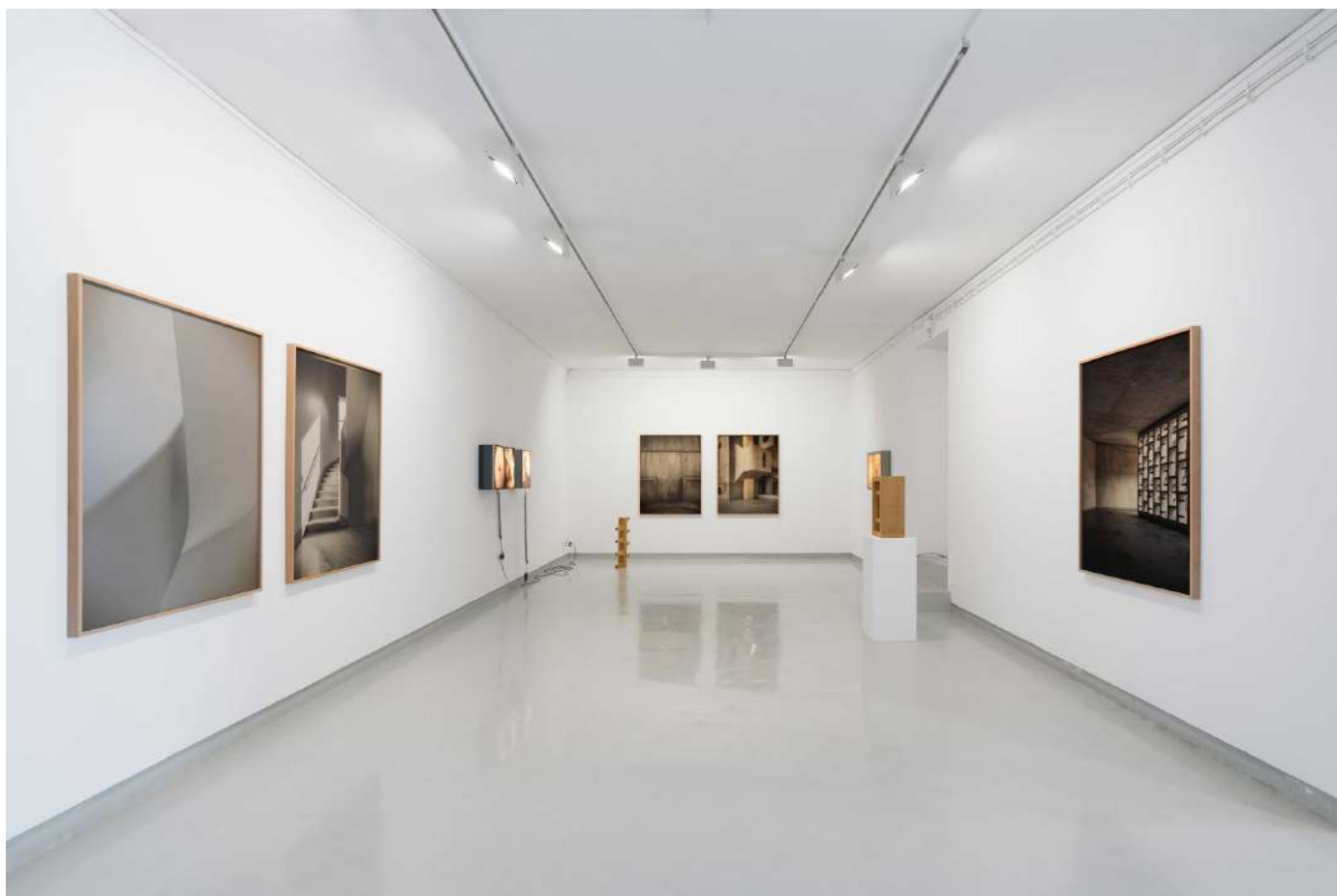




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Inês d'Orey
Umbral

11.11.23 – 13.01.24





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Inês d'Orey (1977) lives and works in Porto. She undertook a degree in Photography at the London College of Printing, with a scholarship from the Portuguese Center of Photography. D'Orey won the Fnac New Talent prize in photography in 2007 and she published three books: "Mecanismo da troca" (2010), "Porto interior" (2011) and "Beograd Concrete" (2022). Her work is part of several private and public collections, including the EDP Foundation (PT), the Oliva Arauna Colección (ES), the Galleri Image (DK), Porto's City Collection, Norlinda e José Lima Collection and Lisbon City Collection.

Most of her artistic work focuses on the transformation of the heritage's identity in the contemporary city, where the architectural object presents itself as a subject of memory, changing meaning over time. Architecture, the polis, the boundary between public and private space, the investigation on places and their contexts, are some of the elements that make up Inês's body of work, whose main medium is photography, although with fusions with installation and video. She regularly exhibits, publishes and attends artistic residences in Portugal and abroad.



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Umbral is the result of research into the works of early female architects from Argentina working in Buenos Aires.

The Sixth Pantheon of Chacarita, designed in 1958 by Ítala Fulvia Villa, one of the first women to graduate in architecture from the School of Architecture at the University of Buenos Aires, stands out as the dominant structure in this series by Inês d'Orey. A brilliant work of modernity, as much rationalist as brutalist and classified in 2023 as a monument of public interest. It was, however, for many years relegated to oblivion, with its surfaces, wedged between earth and sky, impregnated with the beautiful and inimitable marks of time and use.

