

ENTRE

TEMPOS II

ELIZABETH JOBIM

Elizabeth Jobim was born in 1957 in Rio de Janeiro. She studied Visual Communication at the Pontifícia Universidade Católica of Rio de Janeiro (PUC/RJ) in 1981, and in 1991 she received her MFA at the School of Visual Arts in New York. She taught at Ateliê de Desenho e Pintura (Drawing and Painting Studio) at the Escola de Artes Visuais do Parque Lage (Rio de Janeiro) in 1994 and 2010. She has exhibited widely, with important solo exhibitions including *Arranjo* (2016), *Horizontais* (2007), and *Elizabeth Jobim* (2001 and 2000), all at Galeria Raquel Arnaud, São Paulo; *Blocos*, Museu de Arte Moderna, Rio de Janeiro (2013); *Mineral*, Lurixs Arte Contemporânea, Rio de Janeiro (2012); *Em azul*, Estação Pinacoteca, São Paulo (2010); *Voluminous*, Frederico Sève Gallery, New York (2009); *Endless Lines*, Lehman College Art Gallery, New York (2008); and *Aberturas*, Paço Imperial, Rio de Janeiro (2006); *Blocos*, no Museu de Arte Moderna (Rio de Janeiro, 2013); *In This Place*, Henrique Faria Fine Art (Nova Iorque, 2017); *Ensaio*, Galeria Raquel Arnaud (São Paulo, 2018); *Jazida*, Museu do Açude (Rio de Janeiro, 2018), *Variações*, no Paço Imperial (Rio de Janeiro, 2019); *Frestas*, Lurixs (Rio de Janeiro, 2019) among others. She has been included in group exhibitions such as *(de)(re)construct*, at the Bronx Museum of the Arts, New York (2015); *Trio Bienal*, Centro Cultural Banco do Brasil, Rio de Janeiro (2015); *Art in Brasil 1950-2011 - Europalia 2011*, at Palais des Beaux-Arts, Brussels (2011); the 5th Bienal do Mercosul, Porto Alegre (2005); *Caminhos do contemporâneo - 1952/2002*, at Paço Imperial, Rio de Janeiro (2002); *O espírito de nossa época: Coleção Dulce e João Carlos de Figueiredo Ferraz*, Museu de Arte Moderna, São Paulo (2001); *Arte contemporânea brasileira*, Galeria Nacional de Belas Artes, Beijing (2001); *Panorama da arte atual brasileira*, Museu de Arte Moderna, São Paulo (1990); *Rio hoje*, Museu de Arte Moderna, Rio de Janeiro (1989); *Como vai você Geração 80?*, Escola de Artes Visuais do Parque Lage, Rio de Janeiro (1984); and *Salão Nacional de Artes Plásticas*, Museu de Arte Moderna, Rio de Janeiro (1982-1983); among others. Her work is featured in public collections such as Museu de Arte Moderna do Rio de Janeiro, Pinacoteca de São Paulo, and the Bronx Museum of the Arts, New York.

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I _ Parede (Wall)

At Parede the paintings are having a conversation. They are set in an imaginary orthogonal grid which sometimes appears within their lines. These lines show the absence of color and just the white of the canvas. Most works have only one color in addition to the white background.

The paintings have no frames. Their sides have different dimensions and are painted as part of the work. They are not just on an imaginary plane. Cuts and junctions organize the works. In addition, sidewalk stones, wood chips, and other objects invade the field.

Paintings, objects, painting-objects. They talk about life and art.

II _ Entre Tempos II (Between Times II)

These works appeared during the pandemic, coming from the fear, the need for seclusion and protection. I started stretching, stapling, and sewing cloths. Time of endless routines. The mask covering the face, nose, and mouth.

Someone locked in, looking out through the window: warm colors, cool colors, a landscape outside, someone inside. The fabrics and the sewing preserve the memory of weaving, tessitura, clothes and shelter.

Sewing and stretching are the actions that constitute the work, the thread is visible.

Each part may have its own texture, brightness, temperature, and color. The linen can be prepared, inside out or raw: dyed industrial linen, upholstery fabrics, imitation leather, oil on linen. The seam can appear inside out. Inside out creates space, volume, and body.

