



PORTUGAL



CALOUSTE GULBENKIAN
MUSEUM

PORTUGAL EM FLAGRANTE

OPERAÇÃO 1



PORTUGAL EM FLAGRANTE

Operação 1

A short introduction to the Modern Collection

Portugal em Flagrante is a semi-permanent exhibition of the Modern Collection offering a more comprehensive introduction for the first time visitor to the history of art and culture of Portugal in the 20th century, as well as a more durable and in-depth resource for students and teachers.

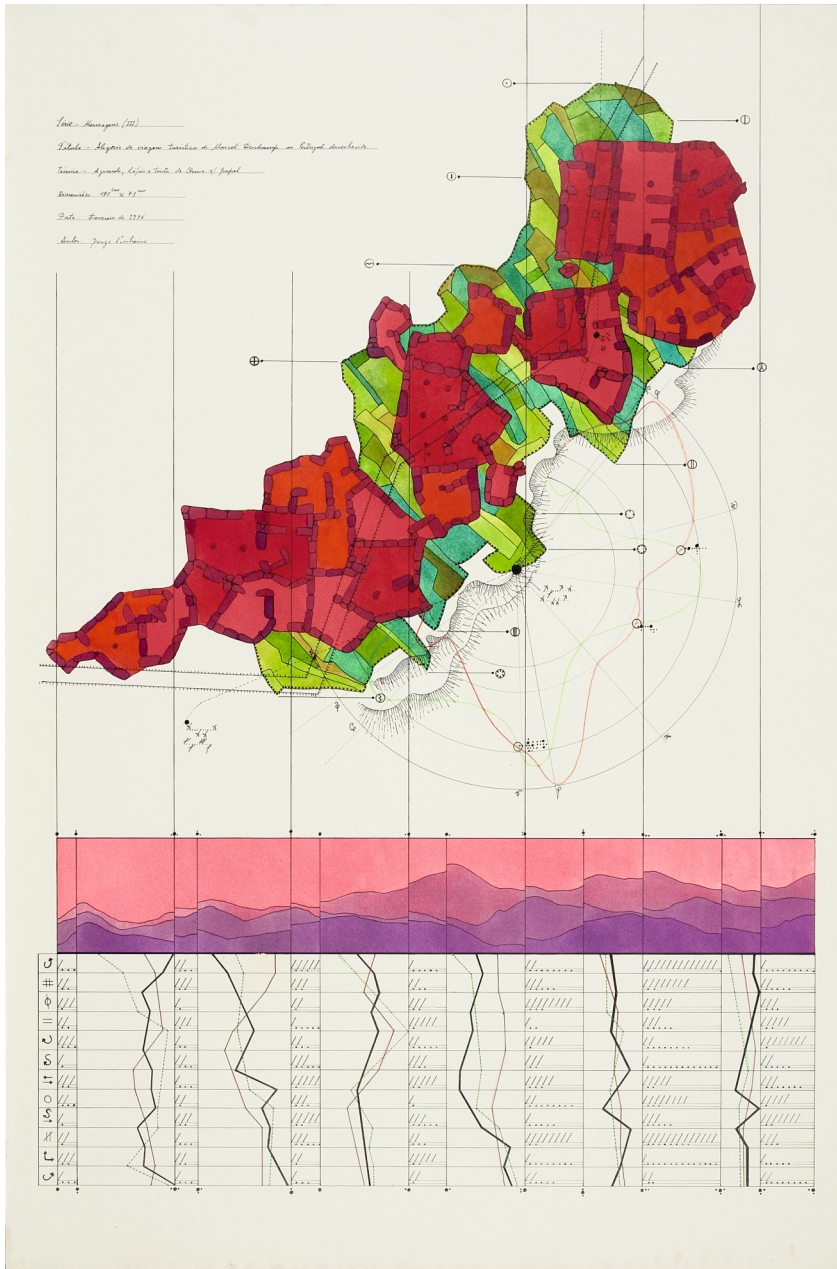


CALOUSTE GULBENKIAN
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Operação 1 is the first part of the new display. It shows works on paper – books, photographs, prints and drawings – to suggest an outline of the 20th century in Portugal, and how broader political and cultural changes are reflected in the nature of artistic production. Drawing extensively on the holdings of the Art Library, the timeline documents the unique characteristics of the 20th century in Portugal. *Operação 1* will be followed by *Operação 2* in November 2016 and *Operação 3* in February 2017.

