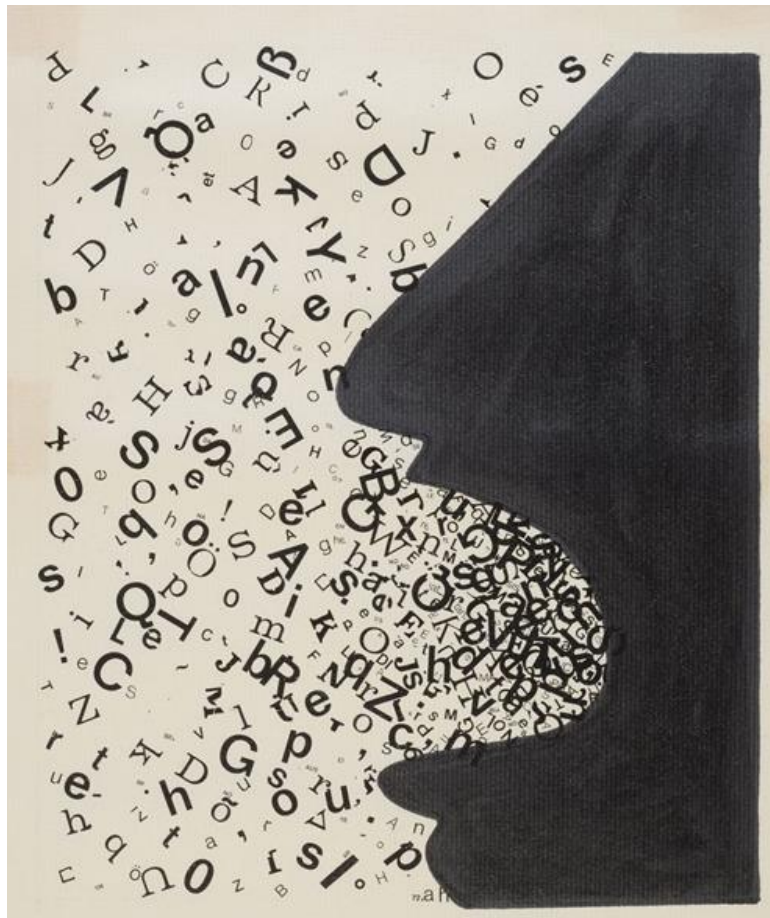


Identities in Transit

Portuguese Women Artists since 1950

An exhibition to accompany the conference *Transnational Portuguese Women Artists* (Wadham College, 16-18 March 2017); curated by Dr Maria Luísa Coelho, Joanne Ferrari and Jessica Woodward.



Exhibition catalogue by Dr Maria Luísa Coelho and
Dr Cláudia Pazos-Alonso.

10th-24th March 2017, Taylor Institution Library

Identities in Transit: Portuguese Women Artists since 1950

The three most representative names of Portuguese literature are widely acknowledged to be Luís de Camões, Eça de Queirós, and Fernando Pessoa, all of whom can be regarded, in different ways, as transnational writers. The fact that none of them is female may reflect the perceived limited capacity of women to contribute to the shaping of Portuguese culture. Yet, in the last forty years, the most widely translated and internationally circulated Portuguese text, after Camões's *Lusiads* and alongside Pessoa, has been *New Portuguese Letters* by the Three Marias (Maria Velho da Costa, Maria Isabel Barreno and Maria Teresa Horta); this suggests that the time is ripe to revisit women artists' experiences of cultural encounters across national borders.

This exhibition intends to prompt a reflection on the significant contribution of Portuguese women artists to Portuguese culture and beyond, from the perspective of their experiences, works, contacts, and ultimately impact in a transnational context. It focuses on a group of women who have created a wide-ranging body of work since the 1950s whilst living for extended periods of time outside their country of birth. While abroad, these women established relationships and collaborations not only with other expatriate Portuguese artists but also with a wider European artistic community. The material on display highlights a tension between *roots* and *routes*, at the same time as it suggests connections between different moments and places. In short, it showcases the production of identities in transit.

Lourdes Castro

Lourdes Castro was born in Madeira, in 1930. She moved to Lisbon in 1950 and, after being expelled from Escola Superior de Belas Artes, relocated to Munich in 1957 and then Paris in 1958, with the help of grants awarded by Fundação Calouste Gulbenkian. There, Castro was in close contact with the celebrated couple Vieira da Silva and Árpád Szenes, who considered her a very promising artist and took her under their wing. It was in Paris, where she lived for twenty-five years, that she co-founded the experimental group KWY (named after the three letters that did not officially belong to the Portuguese alphabet until 2009), along with her husband René Bertholo, Costa Pinheiro, João Vieira, José Escada, Gonçalo Duarte, Jan Voss and Christo. During this period, Castro often visited London and met other Portuguese expatriates, like Helder Macedo, whom she knew from Café Gelo, in Lisbon.