The field is divided into two or three parts. One side painted in oil, the other just plain fabric, the white of the background and the raw linen of the inside facing out. The cloth unfolds, and finally, the reverse of the seam protrudes out of the plane.

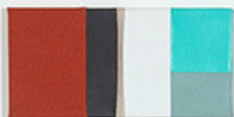
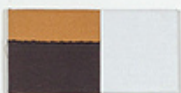
The canvas has become a place where cut fabrics are overlapped, sewn, joined, and stretched. Cuts, stitches; an embrace.

III

My work has this common core, which is a passage from three-dimensional space to the flat plane and vice versa. From the vision of a sculpture in space to drawing on a paper surface in the 80s, to canvases with volume in the 2000s, to the more recent tall painted Blocos and the smaller sculptures on the floor.

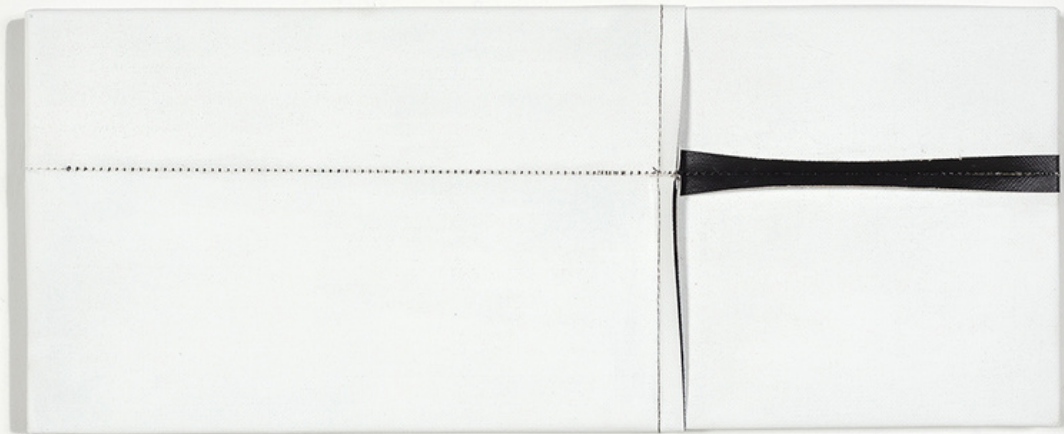
Now the paintings are on the wall and open up to the space by the seams, cuts and folds discreetly protruding inside out, from plane to space and back.

Elizabeth Jobim





ENTRE TEMPOS II
ELIZABETH JOBIM



22-32125, 2022
Oil on stitched linen
6 1/4 x 15 5/8 x 3/4 in.
(16 x 40 x 2 cm)

\$3,800

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22-32128, 2022
Oil on stitched linen
19 5/8 x 2 1/4 x 1 1/8 in.
(50 x 6 x 3 cm)

\$3,800

ENTRE TEMPOS II
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22-32133, 2022
Oil on stitched linen
11 3/4 x 11 3/4 x 3/4 in.
(30 x 30 x 2 cm)

\$4,200

ENTRE TEMPOS II
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22-32127, 2022
Oil on stitched linen
13 3/4 x 2 1/4 x 1 3/4 in.
(35 x 6 x 4.5 cm)

\$3,800

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23-32102, 2023
Oil on stitched linen
8 5/8 x 4 5/8 x 3/4 in.
(22 x 12 x 2 cm)

\$3,800

ENTRE TEMPOS II
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23-32102, 2023
Oil on stitched linen
6 x 6 x 3/4 in.
(15 x 15 x 2 cm)

