

ARTIST STATEMENT

INÊS MOURATO

BA (HONS) FINE ART

Portraits have been, from a very early age, the subject of growing interest in the work I have been developing over the last few years. My fascination with the expressive diversity that the human figure can manifest, as well as the capability of creating contradictory interpretations, was the origin of the interest for portraits.

Following Joshua Miel's ideas, that you can't look into somebody's face without looking for emotions or explanations about that person, I explore in my works these diverse characteristics that are capable of promoting expressive postures of great subjectivity.

My work has leading me along paths that were not always the most obvious. However, it is clear to me that, unconsciously, I invent female figures as a form of mystical representation of my own personality and my feelings, without seeking to create any physical similarity. Also, my expectation from the viewer is no more than an independent and personal interpretation according to each person's life.

Why I draw women over men was another question I had to go through all my process. In sequence of previous works I can not hide the interest by the contradiction between feminism movement and the use of the female body as a mere sensual object from Greek and Roman art up to the present time. On the other hand, I prefer to draw the female figure to the masculine because I find it easier to establish a form of personal expression.

This term my research was based in discovering what I want to express with my art and why would it matter to the viewer. With this being said, I based my investigation in portraiture artists: Frank Auerbach, Amadeo Modigliani, John Currin, Elly Smallwood, Josh Miels, José de Almada

Negreiros; in feminist artists: Ghada Amer, “The Guerrilla Girl’s bedside companion to the history of western art” and “Girl up” books; and in the representation of the women body: “Ways of seeing” and “The naked nude” books.

The aim, with my work, is to make people understand and reflect about what emotions are and how amazingly we are all interconnected and how that can change our ways of being and living as well.

BIBLIOGRAPHY

Freeland, C. (2010). *Portraits and Persons*. 1st ed. Oxford: University Press.

The Guerrilla Girls' Bedside Companion to the History of Western Art. (1998). 1st ed. Harmondsworth: Penguin Books.

Borzello, F. (2012). *The naked nude*. 1st ed. London: Thames & Hudson.

Bates, L. (2016). *Girl up*. 1st ed. London: Simon & Schuster.

PORTFOLIO

STUDIO WORK

Name: People

Materials: Acrylic on canvas

Date: 2018



Name: Rosy Lips

Materials: Acrylic on canvas

Date: 2018



Name: Vida (Life)

Materials: Acrylic on paper

Date: 2018



Name: Untitled

Materials: Acrylic on canvas

Date: 2018

