

MA| Maria Manuel Albino

CANVAS| PAINTINGS

someprojectsworkspaintingspaperscollagesacrilicspastelspastesdrawings

OUTUBRO 2022

2022

<https://photos.app.goo.gl/pMKAdS9jM6DRYrK7>

"STONE AND LIME PROJECT" -FORTS AND LIGHT HOUSES OF THE TAGUS RIVER

PROJECTO PEDRA E CAL (EM CURSO)



Acrilic on canvas

mixed technique

1.50 X 1.00



2022

Acrilic on canvas
mixed technique
detail (in progress)



2022

Acrilic on canvas
mixed technique
detail (in progress)



2021

Acrylic on Canvas

mixed technique

1.90 X 0.90



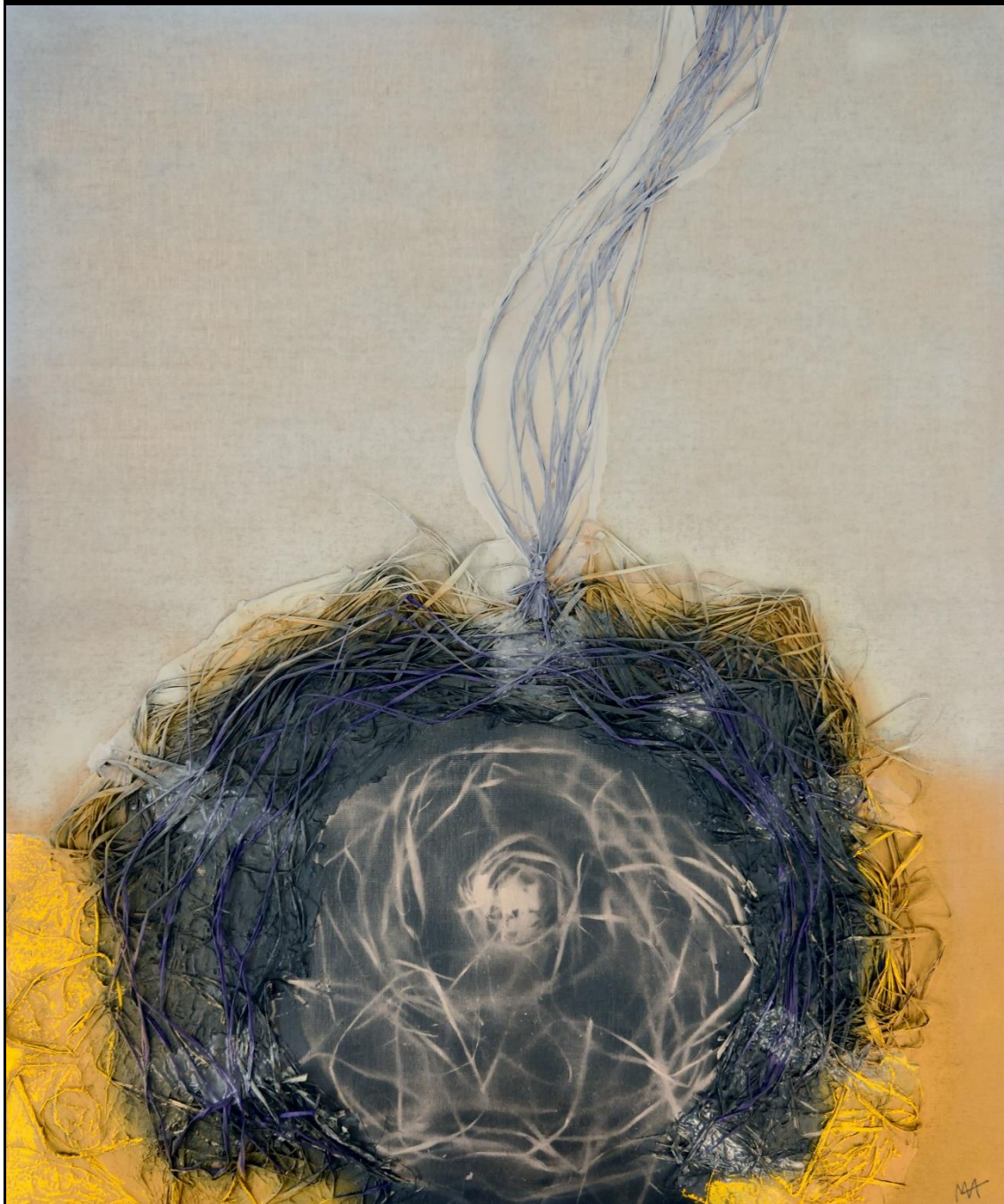
2020

“BEAUVAU”