\$3,800

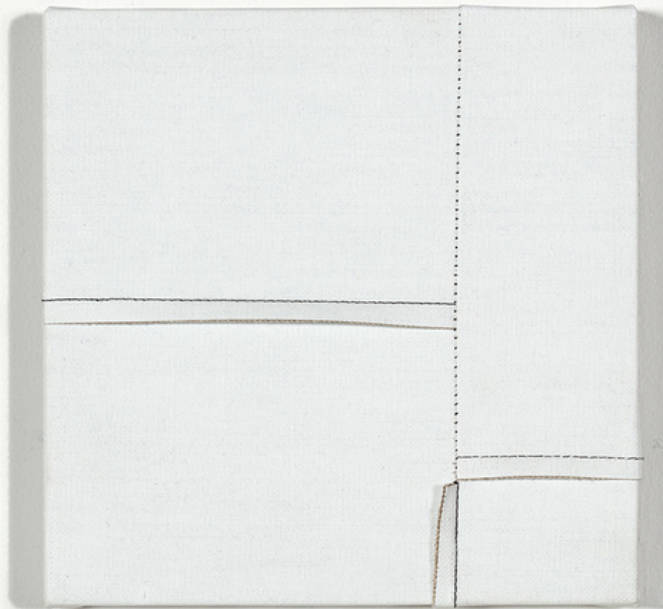
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23-32101, 2023
Oil on stitched linen
7 3/4 x 5 x 3/4 in.
(20 x 13 x 2 cm)

\$3,800

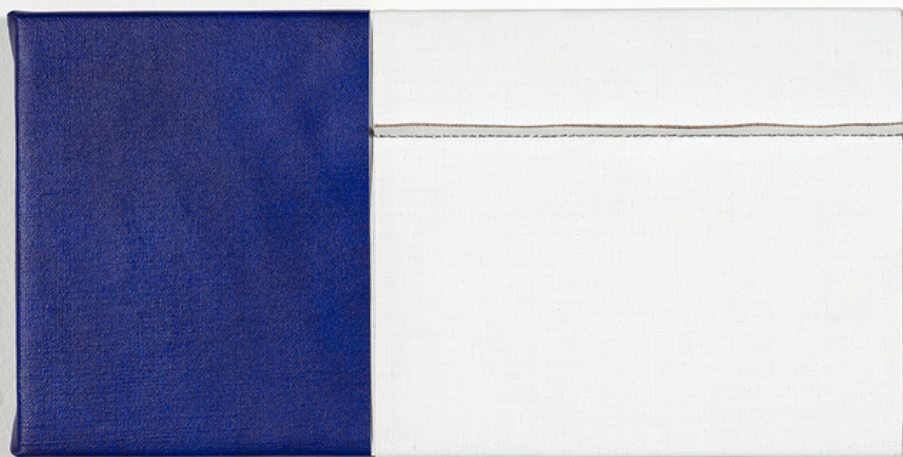
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23-32106, 2023
Oil on stitched linen
7 3/4 x 7 3/4 x 3/4 in.
(20 x 20 x 2 cm)

\$3,800

ENTRE TEMPOS II
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22-32130, 2022
Oil on stitched linen
11 3/4 x 5 7/8 x 3/4 in.
(30 x 15 x 2 cm)

\$3,800

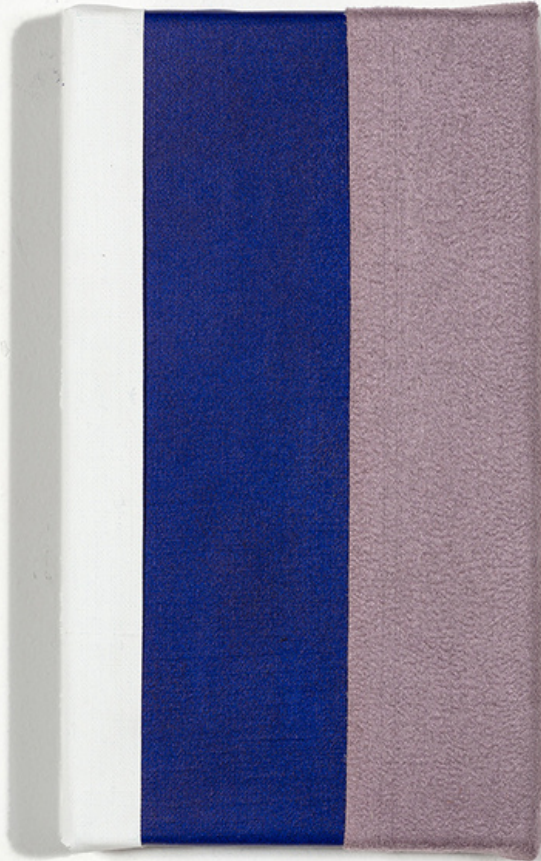
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22-32135, 2022
Oil on stitched linen
8 5/8 x 4 5/8 x 3/4 in.
(22 x 12 x 2 cm)

