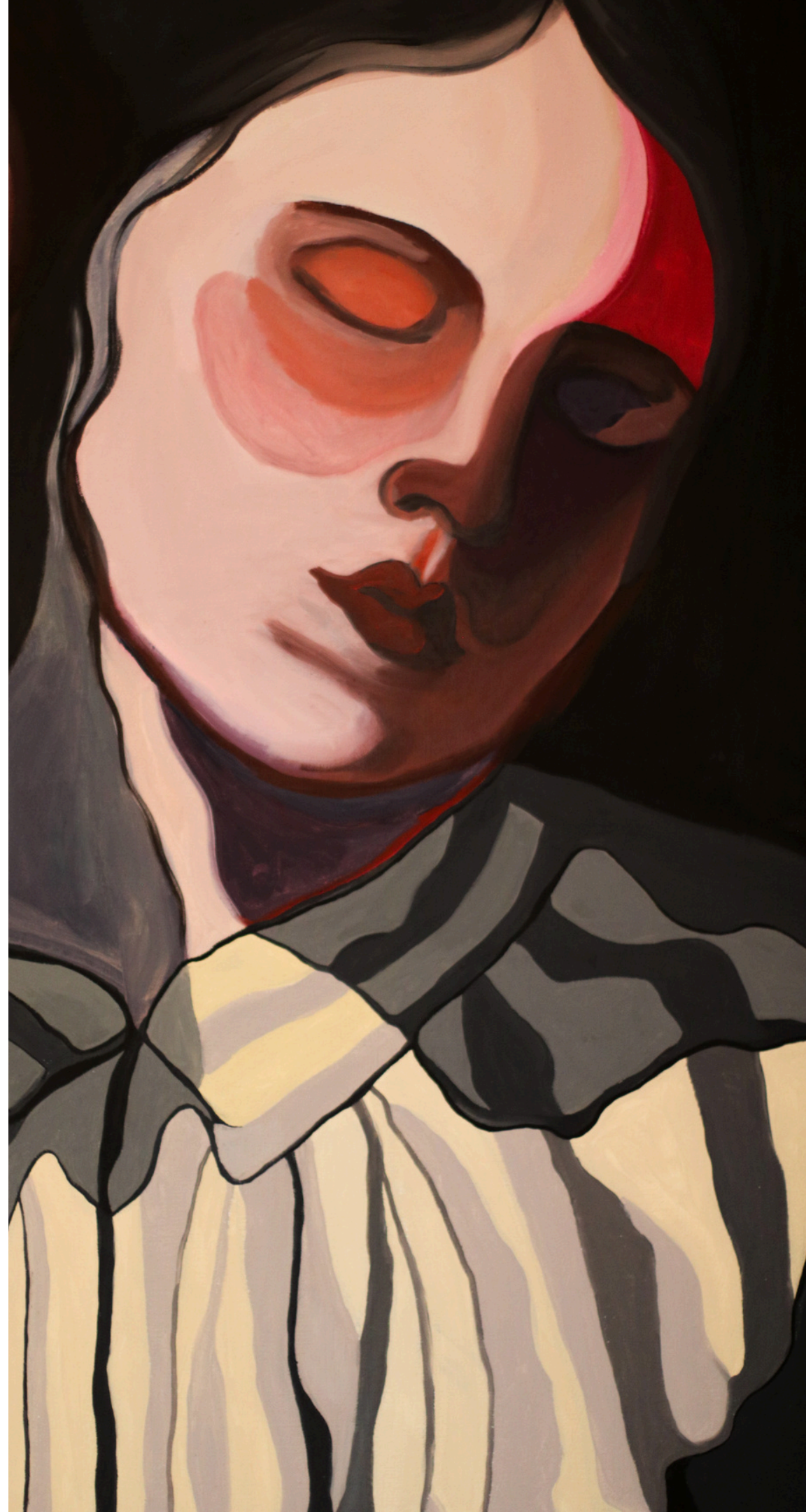