Acrylic on canvas

mixed technique

120X100



2020

“BEAUVAU”

Acrylic on canvas

mixed technique

120X100



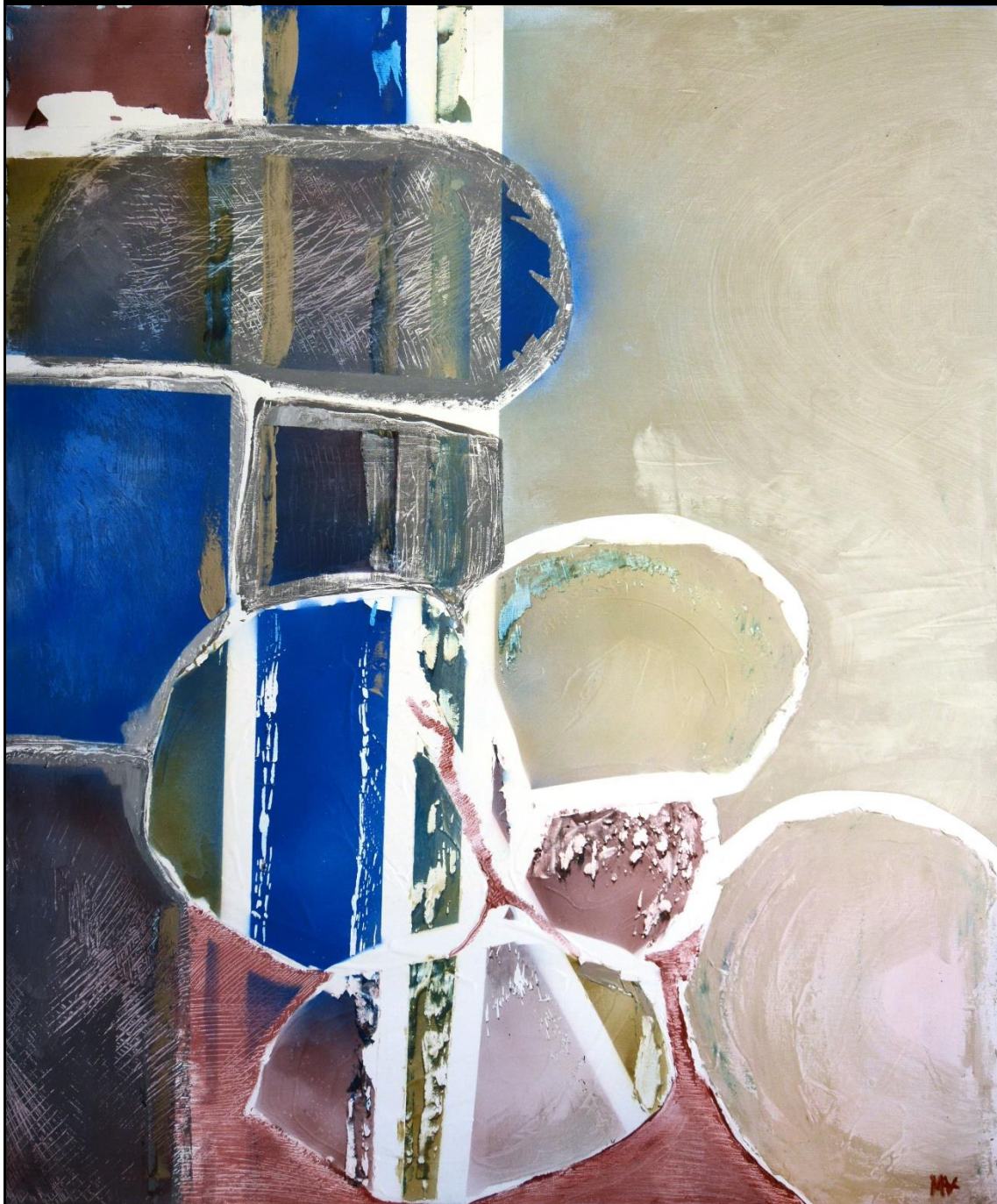
2020

“BEAUVAU”

