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Inês d'Orey

Beograd Concrete

18.03.23 – 06.05.23

Within the scope of Belgrade Photo Month 2021, Inês d'Orey was in an artist residency in the Serbian capital at the Footnote Center for Image and Text, where she developed the series “Beograd Concrete” around the modernist and brutalist architecture present in this region of the world. The residence was supported by the Embassy of Portugal in Serbia.

The research proposed for this residency, which is deeply in line with Inês d'Orey's artistic work, is related to architecture and the identity that this gives to the territory where it operates, as had already happened in other cities such as Lisbon and Porto, Copenhagen or Tokyo. In the case of Belgrade, she was particularly interested in the mixture of styles and architectural references she found in the city, where public buildings built between 1946 and 1980 and other housing or office buildings dating from the First World War, when Yugoslavia was formed, intersect.

In the book of the same name by Inês d'Orey, curator Andreia Garcia says: “In this journey through images, let us understand ourselves as passive subjects, just like the architects of the past, without losing the sense of the gaze, but reinforcing it over the gaze from the photograph that takes away the current and factual point of view about the definition of time, one that does not start from the tabula rasa, that does not go back to zero to understand or write what happens, but rather announces the changes that allow for advancement.” By crossing recent events in the history of this country, which now has Serbia as its name, it is also possible to understand, or try to understand, the impact that political programs have or can have on the identity and architecture of its cities.

Ana Matos



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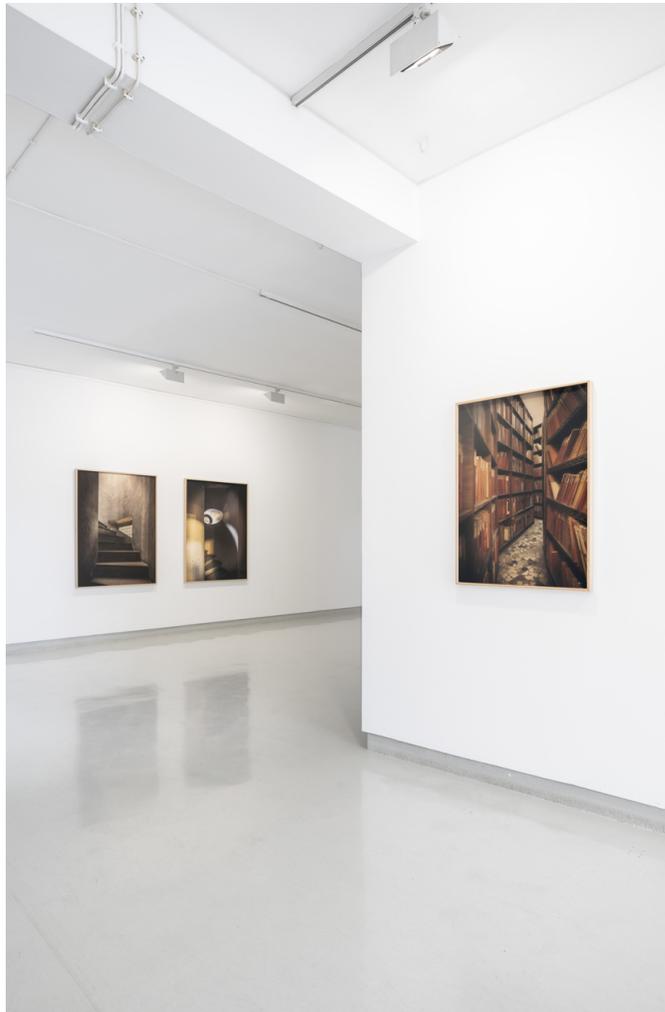
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Biography

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). Most recently, she won the Moscow International Foto Awards (2019), with her latest series of Tokyo photos "Do not sit down".

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 (Denmark, France, Germany, Italy, Belgium, Spain, United Kingdom, Slovenia, Lithuania, Serbia, Brasil, Russia, Japan, US).

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 and Lisbon City Collection.