Modern Collection – Gallery -1
From **09.07.16**





Jorge Pinheiro (1931)
Allegory of Marcel Duchamp's Touristic Trip to Unknown Portugal (from the series *III Messages*), 1976
 Watercolour, coloured pencils and Indian ink on Steinbach paper, wood and platex
 109 × 72.3 × 2.3 cm
 Modern Collection, inv. DP308



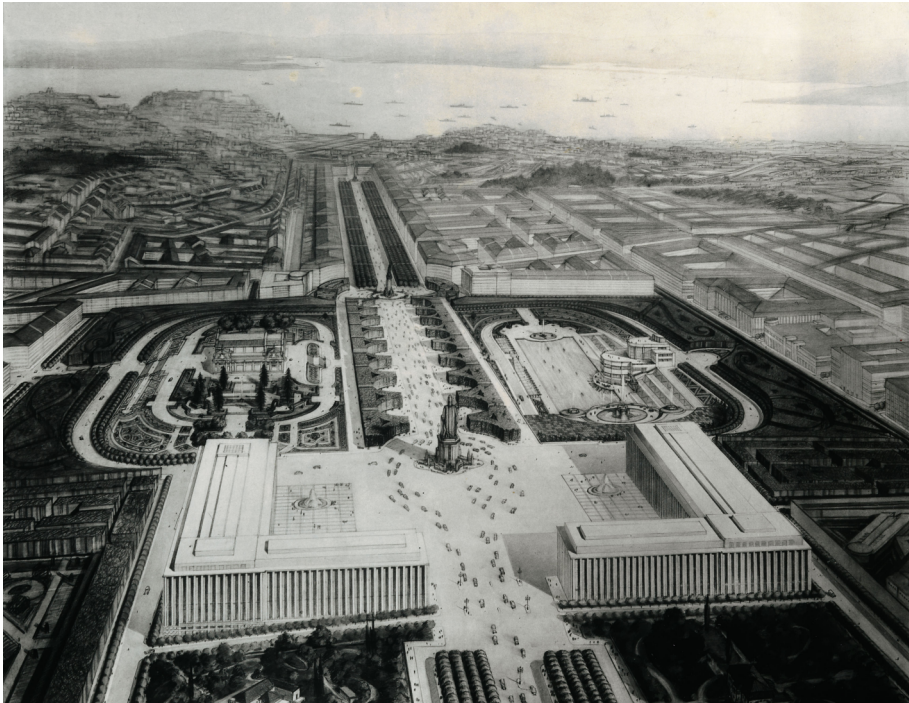
Adriano de Sousa Lopes (1879-1944)
Soldiers Leaning Over the Parapet, date unknown
Etching on paper
56.8 × 38.1 cm
Modern Collection, inv. GP863

Portugal em Flagrante. Operação 1 presents works on paper – drawings, watercolours, prints and photography – by artists represented in the Modern Collection, alongside a series of documents including newspapers and magazines, exhibition catalogues, books, architectural drawings and photographs, belonging to the document archive of the Art Library. This display aims to demonstrate the relationship between artistic creation throughout the 20th century (and up to the present day) and the cultural and political history of Portugal. This relationship is largely shown by a timeline that unfolds in a showcase installed along the entire length of the lower gallery. The artworks are related to documents which highlight some key historical dates and events that marked transformations in national life.



View of the exhibition, July 2016

Two events punctuate the first decade of the 20th century in Portugal: the regicide, in 1908, and two years later the establishment of the Republic, on 5 October 1910. In 1916, the country finally entered the first armed conflict on a worldwide scale, and until 1926, when the nascent republican regime was toppled by a military coup that brought about a dictatorship, times were turbulent, marked by famines, strikes, riots and military insurrections. In the field of arts and literature, the first two decades of the 20th century were years of agitation and aesthetic ruptures. A new generation of artists, writers and poets brought together by magazines such as *Orpheu* and *Portugal Futurista*, broke with dominant taste. Exhibitions were held, both in Lisbon and Porto, showing the drawings and caricatures of António Soares, Cristiano Cruz, Emmerico Nunes, Amadeo de Souza-Cardoso, Almada Negreiros, Jorge Barradas, Bernardo Marques and Stuart Carvalhais, among others. In the print world, publications such as the magazines *ABC*, *Europa*, *Contemporânea* and *Ilustração* also made the most of modernist artists, who designed covers and illustrated articles. This was the “age of the jazz-band” (as António Ferro wrote in 1923). New leisure venues appeared in the capital, such as the cinema-theatres Tivoli and Capitólio, both next to the 19th-century boulevard Avenida da Liberdade.



