

Introduction to the book - Marina Nazareth Fortuna Crítica - Maria Eugênia Dias de Oliveira

by Bartolomeu Campos de Queirós - 2011

... what happens is that the world will always be a huge blank book, our job being to fill it in. If science seeks to decipher its mysteries, art inaugurates mysteries anew. Set against the immensity of the Universe is the also immeasurable extension of human creativity. Hence the capacity to reinvent embedded in every man and woman. From childhood to as far as we can reach we are the owners of a memory that retains what we experience and, at the same time, pampers what is dreamed, protecting the real and the ideal. To the artist, as they ignore prejudice and trespass the quotidian, what is left is their bold and sensitive capacity to reveal their phantasy, attesting it as the most asserting truth for the human being.

Marina Nazareth, a keen reader of the world, extracts her notes from what she reads. Her sensitive captions stem from the emotions she experiments at each page of the world, different each day. Her writing becomes art for what there is of unique and poetic in it. Reading so much, she has a lot to say. There is intense balance in the conversation that strikes up between the brush that draws and the mind that steers it, reached by her understanding of reason and sensitivity. Without rushing, the artist lingers for a long time over each landscape of this huge textless book. She knows that it is part of the nature of memory to capture the real and reinvent it through images. What is more, Marina Nazareth frees her phantasy to give a better response to what it was before and what will be the after of each object looked at. The artist knows and works on the idea that fantasy knows much more about the after.

Because Marina Nazareth is like that, all of her work is linked by a single connecting wire, starting from “Concreto Cor” to the re-reading of “Frutos da Terra”. There are no breaks between one moment and the other. All of her creation – I suspect – is the result of her restlessness in the presence of the poetry that revolves around the world and her capacity to expand onto the world her poetic intuition. Major art is not produced where there is no attentive reading. It is in the dialogue between nature donated and reflective nature that her art gains body and social and political function.

When she chooses “Fragmentos do Real” as her object of work, at the beginning of her production, the artist portrays a multiplicity of mysteries to be guessed given the malleability of the world. And to all that, the artist responds with immeasurable spontaneity and freedom, as befits the craft of art. As to the after, Marina Nazareth observes and draws

“Árvores”, trees that live, spread out their crowns and shadows, irrespective of our volition, without any charge. And Marina Nazareth knows how to lend meaning to things, to lend a new dimension to their presence. Her production emerges as if in homage to their confidences that sustain her gaze.

... what happens is that on earth there are secrets that the eye cannot see and can only be touched by phantasy. And the artist in question turns her gaze to “Frutos da Terra”, with the same acuteness with which miners sift the gravel to find gold or emerald. And with her art, Marina opens the fruits to surprise us with their insides that house seeds, promising new lavish futures. Once more, we are caught spellbound before her production as it invites us to see, to have as the path ahead of us the trails of beauty. But there are also colours, never ignored or forgotten by her, emanating from her brushes, in such a refinement of hues as to make twilight envious, and to that the artist gives the name of “Poética da Cor”.

In some other moment, and still astounded at the sight of the earth, we receive the gift of another phase hitherto unrevealed in her extensive work, when her reading gaze drives ours to “Construção da Alegria”. Thus, her work explodes in a surge of creativity as if inviting us to come to terms with this great miracle which is life in freedom, with the chance to reinvent reality. Marina Nazareth observes and memorizes the flowers that the shadows – “Sombras”- draw, the “Gerânios” suggesting life in the verandah, and she also describes her longing for the sea – “Mar”. In this way, little by little, her art goes on building the history of the artist before the world, patiently collected.

But it is also the deluge of memories that overflows in her “Retratos do Afeto”, in which the painter exercises her capacity to seek within herself what her remembrances so affectively guarded: an empty gaze, a childish smile, yearning in the shadow, happiness at meeting someone. And nothing was forgotten in her exercise of making concrete what was absence. And because it is like this, her work, once more, lends to art the power to configure and add a new face to the world.

... what happens is that after having read the world to such lengths, Marina Nazareth synthesizes all her experience in one single “Paisagem”. Her gaze – as it strolls across what used to be nature and happiness: trees, fruit, shades, and colours – now turns ours to nostalgic daybreak. The fact that she does not include a human figure in her canvasses does not mean it is not there; she draws our presence through the absence of our sensitivity. After devouring what is on the surface of the earth, we attack what is below it. Her landscapes denounce - through light, colours and volume – a revolved land, all but deprived of mystery, enquiring us. Marina Nazareth, as she reads and commits her understanding to canvas, is presenting us, by means of her refined language, with a new meaning to the world.