

TOXmat

Museum
Art
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Turn around A Look at the EDP Foundation Art Collection

Part 2

Álvaro Lapa, Ana Cardoso, Ana Hatherly,
Ana Vieira, Ângelo de Sousa, António Areal,
António Palolo, Augusto Alves da Silva,
Diogo Pimentão, Eduardo Batarda,
Fernanda Fragateiro, Fernando Calhau,
Gonçalo Barreiros, Helena Almeida, João Onofre,
João Queiroz, Joaquim Bravo, Jorge Martins,
Jorge Molder, José Almeida Pereira, José Barrias,
José Loureiro, José Pedro Cortes, José Pedro Croft,
Julião Sarmiento, Leonor Antunes, Lourdes Castro,
Luísa Jacinto, Manuel Baptista, Manuel Rosa,
Maria Beatriz, Maria Capelo, Maria José Oliveira,
Mariana Gomes, Noronha da Costa, Paulo Nozolino,
Pedro Calapez, Rosa Carvalho, Rui Chafes,
Rui Sanches, Salomé Lamas, Sara Bichão,
Sara Chang Yan, Susanne S. D. Themlitz

In the Low Pressure North gallery, the industrial structures are hidden beneath an architecture that offers us the traditional layout of a museum's rooms. This situation led us to make broader choices of authors and works: there is a greater presence of painting, sculpture and photography; historical works and authors have a more intensely coherent relation with other more recent names and works, thereby enriching dialogues in which the lines of continuity and the areas of separation become more evident.

Visitors to both spaces continue to be welcomed by the voice of Luisa Cunha (*Turn around*, 2007), but, even before we enter the rooms, we find Manuel Baptista's *Duplo objecto* [double object] sculpture (1960-70/2011), which materialises the simplified drawing of a bush, followed by the photos of Jorge Molder (the "Condição Humana" [human condition] series, 2005), which open the path through the exhibition for us. This is a series of fake "welcoming figures" who, instead of actually welcoming the visitors to the exhibition, seem to be defending from them. Even before entering the first spaces, Rui Chafes dematerialises the weight of a sculpture (*Würzburg Bolten Landin IV*, 1993) which we can interpret as a drawing of an empty volume (body?).

In the next space, we are confronted with a multiplication of bodies: the sculpture *Infinitos* [infinities] (1994) by Rui Sanches is divided into three, and the bodies of the visitors are multiplied in its mirrors while walking across the space and past the other works.

Between the drawings by Diogo Pimentão – *Document (belong #10)* and *Document (belong #11)*, 2014 – which simulate the weight that they do not have, and the symbolic weight of the thick darkness (streaked with red and haunted by an indecipherable figure) of the painting (*Corrida* [race], 1985) by Julião Sarmento, we have the weight of other black works: the absolute black of Fernando Calhau's drawings (*#198* and *#200*, 2000), the enigmatic and performative black of the painting *Baal Lug Mat (Cilurgia Maxilar)*, 2010 by Eduardo Batarda, or still Sara Chang Yan's asymmetrical cut (*Alinhamentos #13* [alignments], 2022).

They are all confronted with the delicate chromatic sensuality of Luísa Jacinto (*Desconhecidos I*, [unknown I], 2024), the *trompe l'oeil* of Ana Cardoso (*Madrugada-Raiada* [streaked early morning], 2022) or the strident, dynamic and materialised colour of António Palolo (*Untitled*, 1972), and the installation *45°* (2014) by Susanne S. D. Themlitz associates questions relating to representation (of the landscape) and modalities of seeing – themes that both artists would later return to in other works.

At the top of the staircase leading to the mezzanine, Maria Capelo (*Untitled*, 2022) returns to the theme of the landscape, referring to time, movement and vision in a single gesture. Once inside the room, João Onofre's video *Untitled (SUN 2500)*, 2010 presents us with another reality: a crane places a sailing boat in an urban swimming pool, exposing us to a succession of absurdities and impossibilities that represent the obstacles in the relationship between the natural and the artificial, between dream and reality.

Resuming our visit through the exhibition, we now find two corridors with multiple paths that can be of divergence or convergence: the vibrant landscapes of João Queiroz (*Untitled*, from the series "A noiva dourada" [the golden bride], 2013), the imaginary calligraphies of Ana Hatherly (*Alpha Shadows*, 1997), the derivative lines of Leonor Antunes (*Le hasard est l'ennemi de tous les mètres*, 2012) or the human silhouette of Lourdes Castro (*Sombra projectada de Milvia Maglione* [projected shadow of Milvia Maglione], 1967): in all of them, the artistic gesture is mostly a question of writing, filling in or outlining, revealing the confessional, reminiscent, or fictional attitudes of each one. Finally, António Areal's drawings *Untitled* (c. 1966) reveal to us, in a visceral fashion, the question of the representation of the body and its limits.