Project by Luís Cristino da Silva for Park Edward VII and for the extension of the Avenida da Liberdade, Lisbon
30 x 40 cm
Art Library

The 1930s began with the 1st *Independents Exhibition*, held in Lisbon, where the plan for the extension of Avenida da Liberdade was presented, devised by modernist architect Luís Cristino da Silva, who up until 1961 made successive new versions, none of which was ever realised. A number of young artists took part in this exhibition, including Abel Manta, Arlindo Vicente, Carlos Botelho, António Pedro, José Tagarro and Ofélia Marques. In 1933, the country's new political regime – authoritarian, conservative, nationalist and corporatist – reinforced its power through the approval of a new constitution. Led by António de Oliveira Salazar, the *Estado Novo* (or New State) established the Secretariat of National Propaganda (SPN, later SNI – National Secretariat of Information) which would centralise and supervise the regime's propaganda. Its director, António Ferro, devised a “policy of the spirit” that shaped its activity in the cultural arena and in the field of artistic production. Between 1935 and 1951, in Lisbon, under the direction of the SPN/SNI, fourteen *Exhibitions of Modern Art* and various *Salons* were held, and seventeen prizes were awarded in the various artistic disciplines. Artists were invited by the SPN/SNI and all the artists from the first two generations of modernists were represented, some sporadically, some frequently, and with only a few exceptions, such as the sculptor Diogo de Macedo.



Casimiro Vinagre (1902-1988)
Portuguese World Exhibition, Lisbon
1940
Art Library

The *Estado Novo's* first propaganda event, the *Colonial Exhibition*, was held in 1934 in Porto. It was followed by Portugal's participation in the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, in Paris (1937), the *Exhibition-Fair of Angola* (1938), as well as the international exhibitions of New York and Boston (1939). However, the regime's great production was the *Portuguese World Exhibition*, which opened in Belém on 23 June 1940 with the idea of celebrating the double centenary of the foundation and restoration of the nation (1140 and 1640), which received, before it closed in December, around 3 million visitors. While the Portuguese regime promoted these celebrations, Europe entered the second major armed conflict of the twentieth century (World War II, 1939-1945). Portugal officially remained neutral and its capital, Lisbon, appeared as "a sort of Paradise, bright but sad" in the eyes of the French writer Antoine de Saint-Exupéry, who passed through the city in December 1940.

Despite starting in a spirit of commemoration, the 1940s turned out to be far from festive, with the regime tightening ideological control and increasing its repression of the intellectuals and artists who opposed it. The censors seized editions by various authors of 20th-century Portuguese literature and exerted prior control over the content of publications such as the magazines *Seara Nova* and *Variante*, which appeared in the spring of 1942, edited by painter and poet António Pedro. The same year, Calouste Gulbenkian arrived in Lisbon and settled in Hotel Aviz. In 1945, the Allied victory gave those opposed to the regime hope of it becoming more relaxed, and it was in this context that the recently created Movement for Democratic Union (MUD) promoted the *General Exhibitions of Visual Arts* (1946-1956). These exhibitions showed works representing trends such as Neorealism, Surrealism and Abstractionism which went against the official taste of the regime, as represented by the work of painter Eduardo Malta (director of the Museum of Modern Art between 1959 and 1967). In 1948, the *1st Congress of Portuguese Architects* clarified the failure of the more conservative trend as aligned with the regime and revealed the emergence of new architects, whose practice would mark the national landscape in the following decades.