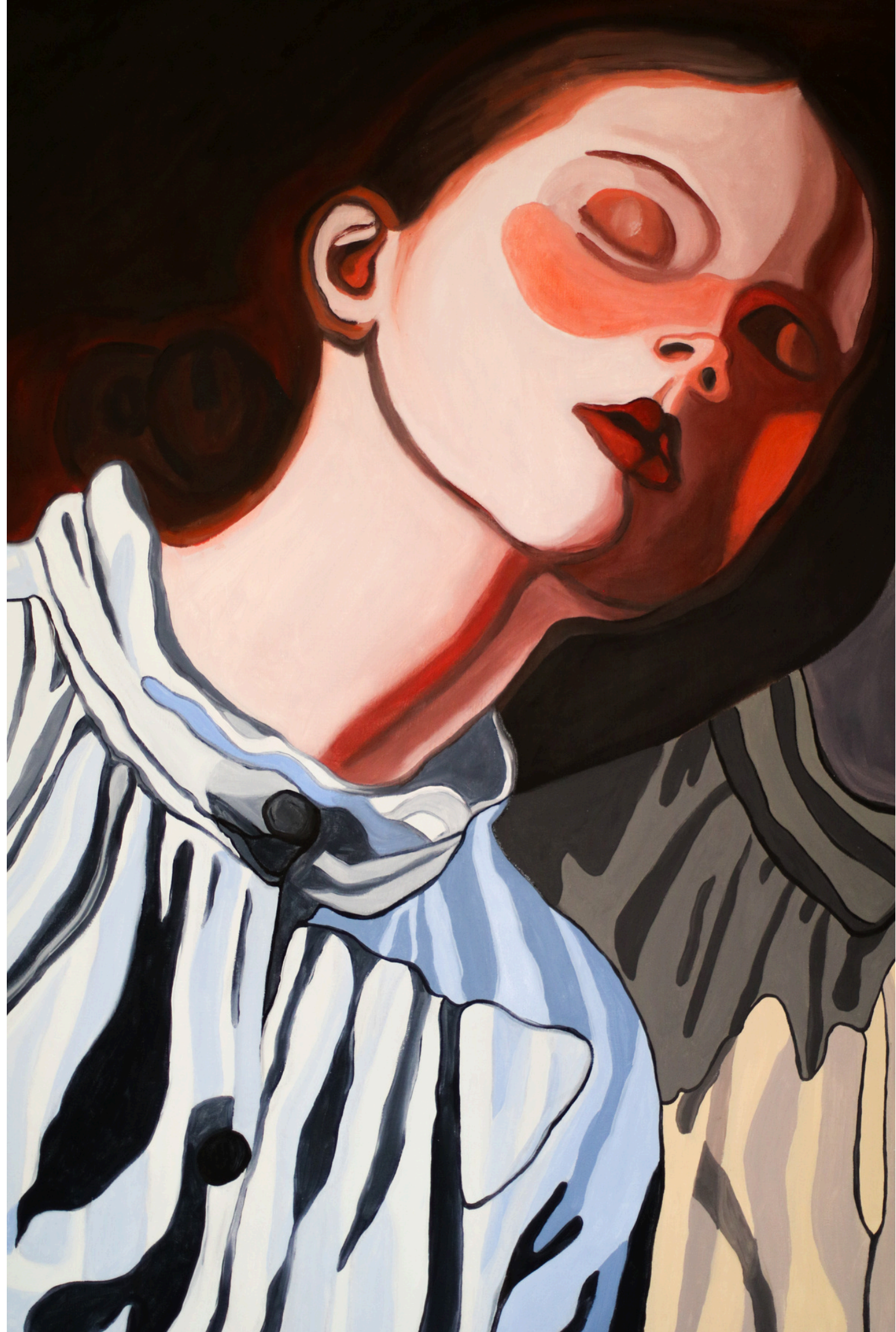


