

## The exercise of Freedom

by Sebastião Nery

Marina Nazareth is on display in Galeria do Banco Real (Rua Visconde de Pirajá, 168 – Ipanema, Rio de Janeiro). She is no first-time exhibitor. Since 1965 she has participated in official art shows in Minas Gerais (the state she is from), Rio de Janeiro and São Paulo: Salão Oficial da Prefeitura de Belo Horizonte, XV e XVI Salão Nacional de Arte Moderna (Rio), III Salão do Artista Jovem (Campinas, SP). Her first individual exhibition was in UFMG's presidency gallery, in 1969, an exhibition that she named "Concreto Cor".

She calls the present exhibition "Fragmentos do Real". It could have been called "Poetic Engineer". Or "Urban Poetry". Or still "Of how to see in poetry the city and the things of man". But if we are to feel and understand Maria Nazareth's painting better, the best course of action is to read the show's introductory text, written by her, revealing her exceptional awareness of the ends and means of a work of art, summarized in her extraordinary definition of opportunity:

– Art is the exercise of freedom in its own right. Before going to see Marina's magnificent work, let me take you, right now, through how she sees art:

*"The role played by the unconscious in the production of creative work has been involving and fascinating me for a long time now. Many times, I had the sensation that the picture painted itself and had its own way of sorting things out."*

*From the persistent dialogue with my work, little by little, I started understanding how the creative act is processed from the moment it is born, purely unconscious, to the final stages, at a conscious level.*

*From the experience with these issues at different levels, these "Fragmentos do Real" emerged. In this sense they are not the image of some experiment and, or, the image of reality. The process used was organization in interconnected stages: in the first place, I set off from the perception of the real – landscapes, especially urban, capturing the diffuse plasticity of the places, with a non-specific gaze. It was like 'learning to see', an attitude of contemplation. I felt that, although I do not care about details, the pictures that appeared after that were extremely elaborated and fragmentary. In this way, all of the information captured by the eye remained latent, in a state of hibernation, in order to emerge, later on, in the work in the studio.*

*I did not draw sketches, or conduct studies of a rhythmic or coloristic nature. I started to paint, at the beginning very quickly, until the picture started to take shape. The rhythms would slow down, steadily, at the same pace as the conscience asserted itself, playing its role in recognizing, filtering, accepting, rejecting and choosing the best way among all possibilities indicated in the work.*

*I believe that this power of recognition inherent to consciousness is the most important contribution of the mind to the creative activity, because it exercises freedom itself. The need for choice leads to some imitation that intensifies and establishes a shift from the global or generic to the particular, from the ordinary to the unusual. This execution of options, this exercise of reflection and dialogue inherent to the creative activity allows us to have a clearer perception and the certainty that, little by little, we grow more and more able to improve our perception of the reality of life, art and poetry.”*

*Marina Nazareth 1972*