At the entrance to the next two spaces, Gonçalo Barreiros (*Zona de Caça / Hunting Area / Jagdgebiet*, 2016), with his hyper-realistic simulation of the signs that indicate a hunting ground, introduces a note of irony that directs our attention back to the first part of this exhibition. However, both the photographic series of Paulo Nozolino (*Bone Lonely*, 2009) and the video of Salomé Lamas (*A Torre* [the tower], 2015) break this irony and pessimistically introduce the “human condition” that Molder had already presented to us at the entrance to the exhibition.

The group of works displayed in the next room were chosen in such a way as to provoke spatial dialogues. The centre is dominated by *Construir é destruir é construir* [building is destroying is building] (2009) by Fernanda Fragateiro: a huge and impeccably mirrored container, but full of the remains of urban demolitions, finds involuntary thematic or formal echoes in the drawing *Mas onde nós estamos é a luz* [but where we are is the light] (2004) by Maria José Oliveira, also evoking the ruin of things in time, in the archaic construction of the painting (*Untitled*, 1984) by Pedro Calapez and in the enormous and dynamic drawing (*Untitled*, 1999) by José Pedro Croft. Finally, in the last room, this human figuration, which was revealed in several previous examples, is developed in multiple works: in the performative clarity of Helena Almeida’s photographs (*Desenho habitado* [inhabited drawing], 1975), in the social irony of Augusto Alves da Silva’s photographs (*Uma cidade assim* [a city like this], 1994), in the introspective but provocative painting of Maria Beatriz (*Hoje não*. [not today], from the series “Os Comedores de Batatas” [the potato eaters], 2011/2012) or playfully in the silhouettes of Ana Vieira’s *A Ciclista* [the cyclist] (1968), of Joaquim Bravo’s *Untitled* (1967), in an enigmatic vein, and phantasmically in *Sombra, Reprodução Proibida* [shadow, unauthorised reproduction prohibited], from the series “Vestígios” [traces] (1995) by José Barrias. Two untitled and undated paintings by Álvaro Lapa seem to bring an end here to the expansive possibilities of a landscape, marking the space surrounding simplified human representations in black.

It is also in the possibility of the human presence (of its absence or its overcoming) that we may think about when seeing José Pedro Cortes’ cold and deserted photograph (*Round lamps*, from the series “One’s Own Arena”, 2015), Manuel Rosa’s melancholic sculpture (*Untitled*, 1987), Sara Bichão’s unexpected figuration (*Raia* [rayfish], 2018), or Rosa Carvalho’s cruel painting (*Sangue Azul* [blue blood], 1998).

The paintings *Untitled* (2013) by Mariana Gomes, *Untitled* (1967) by Jorge Martins, *Afluyente* [affluent] (2000) by José Loureiro or *Untitled* (2000) by Ângelo de Sousa convey exuberance, irony or derision solely through their colour, plane and volume, line, light and the illusion of the spaces.

Lastly, the image of the blurred skull painted by José Almeida Pereira (*Vanitas* [*segundo Pieter Claesz*] [vanitas (according to Pieter Claesz)], 2016) warns us about the useless vanity of worldly things. However, already in the corridor leading to the exit, through his evocative image of the flickering light of a candle (*Untitled*, c. 1970), Luís Noronha da Costa may accentuate this message about the ephemerality of life or introduce a message of hope – each of us is free to choose our own interpretation.

Manuel Baptista

A two-dimensional drawing of the silhouette of a bush, enlarged to form a three-dimensional, duplicated wood volume. In *Duplo objecto* [double object] (1960-70/2011) by Manuel Baptista (1936, Faro–2023, Lisbon), objects surpass a scale that is beyond their reference. Hence the question: how should we think about sculpture in terms of form, size and its relationship with the space?

[Margarida Almeida Chantre](#)

Jorge Molder

Cinema and literature are two important areas of reference for Jorge Molder (1947, Lisbon). With an extensive artistic production in the field of photography, his work is mostly composed of series of portraits in which a figure (the artist himself) enacts poses, actions, gestures or states. These images (série “Condição Humana” [human condition], 2005) are like stills from a film whose plot is withheld from us, and it is through this deliberate suspension of the narrative that Molder sparks our imagination. All the details matter: the setting, the clothing, the gaze, the light, the intensity, the scale, the title... everything contributes to the construction of a *persona*, of a version of the author who *diverges* from himself, having already become another person interpreting the fictional lives we also carry within ourselves.

