

TOXMAPAT

Museum
Art
Architecture
Technology

Turn around A Look at the EDP Foundation Art Collection

Part 1

The open space of the Low-Pressure South gallery is traversed by the iron structures that support the building and are enduring witnesses to Central Tejo's industrial past. Integrating art within a space where everything was once useful and necessary – the enormous steam boilers, intricate networks of pipes, coal, ash, and countless workers in perpetual motion – led to choosing pieces that established free dialogues with the space and its memory, drawing on elements of coincidence and irony, as well as moments of surprise and humour, reinforcement and deconstruction.

Upon entering the exhibition, visitors are greeted by Luisa Cunha's voice in *Turn around* (2010). This auditory piece sets the tone for the experience, inviting guests to approach the collection with a spirit of curiosity and discovery while proposing a language that encourages not only playful engagement, but also reflection. This is also exemplified by Gabriel Abrantes' film *A Brief History of Princess X* (2016), a narrative delirium on one of Constantin Brancusi's iconic works, and João Paulo Feliciano's *Da discussão nasce a luz* (2005) [discussion brings the light], characterised by the derisory exchange of arguments between two ontologically and aesthetically opposed lamps.

The exhibition continues with a series of works displayed in the great hall beneath the expansive windows that open to the light of the river: João Pedro Vale and Nuno Alexandre Ferreira's *Hero, Captain and Stranger* (2009) transforms the cabin of the sailors who persecuted *Moby Dick* into a focal point of homoerotic mythological energy internally translated into diverse objects and imagery. In *Passerelle* (2005), Joana Vasconcelos denies capitalist productivity with self-destructing objects emblematic of a pervasive culture of kitsch. Lastly, Rodrigo Oliveira's *Marmitex, Guggenheim ibérico (escultura acidentada #1)*, 2006 [Marmitex, Iberian Guggenheim (rough sculpture #1)], features an ironic monumental sculpture made of aluminium lunch boxes that transfers both the scale and materials of Bilbao's Guggenheim Museum. In front is an extensive collection of serigraphs by Sérgio Pombo (produced between 1978 and 1980) that replicates the fragmented nature of the surrounding artworks by depicting disjointed parts of human bodies, natural elements or dramatically loose everyday items. Completing the space is Bruno Cidra's work *Untitled* (2023), a long strip of paper chaotically folded upon itself.

As the path unfolds, visitors encounter the contemplative mountain of João Ferro Martins (*Aklimatyzacja*, 2010), composed of an assemblage of materials, facing Adriana Proganó's provocative and expansive painting (*Untitled*, 2019) or Maria Beatriz's photographic series on the transient nature of life (series *Vita brevis*, 2000-2001). Tiago Baptista's piece (*Drip Drop*, 2021) presents a mask symbolising a lost human identity, followed by a sculpture by José Pedro Croft (*Untitled*, 1993) and Ana Jotta's mural of white drawings. These two last pieces further engage with the deconstruction of language: in Croft's sculptural assemblage everyday objects beneath are erased by the white material covering them, while Jotta's linear illustrations – devoid of aura and drawn from either anonymous sources or popular comic book excerpts – invite viewers to accept or reject the mockery of artistic values in contexts where, like this exhibition, tragedy and comedy, human and animal, design and kitsch, production and waste confront.

Luisa Cunha

The English phrase heard in *Turn around* (2007) by Luisa Cunha (1949, Lisbon) is rich in meanings. Prompted by the call or directive of the artist's voice, we can both turn our body, expecting to look at an imaginary mirror where we see/feel ourselves beautiful, and turn to our inner world or our past and begin to take stock of our life, realising/feeling that we are beautiful inside, morally or ethically good. The truth is that when we go through this introspection and observation, we can see ourselves, but also those around us – and this is also the multiple meaning to be sought in this exhibition.