Lourdes Castro has developed a consistent body of research and work around the topic of the shadow (of objects, people and plants), through which she reassesses the relationship between the aesthetic object and its surrounding world. Her projected shadows began in 1962, created from collaged objects, and then developed into paintings of her and her friends' projected shadows. By the late 1970s, the shadows became representations of lying bodies in embroidered sheets. Simultaneously, from 1966

onwards, in collaboration with Manuel Zimbro, Castro developed the Shadow Theatre. Their performance “As Cinco Estações”, held in Funchal in 1977 and first exhibited in Paris, at the Museum of Modern Art (1975), was part of this wider project, which, by then, had already travelled to Berlin, Antwerp, Amsterdam, Aachen, Hanover, Ciudad Bolivar, Caracas and Lisbon. Despite the international birth of the Shadow Theatre, Castro’s interest in radical experimentation is also rooted in the Portuguese avant-garde: she participated in Almada Negreiro’s play *Antes de Começar*, first staged in 1956 at Teatro Nacional D. Maria II, in Lisbon.

Another avenue for her explorations around the shadow were inventories, such as *O Grande Herbário de Sombras* (1972): a collection of shadows of about one hundred botanic species found in Madeira. This herbarium reveals a profound love of nature, which dictated Castro’s permanent return to the island, in 1983– “a matter of seeing the sea everyday”, as she put it in a postcard sent to Luís de Sousa (dated 2 May 1987).

Menez

Maria Inês da Silva Carmona Ribeiro da Fonseca, better known as Menez, (1926-1995), was a Portuguese artist with an exceptionally cosmopolitan existence. As the granddaughter of a President of the Republic and the stepdaughter of a diplomat, she developed a nomadic existence from an early age, growing up in places as diverse as Stockholm, Paris, Buenos Aires and Rome. Despite not undertaking any artistic formal training, her travels and her privileged background – which she shares, to a certain extent, with the other artists featured in this exhibition – allowed her to pursue an artistic career and overcome many of the constraints imposed on Portuguese women by the dictatorial regime of Oliveira Salazar.

Menez’ first exhibition happened in 1954, at Galeria de Março (owned by José Augusto França), with a selection of gouaches by the poet Sophia de Mello Breyner Andresen, who also wrote for the event. In fact, Sophia remained a close friend throughout Menez’ life, along with other major writers and artists like Maria Helena Vieira da Silva, Júlio Pomar, Mário Cesariny and António Ramos Rosa. This initial phase is marked by abstraction along with a particular sensitivity to colour, which led to the production of diaphanous, atmospheric environments. Despite her roots in French painting and her debt to Vieira da Silva, Menez chose to spend her Gulbenkian Foundation grant, awarded in 1964-65, and then again in 1969, in London, in what has been interpreted as a desire for change. In Britain, she contacted with other cultural and aesthetic movements, and became a central and often admired figure in the Portuguese expatriates milieu, developing long-lasting friendships with writers Alberto de Lacerda and Helder Macedo and artists Victor Willing and Paula Rego; the latter is an important reference for Menez’ works of the sixties, an influence that Rego considers to be reciprocal.

After 1965, her compositions became more consistent through the addition of graphic signs and patterns and sometimes the suggestion of the human figure. The tragic death of two of her children in the 1970s led to a period of silence, from which Menez emerged in the 1980s with a style that displayed a sharp turn towards the dramatic figuration of the human element and engagement with Renaissance spatiality, presented in melancholic colours. As a whole, her body of work is thus defined by a continuous process of mutation.

Paula Rego

Dame Paula Rego (1935-) was born in Lisbon but moved to London in 1951 to pursue her studies at the Slade School of Fine Art. She was then immersed in a lively artistic community attuned to the creative developments happening elsewhere. In the meantime, she developed strong and close relationships with other Portuguese artists and writers living in London and never lost touch with what was happening in her country of birth. Rego returned to Portugal in 1957, where she lived intermittently with her husband, British painter Victor Willing, and their three children. In 1976 she settled permanently in London. Throughout her life in London, Rego has witnessed and participated in profound social and cultural changes, many of which presented a stark contrast to the Portugal she well knew.