[Bruno Marchand](#)

Rui Chafes

Prostheses, orthoses, devices and instruments: a significant number of Rui Chafes' (1966, Lisbon) works resemble objects that either assist or constrain the body – means by which he speaks to the body's dual condition as a place of eroticism and death, violence and resilience. Using iron exclusively as a sculptural material, Chafes seeks to make of the heavy, raw and solid material of that metal what some medieval philosophies sought to make of the body: a testing ground for transcendence. That is why these sculptures are suspended and veiled: they linger between being and not being, between heaven and earth.

[Bruno Marchand](#)

Rui Sanches

Rui Sanches (1954, Lisbon) belonged to the generation that, in the 1980s, returned to painting and sculpture through neo-expressionist and historicist parameters. However, adopting a more restrained and intellectually reflexive attitude, he resorted to quoting works from the classical or neoclassical tradition to draw closer to his generational references. Sculpture helped him to think about painting (or vice versa), deconstructing in three-dimensional space the lines of force of works of painting (citing, for example, Nicolas Poussin or Jacques-Louis David). However, this sculpture (*Infinitos* [infinities], 1994) is atypical: heavy and divided into three blocks, it has no clear historical reference. The volumes look like three pinball machines on whose surfaces some balls seem chaotically scattered. The mirrors, which the artist would later use with greater frequency, already served here to accentuate the piece's dematerialisation and to absorb the surrounding space.

[João Pinharanda](#)

Diogo Pimentão

The methodical, measured graphite lines have covered the entire surface of a sheet of paper. The repeated gestures have gained volume and texture. Hence, the drawing as sculpture in the hands of Diogo Pimentão (1973, Lisbon).

[Margarida Almeida Chantre](#)

Julião Sarmento

In the early 1980s, after having spent most of the 1970s creating some of the most important conceptual works in Portuguese art, Julião Sarmento (1948–2021, Lisboa) accompanied the widespread international movement of a “return to painting”. The analytical dryness of the conceptual proposals was followed by a renewed appreciation for the individual expression of the artist through manual work, gesture and narrative. *Corrida* [race] (1985) reflects that voluntary descent into the depths of the artist’s psyche and sensitivity. Streaks of light and blood pierce through the dark mass of an abyss over which a figure insinuates itself. A ghost. What remains of a memory, hovering over a stream of intensities.

[Bruno Marchand](#)

Fernando Calhau

In these two drawings (*#198* and *#200, 2000*) by Fernando Calhau (1948–2002, Lisbon), the colour black occupies almost the entire sheet of paper, becoming the dominant element of the composition. By covering the whole surface intensely, the artist dissolves any suggestion of the visible world, taking the reference of the image away from representation and giving it a more abstract character. The image ceases to function as a description of something recognisable and establishes itself as a visual presence, where the weight of the colour, the density of the surface, and the relationship with the paper’s space all contribute to constructing the meaning of the work.

[Margarida Almeida Chantre](#)

Eduardo Batarda

In *Baal Lug Mat (Cilulgia Maxilal)*, 2010 by Eduardo Batarda (1943, Coimbra–2025, Lisbon), we try to recognise in the thick layer of paints and silhouettes a figure or object which allows us to decode the pictorial composition. It is the title that helps us understand the content: as if all the objects and equipment in a dentist’s office or an operating theatre had piled up together and we wanted to speak after an operation, but it is still difficult for us to speak and our words are indiscernible, and all our “Rs” have been replaced by “Ls” (the words “Cilulgia Maxilal” should be “Cirurgia Maxilar” [jaw surgery]). How can the word explain an image? Or is it the image that explains the word?

[Margarida Almeida Chantre](#)

Sara Chang Yan

In *Alinhamentos #13* [alignments] (2022) by Sara Chang Yan (1982, Lisbon), the composition is organised around a group of elements and lines that establish relationships of order, rhythm, and direction in the surface space. These “alignments” function as a kind of structure that directs the gaze, creating paths and tensions between the different parts. The careful arrangement of lines, paint, details and reliefs creates a sense of balance – as if each element occupied a place considered within a larger system.

[Margarida Almeida Chantre](#)

Luisa Jacinto

The experimental aspect of Luísa Jacinto’s (1984, Lisbon) artistic path is fundamental for understanding this work. In the series *Desconhecidos* [unknown], that she revealed to the public in 2024 (at the *Shining Indifference* exhibition, Cinzeiro 8, MAAT), the artist worked with a type of synthetic rubber that incorporates colour pigments. This colour was applied by her in a controlled way, simulating different densities on surfaces that, despite presenting themselves as painting, seem closer to the practice of printing. Designed to let light pass through, these surfaces can be associated with stained glass windows in which the mystical properties of light play a central role. However, unlike the cold rigidity of the glass, permeated by natural light, these surfaces display an evident tactile sensuality and are artificially illuminated – the mystical side that they inevitably reveal is enhanced through the paradoxical addition of a LED tube in the suspension system of each work.

