

Nuno Crespo, 2004
SPYING ON INTIMACY

“[...] Peeking, the action which is so characteristic of the voyeur, implies having access to anything prohibited, to a reserved intimacy. The poet Rilke might say that the true poetic gaze is of this nature, because it feeds itself with the discovery of realities which are not normally visible - he talks about letting yourself into the centre of a dog, “to the core of its intimacy that makes the dog be a dog”, in other words peering inside the dog and staying there for a moment in the hope of discovering its true nature. With Ana Vieira there are no dogs, or any other type of actors. Behind the white panels there are rooms, kitchens, bathrooms, places that are intimately inhabited, but with no presence. It makes itself known, makes itself felt as a kind of nostalgia for absent elements. The mirrors hung on the walls offer the possibility that between them might reside the life that the gaze, in its quick action of peeking in, is looking for: the images returned are fragmented, shattered, they are a kind of ruins - the voyeur must translate the ruin into life.

The mirror images in this exhibition are characterised by their discontinuity and irregularity: the perspective is bizarre, unusual, always resulting from the different shapes of the mirrors themselves. They are robes hanging behind a door, unmade beds, they are always objects through which to access an intimacy that is not the kind that you spy on but which, without knowing how, you suddenly have access to».

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