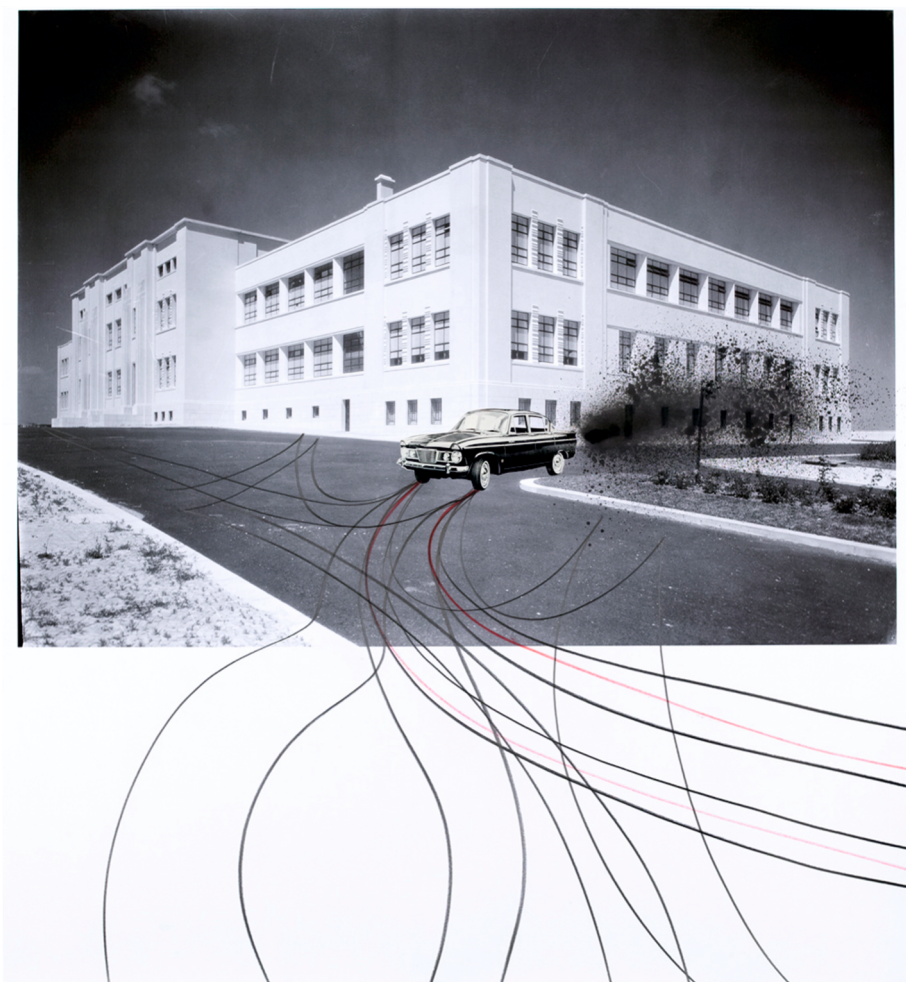
Eduardo Malta (1900-1967)
Portrait of the Writer Maria da Graça Freire, 1958
Graphite on paper
64.8 × 53.6 cm
Modern Collection, inv. DP1773



Cipriano Dourado (1921-1981)
Peasant Girl, 1957
Lithograph on paper
52.5 × 40 cm
Modern Collection, inv. GP15



Miguel Palma (1964)
Técnico Miracle #10, 2013
Collage, graphite and marker on printed paper
Modern Collection



Miguel Palma (1964)
Técnico Miracle #10, 2013
Collage, graphite and marker on printed paper
Modern Collection

The 1950s passed without any great political turmoil, until 1958, when General Humberto Delgado (1906-1965) confronted Salazar's government by running as a candidate in the presidential elections. His attempted candidacy shook the country and caused tremors within the regime, which quickly and violently removed its adversary from his otherwise certain victory. Economically, the country recorded moderate industrial growth; however, poverty, illiteracy and the child mortality rate, as well as mass emigration to Europe and the United States, hardly shifted.



