**3 MARIAS**

***Rodrigo Bivar***

It is possible to divide Maria Andrade's paintings into three groups: landscapes, abstractions and forest paintings.

I believe that the group least connected to the other two is the series of landscape paintings. These works are either based on photographs or are reconstructions made from memory. Although they are landscape paintings, the artist's use of colour—with the exception of one piece—is not intended to be naturalistic. Most of the paintings in this series bear some resemblance to, or even derive from, the artist's interest in graphic pieces, bills and posters.

In these landscapes, almost all of which are done on wood, there is a deliberate and decisive brushstroke, something directly linked to the nature of the support. This also enables a materiality that suggests Maria completes these paintings quickly. On this support, and in the way the artist uses it, there is no room for doubts or regrets. Everything must be resolved swiftly. Any doubts that may arise are resolved and hastily eliminated by the next decisive action. The works thus acquire a fresh air of positive indifference.

This climate of positive indifference is also present in the other two groups of works. However, unlike the landscapes, these works undergo more scrutiny by the artist. The marks of indecision and doubt also appear as a form of expression. Maria spends more time working on these paintings.

What may seem distinct at first glance—the abstract paintings (circles) and the forest paintings—ultimately become similar because both are representations that leave traces of their creation. Although the forest paintings—with their colours of blue, gray, green, and black, which resemble Picasso and Manet—may have a darker and more dramatic aspect, the other group of circle paintings is more humorous and, why not, more absurd, given their simplicity. They are my favourites, I must say. I believe these two distinct subjects, forests and circles, are related by the way the artist treats them with equal intensity. There is an intention to create dense and serious paintings, but with humour nonetheless.