[João Pinharanda](#)

Ana Cardoso

The painting *Madrugada-Raiada* [streaked early morning] (2022) belongs to a series that Ana Cardoso (1978, Lisbon) displayed at the *Leaky Abstraction* exhibition (Cinzeiro 8, MAAT, 2023) and which balances different realities. The geometrical rigour of the shaped canvas enables her to create spatial illusions of volume and movement, resulting in effects that are close to those of Op Art and Kinetic Art. The solution is, however, boycotted by the presence of random patches and lines. Material experimentation, with canvases and colours that have resulted in part from natural materials; and verbal experimentation, with titles that result from loose records of everyday, familiar moments, coincidences and word games, in the same way that part of the patterns and free forms recover (or simulate) children’s drawings. As the exhibition’s title suggests, there is something that drips or spills; in other words, something that makes two contradictory universes permeable.

[João Pinharanda](#)

António Palolo

After becoming firmly established as major examples of Portuguese Pop Art in the 1960s, António Palolo’s (1946, Évora–2000, Lisbon) paintings gradually began to focus on fewer and fewer elements. By the middle of the following decade, they consisted only of stripes of solid colours, with varying widths and angles, forming compositions that were very close to those of Minimalism. The painting *Untitled* (1972) belongs to a period of transition between those two moments – between the splendid figuration of the things of the world and the most radical form of geometrical abstraction. If it had a title, it might be called *Refraction*, the name that Snellius and Descartes gave to the inflexion that light waves undergo when they move into another medium.

[Bruno Marchand](#)

Susanne S. D. Thémilitz

Susanne S. D. Thémilitz (1968, Lisbon) has her own private world. While similar to ours in every respect, it seems to be governed by the laws of fluidity, reconversion and recombination. The beings that inhabit it are bipeds like us, but they can have wooden arms, pigs' heads or glass trunks. Conversely, animals behave like people, and the flora joins in the fun in a cosmos without rules or hierarchies. Of course, angles are a problem in this universe. They tend to be hard and static. The exception is the 45° angle, which deserves to be observed and studied because it seems to always be between states, as if suspended, simultaneously rising and falling.

[Bruno Marchand](#)

Maria Capelo

In these three small drawings *Untitled* (2022), a landscape rapidly sketched in sepia. The fleeting memory of a place captured in Maria Capelo's (1970, Lisbon) immediate gesture.

[Margarida Almeida Chantre](#)

João Onofre

In this work, João Onofre presents an unlikely scenario: a sailing boat hovering above rooftops, somewhere in the centre of Lisbon, and "landing" in a swimming pool in a domestic courtyard. The tension between the complexity of the manoeuvre, carried out by a crane, and the apparent absence of human intervention, underscored by the silence, creates a visual absurdity. By forcing this encounter between the nautical and the domestic, the artist isolates the object from its function and allows for a new reading of the elements.

[Carolina Marques](#)

João Queiroz

Most of João Queiroz' career was devoted to painting images we immediately identify as landscapes. However, the case is more complex than it seems. For Queiroz, painting was not an end, but a means. More specifically, it was the means by which he practised the delicate exercise of translating his experience of the world – and, in particular, nature – through the organisation of forms and colours on a surface. None of his "landscapes" exist. What existed was the experience of a given place, which Queiroz incorporated and transformed into memory, later turning it into painting. These are not, therefore, portraits of concrete places; they are portraits of a particular way of seeing, traversing and feeling them.

[Margarida Almeida Chantre](#)

Ana Hatherly

A central figure in Portuguese experimental poetry and contemporary art, Ana Hatherly (1929, Porto-Lisbon, 2015) crossed boundaries between literature and the visual arts. A participant in the Concrete Poetry movement in the 1960s, the artist dedicated her career to expanding the limits of both sign and image.

Alpha Shadows (1997) presents itself as a calligraphic abstraction. Illegible in the semiotic terms of writing, but perceivable as a page on which small, invented characters are sequentially arranged, it shows what we may realise when we come across an alphabet whose language is unknown to us and conveys the artist's great thesis about writing: before being a message, it is pure drawing.

[Carolina Marques](#)

Leonor Antunes

Leonor Antunes' (1972, Lisbon) works establish an intimate relationship with the place, investigating its memory and recovering traditional forms of craftmaking. The artist often uses the dimensions of architecture as a unit of measurement, converting them into sculpture and installation; through the interplay of transparency and opacity, her pieces merge visually with their surroundings.