Acrylic on canvas

mixed technique

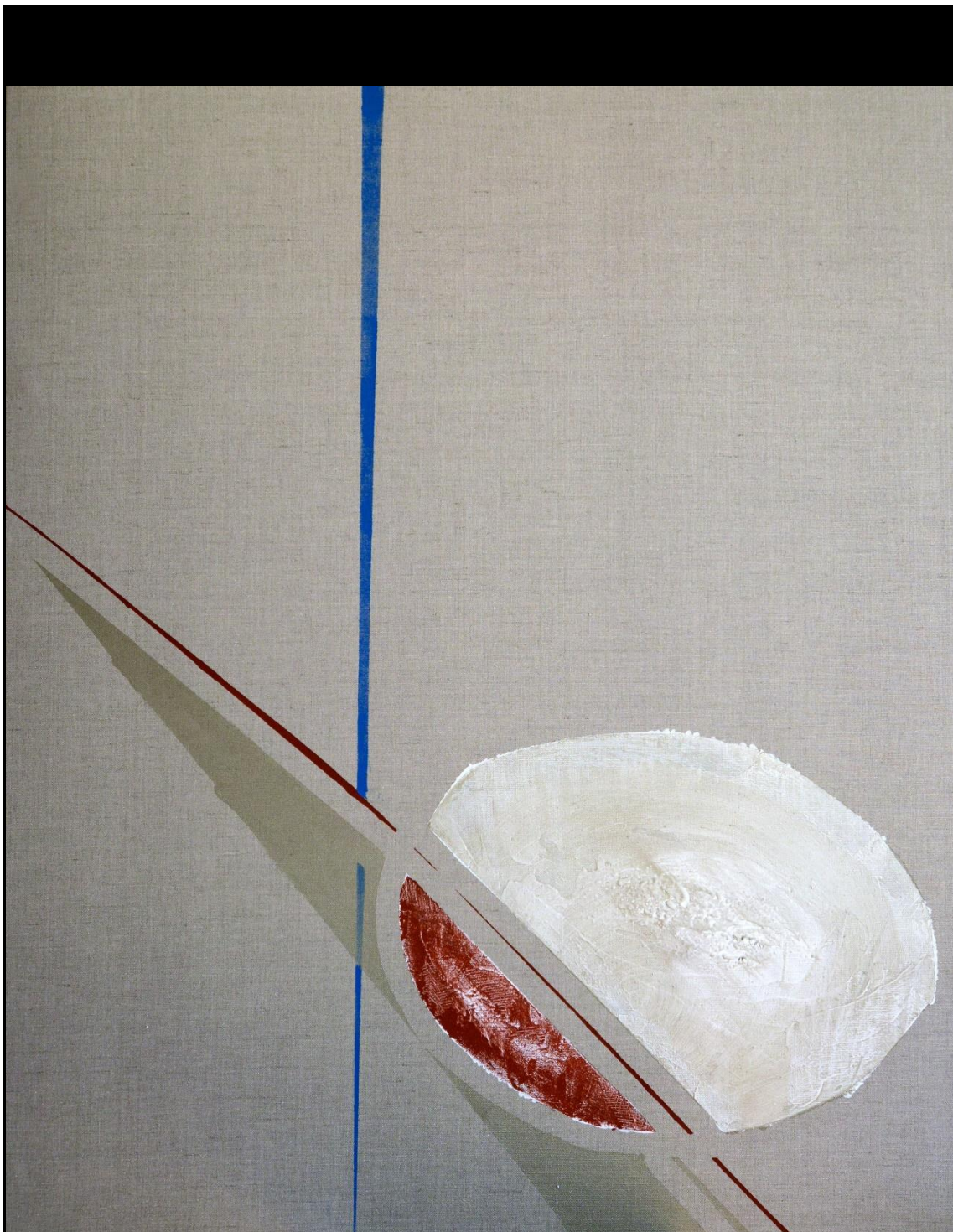
120X100



2019

Acrylic on Canvas

120X100



2019

Acrylic on canvas

120X100



2019

“O REINO DAS NUVENS “

Acrylic on canvas

120X100



2019

“O REINO DAS NUVENS “

Acrylic on canvas

120X100



STUDIO. LISBOA

2019



Acrylic on canvas

100X100



paper A2
collages | acrylic
mixed technique





paper A2
collages | acrylic
mixed technique





“VAPORES “

paper A2

collages | acrylic

mixed technique



2002



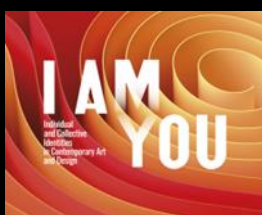
“AÇORES”

