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EVA DíEZ

Eva Díez (b.Vigo, Pontevedra, 1982) is an artist whose work can be described as "photopoetic" as her photographs seem to convey a clear lyrical purpose. She plays with the symbolism of light and the aesthetics of ruin to open up a reflection on the immemorial image of one's home. Her training in film, photography and art shape her work. The pieces held on to a certain scenographic character, but have gradually become more subtle, over time abandoning the aestheticist artifices of the first pieces, to focus on the purity of the concept of inhabiting space. References to Bachelard's poetic reverie are frequent in her works, taking into account the symbolism of the home as a pliable metaphor of our unconscious, a trigger for memory and imagination.

Among her awards and grants, it's highlighted the Premio Galicia de Fotografía Contemporánea, in 2015, with the series "Renacer" presented in Spain, Portugal and Brazil. In Portugal she is represented by Galeria das Salgadeiras since 2017, and in Spain by Galería Marisa Marimón in Ourense, Galiza, and by La Gran in Valladolid.

Solo exhibitions

- 2018. "Renacer". Afundación Ferrol. Ferrol. Spain.
- 2018. "Renacer". Afundación A Coruña. A Coruña. Spain.
- 2017. "El hielo del instante". Palacio Quintanar. Segovia. Spain.
- 2017. "Renacer". Afundación Vigo. Vigo. Spain.
- 2017. "Renacer". Galeria das Salgadeiras. Lisboa.
- 2016. "Renacer". Museu Municipal de Ourense. Ourense. Spain.
- 2016. "El corazón secreto". La Gran, Valladolid. Spain.
- 2015. "Renacer". Red Museística de Lugo. Sala de Exposiciones Pazo San Marcos, Diputación de Lugo. Lugo. Spain.
- 2014. "Los que habitan". Casa das Artes de Vigo. Vigo. Spain.
- 2014. "Los que habitan". Centro Cultural Marcos Valcárcel, Diputación de Ourense. Spain.

www.evadies.com

Support on communication



EVA DÍEZ

Place of Absence

16 of FEB to 20 of APR 2019
TUE – SAT 3pm / 9pm

Sal
gadei
ras
GALERIA

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Places are the geography of loneliness.

Manuel António Pina

Silence is seldom empty

it says something

it says what is not

José Tolentino Mendonça

A full void

Let's go back to the womb, as if in a flashback. The womb, our very first home, the place where we have lived and created bonds, where we grew, where we felt the outside world through its walls. In *Place of Absence*, Eva Díez (b. Vigo, 1982) is not going back in time to a womb-home, but is, nevertheless, inviting us into a space and time of seclusion. She creates a mirror receptacle that, in the words of the artist herself, "just like the void, holds nothing and contains the whole universe."

Having as central element "the House", this new work keeps a close connection to two of her previous series. In "Renacer" (2015), Galician Award for Contemporary Photography and exhibited in Portugal at Galeria das Salgadeiras in 2017, Eva Díez works on the house with a cinematographic language, abandoned, emptied, given a second life with the light that inhabits it again. Houses are reborn from her intervention in space, her lighting work, and regain a soul, or could it be just an illusion? In the series "Los que habitan" (2014) she recreates makeshift dwellings for several animal species in uninhabited spaces, living and interacting with them, gaining their trust, so that she could portray them as almost human. The artist uses the mirror for the first time in this series, in the image with the parakeet, in order to create some sort of company for the animal.

But let's go back to "Place of Absence", in which Eva Díez works once more on the house-concept, yet this time using a highly symbolic material - the mirror. There are indeed records of the mirror – not in today's form, of course – dating from nearly 2,500 years ago. "In ceramics from the 5th century BC we can see elegant Corinthian ladies looking at small polished metal discs attached to a handle or a stand ..." (História do Espelho, Sabine Malchior-Bonnet, Orfeu Negro,

2016, our translation). Throughout history, mirrors have often inspired the visual arts, literature, architecture, cinema: from the 1678's Palace of Versailles in the reign of Louis XIV, with its 357 mirrors displayed in the Gallery of Mirrors, to Rui Calçada Bastos's (Lisbon, 1971) "The mirror suitcase men" (2004) or José Pedro Croft's (Porto, 1957) sculptures in Almourol's Contemporary Sculpture Park.

Many civilizations believe that mirrors steal away one's soul, but in "Place of Absence" Eva Díez's images don't steal anything from us. They rather share with us her soul, both the artist and the person's. They are its echo. And also the house's echo, the mirror's, and ultimately the echo of a voice whispering a voice-ridden silence. In "Place of Absence" the mirror is not intended for a narcissistic gaze. Instead, the subject is asked to reflect upon, rather than to procure his or her own reflection. There's a space and time of its own, and a time for contemplation, for taking a break, to halt time, such a rare commodity in contemporary societies. We know little of their geography, time or space, a transversal trait in the three series mentioned earlier presented by the artist. Even though apparently antagonistic, we can feel a full void, a brimful silence that show us how these images are packed with symbolism and reflect a return to the roots, to nature, and to the time we must slow down.

The photos in "Place of Absence" also lead us to philosophical questions concerning concepts of space: is it real and objective, or is it perceived, one's mental construction. The sheer reading of reflected images stirs the imagination and creates another reality, evidenced, for example, when in the mirror our right eye becomes our left eye and vice versa. This could be one of many possible interpretations, since we already know the reflection in the mirror is not itself reality.

Between what is real and what is imaginary, Eva Díez made this journey and now takes us traveling with her, whether through the here-and-now, or just by stopping time, letting the viewers return to their symbolic, physical, imaginary, uterine homes.

Cláudio Garrudo

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Tradução: Cláudia Pinto