\$3,800

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23-32104, 2023
Oil on stitched linen
8 5/8 x 4 5/8 x 3/4 in.
(22 x 12 x 2 cm)

\$3,800

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23-32103, 2023
Oil on stitched linen
4 5/8 x 8 5/8 x 3/4 in.
(12 x 22 x 2 cm)

\$3,800

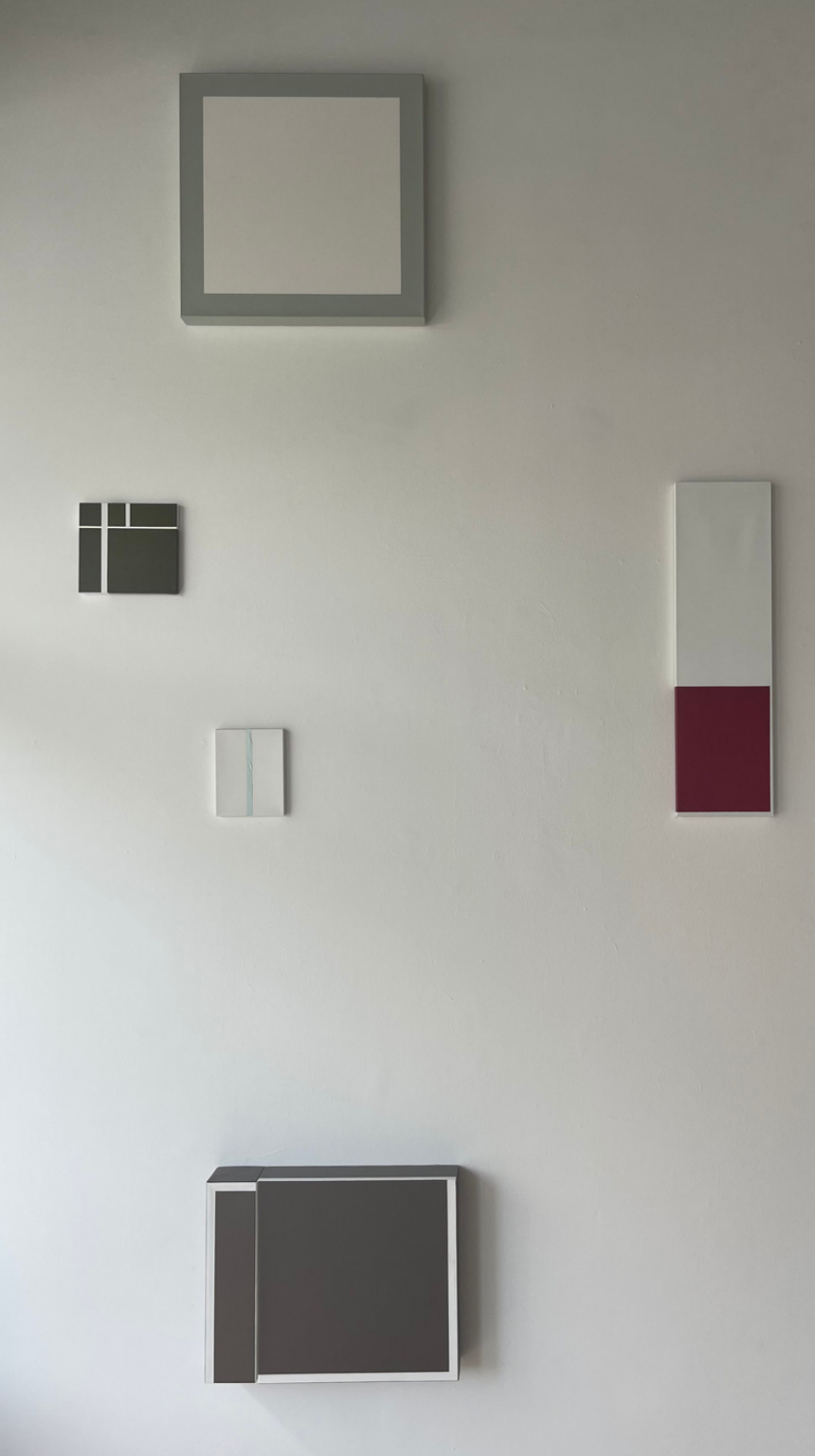
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22-32136, 2022
Oil on stitched linen
7 3/4 x 15 5/8 x 3/4 in.
(20 x 40 x 2 cm)

