

# DOWNTOWN CHIADO

14

# February

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Adriana Torres | Mexico



The primary intention of my work is to create a simple visual experience of a hug and values, utilizing the simple forms and basic colors.

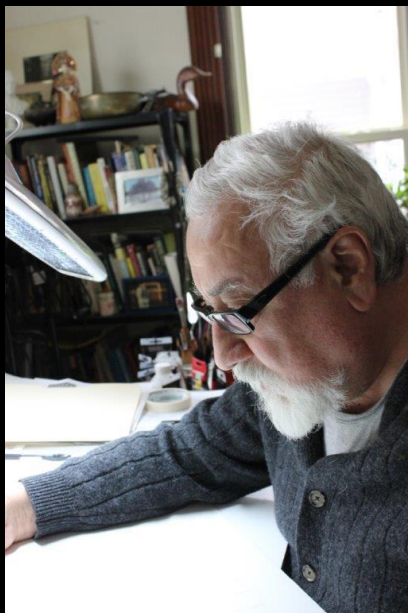
This language is recognized by everybody specially for those Children with autism and syndrome of Asperger.

The develop of my work was used also at companies like AT&T, MasterCard, Mc Donald's laboratories, Becton and Dickinson, because specially her kind of art, contributes to developed a special perception on the left side of the brain having a balance between reason and emotion.

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# DOWNTOWN 14 CHIADO

Domingo Parada | USA



Bolivian-American Artist born in 1941 in Sucre, Bolivia. Studied Art at the Universidad de San Francisco Xavier of Sucre, Bolivia. Attended classes at the Museo de Arte Moderna of Rio de Janeiro, Brazil with Brazilian artist Ivan Serpa.

Considered a pioneer, and one of the most important figures in contemporary art in Bolivia he moved to the U.S in 1966 where he continues his creative career. He has exhibited his work more than fifty times in Bolivia, Argentina, Brazil, Paraguay, Chile and several states in the U.S. His paintings form part of the private collections in several countries in South America, Europe, the U.S and Asia.

His work also figures in cultural institutions like the Museo Charcas, Sucre, Bolivia, the Museo de Arte Moderna, Rio de Janeiro, Brazil, the Pan-American Union, Washington D.C., U.S.A., The Phillips Collection, La Paz, Bolivia, El Diario Collection, La Paz, Bolivia, Centro Boliviano-Americano, Cochabamba, Bolivia, Centro Boliviano-Americano, La Paz, Bolivia, Centro Boliviano-Aleman, La Paz, Bolivia and Universidad Tecnica de Oruro, Bolivia. He represented Bolivia at III Biennale de Arte Americano, Cordoba, Argentina in 1966. He received an Honorary Mention in the 1965 Salon Nacional Phillips, in La Paz, Bolivia. In 1969 he received an Honorary Mention at the "Art & Soul" Exhibition in Chicago. He also received an Honorary Mention in the 1959 Poster Competition for the 350th anniversary of the Archbishopric of La Plata, Sucre, Bolivia.

He received a First Prize at the 1963 Competition of the School of Medicine, University of San Francisco Xavier, Sucre, Bolivia, and the 1964 Gauguin Group of Ceara, for his artistic work in Brazil. In 1969 he received The Davina Wilson Prize at The 15th Annual Exhibition of The Society of Painters in Casein, New York City, U.S.A.

In 1970 he was given The Fabian Zacone Prize by The 29th Annual Exhibition of The Society of Painters and Sculptures of New Jersey, Jersey City, U.S.A. In 1971 he was given the M. J. Kaplan Prize at the 17th Annual Exhibition of The Society of Painters in Casein, New York City, U.S. A.

In 2012 he won the Visual Arts Society Award in the 33rd Annual Mini Works on Paper Exhibition at Jacksonville State University, Jacksonville, Alabama.

In 2013 he received Third Prize at the Colorful Compositions Exhibition ,Leading Artists Online Gallery. U.S.A.

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# DOWNTOWN 14 CHIADO

Emmanuel Vázquez | Mexico

I am a mexican visual artist, as apart of my creative process I try to exalt our human nature, with no judges, inviting the spectator to make an exercise of honesty to find the real human being inside of us and who is constantly repressed by the society and ourselves.



