

Casa A. Molder Gallery

Mariana Viegas

Entrada

Mariana Viegas (1969) is the artist featured in the second exhibition of Part 2 of the **Casa A. Molder Gallery** project. **Entrada [Entrance]** is the title of this exhibition, which was specifically conceived and created for this space.

Mariana Viegas owns a sizeable archive of photographs that were taken, conceived and created in various moments and years. Out of this huge body of work come the two sets of photographs that compose this exhibition.

Entrance symbolises a passage from one world to another. The artist tells us: "To enter is the necessary condition to start a path, guided by the curiousness of the experience itself, where a body gives itself to a space."

Entrance is also an initiation. And, in this case, a legacy. The photographs of archaeological diggings, personal and unrestricted, taken by the artist's father, have given her a love of images and photography, but also of paths, mystery, excavated earth and the secret of scale.

It cannot be said that these images, clearly divided into two groups, are meant to be archaeological objects or represent some sort of archive; however, they do convey a desire to categorise certain features of the photographed subject. In them, we find a love for the path, persistence, fragility and the mystery that is life: where it leads us, where it may lead us and also the strange serenity its abrupt end can generate. I speak of the images: the photograph of a snail and its trail on what seems to be an almost golden path, of a hand that holds a Marian thistle, also known as a milk thistle, a very prolific and distinctive plant. I speak of the dark hole in the vegetation, something that might be the beginning or end of a path, as well as simply a possibility and a mystery. All these pictures are in colour: the sole black and white photo is the one of the suicide victim, already covered with a piece of cloth. A powerful and strangely serene image, as though the warmth of the afternoon and the sun that reveals to us the outlines of countless windows were telling us: life goes on. There is also a little trap: among these photographs by **Mariana Viegas** we find a single one with a different provenance: taken by her father, in it a pair of hands (her mother's) hold a glass object.

From this powerfully symbolic first set of photos (works from various years, between 1990 and 2022), we move to the next one, featuring pictures taken by **Mariana Viegas** during the early 1990s. Real, concrete, seemingly everyday objects are presented to us, against the same background of imitation marble. Among them are a letter-opener, a clay paperweight, a tobacco box, a breastpin bearing the words "Não me beijes" [Don't kiss me] and a mercurochrome-stained photograph.

Two different, but not opposite worlds. On one, we find presences, connections and symbols that, though thoroughly earthbound, lead us, by means of light, colour and shadow, to something we might define as ethereal. On the other, a desire to categorise materials with precision, in such a way that it might lead us to imagine the existence of connections or a narrative, but such is not the case, and that is why this set is so surprising, as if the artist had found a source of wonder in this continuation, this cadence of showing, this routine.

Let us enter, then.

The exhibition is open to the public on weekdays, during the shop's afternoon schedule, i.e. from **3.30pm to 6h30pm**; visits on weekends and holidays can be made by previous appointment.

The Casa A. Molder Gallery is a project by artist **Adriana Molder**, intended as a showcase for contemporary art that makes use of the exhibition space of **Casa A. Molder**, a historic stamp shop at the heart of Lisbon, on the third floor of 101, 1.º de Dezembro Street, its address ever since it was founded by **August Molder** in 1943. The Casa A. Molder Gallery is a fully non-commercial project.

The Casa A. Molder Gallery project is kindly supported by:
Calouste Gulbenkian Foundation
Câmara Municipal de Lisboa

The Gallery is installed in the A. Molder stamp shop, on the third floor of **101, 1.º de Dezembro Street**. For appointments, please contact info@galeriadacasaamolder.com. Access to the Gallery is through the shop.

www.galeriadacasaamolder.com

<https://www.facebook.com/galeriadacasaamolder>

Mariana Viegas

Was born in Lisbon in 1969. She lives and works in Arrábida.

Uses Photography – as a reality documental display – exploring links between text and time – building social stories of social constellations and/or individual monuments. Shows at Galeria Monumental em 1988, Bienalle de Jovens Criadores 1996, Frankfurt Book Fair, 1999, La Villete, 2003, Cluster and Location1 in New York, 2006; H. Oiticica Arts Center, Rio de Janeiro, 2007; Kunsthaus Bethanien, Berlin, 2008; Vera Cortês Art Agency 2007, Appleton Square, 2010, Leal Rios Foundation, 2019, Serralves/with Pedro Costa, 2019, Porto and CAV, Coimbra, 2006 and 2021.

Her work is represented at art collections: Novo Banco Photo, Leal Rios Foundation, PLMJ, Book Institute, Troia Design Hotel, Ilidio Pinho Foundation, Image Museum, Duvernois Landscape Studio, Rio de Janeiro Art Museum and private collections. Grant holder at Calouste Gulbenkian Foundation to Location1 NY 2006/2007. DGArtes Project Grant holder in 2009. AIR at E. Schiele Foundation in Chech Republic, 2004, and GlougauAir, Berlin, 2008 and Copenhagen City for Fabrikken for Kunst og Design in 2011.

Has worked at Kapa Magazine and colaborated with Portuguese editors Assírio e Alvim, Diário de Notícias and Público and Marie Claire Pt., Grande Reportagem, Le Monde, Libération, Les Inrockuptibles etc.

As a set-photographer has worked with Madragoa/Gemini Films on the film set with Manoel de Oliveira, João César Monteiro, Pedro Costa, Margarida Gil, Raquel Freire, João Botelho, Sharunas Bartas, Werner Schroeter among other.

Recentelly is working in a editing project with the support of the Portuguese Arts Council DGArtes and also establishing an artist in residency program at Arrábida, at the farm where she's based.

Colaborates with film maker Inês Oliveira at her next documentary project.