Acrylic on Canva

120X100

CANDIDATURA

BIENAL DE FLORENÇA



14 - 22 October 2023
XIV Edition

THEME OF THE XIV FLORENCE BIENNALE (14-22 OCTOBER 2023)
by Giovanni Cordonì

I AM YOU

**Individual and Collective Identities
in Contemporary Art and Design**

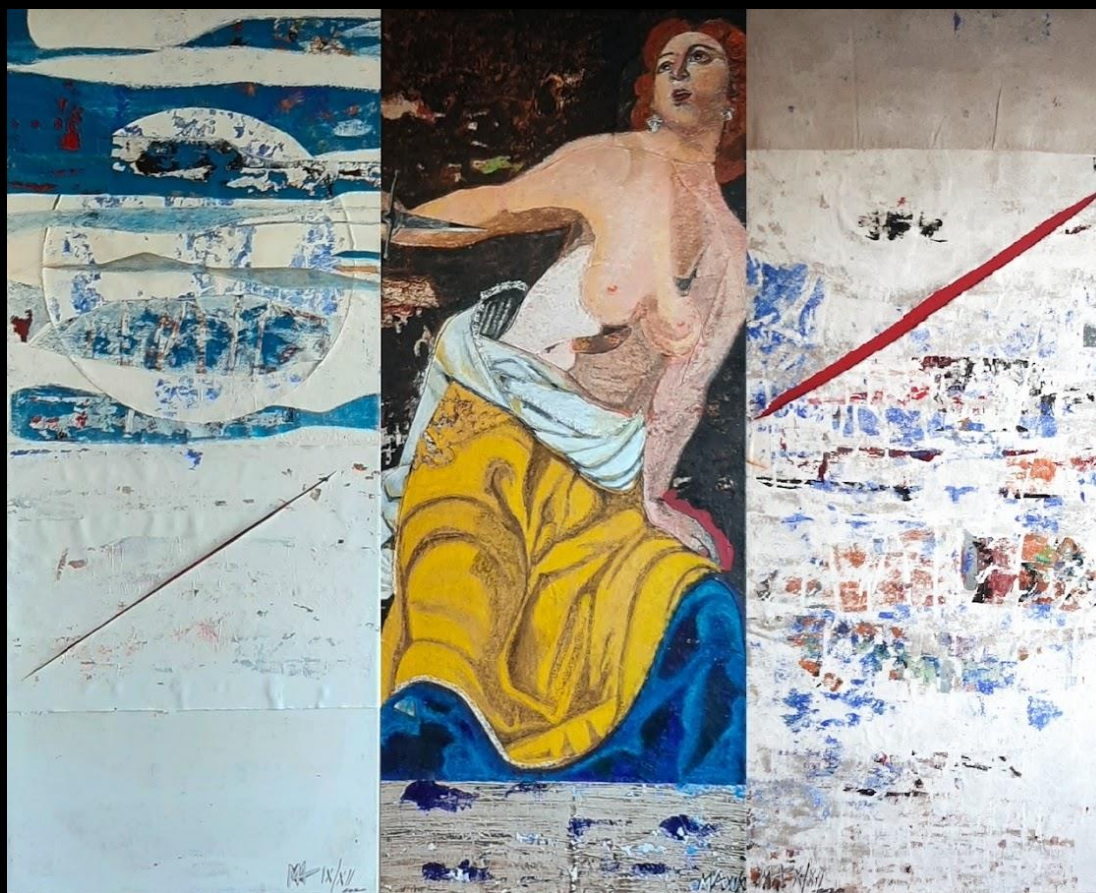
2022.2023

PROPOSTA PARA CANDIDATURA

MA

TRÍPTICO “A FERIDA PRIMORDIAL “

THE PRIMORDIAL WOUND | LA FERITA PRIMORDIALE | DIE URWUNDE



Acrylic on Canvas

Mixed technique

oil pastels and linen collages

TRIPTÍCO | 1.90 X 2.70

“A FERIDA PRIMORDIAL”

O historiador romano Tito Lívio terá sido o primeiro a escrever a história trágica e ficcionada de Lucrecia, cujo suicídio, após ter sido violada pelo rei Sexto Tarquim, marca o fim da monarquia e o nascimento da república romana. A figura de Lucrecia passou, desde então, a representar o ultraje, a violência contra as mulheres e a luta destas pela dignidade humana.

Numerosos artistas e escritores se inspiraram no tema, entre os quais, a primeira mulher a tornar-se membro da Academia de Pintura e Desenho de Florença, Artemisia Gentileschi, também ela vítima de estupro. Entre 1625 e 1650, Artemisia criou quatro expressivas pinturas que evocam Lucrecia.

Motivada por uma dessas pinturas, Maria Manuel Albino criou em 2022 o tríptico intitulado “A Ferida Primordial”. Esta peça, além de constituir uma singularíssima homenagem à mulher e artista do período Barroco, pioneira da luta pela emancipação social das mulheres, por muitos considerada como a primeira feminista, actualiza o mito de Lucrecia, ligando-o a questões identitárias profundas e fracturantes que marcam a nossa vida política e social, como a transmutação biológica e evolução dos géneros, consequências da “ferida primordial”, que o poeta e cardeal José Tolentino de Mendonça designa, num dos seus poemas, como a via “por onde escoamos gota a gota a porção que nos coube do dilúvio”.