The base of my inspiration is a constantly test of introspection, my feelings, ideas, needs and desires, and how my inner is really satisfied with the person I show to the society. I don't look to plasm the beauty or the perfection, I elevate the imperfection to the first plane. I this imperfection I found hope, love, hate, passion, sadness, lust, life, death: humanity.

Represent this humanity is my principal objective, the language of my work pass to the second plane, even my mainstream is painting, I found several ways of expression on installations, sculpture, ready made and video art.

However, I am not expecting to impose my point of view to the spectator, the important for me is the people understand my discourse and produce the need of revalue their personal condition.

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INC | Spain



Whenever my fate guides me, sadness is coming with me. Normally my artworks have a dramatic dye. My characters almost always have a inactive pose, inert. The resignation calm, quiet, is the attitude taken by the characters to their problems. I like to create a situation of dramatic tension and contrast with a calm demeanor of the characters.

The contrast creates an eerie feeling and intensifies the drama. It inspires to me, visually and conceptually; the infinite battle between light and darkness. With the shadows as an advantaged warriors . I like the contrast between two opposing elements in scene

Conceptually I am immersed in a stage of search, with three basic paths:  
- La vie en rose. Trying to show the happyness of a moment. I've chosen scenes that represent a brief moment of happyness. Then I transformed these scenes into colors. The colors always fade softly with the others. Two basic colors join the compositions.

Ultramarine blue close the compositions, because the scenes are seascapes. And the pink, that represents that sweet moment of relax and little happyness. A very sweet happyness, like sugar cotton, almost a frivolous instant.

- I'm trying to know myself. The key is to recognize the feelings that arise from my own body gestures.

- The face is the mirror of the soul. I try to discover hidden feelings behind a human look. The shadow of a doubt, the strangeness, the lament for the loss, sadness, resignation, pride, etc..

Usually the search for the tragedy and the sadness is the trending. Technically I love drawing with ballpoint pen. I'm still studying how to define the different shades and textures that I'm attempting to represent. Slowly, bit by bit.

Sometimes I have the feeling that I'm always sad. Some day, do not know when, how or even why.

But the day will come: the horrible night will be vanquished by the morning sun.

Meanwhile, let's enjoy the night...

You won't get to a sunrise if you don't pass through the night road. What a horrible night to have a curse.

My name is INC, I'm back.

INC

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JUANA DEL POZO | Spain



My interest in the art of fired enamel on metal begins after a period of practice in drawing and painting. Discovering this ancient technique led me to delve deeper into it, the thoroughness of the work, the brightness, the luminosity achieved after mixing the enamel powders, purity of materials, creativity that allowed to express my feelings in every moment and his difficulty did beat me every day with an enthusiasm difficult to describe.

It is a technique that I have perfected over the years and has been an inspiration in my life. Each piece is unique and unrepeatable.

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# DOWNTOWN 14 CHIADO

Lilian Hicel | Mexico



Lilian Hicel was born in Mexico City, she has no depth perception , Lilian began painting in 2003, realizing that her works lacked the same than she lacked of: depth and volume. She realized that the blind people had no opportunity to see or feel what was reflected in her works.

So he began to emphasize even more all the lines and details, perfecting her style over time, giving different textures and volume for each colour and for each emotion that is forming and shaping on the canvas or in sculpture. She found different textures that when they are touched the body can experience them, such fear, anxiety, sadness, happiness, peace, etc.

Lilian captures and paints on each line of traits, experiences and different feelings , thus the blind people can communicate with her work only stroking them and to know what is reflected in them , and being able to feel and vibrate the emotions, captures on each painting.

That's how she created the painting style which he called BLINDISM, designed and intended for the blind. Moreover, most of her works can be viewed in 3D.

With her work she wants art to be lived and experienced; liven up every moment of history, feelings; her art is passionate, evokes emotions, strength, wind with the sea; idealizes and penetrates the soul of the hero with death and Ideal to his feet. Revolutionizes painting because she carries in her spirit the ideal that embodies the shed blood; the tears of hope; that soul that she carries in her veins the fight for the welfare of others, showed the letter to read "Freedom and Giving" .

Her paintings say that woman is courage, is life, hope, the fight, is part of the revolution and fight for freedom, is duality, the overwhelming love and hunted, the woman is the red kiss , the flavour that wakes the senses, who loves until she becomes ashes ...