João Pinharanda

Gabriel Abrantes

In 1916, Constantin Brancusi first presented his sculpture *Princesse X* at the *Salon d'Antin* in Paris, but the police would eventually remove it from the exhibition. In 1920, it was rejected by the *Salon des Indépendants*. The scandal and controversy caused by the piece, a bust of Princess Marie Bonaparte (famous psychoanalyst, granddaughter of Napoleon I) in the form of a polished bronze phallus that the artist always defended as the stylised purification of the female body and form, mark a divisive moment in art historiography and the social and political context of the time. By revisiting the history of this icon of modernist sculpture in *A Brief History of Princess X* (2016), Gabriel Abrantes (1984, Chapel Hill, EUA) renews the discussion of gender, sexuality and history.

Margarida Almeida Chantre

João Paulo Feliciano

João Paulo Feliciano (1963, Caldas da Rainha) combines materials, forms, references and words to engage viewers with plays of perception and language, fostering new and unexpected associations.

The very title of this sound installation, *Da discussão nasce a luz* [discussion brings the light] (2005), introduces an ironic commentary on the notion that confronting opposing ideas leads to illumination. The artist creates two table lamps with opposing aesthetics and qualities – one, designed by Philippe Starck, is more functional and modern, and the other is more kitsch and nostalgic. These lamps discuss ideas without reaching consensus, in a conversation so full of interference and cuts that it is difficult to follow.

Carolina Marques

João Pedro Vale and Nuno Alexandre Ferreira

Sometimes the reality of a life of danger and secrets, of adventure and misadventure, appears to be concentrated in the space filled with objects and instruments, with pieces of furniture and iconographic elements. *Moby Dick*, the monumental and mythical novel by Herman Melville, is a direct reference for this simulated cabin of an old whaling ship. The pursuit of a giant killer whale by an obsessed captain leads to the doom of men and ship. And it is the energy which this crazy race creates between all the protagonists – a heroic, insane, homoerotic energy of perdition and glory – that can be divined in the excessive, dense space of *Hero, Captain and Stranger* (2009), set of the film of the same name by João Pedro Vale (1976, Lisbon) and Nuno Alexandre Ferreira (1973, Torres Vedras).

João Pinharanda

Joana Vasconcelos

The work of Joana Vasconcelos (1971, Paris) plays with references to Portuguese popular and domestic culture, using everyday objects in large-scale sculptures or installations. In *Passerelle* (2005), she uses Barcelos ceramic dogs – customarily displayed as welcoming

ornaments in Portuguese homes – hanging by collars attached to a mechanism actuated by a pedal. The structure evokes a mass-production machine, in which the visitor is tempted to become an accomplice to the destruction that the work proposes.

Carolina Marques

Rodrigo Oliveira

Inspired by the initial drawings of the architect Frank Gehry for the Guggenheim Bilbao museum, Rodrigo Oliveira (1978, Sintra) in *Guggenheim ibérico (escultura accidentada #1)*, 2006, presents a critical reflection on architecture and cultural consumption. In it, the artist reinterprets monumental forms on a domestic scale with everyday objects – deliberately squashed, folded and transformed aluminium lunchboxes. The result is a hybrid piece, between a maquette and a sculpture, which questions the institution-icon ideal and the ceremonial vision of culture and its consumption. By citing a famous building in contemporary architecture and the position it occupies as a marker for a particular cultural practice, the artist proposes a manifestly ironic alternative based on a perception in which the disposable and the transitory coexist.

Margarida Almeida Chantre

Sérgio Pombo

The period of these pieces – the wild 1970s – was, both nationally and internationally, a time of fragmentation of reality and naming of things on the political, social and cultural spheres. Sérgio Pombo (1947-2022, Lisbon), influenced by Anglo-Saxon Pop Art and the new European figuration, chose and separated fragments of reality (images of parts of female bodies, everyday objects and mechanical or natural elements). He then associated those fragments according to subjective thematic and formal logics, dispersing them across the empty paper as if they were signs, thereby simulating narratives that,

while not worth deciphering, always function as obscure objects of desire.

