

VIEWS FROM WITHIN – VISIT TO THE COLLECTION #5

*"In every soul, as in every house, beyond the façade, there is a hidden interior."*³

Raul Brandão

The group exhibition "Views from Within" continues the program "Visit to the Collection", which aims to create dialogues between selected works from the Anita Schwartz Gallery of Art's collection and pieces by represented artists, as well as a few invited ones, through a curatorial lens. For this fifth edition, the starting point was the idea of the home.

The home conceived primarily as a dwelling and domestic space. More than a place of refuge and protection from the hardships of time and the threats of the urban environment, it is a space of comfort, of rest, of connection with oneself, and of sharing life with others, others whose familiarity opens the door to this private universe. A space that extends the self, where personality is revealed through the choice and arrangement of objects. The "I" or the "we" who live there, untouched by the external gaze. Intimacy sheltered. How many stories and thoughts are embedded in the walls of a house?

In "Philosophy of the Home"⁴, Emanuele Coccia argues that we do not build houses merely to protect ourselves from the elements, nor to align space with genealogy or aesthetic taste. He writes that every home is a purely moral reality: we build houses to intimately welcome that slice of the world—made up of things, people, animals, plants, atmospheres, events, images, and memories—that makes our happiness possible.

Expanding on this initial concept, the home here is also approached allegorically, incorporating the metaphor of the house as a representation of the body by linking the material body to the dwelling of the soul. In this way, the conceptual and visual repertoire of the exhibition is broadened.

³1 Quote by Raul Brandão (1867–1930), Portuguese writer, journalist, and playwright. Used as the epigraph of the book *Claraboia* by José Saramago, 2nd ed., São Paulo: Companhia das Letras, 2017.

⁴ *Philosophy of the Home: Domestic Space and Happiness*, Emanuele Coccia, translated by Alice Alberti Faria, 1st ed., Rio de Janeiro: Dantes Editora, 2024.

“Views from Within” brings together works that depict the domestic environment, imbued with affection: the record of a cherished place eternalized by Luiza Baldan; the angelic sleep of Marie, daughter of painter Marjô Mizumoto, surrounded by her whimsical, pop-inspired childhood world; the set of napkins from Renato Bezerra de Mello’s parents’ trousseau, inherited by the artist and partially obscured by free-form embroidery stitches made by him alongside family and friends, a gesture of appropriation and emotional closeness;

the set table by Patrizia D’Angello, around which family gatherings unfold; the painting of an empty living room just before an unwanted departure, a gesture of solidarity by artist Jeane Terra with a family forced to move against their will; and the influence of sewing and textile art, first sparked in childhood while watching his mother work at her sewing machine in a small room at home, evident in the composition by Arthur Chaves.

In another dimension, the group show features works that engage with architecture and representation, remnants and material research. Among them are Nathalie Ventura’s delicate metal sculpture; the hairy house that sprouted from Cristina Salgado’s imagination within a pink amorphous mass; the wooden Palo Santo house-shaped cage, by Gustavo Riego, which holds a one-dollar bill, conveys a sense of calm, lightness, and openness, while referencing social issues to address themes of freedom, power, loss, and injustice; the memory-laden rubble of a ruined house, transformed into sculpture by Jeane Terra; and Duda Moraes’s composition, sewn from discarded upholstery fabric scraps and reimagined as textile gardens through the artist’s hands.

The metaphorical house-body theme is expressed in the works of Liana Nigri, whose sculptural process unfolds through gestures of bodily contact with matter, resulting in imprints that capture the memory of a presence, a sensory map of intimate knowledge. It also appears in the paintings of Luiz Eduardo Rayol, which intertwine the flesh-body with the energetic-body in metaphysical reflections on the power of nature and the fragility of our existence.

To close the exhibition, visitors are invited to immerse themselves in a container space to experience the video art of Maritza Caneca.

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