



FEATURED TEXTS OR PROJECTS

**At a time when the production of images
is undergoing yet another profound
transformation**

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Abstract

This essay discusses the photographic explorations of Elisa Vieira and Valéria Martins, both engaging with contemporary transformations in image production. Vieira investigates the social dimension of the sacred through the history of representation, reworking the canonical portrait by printing on fabric. Her practice questions photography's limits and challenges its reproductive nature within today's hyper-real visual culture. Martins, meanwhile, addresses memory—subjective and collective—through moving images that echo the torrent of intimate visual confessions in contemporary society. By embracing a celebratory yet critical approach, Martins distinguishes her work as authorial, transforming ephemeral registers into careful, enduring sequences.

Keywords: Production of images, Emergence of photography, Temporal depth, Authorial, Limits of photography

Biography

He has a degree in Sculpture from FBAUP (1999), an MA in New Genres from the San Francisco Art Institute (2008), and a PhD in Art from FBAUP (2020 and Goldsmiths, between 2011 and 2016). Since 1999, he has participated in several solo and group exhibitions in Portugal, Brazil, Spain, the United States of America, Norway, the United Kingdom, Russia and Germany. He has curated several exhibition projects and is responsible for the monthly video art programme 'Playlist', which began in 2016 in Porto. His work is represented in institutions such as the Portuguese State, CAV, Novo Banco, and the Serralves Foundation and in various private collections. A resident artist at Triangle France, he was one of the nominees for the EDP New Artists award in 2004. He has been awarded Fulbright and Gulbenkian Foundation scholarships.

Essay

At a time when the production of images is undergoing yet another profound transformation, certainly the biggest since the emergence of photography, it is precisely in this field and the issues intrinsic to its expansion and questioning that we will find Elisa Vieira's proposals.

For Vieira, this questioning also involves incorporating the social dimension of the sacred, understood from a perspective of temporal depth: using the history of representation itself, through and in images, the author starts from the canonical use of the portrait and its printing on fabric to test it here in the photographic field, working on the limits of photography in this operation, in a logic of challenging the unifying and reproductive nature of the format, in the institution of the hyper-realistic world that constitutes our present.

In Valéria Martins's case, the field of subjective and collective memory is referenced and crossed by the agility and speed of moving images. In this work, they are made known through a homely and objectively carefree register, in a parallel position to the current torrent of images from the intimate confessional plane, which, due to their profusion, professionalism and canon, merge into each other and tend to disappear in a logic of consumption quickly. In a movement that incorporates and affirms another intelligence and will, Martins' work naturally dialogues with this type of register and speed typical of his generation, but manages to impose on them a celebratory, open dimension capable of inscribing in this project its critical dimension and its life as a sequence of safe and careful images, precisely because they are authorial.

Elisa Vieira

Ecce Facies