Perhaps as a result of the misogynistic perspective of history, the authorship of the Sixth Pantheon was often confused with that of one of the young collaborators on the project, the architect Clorindo Testa. This realization sparked the emergence of *Umbral*. Through many kilometers on foot amidst the hustle and bustle of the streets of enormous Buenos Aires, standing between many admirable buildings of the city's modern architecture, this series brings together various works captured from a feminine perspective and revealed with feminist ambitions.



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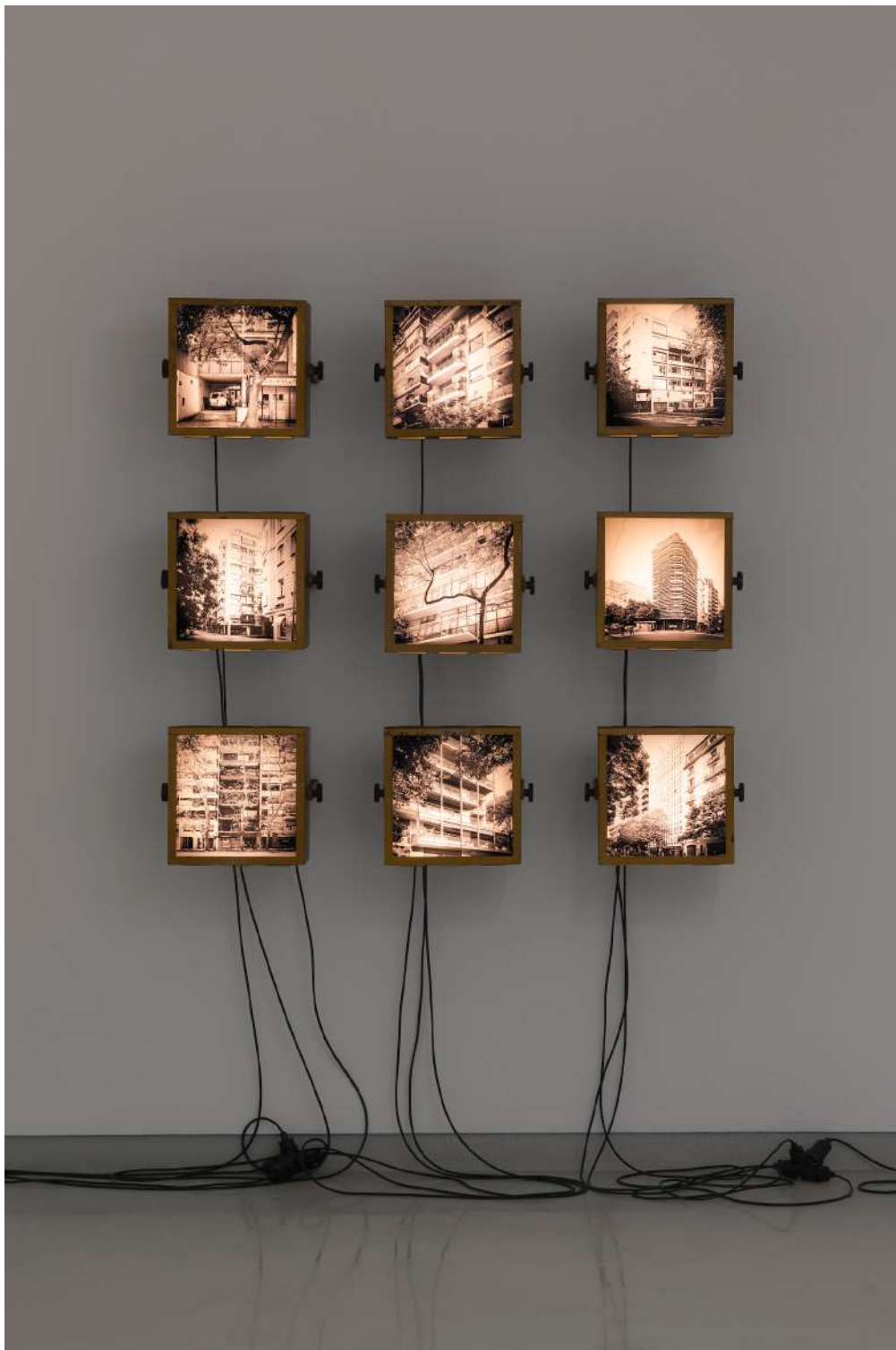
Umbral also uncovers buildings such as the house of Victoria Ocampo, one of the main intellectual figures of her time, a great advocate for women's causes, freedom, and antifascism, and sister of Silvina Ocampo; The Teatro Colón, where there were created camouflaged boxes for the use of widows who could not be seen attending the plays; The Ministry of Public Works building, where Evita Perón delivered the famous Resignation speech; and a set of nine distinct housing buildings, more or less anonymous, erected between 1939 and 1970, with architectural projects conceived by women.

Inês d'Orey continues her research on the heritage identity of the contemporary city, its places and its contexts. With *Umbral*, she reveals Buenos Aires as a device that allows the reading of a feminine narrative of the city.





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