

Sculptures drawn *from* the wall

The drawings on Pollyanna Freire's studio walls allow us a glimpse on how she is creating her sculptures at the moment, how they progressively free themselves from two-dimensionality or remain bond to it. These are simple, precise and exquisite monochrome drawings. A shape, of which we could say to be linear in nature (usually closed, but many other times open and essaying different symmetry solutions), emerges from the paper's white background. Detached, this shape is already an object. The artist states that these are in no way technical studies she uses as drafts for her sculptures (for those she produces technical drawings that indicate support points, drill holes, dimensions, etc.). Nevertheless, we can recognize in the sculptures many of the forms and shapes, privileged perspectives, and the pastel colors we find in the drawings.

Compared to the sculptures the artist produced in 2012-13 (Museu da Cidade, Lisboa, 2013, exhibition *Ar.Co Finalistas e Bolseiros*) her new work represents a new, more refined phase. In her previous work shapes were smaller and their colors more intense and varied, made from a diversity of softer materials (metal, but also wood, ceramic, expanded PVC, and paper) they allowed for the existence of planes of color, associations between different materials and different formal solutions in the same piece, which occupied the supporting walls very densely and diversely. In these examples, one could see a vocation for visual narratives (or micronarratives), and intense polyphony, as if the small pieces were engaged in a chaotic and prosperous dialogue.

But in 2014 (at the same place and integrating the same annual show promoted by the school Ar.Co, where she has studied), with pieces dating from that and from the previous year, one can already see the evolution that leads into the present pieces, with less expansive but not less complex shapes, with a less dense but not less intense disposition in space. The coloring of each piece (now all monochromes) establishes a dialogue with the colors of the other pieces. Similarly, each shape (more stable, as they are all painted metal) offers a multiplicity of other shapes, depending on the point of view (the shadows offer even more elements to this dialogue), and this makes them more complex than complicated.

Going back to drawing, a theme that is now even more obvious in this sculpture, from a quick or less informed glance, or even just looking at the pieces from a frontal perspective, one might even think that these pieces are drawn on the wall. However, if we do not look at the drawings as (future) sculptures, and instead look at the sculptures as the confirmation of the drawings or even as drawings in space (colored lines that do not enclose any painted surfaces, colored edges of irregular polygons that, being fixed on the wall, are impossible to go around), we can suppose that the artist always essays to use the line as an expression of the third dimension, thinking it as a pencil and ruler gestures outside the paper - being contained, these gestures are nevertheless irreverent and uncompliant in what regards Euclidian stability and regularity, a delicate derivation of a certain modernist constructivism, questioning two and three-dimensionality, mobilizing all the space and time that exist around the pieces: the viewing of these pieces demands a commitment from our body as it strives to comprehend the multiplicity each structure's visual manifestations as they interact with each other to create a playful and variable spatial geometry of delicate vibrations and fortunate completion.