Fernando Lemos (1926)
Intimacy of Armazéns do Chiado, 1949-1952
Photograph on *Agfa* paper
50.7 × 40.7 cm
Modern Collection, inv. FP258

In the art world, exhibitions were held in improvised galleries such as Casa Jalco, in Chiado, which in 1952 showed photographs by Fernando Lemos, together with Surrealist works by Fernando Azevedo and Marcelino Vespeira. In Lisbon and Porto diverse galleries were emerging and, in 1957, the recently created Calouste Gulbenkian Foundation held the first of three *Exhibitions of Visual Arts* (the second being in 1961 and the third in 1986) and established a practice of awarding grants, allowing a generation of young artists such as Paula Rego, Lourdes Castro, René Bertholo, João Vieira, José Escada and Jorge Martins, among many others, to go abroad. On the side-lines of the photographic scene in Portugal at the time was the book *Lisboa, cidade triste e alegre* (Lisbon, sad and happy city – 1959) which brought together black and white photographs by architects Victor Palla and Manuel Costa Martins with texts by poets and writers, in a visual record on a par with other contemporary photography books such as *The Americans* (1958) by Robert Frank. The year 1952 also saw the formation of the Movement for the Restoration of Religious Art (MRAR) which, until the end of the 1960s, was actively interventionist (particularly in the educational, editorial and exhibition fields, rather than in architecture and art, due to the country's political and economic constraints), through active members such as architects Nuno Teotónio Pereira, António de Freitas Leal, Nuno Portas, João Correia Rebelo, Diogo Lino Pimentel, Formosinho Sanches and Luís Cunha, and visual artists José Escada, Madalena Cabral, Eduardo Nery, Manuel Cargaleiro and Jorge Vieira.

In 1961, Portugal began to lose its overseas colonies with the occupation of the territories of Goa, Daman and Diu by the armies of the Indian Union, and the beginning of armed conflict between the liberation movements and the Portuguese government, first in Angola and shortly after in Guinea-Bissau and Mozambique. The colonial war continued with the dispatch of strong military contingents to the various areas of conflict, up until April 1974, in a movement of enforced territorial occupation which, after the revolution, was followed by an exodus of around 500,000 people from the colonies to Continental Portugal, who were called “retornados” [returnees]. Throughout the decade the regime encountered various instances of protest from the student body (1962, 1965 and 1969), which it repressed with violence. And while Salazar’s withdrawal from the head of the government (1968) and his replacement by Marcelo Caetano initially created expectations for the opening of the regime – the period known as the “Marcelist Spring” – these were rapidly thwarted. In the sphere of artistic production, this decade was marked by the appearance of a new generation of artists who left for London, Paris and Munich, either for political reasons or in search of artistic training and access to aesthetic trends and languages that the conservative and retrograde national curriculum did not allow. In architecture, a survey of popular architecture was carried out by the Syndicate of Architects (1961), and various public and private buildings were built that would become national landmarks, such as the complex of tidal swimming pools (1965), by Álvaro Siza Vieira, and the site of the Calouste Gulbenkian Foundation (1969).



Fernando de Azevedo (1923-2002)
Occultation, c. 1950-1951
Indian ink on printed image
22.5 × 29.4 cm
Modern Collection, inv. DP441



Lourdes Castro (1930)
Dahlia Shadow, 1970
Silkscreen print on plexiglas
56.8 x 50.5 cm
Modern Collection, inv. GP949

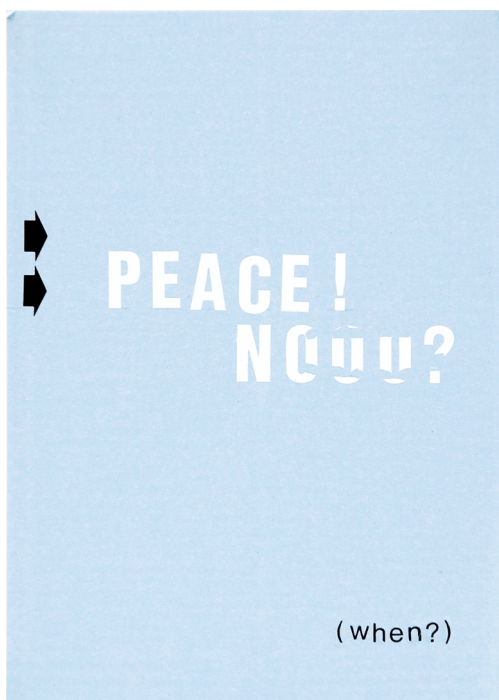


João Vieira (1934-2009)
Four, 1975
Gouache on paper
74 x 55 cm
Modern Collection, inv. DP2503

The 1970s were dominated by the military coup of 25 April 1974 – the “Carnation Revolution” – organised by the Armed Forces Movement (MFA) which brought an end to the *Estado Novo* that had governed Portugal since 1933. It was the beginning of the transition to democracy, cemented by the free elections held on 25 April 1975, and approval of the new Constitution on 25 April 1976. It was this hard-won freedom that a group of 48 artists – one for each year of the dictatorship – some of whom had returned from exile, celebrated by painting a mural in a jubilant atmosphere in the now non-existent Galeria Nacional de Belém on 10 June 1974. This was where, in 1977, the exhibition *Alternativa Zero – polemic trends in Portuguese contemporary art* was held, organised by Ernesto de Sousa, marking the transition and demonstrating the changes underway in the national art scene.