In this silkscreen print on glass (*Le hasard est l'ennemi de tous les mètres*, 2012), the texture and translucency of the piece are explored in order to give continuity to a language of "sculptural drawings", which are usually materialised into weaved rope, leather, metal or rubber. The title – a pun which suggests that "chance is the enemy of all meters/masters" – reflects the rigour and manual precision that define the artist's work, but also the indispensable role that chance plays in the production of an artwork.

[Carolina Marques](#)

Lourdes Castro

Of the cut-out layers of acrylic glass that Lourdes Castro (1930–2022, Funchal) put together in an unlikely portrait of her friend and artist Milvia Maglione. Revealing an invisible presence, the silhouette is suspended both in the material and from the wall – as if it were hovering between memory, matter and space.

[Margarida Almeida Chantre](#)

António Areal

António Areal (1934–1978, Lisbon) was one of the most powerful and controversial presences in Portuguese art during the 1960s and 1970s: a writer, a theoretician and a truculent polemicist, he created around himself an aura of sarcastic intransigence, developing radical solutions, of both a formal and a thematic nature.

His work moved from drawings that could be described as displaying signs of traditional and late surrealism to an unexpected gestural non-figuration, and, immediately afterwards, to figurative solutions in which, through visual and literary quotations (neo-dadaist, romantic and symbolist or, once again, tending towards surrealism), he successfully put together one of the most interesting neo-figurative bodies of work in Portuguese painting.

These two drawings *Untitled* (c. 1966) belong to a vast group of works in which the human body was intensively explored – in this case, in an aggressive and visceral dimension.

[João Pinharanda](#)

Gonçalo Barreiros

One of the first exhibitions by Gonçalo Barreiros (1978, Lisbon) was called *Quero eu fazer as coisas...* [I want to do things myself...], a title that prefigured the programme he would come to develop all throughout his career. On the one hand, it signalled the artist's fondness for technical knowledge – a factor that helped him develop remarkable blacksmith skills; on the other hand, the colloquial nature of the phrase highlighted a certain irreverence towards the intellectual refinement we often associate with contemporary art. This derisory approach is clearly visible in *Zona de Caça / Hunting Area / Jagdgebiet* (2016), which consists of a group of objects that seem to be in the wrong place, to be made of an unsuitable material, to communicate with an absent audience, anticipating an absurd activity. Under the gravitas of bronze: the meticulous staging of a misunderstanding.

[Bruno Marchand](#)

Paulo Nozolino

Paulo Nozolino's (1955, Lisbon) photography is a powerful denunciation of suffering, fear and death. It is by summoning these extreme universes (images of falling, abandonment, pain...) that the artist raises our awareness of our forgotten humanity. Alone, among the ruins, his gaze wanders without finding anywhere to rest amid the remains of a reality that is crumbling all around him.

Gathered into a single edition, the 32 photographs of *Bone Lonely* (2009) were taken from the vast collection that Nozolino had been putting together since the 1970s: the negatives were printed with fingermarks and dirt, stains of time and the body. Rigorously ordered in such a way that any internal changes are rendered impossible, the images are exhibited at eye level, in a continuous line ("like a sentence," says the artist) and in an especially dense and dark setting – a line that is not one of escape, that does not lead us out of the labyrinth of our existence, but imprisons us within it.

João Pinharanda

Salomé Lamas

Salomé Lamas' (1987, Lisbon) work is often structured into series that grow from a thorough research into territories, memories or historical events. Her creative process combines her permanence in situ with the construction of images that, inhabiting the threshold between documentary and fiction, are often destabilised by unusual elements.

Included in the series "Extinção" [extinction], *A Torre* [the tower] (2015) follows a journey that leads to the contemplation of the landscape and its quasi-abstraction. Through a rigorous visual composition, this journey confronts us with the complex relationship between human and nature, revealing power structures, verticality and their underlying finiteness.

Carolina Marques

Fernanda Fragateiro

Developed around the material, artistic and political testimonies of the contemporary world, Fernanda Fragateiro's (1962, Montijo) work highlights the forms, materials, colours or ideas that build/destroy this same world: landscape, city and politics constitute a fundamental triad in her work and the protagonism of female artists in the formatting of that world (and in the necessary critical reflections about it) has become increasingly evident in her work.

At an exhibition held in 2009, the artist paraphrased Ralph Waldo Emerson, writing a politically engaged phrase on a wall where the MAAT Gallery now stands: "Landscape has no owner". Inside, she compacted about 3,000 kilograms of brick waste into a low, delicate, suspended and mirrored volume (entitled *Construir é destruir é construir* [building is destroying is building], 2009). The contradiction is evident and deliberate: the brick, recovered from an abandoned factory, bears witness to the deindustrialisation and social changes that have taken place on the South Bank of the River Tagus; the mirrors dematerialise the piece, absorb the light and secure the surrounding space like a visual trap; suspended, the piece also suspends time, rising to a higher poetic platform that sublimates (and simultaneously underlines) the initial political message.

