

## Marina Nazareth's poetics

by Maria Eugênia Dias de Oliveira – 2011

...for Marina, art is her lifestyle, existence and perception of the world as a whole. The Artist cannot tell her art from her life, art is her way to feel accomplished as a person.

Image is her language. Man in the world is her object. Marina always works with open spaces. For her, the canvas is a huge white space to be filled in with art. It is certain that creation stems from a plunge into the unconscious and from a quest for the conscientiousness of the gesture that tells when, how and what to do. Painting expresses an inner need; that is why Marina believes there is no such a thing as representative art. The Artist uses art as the “re-presentation of the world”.

The Artist chooses a theme, seeks, many times, nature's features and, through them, she talks about herself.

Marina Nazareth had a text by Hermes Trismegistos printed in the invitation to her exhibition *Memória do Mar*, held in September 2002. At that stage of her mature experience, she found in the author a way of thinking which defines her intuition and her creation drive.

*Truthfulness is clear and certain. That which is below corresponds to that which is above and that which is above corresponds to that which is below to accomplish the miracle of the one thing.*

*At the same time, things went and returned from the One thing: born from this unique matrix by adoption.*

*The Sun is its father, the Moon its mother, the wind lulled it in his womb, Earth is its nanny. There are no limits to its power on Earth.*

*You will separate Earth from Fire, the subtle from the thick, softly and with great deftness. It rises from the earth to the sky and descends again to Earth, collecting the strength from higher and lesser things.*

*It is the strength of every strength, as it will win over the subtle matter and penetrate the thick matter.*

*This is how the world was created.*

Hermes Trismegistos' explanation sounds broader, wider as it snugly welcomes her activity of creation, which brings together intuition, technique, manipulation of the space, geometry, use of colours and shapes, light and shade, time and space, forgetfulness and remembrances.

This type of interpretation described as Hermeticism totally differs from Aristotelian logic.

According to the Greek rationalism as explained by Plato and Aristotle, knowing means knowing through cause. To explain the world through causes, we need to build up the notion of a casual non-linear chain. If A is the cause for B, then B must be taken as the effect of A.

In order to build up this sort of reasoning prevailing in the western culture, it is important to adopt the identity principle ( $A=A$ ), the non-contradiction principle (it is impossible for something to be A and not to be A at the same time) and the principle of the excluded middle (A is true or A is false and there are no other alternatives). Out of these principles comes the typical reasoning pattern of the western rationalism, the modal logic. Latin syntax added to the Greek logic the necessary irreversibility of time: the thought can organize the facts in an order by which they will be chronologically coordinated and subordinated.

There are still other types of rationality of Greek origin. The Heglenian Dialectic Order resulted from Heraclitus of Ephesus' Contradiction Logic. Likewise, the Greek world was attracted by the notion of the indeterminate (*apeiron* or infinity).

This third alternative presents itself as a hermetic interpretation.

Hermes is volatile, ambiguous, father to all arts, at the same time, old and young.

*In Hermes' myth the principles of identity, non-contradiction and excluded middle are denied, the causal chains coil around themselves in a spiral, the after precedes the before, the god does not know the confines of space and he can be, in different forms, in different places at the same time.*

Hermetic knowledge presupposes the idea of totality: there are spiritual chains that connect the spiritual world to the astral world and to this sublunary world. The singular can embody all things within itself: by interfering with a plant, we can affect the route of the stars, which affects the beings on earth; magical actions can make the divinity obey our will. *As above, so below*. The universe is a huge theatre of mirrors into which each thing is reflected and means all other things. The basis of the intelligibility of the universe is the mystic intuition, the non-rational illumination, the instant and non-discursive vision.

Neglected by medieval scholastic rationalism, Classic Hermeticism survived, albeit in the sidelines, among cabalists and alchemists and in medieval Neo-Platonism. It was resumed in Renaissance by Pico della Mirandola, Marcilio Ficino and influenced Paracelsus, Galileo, Copernicus, Kepler and Newton.

In modern times, the Hermetic model influences mystics and alchemists, poets and philosophers, namely, Goethe and Yeats, Schelling, Heidegger and Jung.

Like them, Marina Nazareth relies on Hermeticism to broaden her understanding of her intuition and artistic creation.

Painting shapes, trees, fruit, flowers, landscapes, portraits, seas, mountains, Marina defined a point in the external world in order to express her ideas, her experience of what is visible filtered by her senses and feelings.

The creative gesture is ineffable; it is impossible to tell how it started. This gesture should have its basis on a deeper and truthful perception of reality. Through it, poetry can be the spark for things to re-start, for the direct association between the artist and the world that emerges in the artist's production. Gesture, shape, light, colour, the filter of the sensory organs, reality and illusion concoct the magic of a new world.

Marina describes her 40 years of production as the continuous unraveling of a series of themes and stages. It is possible to distinguish and define each one of them, but impossible to set them apart.

The embryo of every new source of inspiration is lodged within the previous one, nothing is exhausted, but it transforms, transmutes into another form of expression. Maybe this is the cause of her identification with the hermetic interpretation of reality.

Art for the Artist is an exercise of magic, the constantly resumed attempt to make the onyric visible and to express the inexhaustible essence of reality and the incessant expansion of creative activity.