

# ITASTOCKINGER

One Metaphor for Multiple  
Identities and Feelings

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ITA STOCKINGER  
PAINTINGS

curatory ANDRÉ VENZON

2026



## IN SEARCH OF CREATION

For a long time, artists have sought in art an expression that reality itself cannot provide. Facts, people, stories, and aspects of everyday life become the subjects of their work.

Inspired by a reading group of *In Search of Lost Time* that has met for 18 years in a traditional café in Buenos Aires, Ita Stockinger chose a striking female figure from these literary encounters to create her eight portraits — one more than the seven volumes of Proust's masterpiece.

The character has a brief appearance in the documentary *The Lost Time* (2020), directed by María Álvarez, yet immediately captures the artist's gaze. From the moment she appears, she asks a question that resonates both with the soul of the book and with these paintings: "Who do we dialogue with?"

These works unfold like a sequence — as in cinema — revealing, frame by frame, the features and angles of the character.

In the paintings, time dissolves: the time of observation, memory, gesture, and becoming. The artist moves beyond the surface of things, opening new perspectives through the image of the other — and of herself — within a multiplicity of identities moving toward the unknown.



## SILENT AND REFLECTIVE GAZE

When facing these portraits, the viewer encounters a face that repeats itself, yet is never the same.  
Each canvas carries a new emotion — a fracture of the soul, a hidden layer of identity.  
My intention is not to lead the viewer toward recognition, but toward feeling.  
To feel what emerges from each expression — sometimes harsh, sometimes fragile — marked by fatigue or resistance.  
Subjectivity is made of transitions, of memories and emotions in constant movement.

I invite contemplation.  
Not a closed narrative, but an experience of slowness, of deep visual listening.  
Perhaps in this silence lies the essence of the work:  
we are made of versions, fragments that do not always fit together — yet coexist.  
And in this mirror, the viewer also recognizes themselves.

ITA STOCKINGER

Untitled, 2025

Acrylic on canvas

140cm x 140cm

Porto Alegre, Brasil



Untitled 2025

Acrylic on canvas

140cm x 140cm

Porto Alegre, Brasil



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## THE PARADOX



"Each one is a metaphor."

## From frame to canvas: a metaphor of identities

Driven by a character from the documentary “The Lost Time”, Ita Stockinger proposes a narrative of recognition and projection in a series of paintings that seem to approach and envelop the viewer.

How long does it take to capture our attention — or rather, how many seconds does the brain need to transform an image into something worth keeping in memory? These were the questions I asked myself while visiting the exhibition *A Metaphor for Multiple Identities and Feelings*, by Ita Stockinger (Brazil, 1957), held at Galeria Stockinger, located in the Moinhos de Vento neighborhood in Porto Alegre, as part of the *Portas para a Arte* project of the 14th Mercosul Biennial.

The exhibition centers on multiple representations of a character who appears in a frame of the film *The Lost Time* (2020), written and directed by María Álvarez (Buenos Aires, 1976). The documentary follows a group brought together by the book *In Search of Lost Time*, by Marcel Proust (France, 1871–1922), which meets annually to discuss the reading.

From the moment the character appears before the canvases, the artist captures her essence and translates it into eight works that directly dialogue with both the book and the film.

I began my visit on the ground floor, moving through the space, absorbing the five works displayed there. I read the curatorial text positioned between the floors and concluded the visit upstairs, observing the three works exhibited there. Then, I retraced my steps.

I restarted the visit from the upper floor, carefully observing the works, descending the stairs while pretending not to see the text, ignoring its presence, and wandering through the lower floor, absorbing the image that, in a way, transforms itself — living in acrylic, charcoal, and oil on canvas — only then returning to reread the curatorial text.

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There is no right or wrong way to visit the exhibition, and both experiences were equally rewarding. Let me explain how, despite involving the same set of works, on the same day, in the same place, under the same light, they felt so different. It is all a matter of perspective.

Returning to the visit, I am welcomed at the entrance by the dark tones of the walls, the white lights, and the colors used in the images. Fully realized in vibrant tones, a mature woman faces the viewer. Her tall figure, her slightly tightened lips.

I see the brushstrokes that shaped her, the layers the artist employed, and how undeniable her technique is. With each step, the same woman looks back at me — sometimes less somber, sometimes smiling, with red-painted lips and a paler face.