The silence of complicity. n.2, 2024

oil on canvas

120 x 100 cm

DETAILS,



DETAILS,





MARGINAL ATTRACTION |
COLLECTIVE EXHIBITION
BY THE RESEARCH GROUP "FIGAS" FROM
UNESP (SÃO PAULO STATE UNIVERSITY)

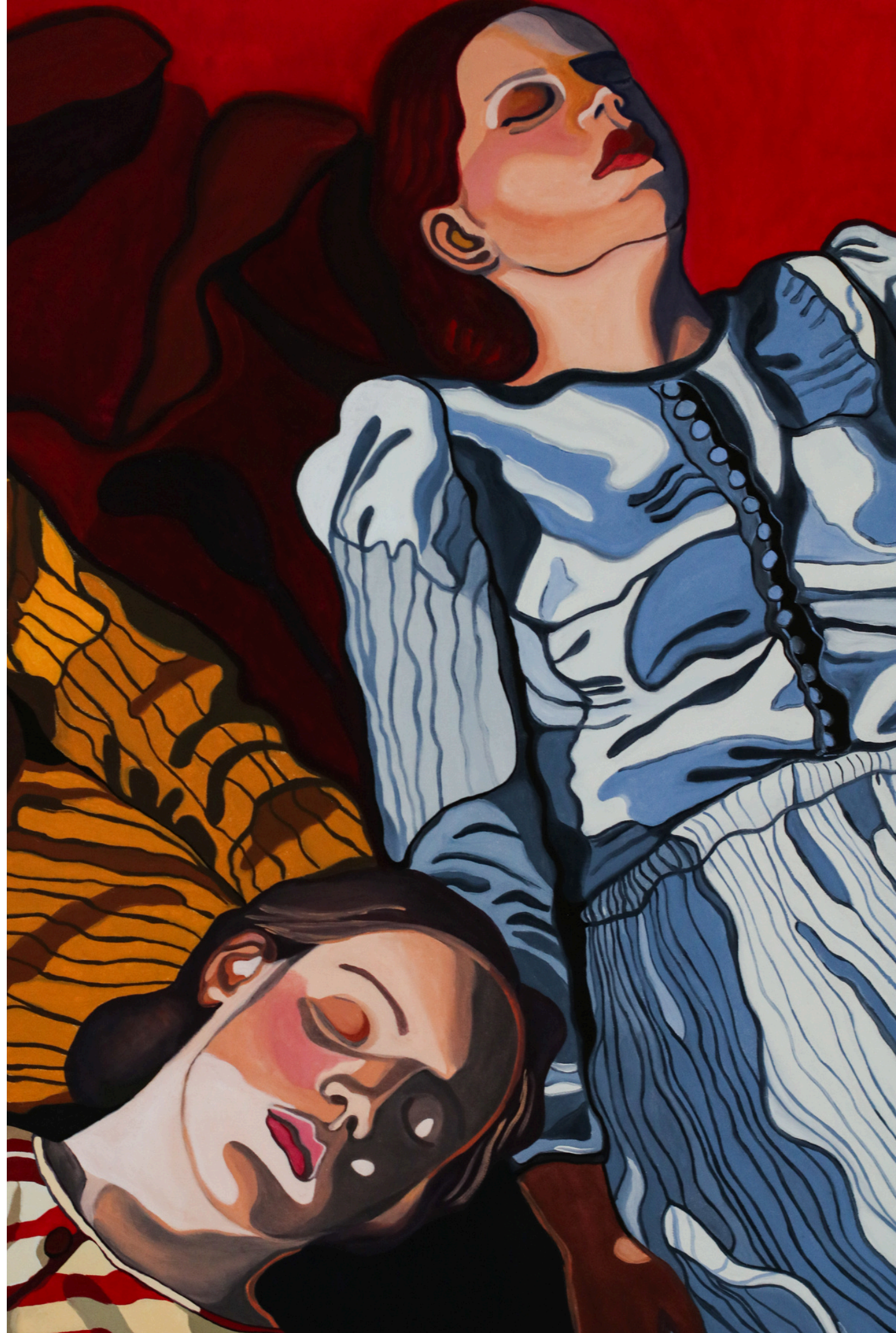
Painting produced to be part of the collective exhibition "Marginal Attraction," exhibited at the Art Gallery of UNESP-SP, coordinated by the FIGAS Research Group - Feminism, Image, Gender, and Art, a group that I participate in to expand my critical and analytical repertoire about the images that I conceive, produce, and release into the world. This semester, we have been guided by the book "The Image of Women in the Modern West: Witches and Cannibal Tupinambas" by Isabelle Anchieta, which we brought as a starting point for an extensive dialogue on how we have become/are transformed into witches, evil old gluttons, and perverse.

