Statement

In my body of work, there is an overt intention to appeal to our desire to inhabit and experiment spaces manipulated by colour, an element that can be fascinating as much as intriguing. Colour is, in fact, a fundamental compositional element that interacts with the idea of the home, a primordial thematic and conceptual element in my practice. In this process, the idea of utopia is always present, connecting with a fictional and imaginary architecture that invades pictorial space. The Painting wants to actually leave itself, taking on different forms of presentation and unfolding in diverse materials and scales. With an accentuated geometric component, the canvases with different widths and thicknesses, MDF structures, models and drawings with collage, find fundamental complementary elements in Colour and Line, thus entering a process of aesthetic addition and subtraction. Colour is, in fact, used as groundwork for the creative process, and it becomes a fundamental compositional element within the interaction between pictorial and architectural languages, having a significant transformative potential in our perception of depth, volume and illusion, and interacting with the behaviour of three-dimensional painting-objects that keep a subtle conversation with architecture.

Therefore, painting requires its own grammar and language, which we can find in sculpture, drawing and architecture, embodying different forms of presentation, strategies, scales, materials and processes to give shape to this recurring and almost obsessive idea: that of the home as our corner of the world, and the primordial refuge, shelter and fortress.

In 2020 and 2021, the home has a whole new impact in our lives, and we are much more connected with its interiors, its things, the people in it and a whole set of memories, decisions, family experiences and the feeling of being safe. This is why I am painting its interiors and showing an idea of staying inside.

Ana Pais Oliveira, 2021