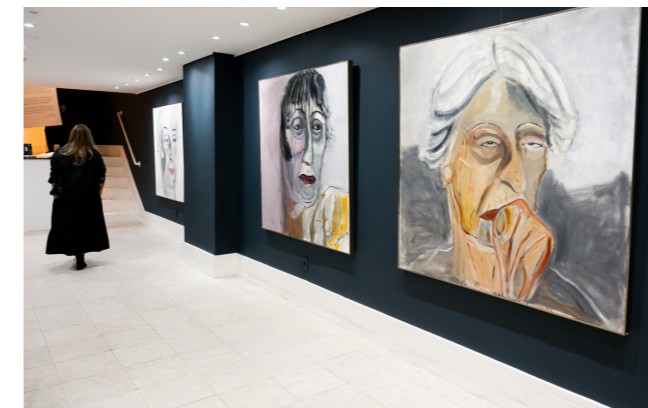
At times, a slight movement of the hand changes the entire composition, or she becomes almost shrouded in tones of gray, white, and black.

Yet the figures are complete, complex, lacking nothing in formal terms. They are five versions of the same woman, each with its own individuality. Figurative, colorful, well-defined, and filled with lines that delineate image and color.

They are layers upon layers of paint, where one can almost feel, through sight alone, the undulations of acrylic accumulating on the surface.

Between the floors, we encounter the curatorial text by André Venzon (Porto Alegre/RS, 1976). As mentioned, I read it upon going upstairs — though, personally, I would not recommend doing so.

Reading the curatorial text is crucial for an exhibition, to understand what led to the choice of works, to delve a little into the artist’s imagination and understand their motivations—and Venzon does this very well in her text—but I also like the experience of reading it after experiencing the entire exhibition. I like having a completely personal view of the works, reading the text and returning to them perhaps with a collaboration from the curator, or perhaps with answers to the questions that the exhibition may have left in my mind. In this case, Venzon proposes that we question the artist’s perspective on how much we can see ourselves in the woman represented there, putting ourselves in the place of this other. She talks about how the artist herself places herself in this position, using her feelings and perspectives for this metaphor. She also talks about the construction of this image through the frames, frame by frame, as if they were in motion and completing each other.



Moving up to the upper floor, three more paintings complete the exhibition. We are still talking about the same character, executed by the same artist, but now we have works placed on white walls. There is a beautiful window at the back that bathes us in natural light and possibly changes the entire composition of the room depending on the time of day you visit the exhibition. I imagine that if we go at sunset, the room takes on the colors of the sky, or at nightfall, the window becomes a dark vanishing point in the background. Honestly, the window should be part of the aesthetic planning for any exhibition held in that space, but I don’t know if that’s the case here, or if it’s just chance. Therefore, I won’t dwell on it. The works on this floor are light, white is the main focus of the composition. These are paintings that reflect the complete opposite of those seen so far, where the image merges with the background. One step forward and I can no longer see a female figure, giving away all the abstract expressionism that they suggest. The closer I get to the painting, the more it seems like a collection of large, loose brushstrokes, fading into the background and disappearing from focus. But I resumed my visit upstairs; there’s now a narrative in my head. The figure seems to be emerging into focus, as if it were forming right before my eyes. With each new painting, each new step, it seems I’m getting closer to this woman and leaving the kind of mist that surrounds her behind. I begin with a painting that’s almost completely white, except for the gray that hints at this figure.



The following scene fully takes shape; its tones are cool, and its face is serious and profound as it stares at me. Opposite these two, a third canvas depicts this contemplative character. As I descend the stairs, it seems I approach her even closer; she sheds her shyness, coming completely into focus, with colors and textures. There is a set of five canvases, the same character inhabiting them all. In some, she is still projected in sober tones, but there is one at the end that awakens curiosity: the pursed lips, the inquisitive gaze, the hair dyed in black and white, gray, the skin also has a grayish aspect except for the hand resting on her chin. But everything here is color and form, nothing of depth or texture. The upper right corner is flat white, the one below it creates a perfect contrast of black (almost a yin-yang), while the other side is invaded by green, which covers a third of the painting. It's like looking through a stained-glass window and brings an element that differentiates this from all the other paintings exhibited so far. Regardless of the starting point—ground floor or upper floor—I hope that whoever visited it allowed themselves to experience it, reflected on the image, time, and memory. And that, like me, they left wanting to watch María Álvarez's documentary and, perhaps, tackle the nearly four thousand pages of *In Search of Lost Time*.