The painting references the myth of the sabbath, a legendary ceremony that served as a justification for the persecution of women. According to the constructed myth, based on images spread throughout medieval Europe and also anchored in the anti-Semitic sentiment of the time, the sabbath was a meeting of witches, with demonic and sexual practices. Thus, the work can be seen as the interpretation of this moment immediately following the sabbath, with ecstatic and melancholic faces, but also as the contemporary sequel to this historical moment, in which the "post-sabbath" shifts from time and can ambiguously be interpreted as the pursuit of pleasure and freedom of women when in each other's company.

Post-Sabbath, 2023

oil on canvas
100x 100 cm

DETAILS,



DETAILS,





The silence of complicity. n.1, 2023

oil on canvas

120 x 120 cm

DETAILS,



THE ANGEL IN THE HOUSE, 2023

I came across the theme of the Angel in the House for the first time in Gabriela de Laurentiis's thesis, "Louise Bourgeois and Feminist Ways of Creating," in which she analyzes the works of the artist, specifically "Femme-maison" and "Arch of Hysteria," and refers to the notion of the "angel in the house" through Virginia Woolf's perspective. Woolf criticizes the image of women portrayed in Coventry Patmore's poems (1854), in which he celebrates conjugal love and idealizes women's domestic role.

Virginia, very astute and privileged, as she herself explains in the essay collection "Professions for Women and Other Feminist Articles," sarcastically expresses her opinion on how this "angel" torments women's lives, suffocates us, and confines us to sedentary identities - back then and, yes, even today.

Starting from this imagery curiosity that sparked my interest, I began a new series of paintings in August 2023, in which I am immersed in portraying the theme, paying attention again to the position of the bodies, clothes, shoes, color palette, and above all - now experimenting - a possibility of "unfinished painting," where I choose to leave part of the canvas painted white, seeking to bring some breathing space or "natural light" to these women.

Below, I share an excerpt from Virginia's text to illustrate my quest, how I have been thinking about these women in the household environment, in terms of posture and the feeling of eternal confinement within the gender:

She was extremely kind. Immensely charming. Utterly selfless. Excellent in the difficult arts of family life. Sacrificed herself every day. If chicken was served for lunch, she would take the foot; if there was a draft, that's where she would sit - in short, her disposition was never to have an opinion or will of her own, and she always preferred to agree with the opinions and desires of others. And above all - needless to say - she was pure. Her purity was considered her greatest beauty - blushing was her great charm.

(Virginia Woolf)



The Angel in the House, 2023

oil on canvas
120 x 80 cm

Artwork selected by curator Vic Donatangelo for a solo exhibition at Casa Sylva, São Bernardo do Campo.

DETAILS,



DETAILS,



WHAT LIES BETWEEN HER SHADOW AND HER REALITY, 2023

The series I began in 2023 attempts to represent some emotional issues women face regarding what exists between *the darkness, our shadow, and reality: what inhabits this in-between.*

Darkness, in its metaphorical and abstract sense, can be understood as what scares us, causes us anguish, or brings about anxiety, or it can also be what each one seeks as fuel for their rescue.

I start with self-portraits inside the house, at the kitchen table, with fragile objects and fluid elements like water, symbolizing my relationship with this environment and my psyche. Additionally, I extend the question to other women in my network, with whom I am collectively working on the creative process and composition throughout 2023 and 2024.





