

INSIDE OUT OR THE COUNTRIES WE CARRY

LUÍSA SALVADOR, 2015

“But there was still the cartography of imagination. Our imaginary geography is infinitely wider than that of the material world.”
Alberto Manguel

In the beginning of the 19th century, in case we were before a *mappamundi* we would find distant nameless places.

Terra Incognita. The great scientific expeditions of Humboldt or Darwin had not yet broken the interior of those places.

It was known only their outline and boundaries and, carefully, they had been marked.

A century later, in the 1968's Christmas evening, the satellite Apollo 8 traveled to the moon and registered the first photographs of the Planet Earth. *Earthrise*, the photography captured by the astronaut William Anders, confirmed for the first time the global and general aspect of our planet.

Today, in the 21st century, we connect our computer and we can travel to any place in the world. The search engines have applications exclusively focused in mapping. At home, in our own computer, we can venture to discover the depth of the Amazon forest or even peek at our neighbors' gardens. It is practically impossible to get lost. There is the GPS that inform us in the most efficiently way to get where we want. The boundaries and shapes of the world are known. Each time with more depth and detail, we know the flora and fauna that surround us. We extensively master our geography. There are no *Terrae Incognitae*.

However, never before has been so needed to find alternative cartography. To incite new mapping no longer anchored to geographical, political, economic or even cultural boundaries. To find new limits and bound different frontiers. In this conjuncture, Alberto Manguel, in *The dictionary of imaginary places*, encourages the construction of a geography of the imagination — “imaginary places of the mind that do not lack of materiality to exist in consciousness.”

Inside out or the countries we carry, by Constança Saraiva, is based on this assumption— the creation of an imaginary cartography which is triggered by our consciousness. From a careful and detailed work methodology, Constança Saraiva aims to create maps that challenge us about the origin of our clothing at present. To find and draw the outlines and boundaries of textile industry, to understand its impact on labor terms, to discover places where clothes are manufactured and, thereafter consumed. Maps are poetic, subjective. Her purpose is not as much to map in detail but rather to trigger our sensitivity.

The maps are made with labels of clothes, donated by several people with whom the artist came across during the residency in *Edge Arts* in partnership with Roulote — Projectos Artísticos. Starting from a restrict geographic universe, the neighborhood of Campo de Ourique where *Edge Arts* is located, Constança Saraiva's maps undertake to show the quantity of distinct geographies that we daily use, carried by us without consciousness— *The countries we carry with us*. The artist developed a close relationship with the parish's community, from seamstresses, to school's students, workers, passers. The methodology adopted by the artist during the residency has thus quasi- anthropological penchant. The artist interchanges knowledge with the neighborhood's inhabitants, proceeding to the collection of labels of their clothes, studying and opening up her work process to any interested or curious person and later on, through the creation of these maps, Constança shares the results of her compilation.

In the confrontation with her maps, new cartographies are triggered by the clothing subject. These are maps whose meaning force us to realize that in the end, in our everyday life, we are not confined to the place where we live. The artist creates the possibility of new expeditions, not (yet) geographic as the Humboldt's or Darwin's, but generated by our own imagination.

LUÍSA SALVADOR | RESEARCHER AND VISUAL ARTIST

Luísa Salvador (Lisbon, 1988) holds a Sculpture BFA from Universidade de Lisboa (2009) and a MA in Contemporary Art History from Faculdade de Ciências Sociais e Humanas — Universidade Nova de Lisboa (2012). Currently, she is a Ph.D candidate in Contemporary Art History also at FCSH-UNL and a researcher at Instituto de História da Arte. Her PHD thesis focus in the interaction between Art and Landscape, in the relationship with the walking, reflecting on the multiple traces generated by this action. In parallel with this activity Luísa Salvador develops her artistic practice and has participated in several group exhibitions. Since 2011 she has also developed several projects in collaboration with other artists and architects.