The 1980s and 90s were characterised by inter-generational activity and diverse aesthetic sensibilities, and although artists with years of experience dominated, they were joined by young artists who had just finished their training. During the 1980s, exhibitions such as *Depois do Modernismo* (After Modernism, 1983), *Atitudes Litorais* (Coastal Attitudes, 1984), *Arquipélago* (Archipelago, 1985) and *Continentes* (Continents, 1986) not only introduced the post-modernist debate into the art scene, but also showcased the existence of informal groups of artists. The exhibition *First Exhibition-Dialogue on Contemporary Art in Europe* (Calouste Gulbenkian Foundation, CAM, 1985) showed around 200 works by 86 international artists, some exhibiting for the first time in Portugal, revealing the most relevant aspects of contemporary artistic creation. In 1983, the Calouste Gulbenkian Foundation opened its Modern Art Centre (CAM) and launched the ACARTE (Activities, Artistic Creation and Education Through Art, 1984-2003), the programme of which included dance spectacles – performed by companies such as that of Pina Bausch and Anne Teresa de Keersmaeker –, theatre and performance – for example, Wolf Vostell, Marina Abramovic/Ulay and Ulrich Rosenbach –, and music. This decade was also marked by Portugal's joining of the European Economic Community (EEC), in 1986.

Throughout the 1990s, new exhibition spaces appeared, some with a more institutional character, such as Culturgest (Lisbon, 1993) and the Museu de Serralves (Porto, 1998), alongside other more alternative venues, such as Galeria Zé dos Bois (ZDB, Lisbon, 1994). This trend has continued through the first two decades of the 21st century with the opening of Museu Berardo (2007) in Lisbon, the Museu de Arte Contemporânea de Elvas (2007), with the António Cachola collection, the MUDAS-Museu de Arte Contemporânea (2015) in Funchal and the Arquipélago-Centro de Artes Contemporâneas at Ribeira Grande, in the Azores Islands (2016), for example. At the turn of the new millennium, twenty six years after the April 1974 revolution, some younger artists began to incorporate images related to the recent history of Portugal into their works. They addressed the colonial theme – not just the war, but also the constructed imagery of what was the last European colonial empire – and questioned the context of more general issues related to national history. Several images with a documentary quality integrated works of art that appropriated national symbols, so as to subvert practices and concepts derived from their use.



Ana Hatherly (1929-2015)

Pax, 1987

Collage and letter decal on blue paper

14.8 × 10.5 cm

Modern Collection, inv. DP1521



Ana Hatherly (1929-2015)

Pax, 1987

Collage on yellow card stock

14.8 × 10.5 cm

Modern Collection, inv. DP1522



Maria Helena Vieira da Silva (1908-1992)
Poetry is in the Street, 1975
Gouache on paper
104,7 × 75 cm
Modern Collection, inv. PE110



José de Guimarães (1939)
The 1st of May-II, 1976, 1976
Silkscreen print on paper
65,5 × 50,4 cm
Modern Collection, inv. GP1282

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Printing

GMT, Artes Gráficas.

Legal depot

ISBN: 978-989-8758-28-6

© Calouste Gulbenkian Foundation, November 2016

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From Wednesday to Monday, from 10:00 a.m. to 6:00 p.m.

(last admission: 5:30 p.m.)

Closed on Tuesdays and on the following days and holidays:

24th and 25th December, 1st January and Easter Sunday

GALLERY TALKS

For groups by previous booking only

Booking

(+351) 21 782 38 00 / descobrirmarcações@gulbenkian.pt
gulbenkian.pt/descobrir



View of the exhibition, July 2016



Leonel Moura (1948)
Untitled (Amália #6) (detail), 1987
198.5 x 124.5 cm
Modern Collection, inv. 00FP337

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