

Currículo Artístico

Fatima Teles,(Penedono 1982) with a degree in Fine Arts – Painting from the Escola Superior de Tecnologia (Superior School of Technology) in Tomar.

As a starting point for the construction of her pieces and for the development of the designs of her paintings, the artist turned to post-renaissance painting, specifically the Fibonacci series and the subsequent geometry developed by painters of that period.

The golden rectangle is a mathematical proportion that has an important presence in the arts, including architecture, painting and advertising. The golden ratio reflects the geometric proportion more known and used in painting, classical sculpture and architecture, Renaissance and post-Modernism.

In the work of the artist, the construction of the golden rectangle extends to infinity, establishing a connection with the infinite of this rectangle, creating spaces where its reproduction becomes possible.

In her work, these mathematical principles are essential to the design of her pieces, which go from the infinitely small to the infinitely large. The pieces determine spaces subjected to a predetermined logic where each measure depends on what caused it. This dependency of each part is vital to the construction of the whole unit. The infinitely large depends not only on the origin but also on the support, for the consolidation of the infinitely small.

Circular Scribbles

Man conceived the abstract idea of time and, among others, represented it in a circular geometric form. An example of that is the symbol of eternity, Ouroboros, representing a serpent, or a dragon, which bites its own tail thus forming a circle. Or in Nietzsche, who dwells on a circular time, the Eternal Return, whose cosmological formulation is quite simple: “Those who do not believe in a circular process of the whole must believe in the voluntary God who creates everything from nothing in a given moment”, F. Nietzsche, Will to Power. Nietzsche, by declaring the death of God, found in time this circular process, without beginning or end.

In these works of circular figures, for lack of a fancier term to name them, I also make a connection between the circle and time. Man’s life is grounded in time, we place our living in a space-time and we attribute the circle to it as its representative shape. Man and Nature are born, grow and die, and this process repeats itself endlessly. The time we have created has days, months, years, which repeat themselves; infinite and repetitive time for us, as living beings in this universe full of events. But for each of us, individuals with their own identity, time is a line with a beginning, middle and end that does not repeat itself, which is finite and does not go beyond our physical existence, which makes us question our living in the circle.

AWARDS

1º Prémio de Pintura Abel Manta 2019; 1º Prémio de Pintura Eixo Atlântico, XII Bienal de Pintura Eixo Atlântico 2017; Menção honrosa, XI Bienal de Pintura do Eixo Atlântico 2015; selecionada para a Biennale Jeune Création Européenne 2015; 1º Prémio de Escultura X Edição do Concurso de Artes Plásticas da Fundação INATEL 2014.

EXHIBITIONS

2019 – 3ª Bienal Internacional de Arte Gaia, Prémio de Pintura Abel Manta; Sementeira, Viseu; "Faunos à solta", Viseu.

2018 -"Construction Line", Viseu, Quinta da Cruz; Porto, Palácio das Artes - Fundação da Juventude; Braga, Casa dos Crivos; Peso Da Régua, Auditório Municipal; Riveira, Centro Cultural Lustres Rivas; Ourense; Auditorio Municipal de Ourense; Lalín, Museo Municipal Ramón María Aller; Maia, Galeria D. Manuel II; Santa Maria Da Feira, Sala Polivalente Biblioteca Municipal; Vigo, Museo do Mar de Galicia; Monforte De Lemos, Casa da Cultura Poeta Lois Pereiro;

2017 – Série VI, Construções, Casa das Artes Porto; 4ª Bienal Internacional Mulheres d' Artes, Museu Municipal de Espinho; XI Bienal de Pintura do Eixo Atlântico- Fundação da Juventude (Palácio das Artes); Vilagarcía de Arousa (sala de Exposicións Antón Rivas Briones); casa das Artes de Famalicão; Galería Municipal de Artes de Barcelos; Biennale Jeune Création Européenne- Como, Italia; Figueres, Espanha, Amaranta, Portugal; 'Arte&Negócios2017' (Associação Industrial Portuguesa) Lisboa, Business School, Porto; Museu de Ovar; Biennale Jeune Création Européenne- Como, Italy; Figueres, Spain; XII Bienal de Pintura do Eixo Atlântico-O Barco de Valdeorras; Viana Do Castelo, Espaço Linha Norte;

2016 – Série VI, Construções, Cine-Forum Penedono; Metrópoles Artes Plásticas, (Casa Piano) Lisboa; Sementeira, Viseu; XI Bienal de Pintura do Eixo Atlântico – Ourense (Auditório Municipal de Ourense); Monforte de Lemos (Casa da Cultura Poeta Lois Pereiro Marzo); Verin (Sala Exposicións de Verín); Chaves (Centro Cultural de Chaves); Vila Real (Museu da Vila Velha Xuño); Braga (Museu de Arqueologia D. Diogo de Sousa Xullo); Maia (Fórum da Maia); Matosinhos (Biblioteca Municipal de Matosinhos); Peso Da Régua (Centro Cultural de Peso da Régua); Mirandela (Museu Municipal Armindo Teixeira Lopes); Bragança (Centro Cultural Municipal Adriano Moreira); Vila Nova de Gaia (Biblioteca Municipal de Vila Nova de Gaia); Biennale Jeune Création Européenne- Hjørring (Dinamarca); Wroclaw – Capital Europeia da cultura 2016 (Polónia), Cesis (Letónia);

2015 – XI Bienal de Pintura do Eixo Atlântico – Viana do Castelo (Museu das Artes Decorativas); Riveira (Sala Lustres Rivas do Centro Cultural Municipal); Biennale Jeune Création Européenne – Montrouge, Paris (França); Maastricht (Holanda); noc noc / Ó da casa (Hotel da Oliveira), Guimarães; Sementeira, Casa Beirã (Jardins Efémeros), Viseu; Prémio Abel Manta, Museu Municipal Abel Manta, Gouveia; Prémio Carmen Miranda, Museu Municipal Carmem Miranda, Marco de Canaveses; 1a Bienal Arte de Gaia; VII Bienal de Pintura Pequeno Formato, Moinho de Maré de Alhos Vedros, Moita; 3.a Bienal Internacional Mulheres d' Artes, Museu Municipal de Espinho;

2014/2015 – 1º Prémio de Escultura – X Edição do Concurso de Artes Plásticas da Fundação INATEL, Galeria Associação Portuguesa de Escultura e Pintura, Lisboa.