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## The Transformation of Sacred Space: Contemporary Perspectives on Sacred Architecture

João RAMOS

Lisbon School of Architecture

E-mail: joao.duarte.amos@campus.ul.pt

ORCID: 0000-0001-6458-375X

### Abstract

Ana Guerreiro's painting embodies a metamorphosis between drawing and painting, which the painter glues onto the canvas and uses to create successive connections for framing and fitting a human figure leaning over a table (which the drawing embodies). The exhaustion of the human figure is expressively intensified in the drawing and recreated through contrasts between textured and smooth areas, which echo the drawing's texture, in a creative volition that flows into its pictorial transfiguration. Thus, the exhaustion of the figure spreads throughout the pictorial space in a metamorphosis, in which space-time reiterates the force that permeates a temporal spatiality about the human figure leaning over a table. In the eloquence of the pictorial, the atmosphere gives consistency to a hypothetical parity of wound-exhaustion. However, the pictorial metamorphosis adjusts beatitude-redemption that arises through veils and the crumbling of logical-representative analogies of worlds. The article focuses on the principles of drawing and the volition to begin to create transformation as a mode to develop and to inscribe the singularity of the drawing on the canvas, and the supuration of the sense of exhaustion, between worlds that move forward to the metaphorical sense of beatitude-redemption of Ana Guerreiro's tragic-beauty composition.

**Keywords:** drawing-creation; pictorial-transformation; beatitude-redemption; metamorphosis