

Lago

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The exhibition of the artist Maria Condado, located at the Edge Arts' space, in Lisbon, presents an unique work of her artistic universe.

Maria Condado has been developing a language around painting and the literature's meaning and garden interpretation as a nineteenth century's construction and leisure artifice. For centuries, gardens are taking a vital significance in the development of cities and leisure spaces, strongly inspired by the principles of Illuminism. In Lisbon, we have as a famous example the 'Passeio Público', designed and created by the Architect Reinaldo dos Santos, between 1764 and 1771, soon after the 1755's earthquake, which was located where is today's 'Praça do Rossio' and 'Praça dos Restauradores'. This work contained a simple outline of an avenue with three hundred yards long and ninety yards wide. Trees have also been planted along this avenue, forming the first prototype of this kind of garden: a public garden. The vast majority of gardens belonged and were enjoyed by the wealthier classes. Later, and considering the city development, the 'Passeio Público' was destroyed in order to give place to 'Avenida da Liberdade'.

Maria Condado presents, within the language of garden representation, an unique work in her artistic course. She exposes 'O Lago', a canvas with nine meters long by two meters and ten centimeters wide, horizontally installed.

The artistic installation designed and created by the artist accentuates an imaginary lake representation, which could be in one of the many gardens that we see in our cities, but displayed in an inner space, a former shopping center which is now a business and fitness center, with very specific and challenging movement dynamics for not being a conventional space for any kind of artistic installation. Since the painting is located at the ground floor's building, the artwork can be seen from the upper floor, where the entrance hall is. In the ground floor, the painting reveals itself as whole to demonstrate the techniques which the artist has been using and developing over these years: the autonomy of color in relation to form and gesture. The gesture recalls us the Fauvism movement (1905/1907), from Paris, which is defined by its own name. The colors are "beasts" for these non-follower artists of Impressionism, as mentioned by Louis Vauxcelles, a critic of that time. However, Henry Matisse, in his Notes d'un Peintre, referred Fauvism as an "art of balance, purity and serenity, devoid of disturbing or depressing themes".

In regard of the gesture as a technique used by Maria Condado, and considering the colors defined as "beasts", the artist's hand becomes very obvious in the traces left in this painting, suggesting a flora that we can usually find in the lakes of these gardens.

The gesture, I would say that is one of the foundations of this artist's work. From gesture, comes the form of a lake representation with strong and enigmatic colors.

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