The transcultural position occupied by the artist is also reflected in her work, which evidences the influence played by her cultural heritage as well as the impact of her life in London. Rego has glossed British fiction – *Peter Pan*, *Jane Eyre*, *Wide Sargasso Sea* – and British nursery rhymes, which the artist had first heard while studying at St Julian's School in Portugal. Sometimes, this artistic process is then combined with childhood recollections and elements of Portuguese culture and tradition, as in *Under Milk Wood* (1954), which shifts the Welsh fishing village of Dylan Thomas' text to a Portuguese kitchen. The artist frequent rummages through her earlier cultural memories, to recover old folk and childhood tales as well as canonical Portuguese literary works – Eça de Queirós is a recurrent source of inspiration. These not only reflect her love of literature but also underline the strong narrative dimension in her work. Through this patchwork of references, Rego addresses the recurrent themes of asymmetric power relations and gendered experiences, as she revisits the national, religious and sexual politics of the country she left behind.

In 1990, Rego became the first Associate Artist at the London National Gallery: one outcome was *Crivelli's Garden* (1990), a mural depiction of female saints in all their humanity, rooted in the Portuguese tile tradition. Rego is not only one of the most respected artists working in Britain today, but also a household name in Portugal. In 2009, a museum dedicated to her work – Casa das Histórias – was opened in Cascais. She has been awarded prestigious titles in both countries and continues to exhibit regularly both in Portugal and Britain.

Maria Velho da Costa

Maria Velho da Costa (1938-) is one of the most experimental contemporary Portuguese writers, perhaps still best known to an international readership as one of the authors of *Novas Cartas Portuguesas* (1972), whose importance as part of second-wave feminism was recognised internationally almost instantly. Over several decades, Velho da Costa has produced an oeuvre marked by a spirit of de-centering and de-territorialisation, be it by creating diverse characters, worlds, realities and dimensions that, nevertheless, coexist or mingle, or by consistently pushing the boundaries of literary genres, exploring the possibilities of language and its dialogue with other artistic media such as music and visual art. This de-centering process also defines, to a large extent, her life: the writer spent a month in Guinea-Bissau, in 1973; in 1980, she moved to London, where she worked for about six years as Portuguese *leitora* at King's College, after which she spent a spell as cultural attaché in Cape Verde (1988-89).

During her time in England, Velho da Costa wrote and published the novel *Lúcialima* (1983), whose cover was illustrated by Paula Rego, and the compilation *O Mapa Cor de Rosa: Cartas de Londres* (1984), about life in London in the early 1980s. Labelled as letters, the texts that compose *O Mapa Cor de Rosa* were originally published in the Lisbon newspaper *A Capital*, between 1981 and 1982, as a series of chronicles that create an unstable geographic and cultural cartography, through which personal, national and linguistic identities are seen as always in transit.

More recent works continue to display physical or psychological accounts marked by an interest in otherness and the mingling of different worlds, realities and languages: her play *Madame* (2000) centres on the afterlife of two of the best-known 19th-century fictional women in Lusophone literature – Eça de Queirós' Maria Eduarda and Machado de Assis' Capitu – and their imaginary meeting in Paris, whereas *Myra* (2008), albeit set in Portugal, tells the story of a migrant teenage girl from Eastern Europe, and her desperate attempts to run away from a ring of sexual predators. In addition, Velho da Costa has collaborated regularly with artists such as Paula Rego (in *Lúcialima*), Ilda David (in *Myra*), Oscar Zarate (in *O Mapa Cor de Rosa*) and José Furtado (in *Das Áfricas*).

Ana Hatherly

Ana Hatherly (1929-2015) was born in Porto, but moved to Lisbon at an early age. After undertaking formal musical training in Portugal, France and Germany, she attended Universidade Clássica de Lisboa, where she took a degree in Modern Languages (German & English). Her varied academic career took her to London (1971-74), to pursue her studies at the London International Film School. This is the period represented by most of the documents on display. Some pieces suggest that she was already a visitor in London in the sixties: for example, the cover for her 1965 book, *Sigma*,

displays work by artist João Vieira, who resided in London in 1964-67. These documents also show that she was being read in the United States, where she later moved to, in order to complete a doctorate in Golden Age Hispanic Literature.