# DOWNTOWN 14 CHIADO

Mónica Medeiros | Portugal



Art is more than just a job or a task; it's a way of life, make us to view more than what apparent to be and go further than that. My interest in art started when I realized that was my way to get into things, understand and be part of them. Se an empty canvas right in front of me is a start of something that I didn't know and I really want to know, conscious, or not most of the time. See what is in my mind from what I'm daily confront with grow in up in that "window" put me there and I hope others too. I paint with oil, acrylic and other not conventional materials. My work is based on spaces; I create geometric structures, perspectives and a few ways to elude persons to think has themselves getting part of it. Something that I usually get in front of is presences of entities (figurative or not), known and figurative things that I try to see them has me in different points of view. I'm inspired by cubism, with simplified forms, Abstract expressionism in the way that I put color or make the painting. I try to make it dynamic and not think of what I'm doing, I just let my hand to guide me and make it happen.



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Natália Gromicho | Portugal



A gifted painter, in the purest sense, Natália has skillfully created a body of work that is simultaneously lyrical and mysterious, jubilant yet poetic. Employing these paradoxes, she skillfully applies her raw talent into different mediums and styles creating a sense of flux, depth and dominance. Natália's work takes elemental images, from nature and the landscape to culture and individuals she encounters on her travels, and transforms using dramatic ploys such as contrasts in scale, shifts in focus, mirrored reflections, staccato images, and multiple or layered surfaces. Sensory perception for Natália is a spiritual activity, one that leads to a heightened awareness of both nature and culture—this thought process points to a new kind of realism—one that is engaged with the actual processes of life. Yet, it

also references the theoretical avant-garde conceptions of deconstruction emerging during Modernism. Her work is intense, yet moving, powerful yet sensitive. Gathering her subjects in her field of vision, she draws on her inner world, inviting us to join her on a journey of discovery of the essence of being, depicting new truths of the meaning of existence. Drawing us into an enigmatic and luxurious world of imagination, seduction, and spirit, she creates organic shape and flowing shapely contours.

Her luscious approach is inspired. Layered shapes and elegant color distinguish her recent body of work, executed in a strongly stylized painting method. The energy and vigor of her explosive portraits haunt the viewer with a dynamic juxtaposition of both playful, yet eerie implications.

Studying Arts and Crafts, including ceramics, the Portuguese painter, also graduated from the private

ArCo School of Art in Lisbon, where she undertook Intensive Painting. Multitalented, Natalia has additionally, specialized studies sculpture under the Cuban artist, Hans Varela, before finding her focus with painting. Her is often described as magical. From her rich application of paint, the balance and flows created on the canvas surface, all represent a zealous vision of an ardent enthusiast. Relying

equally on her unconscious, and the world around her for inspiration, she employs a philosophy and approach embraced by many poets... Personal experimentation and an openness to forms enable

Natália to reach into a deep inside the soul, and allow her to recreate these images with fervor on the surface, gorgeously applying the medium of paint with beauty and sensitivity, capturing something so special and rare. Caught between description and dreamlike states, and the observed and the

imagined, Natália's work transforms the natural world into poetic visions and fantasy, while still utilizing symbolic elements to convey psychological ideas and emphasize the "freedom" of art from traditional culture. With more than 50 solo and group exhibitions, and in international art collections from Brazil, Spain, United States, UK, France, Italy, Holland and Australia, it is very easy to see why

respected collectors across the globe are choosing to invest in her unique aesthetic.

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ORSAM ACEVEDO | Mexico



Orsam, Mexican painter who started drawing at an early age earning several poetry contests as well as drawing and painting ones.

He made his painting studies with master Getino at La Academia de San Carlos, took engraving lessons at la Esmeralda (national arts centre) and worked with Cesar Martinez at the Mexican-German project "agua wasser.

With a rich work that goes from the subtlety of stroke to its colorful and fulfilled with symbolism forms to thick strokes pasted with violet, blue and black tones.

The ownership of anthropomorphic forms, filias, paraphylas, fetish or even the rhizomorphic trees suspended on an existence ecstasy. This is the way we can behold the artistic evolution that only the passage of time can provide.

He currently imparts art conferences and works with several medical magazines as well as art magazines and also imparts drawing and painting lessons.