João Pinharanda

Maria José Oliveira

The act of burning results in a disappearance, but also automatically leaves a mark. In *Mas onde nós estamos é a luz* [but where we are is the light] (2004), by Maria José Oliveira (1943, Lisbon), a balance is made between the act of resistance to disappearance and the acceptance of human nature: we are light because we are scar.

Margarida Almeida Chantre

Pedro Calapez

The surface of Pedro Calapez' (1953, Lisbon) works reveals a field of experimentation in which colour assumes forms that inhabit the pictorial space, establishing its boundaries while simultaneously expanding the perception of two-dimensionality. Regarding his production in the 1980s, the artist stresses his intention to find not only the space of the one who creates, but also that of the viewer.

In this painting *Untitled* (1984), we are invited to engage in an "archaeology of the artifice" and to scan the chromatic interplay between blue and yellow, an interplay in which architecture ambiguously establishes itself in the space between abstraction and figuration. The suggestion of porticoes and entries of light transforms the pictorial matter into a scene of illusory depths.

[Carolina Marques](#)

José Pedro Croft

Defining name of the new generation of Portuguese art in the 1980s, José Pedro Croft (1957, Porto) was to abandon stone as a material and to discard his historicist rhetoric in the following decade, embarking on an anti-monumental path through the use and citation of everyday objects or forms (see Part I). In this new century, his work re-embraced the large scale, favouring the use of metal, glass and mirrors in the creation of remarkable public works. Engraving and drawing have appeared in parallel in his work since the 1990s, equivalent to sculpture in their reflections on the same themes: an interplay of volumes in space, visual illusions achieved through the displacement and overlapping or multiplication of planes. As in this drawing *Untitled* (1999), in which everything – lines, planes and colour – appears to be moving and expanding in the two-dimensional space of the sheet of paper.

[João Pinharanda](#)

Helena Almeida

In provoking what we understand by drawing, these two works (*Desenho habitado* [inhabited drawing], 1975) by Helena Almeida are technically photographs. But the hand of her inhabited body draws a line with the pen that either runs off the paper or is inscribed directly in the space: and hence the drawing comes into being.

[Margarida Almeida Chantre](#)

Augusto Alves da Silva

An important part of Augusto Alves da Silva's (1963, Lisbon–2025, Torres Vedras) photographic work sprang from provoked situations. Either because he was invited to photograph a certain place, or because he himself created contexts to produce images (for example, crossing the Iberian Peninsula by car using only dirt roads), Alves da Silva rarely used his camera to record random moments of everyday life. That is why *Uma cidade assim* [a city like this] (1994) is so misleading. His apparently carefree and nonchalant attitude conceals a thorough (perhaps dispirited) reflection on the function of the image and, simultaneously, on the nature of the gaze. He was most careful in selecting the camera's position and the framing of his photographs, with the result that each image seems to do its best to frustrate our impulse to see and to cancel the descriptive potential of the photograph.

[Bruno Marchand](#)

Maria Beatriz

On a luxurious crimson piece of velvet, Maria Beatriz (1940, Lisbon–2020, Amsterdam) paints a girl sitting on the sofa, curled up and barefoot, eating potato chips. She is looking straight at us.

In June 2012, for the catalogue of her exhibition entitled *The Potato Eaters*, held at the former Electricity Museum, the artist wrote the following brief text:

I owed him this visit. I went to Nuenen first. I visited the church where his father had worked as a Protestant priest, and which I already knew from one of Vincent's paintings. At his father's house, which still exists, I glimpsed the little shed through the railings surrounding the small back garden: there, in this reduced space, Vincent worked intensely, drawing as much as he could, coping both with the constant lack of money and the slendering of those who did not understand him. And it was this effort that gave rise to the work "The Potato Eaters".

I continued further south and headed to the Borinage region where, prior to his stay in Nuenen, Vincent had trained as a Protestant priest. This was a coal-mining area, and Vincent, wanting to live among the miners, descended to the bottom with them. Since the Church was not interested in the extreme poverty in which they lived, Vincent abandoned the place and decided to devote himself to painting.

It was a Sunday in the small town where I was; young couples with small children came to the central square for a walk. It was a region of high unemployment, where the closure of the mines had left a void. The harsh and difficult way of life has always remained there.

They were eating potato chips. And this is where these works of mine came from.