A visible thread in Hatherly's oeuvre is the relationship between word and image: her work configures a performative space for the physical dimensions of writing. Such approach is already evident in early works, such as *Operação 2* (1967) and *O Escritor: 1967-72* (1975). A few texts from *Operação 2* were translated and published in Paris (1971) and New York (1976); as for *O Escritor*, it was partially created when Hatherly was living in London. Also from the London period were many of the small works on display at the "Dessins, Collages et Papiers Peints" exhibition (Paris, 2005), which testify to the influence of pop art, a strong connection with the concrete-experimental movement, and her exploration of the collage technique. These are elements that, in the accompanying French exhibition catalogue, Hatherly explicitly related to her London years.

Hatherly's visual exploration of text developed into the creation of visual poems, in which writing engenders images. This approach was linked to her research on baroque poetry, as well as her experiments with concrete poetry, begun in 1959. She soon became one of the leading figures in the Portuguese Experimental Poetry group, regularly contributing to avant-garde journals, edited collections and group exhibitions, in addition to introducing concrete poetry written abroad to Portuguese readers.

The documents on display suggest a multiplicity of linked areas, which Hatherly consistently explored, ultimately creating a multidimensional, interdisciplinary oeuvre that not only defied labels and boundaries, but also dialogued with important aesthetic movements of the twentieth century.

Maria Luísa Coelho and Cláudia Pazos-Alonso

CATALOGUE

Lourdes Castro

- 1- *Lourdes Castro, René Bertholo, José Escada, Jorge Martins: Amigos de Paris*, flyer, Fundação Árpád Szenes- Vieira da Silva, Lisbon, 26.01-15.04.2012
- 2- Photograph of Lourdes Castro's house in Funchal, Madeira, in the horizon, the Deserta Grande, inscribed, May 1990 (source: Luís Amorim de Sousa)
- 3- Postcard sent to Luís Amorim de Sousa, 02.05.1987 (source: Luís Amorim de Sousa)
- 4- Card sent to Luís Amorim de Sousa, 18.07.1990 (source: Luís Amorim de Sousa)
- 5- *Lourdes Castro*, exhibition catalogue, Galeria 111, Lisbon, c. 1970, with a poem by Helder Macedo
- 6- Lourdes Castro and Manuel Zimbro, "As Cinco Estações" from "Teatro de Sombras", performance held at Teatro Municipal do Funchal, Funchal, 14-15.07.1977 [originally presented in Paris, at the Museum of Modern Art, 1975]
- 7-
 - 7.1- Almada Negreiros, *Antes de Começar*, play performed at Fundação Calouste Gulbenkian, Lisbon, 22-24.07.1984
 - 7.2- Almada Negreiros, *Antes de Começar*, play performed at Fundação Calouste Gulbenkian, Lisbon, 22-24.07.1984, 'Boneca' performed by Lourdes Castro, costumes and stage design by Lourdes Castro.
- 8- Lourdes Castro, 11 postcards for exhibition "Lourdes Castro", Galeria 111, Lisbon, and Galeria Zen, Porto, 1979

Menez

- 1- Photograph of Mário Cesariny, Helder Macedo, Menez and João Vieira, London, 1960s (from <http://observador.pt/especiais/helder-macedo-juventude-nao-juventude-conquista/>)
- 2- Photograph of Helder Macedo, Menez, Paula Rego and Mário Cesariny in Menez' London flat, 1960s (from <http://observador.pt/especiais/helder-macedo-juventude-nao-juventude-conquista/>)
- 3- Photograph of Luís Amorim de Sousa, Suzette Macedo and Menez in Luís Amorim de Sousa's Hampstead house, London, c. 1971-72 (source: Luís Amorim de Sousa)
- 4- *Menez*, exhibition catalogue, Sociedade Nacional de Belas Artes, Lisbon, December 1966, introduction written by Victor Willing and translated by Alberto de Lacerda
- 5- *Menez*, exhibition catalogue, Fundação Calouste Gulbenkian, Lisbon, November-December 1990, detail shows: (25) *Os Antepassados* (1966), (26) *Henrique VIII* (1966), (28) *Sem Título (Retrato de Mário Chicó)* (1961), (27) *Sem Título (Retrato de Arpad)* (25.12.1961), (30) *Sem Título (Auto-retrato)* (25.12.1961), (29) *Sem Título (Retrato de M. H. Vieira da Silva)* (1961)
- 6- Menez' obituary, *O Independente*, 13.04.1995

7- Helder Macedo, *Poemas Novos e Velhos* (Barcarena: Editorial Presença, 2011), cover reproduces Menez' *Untitled* (1965), detail

