

For the ninth edition of the ongoing exhibition programme dedicated to Nature, Abreu Advogados, in partnership with Carpe Diem Arte e Pesquisa, presents a series of works by the artist Cristina Ataíde.

Cristina Ataíde

Abreu Advogados, in partnership with Carpe Diem Arte e Pesquisa, is presenting a series of works by the artist Cristina Ataíde. Now in its ninth exhibition, the programme dedicated to nature as a theme presents a set of works that are like a journey into the artist's creative universe. On this journey we will find works in various media such as drawing, watercolour, painting, frottage, vitrines and sculpture.

The works on display in the meeting rooms and reception area of the Abreu Advogados head office building refer to the relationship the artist has created over time with the places she has visited around the world. On these trips, mostly to natural places, Cristina Ataíde collects various objects such as trunks and branches moulded by the oceans, leaves and stones, which then serve as inspiration for new bodies of work. These elements are material, but they are also ephemeral or transitory, like the imprint of water or wind. His studio, which is also located in a place surrounded by what we might idyllically call 'nature' (the Tapada da Ajuda), is full of small samples collected during his travelling forays. The creative atmosphere of the atelier reminds us of the cabinets de curiosités of the late 18th century, in which each object was collected and then carefully inventoried to follow its contemplative, illustrative/educational or artistic catalysing path. This is the feeling that the artist's work gives us. A careful selection of what she sees in nature to then integrate into the series of her extensive body of work.

Returning to the route/tour of this exhibition through the meeting rooms, what the viewer will see in each room is a selection of various types of composite work that refer to this whole universe created by the artist. In other words, a sensitivity to natural elements.

Curiously, and in her own words, 'the colour most associated with nature is green' and in the execution of her sculptural work she thought that, for a long time, sculpture shouldn't have any chromaticism. It should be grey or the colour of stone, and all this in line with some great sculptors like Henry Moore or Alberto Giacometti. But everything changed when he began to react to the 'default' and intense red inside the moulds of his sculptures. This red became very present in the execution of many of his drawings and is perhaps his strongest mark in terms of sensitising us to the issues that should be on all of our minds today: the way we treat the environment and the clearly visible consequences of climate change.