

For the seventh 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 Fátima Frade Reis.

## Fátima Frade Reis

First of all, I want to say that I am writing this text, not as an expert, but because of the friendship that binds me to Fátima Reis and, above all, because how the poetic language of her compositions touch me. And also, of course, because of how proud I was of her invitation.

I met Fátima ten years ago, in a Drawing and Painting course at the Ar.Co. school. She was a discreet person, almost shy, with a sweet smile that seemed to be withdrawn. Little by little we became aware of how much her discretion contained a meticulous and subtle power of observation, how much the sweetness of her smile unfolded inwards, possibly with some hints of irony or, at least, of peculiar understanding. I say peculiar because this understanding revealed itself in a reserved, an almost silence and a restrained voice.

But what I have been talking about, the discretion, the reservation, the meticulous attention are resources that have their supremacy and their own strength. The exhibition exposes this disposition that leads her to centre her search on the absolute simplicity of forms. They are, in the world of forms - for example, in alphabetic writing - instrumental elements; elements that establish syntactic connections, without possessing any meaning that links them to concrete objects, as we do with names.

However, this is not pure landscape, exempt of history. There is, in these lines, in their alignment (sentence-like), in the crossings, in the rhythm of the repetitions, an intense history of depuration and research that belongs to all abstract art. And thus, these drawings also take us back to a family to which, in the history of painting, Fatima is naturally linked and whose greatest representative, Kandinsky, stated:

'To this category of beings, purely abstract, in themselves endowed with a life of their own, belong the square, the circle, the triangle, the rhombus, the trapezoid, as well as many forms that have no mathematical definition'. Shapes, he adds, that belong to the realm of abstraction. To these we could add, as far as Fátima's drawings are concerned, colour, repetition, rhythm.

I believe that what attracted Fátima was exactly the "life itself" of these abstract beings, it was the enigmatic power that transpires when considered only in themselves. And it was the possibility of working with them formal combinations in the manner of the musical phrase and even in the manner of nature. In effect, there is something in this abstraction that has an organic background as in a crystal configuration, or in the lines that, in a stone, indicate the system of crystallisation. The lines draw their angles and triangles, revealing a rhythm, a harmonisation, in the repetition itself, that seems to want to reproduce the movement of music, in a clear allusion to Kandinsky.

One might say that there is, in abstraction, a formal organism that breathes like a musical instrument. Other great creators have also felt it, such as, for example, Thomas Mann who, in Doctor Faust, quotes the considerations of one of his characters, the musician Kretzschmar

"(...) he treated his art insofar as it was addressed to vision, or at least also to it (...), already by the simple fact that we fix on paper the writing of sounds (...), notes consisting of strokes and dots susceptible of indicating approximately the sound movement (...).

He spoke of the mere visual appearance of written music and stated that, for the connoisseur, a single glance at the ruled sheet was enough to obtain a decisive impression of the spirit and value of a composition".

**Maria Andresen**

**Lisbon, 17th March 2021**

## **Bio**

Atendeded Ar.Co. School in Painting and Drawing.Finished the individual project in 2017.

Uses lines and colours on paper forming spatial forms. Investigates in geometric abstraction and the importance of planes, transparencies, opacities and textures. Her work has been selected as a finalist in the Millenium BCP Foundation Young Art Prize, Lisbon, 2019; Biennale de la Jeune Création Européenne 2019-21; XXI Bienal Internacional de Arte deCerveira, Vila Nova de Cerveira, 2020; and the Amadeo de Souza-Cardoso Prize, Amarante, 2020. She has also had solo exhibitions in galleries and museums, such as the Museu Nacional do Traje, Lisbon, 2019-2020; Museu da Seda, 2019, or the Museo Geológico, 2018.

**She is represented by Módulo Gallery, Centro Difusor de Arte, Lisbon**

**[www.fatimafradereis.com](http://www.fatimafradereis.com)**

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