

Virginia de Medeiros Artist Biographical Statement

Source: "Virginia de Medeiros," *PIPA Prize*, Instituto Investidor Profissional . Retrieved from: <http://www.pipaprize.com/pag/virginia-de-medeiros>.

Focus Questions:

1. Where did the artist grow up? What connections does she make about her upbringing and her work as an artist?
2. How did the artist's father influence her work later as an adult?
3. What is "fabulation," according to the artist?

"I come from a rural family. My parents are from the state of Paraíba and, until the age of 17, I lived in a farm in the countryside of Feira de Santana, a small town in the state of Bahia. My relationship with nature directed me towards art from an early age; without my knowing it, and introduced me to a wealth of experiences that both constitutes who I am and continuously constructs and gives voice to my artistic production. Viewing the streets as a powerful creative laboratory was the first step in my being exposed to other forms of existence. The streets took me back to nature, to the un-foretold newness that seems to unfold throughout the universe. The act of walking, observing places, situations, and the desire to infiltrate a given daily life – where social codes and rules and moral values are different, unlike those of where I am –, and experiencing the connections and disconnections these universes provoke in me, has come to motivate my creative process."

"It was my father's country mouth that introduced me to legend and myth, and irrigated my arid countryside. Conjuring into his most commonplace stories, insignias and fabulous sagas. The hero of his own stories – in every tale told, something clever that was said, a teaching that was learned, a challenge overcome, an everlasting luck in the air. My father, a self-made man: farmer, trucker, owner of a traveling cinema in the '50s, mechanic and merchant, I grew up listening to his stories, the same stories fueled by the power of desire that gained new contours and morphed into different ones."

"My work is endowed with an anthropological pathos; I strive to know a world that is unlike my own. I consider myself an auto-ethnographic artist. Human diversity is perhaps one of the hardest issues to fathom, in this endeavor I take a chance and accentuate, to viewers, the exoticism, the stigma, or even discrimination. This is the biggest challenge I am faced with when transposing lived experiences into the exhibition space. I believe I am protected by the emotional state that propels me into each of these universes, causing a kind of blindness that distorts what is real – instead of the testimony, the fable. This is the moment of "fabulation," when the difference between what is real and what is imagined become indiscernible, and through this process the individual constitutes himself as a subject of the scene, rather than a mere object that is observed: to create a world, to believe in it, and to project oneself into it."