O trabalho de Maria Manuel Albino é composto por três telas sobre as quais são colados, sobrepostos e pintados materiais diversos através os quais se podem vislumbrar quer paisagens telescópicas quer preparados e aglomerados microscópicos de tecidos orgânicos e inorgânicos, marcas da nossa identidade cósmica e biológica primordial, o tecido que nos liga à natureza. A tela central é um palimpsesto que evoca Artemisia e a beleza trágica e sensual da sua Lucrecia. Nas duas telas laterais, Maria Manuel Albino rompe a superfície da pintura, através de dois amplos cortes em diagonal, incisivos, cirúrgicos: um, mais superficial, é apenas levemente dissecante; o outro, mais profundo, abre o corpo da pintura dando a ver outra superfície, subjacente, cor de sangue, espécie de fenda primordial, cratera do corpo e da alma através da qual podemos imaginar o abismo, a queda interminável que é o outro, onde começa o amor e a violência.

Passado e presente, figuração e abstração, pintura e colagem, pensamento e ação, tudo se entrelaça nesta pintura feita de gestos rápidos e expressivos que espelham o corpo e a alma, o desejo fáustico de superação dos limites do conhecimento e do prazer. O tríptico “A Ferida Primordial” de Maria Manuel Albino mostra como é que a arte da pintura pode ser simultaneamente um espaço de fruição estética e um espaço para ver, pensar e transformar o mundo a partir de um ponto de vista pessoal.