Margarida Almeida Chantre

Ana Vieira

Ana Vieira's (1940, Coimbra–2016, Lisbon) work investigates questions of space, memory and presence. Many of her installations recreate fragments of the domestic environment, using everyday objects organised in such a way as to suggest absence and silence, inviting the viewer to reflect on what remains and what is missing.

A Ciclista [the cyclist], developed shortly after Vieira abandoned painting due to the limitations she felt when using the medium, fits into a body of work exploring solids and voids, transparencies and cut-out silhouettes. The work rejects a static reading: the illusion is only completed in the direct relationship with the visitor, whose gaze and movement through the space activate the image and transform the figure into an oscillating presence.

Carolina Marques

Joaquim Bravo

Joaquim Bravo's (1935, Évora–1999, Lagos) painting during the 1970's calls to mind Ernest Hemingway's "iceberg theory", according to which a good writer is one who causes the reader to feel the latent part of the story – what was left unsaid, what the author chose to silence – as strongly as the patent. It is a question of suggestion, of knowing how to use silence and the negative space. Bravo's works from the same period as this one (*Untitled*, 1967) permanently play with the tension between what is explicit and what is tacit, between figuration and abstraction, between what is said and what is insinuated. It is not a question of assessing whether or not we are good listeners, but of ensuring that the pleasure of divining what's missing is ours.

Bruno Marchand

José Barrias

In the drawing *Sombra, Reprodução Proibida* [shadow, unauthorised reproduction prohibited], from the series “Vestígios” [traces] (1995), the artist’s real body is not represented: only his shadow (distorted by the distance and the angle of the lighting) appears on top of a ladder, preparing to press the shutter of his camera. In this self-representation mediated by contrasts of light and shade, we can imagine the preparation of a photographic self-portrait, which will then be incorporated into one of his pieces. José Barrias’ (1944, Lisbon–2020, Milano) work is entirely made up of these visual illusions and literary quotations, and that would be a possible game in a work (produced mostly during his voluntary Italian exile) in which personal and family memories and the memory of the world are constantly intermingling. Through this permanent composition of internal and external data, Barrias never ceased to question the Portuguese cultural condition and his own position in this discussion.

[João Pinharanda](#)

Álvaro Lapa

In these two works (untitled and undated), made of a free and refined gesture and charged with a conceptual meaning that is difficult to translate, we investigate the world of Álvaro Lapa (1939, Évora–2006, Porto). In one of them, the black vinyl seems to structure fields, painted in white, where the (geometrical and abstract) form and the name of the artist (intentionally painted in an unusual area) are inscribed. As if it were a conversation, delimited but side by side, between who does and what is done. In the other one, we try to read, in the middle of the composition, the word that he wrote upside down, “Gauguin”, and thus the painting of this French artist is evoked with numerous figures, a profusion of colours, and a luxuriant landscape full of curves from his French Polynesia. And Lapa reduces all this to what he considers to be essential: two figures holding

hands, a black-and-white palette, a landscape made of horizontal and diagonal lines to give the gaze a sense of depth. Everything remains there, but in his version, and, because this painting is his, he does not forget to sign his name in the lower left corner.

[Margarida Almeida Chantre](#)

José Pedro Cortes

José Pedro Cortes (1976, Porto) did the “One’s Own Arena” series in Toyama, Japan. Through a set of photographs of people, places and objects, the artist maps a territory using an approach between the factual and the subjective. Although he rejects the narrative nature of his images, the *mise-en-scène* draws us into the imaginary of this place and into the particularities of its mundane life. In *Round lamps*, the lamp with multiple light bulbs assumes an almost anthropomorphic presence. Its unusual location generates a tension between the domestic and the public, the interior and the exterior. Captured at a moment when its primary function – that of lighting – has been suspended, the object is revealed only through the use of the flash, reminding us of the place of the photographer.

[Carolina Marques](#)

Manuel Rosa

With Manuel Rosa (1953, Beja), texture and weight transform matter into language. In this refined form (*Untitled*, 1987), slowly carved on various occasions, we draw closer to a contemplative and poetic dimension.

[Margarida Almeida Chantre](#)

Sara Bichão

Sara Bichão (1986, Lisbon) works with collected fragments that were either found or given to her. In recovering these materials from different sources, the artist, evoking their previous histories, brings them to a new plane of existence. In *Raia* [rayfish] (2018), this practice of assemblage takes on a biomorphic dimension: the objects gather to give body to the animal, returning vitality into what was previously inert.

This artist's work requires a physical proximity and an attentive gaze, proposing an ethics of care that reaches far beyond mere recycling. It is a gesture of emotional and material resignification in which the process of creation is attuned to nature's slow pace.