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Rosa Delia Guerrero | Mexico



Wanted to remain silent. As a child, the adults had a territory that swallowed the smallest child rebellion. The best was to imagine, write stories and make them accomplices. I think it was a way of keeping secrets.

Calligraphy emotions, memories , was on a sketch. A multiple origami shapes. Over time I began to hide papers, here and there , letters, drawings, dashed to pieces sheets on delivery notes , airline tickets , postcards sent to myself. An exercise to tell reality from fiction simulation we lived in the family members.

Then I learned to listen and observe, beyond that environment: in a cafe, an airport or a subway corridor. On a blackboard appeared nonexistent phrases, half stories, invented worlds that only gave a hint of the plot, the beginning or start. In automatic delineated characters. He played to complete the puzzle, fictitious images succeeded, enjoyment was acquiring unusual speed. Exercise happened so quietly. Then he began to explode and form echoes between the pages of a book. My habit catches light-shadow photography with a camera was added.

How or why the events happened puppets parading in every circumstance, even part of the mystery. I remain attentive to any provocation , even the souvenir.

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Eponine Saint Hillier | France



There are many things within an artist's brain and painting is a genuine illustration of this perfect blend of conscious and unconscious, which unveils a part of his creator's personality, once on the canvas. Some buyers are eager to know every single detail about the artist their heart is set on, why that particular colour was chosen, why that kind of frame, your state of mind at that particular moment... I'll try to unveil my inner feelings even though I might not always understand them... painting has become my favourite way of expressing myself, far better than music and ballet dancing which I have practised at the "Conservatoire de Besançon" for many years since I was a child. I do not intend to represent in a faithful and realistic way the subjects I choose but express what I feel exude from them. The choice of colour is of the utmost importance and depends on the subject. I do not care about looks. Only what is inside matters. This is thus my own and personal interpretation. I do not try to know whether I am right or wrong, I just follow my instinct. For the photos of my living paintings, I wanted to have a different approach, painting directly on the subject and integrating them in a setting. I have tried to make the embossed design disappear so that you think it is a simple painting while looking at the picture. The viewer does not understand what is going on which is interesting. The only way he can understand is by seeing the making off. He wonders whether this is a photo of a painting or a real person, why making a picture of a painting.... I sometimes use a combination of several pictures which gives a fantastic effect even trickier...

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Stella Gomide | Brazil



The works of Stella Gomide together , almost cryptic , the gradual solution of a precise philosophical thesis , which reconciles the picture plane the concepts of " finite " and " infinite " in constant respect to their intrinsic dimensions .

Their screens are not limited to simple static representation of the two concepts , but also by successive stages , puts in evidence the dynamics within which evolve in search of a meeting place .

The profile of the city in its buildings , its parks , its houses and trees are pretexts that fall within the context of an impressionistic landscape in geometric other occasions where dash and chromaticism express the vision of a world that the artist has within himself .

On the canvas , the artist is restrained gestures carry lyricism , the quiet and peaceful tone becomes a message of love for the chosen theme , where your brush strokes across the canvas of muted colors. If his works reveal innocence and purity , is in line and in the frame, the color reaffirm the ability to " metier . "

Emanuel von Lauenstein Massarani

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Susie McKay Krieser | USA



Raised in Los Angeles, California and Mexico, her Bachelor of Arts Degree is from the University of Washington, where she studied graphic design, drawing, painting and photography. Alex Katz, David Hockney, Andy Warhol, Milton Avery and Matisse have influenced her work.

The human form fascinates her. Susie McKay Krieser's work focuses on flat, bold, blocks of color, with interlocking shapes. The negative and the positive spaces, based upon values of light and dark, converge, much like a Milton Avery or a Matisse. She creates tension through the serene pose of her figures, being offset by her vibrant blocks of color, and her use of light and dark.

"The spatial ambiguity sets a lovely, innovative mood of light and shade, stillness and motion. The elegant definition of proximity between line and colour fields is a lovely gestural play of tonalities. I like the implicit Gauguinesque-ness of form versus light and the public intimacy that results."

Renee Sigel

Professional Fine Art Critic

Zurich, Switzerland

"...All these details breath life into an anonymous face: a common face in which anyone can identify with it, and the painting results as a Polaroid photo frame."

Renata Panizzieri

Professional Fine Art Critic

Turin, Piedmont, Italy

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