Paula Rego (I)

1- Paula Rego's last Portuguese passport (source: Nicholas Willing)

2- Paula Rego's first British passport, issued 1959 (source: Nicholas Willing)

3- "Sir Gerald Says: I'm Just a Mild Old Gentleman", *Daily Mail*, 19 January 1955

4- Paula Rego, *Under Milk Wood* (1954), winner of the Slade Summer Competition, 1954

5-

5.1.1 Photograph of Paula Rego's studio, Albert Street, Camden Town, London, early 1960s (source: Nicholas Willing)

5.1.2 Photograph of Paula Rego's studio, Albert Street, Camden Town, London, early 1960s (source: Nicholas Willing)

5.1.3 Photograph of Paula Rego's studio, Albert Street, Camden Town, London, early 1960s (source: Nicholas Willing)

6- Photograph of Paula Rego and Victor Willing at the Slade School of Fine Art, London, 1956 (source: Nicholas Willing)

7- Photograph of Paula Rego and baby Caroline, 1956 (source: Nicholas Willing)

8- Photograph of Paula Rego and her three children: Victoria, Caroline and Nicholas Willing, Albert Street, Camden Town, London, 1969 (source: Nicholas Willing)

9- Photograph of Paula Rego with Baba (Maria de São José Figueroa Rego, Paula's mother) and British painter Michael Andrews, at Michael's house, 1960s (source: Nicholas Willing)

10- "Paula Rego: Pretendo Quando Pinto Dar uma Face ao Medo", *O Século Ilustrado*, Lisbon, 8 January 1966

11- "Paula Rego: Every Picture Tells a Story", *London Life*, 19 March 1966

12- Alberto de Lacerda, "Paula Rego nas Belas Artes", *Diário de Notícias*, 25 December 1965 [article references Rego's exhibition at Sociedade Nacional de Belas Artes, 1965-66]

13- *Six Artists: Jocelyn Chewett, Richard Humphry, Edward Piper, Paula Rego, Bernard Schottlander, Anna Teasdale*, exhibition catalogue, Institute of Contemporary Arts, London, 28-29.04.1965

14- Drawings by Paula Rego, Júlio Pomar and Bartolomeu Cid dos Santos, with a text by Luís Amorim de Sousa, Lisbon, 20.07.1983, Paula Rego's drawing: first from the right (source: Luís Amorim de Sousa)

15- Photograph of Paula Rego, Luís Amorim de Sousa and his wife Sally in the boat to Staten Island, 1983 (source: Luís Amorim de Sousa)

16- Photograph of Paula Rego at "Victor Willing: A Retrospective Exhibition, 1952-1981", Whitechapel Gallery, London, 06.06-20.07.1986, with Victor Willing, Alberto de Lacerda and Lila Nunes (Willing's carer and Rego's recurrent model since 1994) in the background (source: Nicholas Willing)

- 17- Christmas card sent to Luís Amorim de Sousa and his wife Sally, cover features work by Paula Rego, signed "Paula and Vic", Christmas 1985 (source: Luís Amorim de Sousa)
- 18- Invitation to the ceremony for the award of the Honorary Doctorate to Paula Rego, Universidade de Lisboa, Lisbon, 11.02.2011 (source: Luís Amorim de Sousa)
- 19- *Paula Rego: The Opera Series and Other Recent Paintings*, flyer, Arnolfini, Bristol, 17.09-23.10.1983
- 20- *Paula Rego: Paintings: 1984-1985*, flyer, Edward Totah art gallery, London, 4.09-5.10.1985
- 21- *Paula Rego*, flyer, Art Palace, New York, 10.04-05.05.1985
- 22- *Paula Rego*, flyer, Galeria 111, Lisbon, 1980s
- 23- *Paula Rego*, flyer, Museu Serralves: Museu de Arte Contemporânea, Porto, 15.10-23.01.2005
- 24- *Paula Rego: Printmaker*, flyer, Royal College of Art, London, 9-15.10.2005
- 25- *Paula Rego: Celestina's House*, flyer, Yale Center for British Art, New Haven, 17.04-14.07.2002 [exhibition introduced by Fiona Bradley, exhibitions curator at the Hayward Gallery, London]

