

Deiningering maps out her paintings within a realm freely based on the processual composition of visual planes, without any self-referential indulgence in regard to techniques, materials, and the way they are combined. The perspective from which she operates is thus much more concrete than aesthetic: she uses the medium to lay out angles of vision that help foster a new and different perception of real-world shapes, focusing in particular on architectural context and the analogies between architecture and thought. Though these elements may bring Deiningering into a kind of iconographic proximity to the concerns of the early twentieth-century Constructivist avant-garde, there is a clear difference between them, marked by an aspect that goes deeper than mere distance in time. Deiningering constructs her works with an unpredictability that weds the rules of her practice – each painting is the end result of a careful gestation, a series of moments, rhythms and pauses – to her identity ⁴¹ as an artist, in which the risk of rigidly dogmatic assertiveness is tempered by a touch of feminism. The forms she chooses, for instance, do not follow a scheme of clear-cut, upstanding autarky, but rather are oblique, inclined, and wavering. To echo the insightful feminist theories laid out by Adriana Cavarero in *Inclinations: A Critique of Rectitude*, one might say that in contrast to the *upright*, vertical posture found throughout the canon of Western thought and culture – an apodictic, self-sufficient one – the geometry of Deiningering's paintings favours an *inclination* that seems off-axis, unpredictable, curvilinear. It harbours the potential to envision a more inclusive, open-ended subjectivity, aimed and inclined toward the possibility of an encounter with otherness, uncertainty, and human proximity. This frame of reference may shed light on the meditative dialogue the artist has recently been carrying out with the work of Władysław Strzemiński (Minsk 1893 – Łódź 1952), a founding figure of Polish Constructivism. Strzemiński pursued an ideal harmony between drawing, colour and texture, striving for an optical dimension condensed into just a few shades and centred on the chromatic sensibility of the painted surface. The picture becomes an ideal, timeless form, a utopia that offers the world an idealized realm from which to draw an inspiring model of innovative, practical action. Strzemiński's aesthetic paradigm – a visionary, hierarchical one – envisages a perfect overlap of aims between thought, image, and picture plane, as if projecting a visual mirage, an asymptotic idea to aim for. The concept of two-dimensional form in Deiningering's work is quite different, and this is only partly due to the previously mentioned rippling of the materials, the compromise between projecting and layered elements. More importantly, many of the formats that she employs, whether large or small, make room for a kind of mark that opens up the geometry to include non-perpendicular lines; they converge in varying ways on the planes of the canvas, suggesting a shape that protrudes, exposed, in a vulnerable, relational way. And so for Deiningering, painting is not an

ontological model, but rather a realm of encounter, along vectors that may be traced by chance and uncertainty: precarious qualities of everyday life that reflect human limitations, and whose whims are embraced by her artistic process.

(excerpt from “Two Thoughts” di Luigi Fassi, in the exhibition catalogue)

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It is our belief that there exists no other value in art aside from PLASTIC FORM. This form we speak of comprises all those visual and spatial elements that a given work of art contains within itself. We strive for perfection of form, to draw out all of its visual and spatial possibilities. Plastic art does not seek to copy objects; an object can only be a source of specific visual elements (color, texture, blotch, line, etc.). As soon as all of these aforementioned elements are drawn out of the object, the object itself becomes useless and can be discarded. We paint objects not for the sake of painting them, but to render their artistic values and then discard them, like a cigarette smoked down to the filter. An object is not the destination, it is only the point of departure. Some artworks communicate their artistic values directly, regardless of the object. The specific configurations of artistic values they present are not anchored in any object in particular. Instead, the arrangement of visual and spatial elements within them is dictated by the general physiological principles of human vision.

(excerpt from Władysław Strzemiński, “Untitled (Nasza wystawa...)” [Untitled (Our Exhibition...)], *Almanach. Katalog. Salon Modernistów* [Almanac. Catalogue. The Salon of Modernists], exhibition catalogue (Warszawa: 1928): 1–2, in the exhibition catalogue)