Manuel Valente Alves

Lisboa, 18 de outubro de 2022

Manuel Valente Alves é artista visual, médico investigador e curador.
www.manuelvalentealves.org

“THE PRIMORDIAL WOUND”

The Roman historian Titus Livy will have been the first to write about the tragic and fictionalized story of Lucretia, whose suicide, after being raped by King Sextus Tarquinius, marks the end of the monarchy and birth of the Roman Republic. From then on, the figure of Lucretia came to represent outrage, violence against women and their struggle for human dignity.

Numerous artists and writers were inspired by the subject, among them the first woman to become a member of the Florence Academy of Painting and Drawing, Artemisia Gentileschi, also a rape victim. Between 1625 and 1650, Artemisia created four expressive paintings evoking Lucretia.

Motivated by one of these paintings, in 2022 Maria Manuel Albino created the triptych entitled “The Primordial Wound”. Besides forming an exceptional tribute to the woman and artist of the Baroque period, a pioneer in the struggle for women’s social emancipation and considered by many as the first feminist, this work updates the myth of Lucretia, linking it to profound and ground-breaking questions of identity that mark our political and social life, such as biological transmutation and gender evolution, consequences of the “primordial wound”, which the poet and cardinal José Tolentino de Mendonça designates, in one of his poems, as the channel

“by which we drain drop by drop, our portion of the deluge”.

The work by Maria Manuel Albino is formed of three canvases on which are stuck, overlaid and painted diverse materials which reveal both telescopic landscapes and microscopic preparations and agglomerations of organic and inorganic tissues, marks of our primordial cosmic and biological identity, the material that links us to nature. The central canvas is a palimpsest that evokes Artemisia and the tragic and sensual beauty of her Lucretia.

In the two lateral canvases, Maria Manuel Albino breaks the surface of the painting, with two wide, diagonal, incisive and surgical cuts: one, more superficial, is only slightly dissecting; the other, deeper, opens up the body of the painting to reveal another underlying surface, the colour of blood, a type of primordial crack, a crater of the body and soul through which we can imagine the abyss, the never-ending fall which is the other, where love and violence begin.

Past and present, figuration and abstraction, painting and collage, thought and action, all is intertwined in this painting formed of rapid, expressive gestures that reflect the body and soul, the Faustian desire to overcome the limits of knowledge and pleasure.

The triptych of “The Primordial Wound” by Maria Manuel Albino shows how the art of painting can be simultaneously a space of aesthetic fruition and a space to see, consider and transform the world from a personal point of view.

Manuel Valente Alves

Lisbon, 18 October 2022

Manuel Valente Alves is a visual artist, researching doctor and curator.

www.manuelvalentealves.org

MA | Paintings. MARIA MANUEL ALBINO | mmalbino@gmail.com |+351 914185192 Lisbon PORTUGAL

1978-79 ESBAL "Escola Superior de Belas Artes de Lisboa" Painting | 1980-1985 Architect from FAL" Lisbon University
| 1998-2001 Drawing and Painting at Studio "Arte Ilimitada " in Lisbon with the coordination from the painters Filipe
Rocha da Silva and Teresa Dias Coelho | Participation in collective exhibitions at Cordoaria in Lisbon coordination Arte
Ilimitada Studio and at Óbidos Village with the curator Leonor Nazaré (Modern Art Museum of Lisbon) | 2002-2005
Project paintings. Canvas exhibitions at my Studio Art in a Open Gallery " Rua do Poço dos Negros" Lisbon | 2019
Studio house "Rua do Conde " in Lisbon .Project "Vapors". Project "Calendário Balteneano . Regard From MA. Project "
Beauvau" | 2020 A Exhibition in Miranda Du Duero at January " Balten Regard From MA "12 Canvas and 6 Paintings at
the Museum Of The Land Of Miranda Du Duero | Competed candidate list at the International competition Fondation
François Shneider and DgArtes Portuguese Republic . Contemporary Talents Competition 2019.2020,4 Paintings on
Canson paper support | 2020 A Exhibition at ARTIST2020 Madrid | 2021 A Exhibition at MU.SA in SINTRA Portugal with
the theme " O Reino Das Nuvens " having as curator the painter and professor at the Lisbon College Of Fine Arts , Victor
dos Reis

