

Ernesto de Sousa, 1978

ANA VIEIRA. ENVIRONMENT

“A metaphor for light. The realm of the eye. The binomial interior/exterior informs a classical imagination-understanding of the world and is at the heart of every desire. For intimacy, warmth, for the curved and infinite planes of your breast. Mother. For a positive space. The warmth of wool...that can be pleurably discussed, fashion is a coherent discourse, the home is the same metonymic metaphor. The warmth of a country, the same language, the same complex shame. But only the space-as-a-whole is positive, any defence (the home, a path) is a negation of this totality. At the limit, a total reduction (a shuttered and enclosed home, a well marked path, a clearly defined road), nothing. And it is from this nothing that one must always depart towards a conquest of the whole, the absolutely other, true love. Walking, travelling to the end of the road; experiencing the intimacy of the home while destroying it, windows open, a book about the world, visitors. Belonging to a country while belonging to the world.

Living this contradiction: a door must be open or closed. Painting began with the Amolfini Portrait revealing the reverse side of intimacy in a mirror, the visit to the others. Today the great interval of eloquent representation is no more, there is a search for new temples. Ana Vieira's *envolvimentos* (envelopings) represent a dual game between interior and exterior, (bourgeois Portuguese) intimacy and its inherent violence; and between representation and reality. Reality half-seen, through veils, between curtains. The house is a metonym of the temple. If...

The rural house, the house. In this house (photography) a discourse of bourgeois intimacy is painted on the exterior walls. Painting again becomes mural (moral) and continues referring to the symbols which reject the wall (canvas). Take the painting of the curtain between two spaces: this country and the world. A Different intimacy.”

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Catalogue *Ana Vieira: Muros de Abrigo / Shelter Walls*; Ponta Delgada [Azores], Museu Carlos Machado, Lisboa, Fundação Calouste Gulbenkian, 2010, pp. 225 (org. Paulo Pires do Vale)