GABRIELY CHERUTI

## ITA STOCKINGER

Bagé/RS, 1957.

Lives and works in Porto Alegre, RS.

Visual artist and lawyer, Ita Stockinger began her artistic career in the 1970s, in an environment of profound aesthetic and intellectual effervescence. Daughter-in-law of sculptor Francisco Stockinger, she grew up among studios, paints, presses, and conversations that traversed art and life. From the age of 17, she lived intensely with central figures of Brazilian art, such as Iberê Camargo, Vasco Prado, Danúbio Gonçalves, Marcelo Grassmann, Darel Valença Lins — artists who were part of the affective and formative circle of her youth, forever marking her gaze and sensitivity.

She took classes with Lou Borghetti and Fernando Baril, essential references for art in the south of the country, who stimulated her attentive listening to gesture, color, and the emotional density of form.

Her background moves between Law and art — and it is precisely in this intertwining of critical thought and poetic impulse that her work is consolidated.

Her painting falls within the field of contemporary expressionist art. Dense, symbolic, and layered, her poetics explore the frictions between light and shadow, presence and absence, silence and explosion. In her canvases, the surface is also an abyss: thick layers of paint create emotional landscapes, where gesture, memory, and the unconscious intertwine.

Glazes, transparencies, opacities, and raw materials become strategies of construction and concealment.

Ita maintains a continuous path of pictorial investigation, deepened by her interaction with the study group coordinated by Charles Watson at Parque Lage (Rio de Janeiro).

In addition to abstract canvases, she dedicates herself to contemporary portraiture as a territory of subjectivities. Her faces are not faithful mirrors, but vibrant fields where identity fragments and recombines. Gazes that wander, mouths that whisper, expressions suspended between being and disappearing. In each series, she establishes a space for silent contemplation, where painting becomes a device for listening, reverberation, and revelation.

Her artistic practice also includes curating, critical writing, and active participation in projects that address themes such as memory, corporeality, invisibility, and identity—building a unique trajectory committed to art as a living, sensitive experience.



## EXHIBITIONS

2021 • Associação Francisco Lisboa, Porto Alegre, RS, Brasil • Exposição 30 x 30

2021 • Casa de Cultura Mário Quintana, Porto Alegre, RS, Brasil • Florações • Curadoria Cacao Praetzel

2022 • Menduina Schneider Gallery, Los Angeles, CA, EUA • 7th International Salon of Painting

2022 • Associação Chico Lisboa, Porto Alegre, RS, Brasil • Fora da Margem

2022 • Galeria Aletheia • individual Buenos Aires, Argentina • Expo Arte Global

2022 • Espaço Cultural AMRIGS, Porto Alegre, RS, Brasil

2023 • Espaço Cultural Correios, Porto Alegre, RS, Brasil • Consequências • Curadoria Denise Giacconi

2023 • Associação Francisco Lisboa, Porto Alegre, RS, Brasil • Novos Tempos se Movem

2023 • Bal D'Art Gallery, Bruxelas, Bélgica • A Arte que nos habita • Circuito Internacional de Arte Brasileira

2023 • Espaço cultural da Prefeitura de Gramado • Ressonâncias Cromáticas • Curadoria Ana Zavadil

2023 • New Gallery, São Paulo, SP, Brasil • Curadoria Angela Oliveira

2023 • Galeria Casa Amarela, Porto Alegre, RS, Brasil

2023 • Museu do Imigrante, Bento Gonçalves, RS, Brasil • Olhar para o Passado • Curadoria Ana Zavadil

2023 • Galeria Hoy en el Arte — Buenas Artes, Buenos Aires, Argentina

2023 • Galeria Gravura, Porto Alegre, RS, Brasil • Singulares Curadoria Denise Giacconi

2023 • Paço Municipal de Porto Alegre, RS, Brasil • Cinco Universos • Curadoria Anete Abarno

