

During, after and now

In 2016, during her stay in Lisbon, the artist Bettina Vaz Guimarães plunged into the landscape in a drift motion, roaming along the streets, fluxes and directions of the city.

Unlike most visitors that, when embark on a journey, draw a road map to plan time and lead his steps, her option of being taken by the city drove her into a process of estrangement and recognition. Our origins are there, and despite the differences in language, or the specific characteristics of each culture, there are similarities between Portuguese and Brazilian cities.

In a territorial reconnaissance operation the artist, armed with a camera, conducted a mapping work through the capture of images of elements that called her attention during this drifting. The shapes, the architecture, the landscape, the colors and brightness that this new context offered, provided images of the everyday life of this city that later, as well as serving to understand the paths traveled, defined how her painting would go.

In this new series of paintings by Bettina, the artist continues her pictorial research where color and shape are the key elements. Now it appears to our eyes a new color palette that has its source coming from the streets of the Portuguese city.

These are paintings of geometric aspect where the articulation of every shape and color brings us back to the act of building. On them are outlined, through the overlay of planes and colors, architectural structures, new landscapes who have left the city and went to inhabit the paper, but carried in the process, the luminosity of Lisbon. There is a recall of the original landscape, but now it is reinterpreted in new shapes and colors.

Along with the paintings comes another diary / record of the city. If the images served as references for the shapes and colors, during the making of paintings, Bettina created a registry of the color palettes used each day on the

production of paintings. These are short strokes on slips of paper cataloging the colors utilized on paintings in every single day of work during this trip. Now, this diary / catalog presents itself in space, it is displayed on the wall and synthesizes the color-light captured and incorporated through her experience in Lisbon.

Perhaps the observer do not have the data from where those paintings derived, both built, as well as the cataloging of the colors of the day. But when seen side by side, one by one, one might go back to experience what the artist lived and devise a new city which is no longer Lisbon Portugal, but Lisbon Bettina.

Douglas de Freitas