João Pinharanda

Bruno Cidra

In this work, Bruno Cidra (1982, Lisbon) delineates a strange territory of affirmation between sculpture (due to its three-dimensionality) and painting or drawing (due to the importance of colour and material in its realisation). The work *Untitled* (2023) is also a sophisticated exercise in chromatic camouflage: in reality, what we see is a piece made from paper that looks like metal, whose twisting, folding, overlapping and squashing suggest a long period of life or accidents it did not actually suffer; in reality, it is a scenographic simulation, a surface that is light, but complexly and labyrinthically developed.

João Pinharanda

João Ferro Martins

Acclimatisation is the process by which an organism adapts to the changes in its environment. In this piece by João Ferro Martins (1979, Santarém), as if it was a Tibetan landscape, a mountain of old furniture parts rises, prayer flags – usually coloured with prayers for good luck and blessings – are made with polaroids of clouds, and the blue sky lives in the lighting at the top. In *Aklimatyzacja* (2010), a piece composed of *objets trouvés*, the artist develops his approach to a different, more internal, personal (and sacred) stage: the way to an inner space.

Margarida Almeida Chantre

Adriana Proganó

An improbable portrait of the female body. A spontaneous moment captured by Adriana Proganó (1992, Lucerne), who, using a soft palette of blues, pinks and luminous yellows, explores and deconstructs the formal image

of female representation. Moving beyond social norms, in *Untitled* (2019) she proposes her version: spontaneous, rebellious and free.

Margarida Almeida Chantre

Maria Beatriz

“Vita brevis” is part of an aphorism attributed to the renowned Greek physician Hippocrates and popularised in Latin by Seneca, who established it in the form in which it appears today, translated as “art is long, life is short”. The staging of elements photographed by Maria Beatriz (1940, Lisbon-2020, Amsterdam) evokes the theme of “still life”, which post-Renaissance European art used as a means to philosophically reflect on the transience of time, the precariousness of life and human vanities. In the sequence of images she presents, the artist reinforces these messages by using changes in light throughout the day.

João Pinharanda

Tiago Baptista

This dark and dense painting, *Drip Drop* (2021), made of slowness and intention, accumulates layers of paint and meaning. Here, the viewer is invited by Tiago Baptista (1986, Leiria) to witness an act of revelation: only by penetrating deeply into the darkness can we remove the masks we cover ourselves with and see clearly who we think we are. They only come off when we are ready. This preparation takes time, and the droplets in this hourglass are counted in the title the artist chose, apparently strange and absurd: “drip drop”... drop by drop.

Margarida Almeida Chantre

José Pedro Croft

The work of José Pedro Croft (1957, Porto) plays with the fragility, stability, permanence, and impermanence of the materials that give form to his pieces. In the 1990s, the artist developed

a particular interest in the memory of the objects he uses, as well as in concepts of weight, lightness and balance.

The sculpture *Untitled* (1993) is composed of overlapping everyday objects covered in a layer of white plaster, giving them the illusion of weight and mass at odds with their materials. The shine of the aluminium gains an almost pictorial quality and a deceptive density.

Carolina Marques

Ana Jotta

Ana Jotta (1946, Lisbon) works in an economical way (as she herself states), using and appropriating various media, common everyday objects and a broad array of references that suggest the continuous flow of stimuli in her daily life.

Her work is characterised by the irony and playfulness shown both by the subjects chosen and the materials or objects that shape them. The graphic simplicity of the series presented here is reminiscent of colouring books, cartoons or children’s illustrations.

Carolina Marques

**Turn around. A Look at the
EDP Foundation Art Collection**
Part 1 of 2

11/02/2026 → 25/01/2027

Artists

Adriana Proganó, Ana Jotta,
Bruno Cidra, Gabriel Abrantes,
Joana Vasconcelos, João Ferro Martins,
João Paulo Feliciano, João Pedro Vale
and Nuno Alexandre Ferreira,
José Pedro Croft, Luisa Cunha,
Maria Beatriz, Rodrigo Oliveira,
Sérgio Pombo, Tiago Baptista

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Agenda

Guided tours with curators

João Pinharanda: 21/02/2026, 17.00

Margarida Almeida Chantre: 17/05/2026, 11.00

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