

Delfim Sardo, 2008

NOT SEEING

THE INACCESSIBLE IMAGES OF ANA VIEIRA

“There are those who make images in order to show something, or in order to hide something. Ana Vieira makes images in order to place something out of our sight, which does not exactly mean that she does so in order to hide them. Rather, it is so that, not being accessible, the images insinuate themselves in our minds, forming a space, ensuring that the void and the interdiction that places them out of reach is felt.

In the “close-up” series, the photographic images, printed on the backs of white painted panels, only allow us access to the white monochrome surface - painting taken to its most radical extreme and transformed into a wall. Between the white panels and the real wall of the gallery there is a space containing mirrors that reflect segments of the photographs. As through a half-open door we can see something, but never the photographic image in its entirety: our voyeuristic need is never satisfied.

Seeing everything is always an impossibility, in the field of human relations, in our desire for knowledge, and in our desire *tout court*. What Ana Vieira is doing is using invisibility to spark off the perverse compulsion of total vision and the subsequent certainty of disappointment. The image (which is always of a domestic space), transmitted in this way, functions as a metaphor for the inaccessibility of the other, of the fleeting nature of our understanding of alterity itself.

It is this dimension, linked to desire, narcissism, and the perception of what we presume to be the other, that has been shaping Ana Vieira’s work, be it in sculpture, installation, or video, for the last forty years.

In any case, as in these excessively close and inaccessible “close ups”, the hidden images are exercising their superior power over our impossible satiety of seeing.”

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Delfim Sardo, *Olhar o Vento, Obras da Coleção BESArt contadas por Delfim Sardo*. Lisbon: Babel, 2010

Catalogue *Ana Vieira: Muros de Abrigo / Shelter Walls*; Ponta Delgada [Azores], Museu Carlos Machado, Lisboa, Fundação Calouste Gulbenkian, 2010, p. 227 (org. Paulo Pires do Vale)