**Between the darkness and the thirst,
the breath, 2023**

oil on canvas
100 x 100 cm

Artwork selected for the 15th Great Bunkyo Art
Exhibition, São Paulo.

DETAILS,



DETAILS,





Between darkness and hope, fragility, 2023

oil on canvas
100 x 100 cm

Artwork selected by curator Vic Donatangelo for a solo exhibition at Casa Syla, São Bernardo do Campo.

DETAILS,



DETAILS,



DETAILS,



. bio,

Visual artist and ceramist, born in Santo André. Graduated in Literature from the University of São Paulo (2016) and in Fine Arts (2020) from the Panamericana School of Art and Design, she began her artistic journey in documentary photography of her own family and later in cinema, adapting literary works for audiovisual with the Os Satyros Company.

In 2021, she was part of the study group "Painting: Practices and Reflection" led by artist Paulo Pasta at Tomie Ohtake, and the "Artistic Life Practices" group under the guidance of artist Anna Costa e Silva at the School of Visual Arts of Parque Lage.

In 2022, she was part of the Uncool Artist community in NY/SP, the Taller Diligente in Buenos Aires, and Aguafuerte Taller in Santiago.

Currently, she is pursuing a postgraduate degree in Psychoanalysis, Art, and Literature at the ESPE Institute and participates in the FIGAS Group - Research Group on Feminisms, Images, Genders, and Arts at UNESP, as well as the Writing and Research Group of poet Ana Estaregui.

She lives and works in São Caetano do Sul, São Paulo.



In the state of São Paulo, represented by:

Galeria Contempo

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Alameda Gabriel Monteiro da Silva, 1644 - Jardim America,
São Paulo - SP, 01442-002

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Outside of São Paulo or outside of Brazil, negotiations and inquiries directly with me.

• participations,

Galeria Contempo, February 2024.

Collective exhibition "The house, the city and the sea", curated by Luana Luana Rosiello na Galeria Contempo.

IA/UNESP, December 2023.

Participation in the group exhibition with the FIGAS Group at the Institute of Arts of UNESP in São Paulo, which took place on December, 2023.

Casa Sylva, September 2023.

Invited by cultural producer and curator Vic Donatangelo for a solo exhibition at Casa Sylva in SBC, from September to October 2023.

Contempo Gallery, June 2023.

Selected through a call for submissions to be represented by Contempo Gallery in São Paulo.

15th Great Bunkyo Art Exhibition, June 2023.

Selected for an exhibition to take place in October 2023.

Contemporary Art Salon of Formosa, GO, May 2023.

Two works selected through the cultural call for submissions by the Federal Institute of Goiás, for participation in a group exhibition at the Couros Museum Foundation in Formosa, held in June 2023.

Nano Art Market, March 2023.

Selected by curator Daniela Avellar to contribute some artworks to the collection of the Nano Art Market marketplace.

Club de Artistas Defensores de Almagro - CADA, Buenos Aires, May 2022.

Participation in the Open Studio event of CADA artists.

Cultural Space Correios Niterói, Rio de Janeiro, January-February 2022.

Pan Techné Exhibition, a tribute to the Week of Modern Art of 1922. Curated by Oscar D'Ambrosio and Eliana Tsuru.

. publications,

"The Evil of Flowers," September 2023.

Co-authorship with a series of monotypes to illustrate the poetry book by Gabriela Azevedo, published by Editora Urutau.

Pagu Magazine, March 2023.

Selected to be on the cover of the magazine, issue 5 of 2024, contributing to the feminist thought of the Gender Studies Center of UNICAMP.

Periódico-Periódico, February 2023.

Selected for the 1st edition of the magazine. Periódico-Periódico.

Mathilda Magazine, February 2023.

Selected for Vol. 7 edition. of Revista Mathilda.

Book "Zaranza," by writer Rita de Podestá, 2021.

Collage selected for the cover of the book "Zaranza" by Rita de Podestá, published by Reformatório Publisher and finalist of the Jabuti Prize 2022.

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