\$4,200

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Untitled 1, 2015-2017
Oil on linen, enamel on wood
Dimensions variable

\$25,000

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Untitled 2, 2015-2017
Oil on linen, enamel on wood
Dimensions variable

\$25,000

ENTRE TEMPOS II
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Untitled 3, 2015-2017
Oil on linen, enamel on wood
Dimensions variable

\$25,000

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Untitled, 2022
Raw linen, primed linen, oil on linen
and upholstery fabric, sewn
31 3/8 x 15 5/8 x 1 3/8 in.
(80 x 40 x 3.5 cm) each

Diptych \$10,000

Individual \$6,000

Triptych \$14,000

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Untitled, 2022
Oil on canvas
Ultramar Remb + Caput Sennelier
Preto Cromatico Gambin
15 5/8 x 19 5/8 in.
(40 x 50 cm)

\$5,200



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Untitled, 2013
Oil on linen on wood
78 5/8 x 9 3/4 x 9 3/4 in.
(200 x 25 x 25 cm)

\$18,000

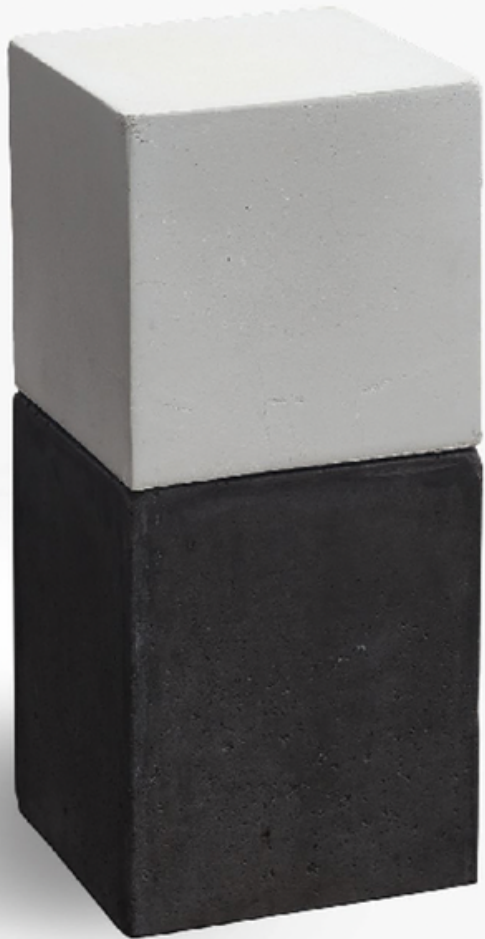


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Untitled, 2016
Oil on linen on wood
63 x 7 3/4 x 7 3/4 in. (160 x
20 x 20 cm)

\$16,000

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Untitled, 2017
Cement and plaster
13 3/8 x 5 7/8 x 5 7/8 in.
(34 x 15 x 15 cm)

\$5,000

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Untitled, 2017
Oil on linen
7 3/4 x 7 3/4 x 7 3/4 in.
(20 x 20 x 20 cm)

\$5,000

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Untitled, 2017
Concrete and hydrocal
19 5/8 x 7 3/4 x 7 3/4 in.
(50 x 20 x 20 cm)

\$6,500



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Untitled, 2017
Hydrocal
20 3/8 x 12 1/8 x 6 in.
(52 x 31 x 15.5 cm)

\$7,000

ENTRE TEMPOS II
ELIZABETH JOBIM



Untitled, 2017
Oil on linen and wood
22 x 7 3/4 x 7 3/4 in.
(56 x 20 x 20 cm)

\$6,500

ENTRE TEMPOS II
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Untitled, 2017
Hydrocal
16 1/4 x 8 3/8 x 8 3/8 in.
(41.5 x 21.5 x 21.5 cm)

\$6,500

For additional information please contact:
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