Paula Rego (II) / Maria Velho da Costa

- 1- *Paula Rego: The Last King of Portugal and Other Stories*, exhibition catalogue, Marlborough Fine Art, London, 1-25.10.2014. Sackler Library N7133.R44 A4 REG 2014
- 2- *Paula Rêgo Expõe*, exhibition catalogue, Galeria de S. Mamede, Porto, April 1971
- 3- *Paula Rego: Peter Pan and Other Stories*, exhibition catalogue, Marlborough Fine Art, London, c. 1992. Sackler Library 923.9 Reg.Z(1992) [pamph.]
- 4- Paula Rego, *Paula Rego: Tales from the National Gallery* (London: National Gallery Publications, 1991), with essays by Germaine Greer and Colin Wiggins. Bodleian Law Library Official Papers O.GB/N.11/1991(2)
- 5- Photograph of Paula Rego painting *Crivelli's Garden* at the National Gallery, while Artist in Residence, 1990 (source: Nicholas Willing)
- 6- Luís Amorim de Sousa, *Às Sete no Sa Tortuga: Um Retrato de Alberto de Lacerda* (Lisbon: Assírio e Alvim, Fundação Mário Soares, 2010), back cover reproduces portrait of Alberto de Lacerda, by Paula Rego, inscribed, 13.08.1997
- 7- Maria Velho da Costa, *Lúcialima* (Lisbon: O Jornal, April 1983), cover by Paula Rego
- 8- Maria Velho da Costa, Maria Teresa Horta and Maria Isabel Barreno, *Novas Cartas Portuguesas* (Lisbon: Editorial Futura, 1974). Taylor Institution Library PQ9264.A74 N6 BAR 1974
- 9-
 - 9.1- Maria Velho da Costa, "Flores, Couves-Flores, Pássaros", *A Capital*, 12.10.1981, first of a series of chronicles

- 9.2- Maria Velho da Costa, "O Tratado de Windsor", *A Capital*, 25.06.1982, last of a series of chronicles
- 10- Maria Velho da Costa, *O Mapa Cor de Rosa: Cartas de Londres* (Lisbon: Publicações Dom Quixote, 1984), collection of texts originally published in *A Capital*, drawings by Oscar Zarate (Argentinian artist exiled in London). Taylor Institution Library IPY.260.A.1
- 11- Maria Velho da Costa, José Afonso Furtado, *Das Áfricas* (Lisbon: Difusão Cultural, 1991), text by Maria Velho da Costa, photographs by José Afonso Furtado
- 12- Maria Velho da Costa, *Myra: Romance* (Lisbon: Assírio e Alvim, 2008), cover and artwork by Ilda David. Taylor Institution Library PQ9265.082 M8 COS 2008
- 13- Maria Velho da Costa, *Madame: Versão de Cena* (Lisbon: Edições Cotovia, 2000)

Ana Hatherly

- 1- Ana Hatherly, "Antologia de Uma Nova Poesia Inglesa", *Diário de Lisboa: Suplemento Literário*, 26.03.1970
- 2- Ana Hatherly, *Sigma* (1965), inscribed and dedicated to Luís Amorim de Sousa, London, October 1967 (source: Luís Amorim de Sousa)
- 3- Letter from Ana Hatherly to Luís Amorim de Sousa, 15.09.1971 (source: Luís Amorim de Sousa)
- 4- Letter from Ana Hatherly to Luís Amorim de Sousa, 10.07.1974 (source: Luís Amorim de Sousa)
- 5- Letter from Ana Hatherly to Luís Amorim de Sousa, 23.07.1971 (source: Luís Amorim de Sousa)
- 6- Letter from Ana Hatherly to Luís Amorim de Sousa and his wife Sally, 22.10.1967 (source: Luís Amorim de Sousa)
- 7- Ana Hatherly, *Operação 2: Estruturas Poéticas* (author's edition, 1967), inscribed and dedicated to Luís Amorim de Sousa, London, October 1967 (source: Luís Amorim de Sousa)
- 8- Card with poem by Ana Hatherly and artwork by Armando Moreira, inscribed, March 1970 (source: Luís Amorim de Sousa)
- 9- Ana Hatherly, *63 Tisanas: 40-102* (Lisbon: Moraes Editores, 1973). Taylor Institution Library REP.P.403
- 10- Ana Hatherly, *Dessins, Collages et Papiers Peints* (Fundação Calouste Gulbenkian: Lisbon, 2005), exhibition catalogue, Centre Culturel Calouste Gulbenkian, Paris, 6-15.12.2005 [exhibition focused on works created by Hatherly in the 1960s and the 1970s]
- 11- Ana Hatherly, *O Escritor: 1967-72* (Lisbon: Moraes Editores, 1975). Taylor Institution Library REP.P.401