[Carolina Marques](#)

Rosa Carvalho

In this phase marked by the appropriation of models from the History of Art, Rosa Carvalho's (1952, Lisbon) painting mimics the technical virtuosity and dramatic scenography of aesthetics such as the baroque or rococo, but subverts their values of balance and harmony, as well as their narratives and idealisations.

In *Sangue Azul* [blue blood] (1998), the inexhaustible motif of the still life takes on a literal meaning through the chunks of raw meat that thicken against a decorative background. The title of the work suggests a provocation about social hierarchies and the theme of *vanitas*, and in it the existence is stripped of transcendence and reduced to its biological and finite dimension. It functions as a raw portrayal of the human condition, in which the body, destined for earthly pleasures and an inescapable ephemerality, establishes itself as our only and last dwelling place.

[Carolina Marques](#)

Mariana Gomes

Mariana Gomes' (1983, Faro) painting is almost always a game of resistance: resistance to the history of painting, to the threat of stagnation, to the self-indulgence of our sensitivity... The goal is clear: to keep painting alive as an experience that challenges itself and the canons of what is aesthetically and artistically pleasing or acceptable – to make the next painting an attack on the one that preceded it. It is easy to imagine that the most important classes that the artist had at art school were those of Composition. It was there that she found the set of rules against which each of her paintings stands. Resisting, defying convention, always pushing the boundaries a little further, just to see where Painting breaks.

[Bruno Marchand](#)

Jorge Martins

Jorge Martins' (1940, Lisbon) work is based on an artistic inquiry into the manifestations of light and the pictorial dimension of the invisible, in a constant tension between abstraction and figuration. According to the artist, painting must produce a possible visible. In *Untitled* (1967), we follow the paths of light and colour projected in multiple directions with varying intensities – ranging from focused brightness to diffuse luminosity. This almost photographic representation can make us forget its medium, which the artist strategically unveils in a “window” of raw canvas, reminding us of the painting's starting point.

[Carolina Marques](#)

José Loureiro

Regarding his work, José Loureiro (1961, Mangualde) talks about destabilising the rules that shape our visual perception. For the artist, imposing an order that guides the creative process is as fundamental as introducing an element of strangeness that subverts this same logic.

In the painting entitled *Afluente* [affluent] (2000), the line establishes itself as a structural element, organising and destabilising the composition in equal measure. This visual grammar sways in the boundary between figuration and abstraction. The artist “writes” with quadrangular forms, or perforations, and with an entanglement of lines on a grid that reminds us of notes made on a sheet of ruled paper. Painting is thus transformed into a force field between the rigour of the system and the freedom of the gesture.

[Carolina Marques](#)

Ângelo de Sousa

It isn't difficult to consider Ângelo de Sousa (1938, Maputo–2011, Porto) as a minimalist. His often concise works denote an economy of means that was in keeping with the artistic current of the 1960s. Those were also the years the artist spent studying at the Faculty of Fine Arts in Porto, and it is true that he himself said that, with his work, he was seeking to achieve “the maximum effect using the minimum resources.” Unlike most minimalist works, however, his are neither stable, nor repetitive, nor predictable. Compositions like this (*Untitled*, 2000) disturb the internal geometry of the picture plane, create tensions between formal blocks, use compound colours and use them together in unlikely combinations. Nothing to prove: everything shifts between control and freedom. As if rigour, economy and containment were necessary restraints to give meaning to our enjoyment.

[Bruno Marchand](#)

José Almeida Pereira

Vanitas: the transitoriness of life or the certainty of death. This is a recurrent theme of the historiography of art, for it is always paintings that seek to transmit a message of moral warning: material goods are temporary, life is short, and death is inevitable. Replicating the image of the well-known painting by the Dutch artist Pieter Claesz *Still life with a skull and a writing quill*, from 1628, José de Almeida Pereira (1979, Guimarães) brings this theme up to date, using his painting technique to reinforce its intention. Now, as if the image had become digital, he paints it as if was technically flawed. Like a corrupted file, an unexpected glitch in its visual fixation. Flaws are also part of a system (or of the right path).

[Margarida Almeida Chantre](#)

Luís Noronha da Costa

In the ambiguous territory between the representation and the dissolution of an image, this painting by Luís Noronha da Costa (1942–2020, Lisbon) shows us a candle, an object so often used as a symbol of reason. Here (*Untitled*, c. 1970), split into two, between light and darkness, visible and invisible, it illustrates to us the meaning of life.

[Margarida Almeida Chantre](#)

29/04/2026 → 11/01/2027

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Agenda

PRAGA IN THE MUSEUM

With Cláudia Jardim and Diogo Bento
(Teatro Praga)

Tour-performance: 28/06, 19/07,
27/09, 25/10/2026, 17.00