

“WHAT CAN BE SHOWN CANNOT BE SAID”

ANA BEATRIZ

ANA VIDIGAL

26.10.22 a 25.02.23

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Ana Vidigal is a painter from the 80's generation. Her first solo exhibition was in 1981, at the Modern Art room in the SNBA (Sociedade Nacional de Belas-Artes). She was 20 years old.

Her work has always been focused on family legacy, the history of the objects she collected (without being a compulsive hoarder or gleaner) and the memory of things and the times.

Her subject matter has always gravitated around her role as a woman, often self-critically mocking her social status, antipodal to what would be expected from her, taking a subtle position on gender issues, early, as she states "I hate pamphleteering art".

These Things and Times in which she has been working on are papers and magazines from the 40's and 50's, carefully stored and indexed by her grandmother, children drawings, children and scholar books from three or four generations, letters exchanged between family members, cloths and fabrics, ragdolls and rubber dolls, stuffed animals without ears or with chewed butts, snippets of comic books, her mother's wedding dress and vinyl floor catalogs.

A universe of materials used, always in different ways, along these 4 decades of work. Decades that were of apogee and freedom of customs, but also of economic crises, refugees and wars.

It was with these things that Vidigal built her Home (to be highlighted that Vidigal lives in a house/atelier), where it is difficult, for those on the outside looking in, to separate what is public and what is private.

Vidigal is averse to studio visits.

And she explains: "what I do inside my house/atelier it's private, but the result of it it's public.

And it is to be seen in the galleries that represent

me. There is no use going to my atelier. I don't feel like talking about the process, nor giving clues. The art is to be seen and trigger pleasure (or not) and reflection. The process to get to the end it's intimate, lonely and private. Only then, each person can interpret as they intend to, the final result."

Now, we welcome the opportunity to present *ANA BEATRIZ*, the first solo exhibition of Ana Vidigal at Balcony Gallery from the 26th of November, 2022

About this exhibition, Ana Vidigal told us:

ANA BEATRIZ was how my mother used to call me when I crossed the line (and I did that more often than not). For many years I trembled when I heard her voice pronouncing my two first names.

The same way I built my house at twenty something years, at sixty, with my two brothers, it took us two years to dismantle our parent's house.

Thus, this work is a unique piece

It is the memory of what slips through our fingers, what it's chosen to be preserved, what is found in desks with false bottom drawers or in movies from 50 years ago, as well what we decided to "kill" definitely.

Everything that is here was rescued by me, with the great complicity of my brothers.

This is to be said.
The rest is to be seen"

Ana Vidigal was born in Lisbon in 1960, where she lives and works. Being part of the group "Talentos Emergentes", the first groups of visual artists emerged in the 80's, was crucial for her journey.

Since then, Vidigal ventured on multiple painting, drawing and installation projects that resulted in over 80 solo exhibitions in Portugal, Spain and Brasil.

She did her first anthological exhibition called *Menina Limpá, Menina Suja (Clean Girl, Dirty Girl)*, at the Modern Art Center of the Calouste Gulbenkian foundation in 2010, with the curatorship of Isabel Carlos.

Over the past 12 years, she has continued her journey of solo and collective exhibitions, both in museums and galleries, as well as in alternative venues.

In 2021 she joined Balcony Gallery.

ANA BEATRIZ it's her first solo exhibition in the gallery.