2023 • Centro Cultural dos Correios, Rio de Janeiro, RJ, Brasil • Ausências na História - A Voz de Artistas • Mulheres do RS • Curadoria Ana Zavadil

2023 • Galeria Stockinger, Porto Alegre, RS, Brasil, individual • Retratos Pictóricos e Abstrações • Curadoria Rejane Cintrão

2023 • Centro Cultural dos Correios, Porto Alegre, RS, Brasil • Babel, Caos Adentro • Curadoria Denise Giacconi

2023 • Associação Chico Lisboa, Porto Alegre, RS, Brasil • Exercícios da Imaginação: Memória e Invenção • Curadoria: Ana Zavadil

2024 • Arte POA e Instituto Tomie Othake, POA, RS + SP, SP • Coletiva e Leilão - Aos atingidos pela enchente no RS • Curadoria C. Prestes

2024 • Galeria 506, Porto Alegre, RS, Brasil • Jacqueline Biazus e Ita Stockinger • convívio do Ateliê

2024 • Exposição Internacional, Berlim, Alemanha • Participação em exposição coletiva

2024 • Exposição Internacional — Carrossel du Louvre, Paris, França • Participação em exposição coletiva

2025 • The Coast Gallery, São Paulo, SP, Brasil • Verticalidade e Pluralidade • Exposição comemorativa aos 471 anos da cidade de São Paulo

2025 • Centro Cultural dos Correios, Rio de Janeiro, RJ, Brasil • Reivindicação: Escrituras e Utopias do Feminino • Curadoria Ana Zavadil

2025 • Galeria Habitart, Porto Alegre, RS, Brasil • Ecos do Feminino • Curadoria: Marilene Bittencourt

2025 • Galeria Stockinger, Porto Alegre, RS, Brasil • Individual • Uma Metáfora para as Múltiplas Identidades e Sentimentos • Curadoria André Venzon

## WRITTINGS AND ESSAYS ABOUT ITA STOCKINGER ART WORK

Rejane Cintrão • Texto curatorial para individual • Retratos Pictóricos e Abstrações • Formada em Artes Plásticas pela FAAP, é mestre em História da Arte pela ECA/USP.

Renato Rosa • Ensaio sobre o trabalho pictórico de Ita Stockinger • Autor do Dicionário de Artes Plásticas do Rio Grande do Sul – Editora da Universidade Federal do Rio Grande do Sul (UFRGS).

Armindo Trevisan • Reflexões poéticas e críticas sobre a produção artística de Ita Stockinger Escritor, poeta e professor do Curso de Artes Visuais da UFRGS.

Oscar D'Ambrosio • Ensaio sobre o trabalho pictórico de Ita Stockinger • Curador de Artes Visuais e jornalista, São Paulo, SP.

Andre Venzon • Artista visual, curador e produtor cultural. Texto curatorial — “Em Busca da Criação” para individual Uma Metáfora para as Múltiplas Identidades e Sentimentos de Ita Stockinger.

Gabriely Cheruti • Ensaio crítico sobre a obra de Ita Stockinger — Graduanda em história da Arte (UFRGS), crítica de arte pelo Nervo Crítico.

## PUBLISHED BOOKS AND CATALOGS

Retratos Pictóricos e Abstrações – Ita Stockinger

Coordenação geral: Ita Stockinger

Coordenação editorial: Marilene Bittencourt

Curadoria: Rejane Cintrão

ISBN: 978-65-00-80062-3 / 978-65-996301-1-2

Código: 750 – Cia Brasileira do Livro – SP

Porto Alegre, RS

Ausências na História

Curadoria: Ana Zavadil

Textos: Ana Zavadil e Gaudêncio Fidelis

Classificação CDU: 73/77 (058)

Tema: Arte contemporânea, curadoria e exposições de artes plásticas

Women in the Arts – MoA, Museum of the Americas

Publicação internacional – Miami, FL – EUA

Museum of the Americas – Miami e Texas Office (CIP catalogação internacional)

Um Olhar sobre o Passado

Organização: Ana Zavadil

Museu do Imigrante – Bento Gonçalves, RS, 2023

82 páginas – Ilustrado

Curadoria: Ana Zavadil

Catalogação: Morganah Marcon – CRB-10/1024

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