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Eva Díez

Eva Díez (Vigo, Pontevedra, 1982) is an artist whose work can be described as "photopoetic" because of the clear lyrical intentionality of her photographs. In them she plays with the symbolism of light and the aesthetics of ruin to give way to a reflection on the immemorial image of the home. Her training in film and contemporary photography defines her work, all her production manifests a certain scenographic character. In her work, references to poetic reverie are frequent, taking into account the symbology of the home as a plastic metaphor of our unconscious, a stimulus for memory and imagination.

www.evadies.es

EVA DÍEZ

Renacer

28 JAN to 25 MAR
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To turn green the memory

*The herbs dry in the fields
and return green,
so do old loves
when they see again.*

(Anonymous, the traditional songbook. Gathered in 1986.)

Eva is looking for something. The particular wandering of the thoughts always connected to a vital migration leads her to meditate on the space of comfort and the ubiquity of it. That space conceived as a den of tranquillity, something already recurrent in her work. She constantly changes the concept of habitability, breaks away from the stereotypes and goes in and out to confront the House.

She is one of those artists with a deep slow speech, because she likes seeing before taking a picture. She is an slave of the thought and escapes from jamming images compulsively, chews her environment and embraces philosophies. Incidentally she has slow digestions. She does not conceive the world of photography as a simple absurd collection of images that the spirit of cutthroat consumption leads the author to a maelstrom of bidimensional belongings that fill bags and messes the way. Eva Díez photographs to understand, and after drawing long times, she fixes on paper that gained knowledge to share it in an attempt of a new feedback from the spectator to appropriate herself of new visions of her cosmos.

Formally, «Os que habitan» [Those who inhabit] (her previous essay) and “Renacer” [Rebirth] resemble to the neophyte eyes distant jobs. They are. In time and maturity. But not in the way she relates with the surrounding and with that search for the concept of House as a shelter or home.

As in a traditional copla that serves as header to this text, Eva Díez turns the houses green in the point and time she comes to see them and she establishes a relationship with them that we could compare in many ways to love. In that proceeding to staging -habitual in her work- she gives light to the stones that once upon a time were homes, humanising them to find the heat they already lost through the cracks that open to give way to the voracious nature.

Far from falling into aesthetic artifices, as had happened in her previous work, the relationship she establishes with the photographed goes beyond the lighting and the atrezzo, because for the artist it is more important the vital than the click itself, that trivialises and demystifies in a moment that could even not been made by her. The relationship with the ruins becomes a paradoxical exercise in which, aiming the reconciliation with the House as a starting point and main centre and shelter, she just is able to find more questions that transports the spectator. When she immerses herself in her work she gets into the history of the house, she becomes intoxicated with the stories that echo in the tumbled walls to have a relationship that does not stay as a simple photographic record. This way, the lighting she gifts the ruins leads us quickly to a past that becomes continuous present of what within the rooms of the house had happened. She tells us of the human, the routines, traditions, family stories, and stories that overrode the walls of the house to be the domain of the closest community.

We are facing the photographic essay chosen as the best job in Galicia this year. Díez’s work is a photographic project that makes visible in a radical way the essential oppositions of photography: light and darkness, foreground and background anchored by insinuations of middle planes, emptiness and thus presence beyond what we see. Renacer registers an oxymoron: an extraordinary beauty, indeed, disturbing.

The impact of her photography lies in building a landscape that rises from a dying world, from the ruins that refuse to disappear whenever there is light illuminating them. The same light that faces the darkness that condemns them to oblivion. The same light that Eva just provided for the shootings. In the pictures there is a troubling calm that freezes the silence, that tells the poetic presence of the shadows, the dead of life, the fading of the sounds, the agony of the stones... Dreams images that return the human warmth of the home back to the decadent remains and invite us to enter these houses to feel the mystery of their visual poetry and perhaps revive what once was

Vitor Nieves

Curator of Festival Outono Fotográfico