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Ausschnitt

*Vorwort – Katalog zur Ausstellung „A Mãe das Mães“*

(Bilingue: Portugiesisch – englisch)

The Mother of Mothers, painting and drawing by Maria Teresa Crawford Cabral, is The Berardo Collections' new exhibition to be held at The Casa das Mudas Centre. Living up to the splendor of the majestic basalt stone building, it is our great pleasure to present the work of Maria Teresa Crawford Cabral.

The extraordinary vitality of this artist's oeuvre is express in the richness of a profoundly personal imagination and highly individual technical expertise, reflecting the perspectives of painting in contemporary artistic practice.

Because exhibitions are made from stories, whether as a driving force to which cultural evidence is added or through a selection of artistic objects that recount their own narrative, let us then begin at the beginning of this story...It happened in the summer of 2007. The director of the *Casa das Mudas Arts Centre*, sculptor Ricardo Velosa, showed me the portfolio of a Portuguese artist with Madeiran roots who was living in Dortmund, Germany. As the moment I saw the works I was fascinated.

The chronological sequence that I was shown offered me a look into an early experimental abstract phase and ended with the complex series entitled *Os Treze Pretlonistas (The thirteen Pretlönists)*, in which the painting is cold, austere and charged with an extraordinary chromatic vibration. Starting a new phase in 2001, this promising artist initiates a training to renew the processes of pictorial manifestation by using her capacity to figurate and exploring the resources of volumetry. Maria Teresa's admirable painting of the human form celebrates explosive and somewhat paradoxical carnality, combined with an ever-present subtlety of gesture and nudity.

The outstanding pictorial qualities of textures, folds and lacework are adorned with the opulence and voluptuousness of lacquers, acrylics, pastes and powdered pigments. Creating firmly embedded chromatic nuances, the artist accentuates the elements of the composition through the use of oil.

We soon become aware of a female outlook that challenges the viewer, provoking questions and holding certain conceptions of modernity, or of „so called modern“ painting up for scrutiny. Her passage to artistic maturity is achieved through a dichotomous imagination, personal and collective, that serve as a buffer against the troubles of the modern world and allow us to review her short but nonetheless past artistic career while providing continuity to her path of liberation. (...)