



# CONTEMPORARY ART FROM PORTUGAL

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EUROPEAN CENTRAL BANK

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Heike Sütter and Pedro Lapa  
in co-operation with  
the Art Committee of the ECB  
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# Foreword

Banco de Portugal is proud to be associated with this exhibition of Portuguese contemporary art, integrated in a prestigious series that will cover art in all member countries. I would like to congratulate the ECB on this initiative, which opens to us the possibility of sharing an important part of the European culture. These exhibitions are a real opportunity for the ECB to build a significant collection of art works reflecting present-day European artistic trends. They also constitute a marvellous occasion for all of us to enjoy different approaches to art and, last but not least, these events are also an appropriate tribute to visual arts and to Europe. As a set of practices and institutions, the artistic activity as part of civilized society is an European invention. Its place in culture has made it a major tool in shaping the way we see each other and the world.

The history of Europe and of art has crossed paths many times, especially when styles were more representational, symbolic or conceptual. One has only to think about Rubens and his masterpiece *The Horrors of War*. Rubens painted it disillusioned with the development of the Thirty Years War after his travels through a divided continent in his long-standing role as an appointed diplomat to try to negotiate peace. In his painting, he expresses his feelings by including a woman as the personification of Europe, supplicant and terrified by the ravages of war. Centuries later, one can recall *Le charnier* painted by Picasso after the II World War in the same style as *Guernica*. Fortunately we are now far away from those violent periods and the existence of the ECB is a particularly significant symbol of the unity that we have been able to build among European nations.

Like history, painting also evolved and is today in general less directed to historical concerns and is viewed primarily as evidence of personal creative activity, a pure expression of emotions and feelings. Moreover it does not offer anymore just «a corner of nature as seen through a temperament» because contemporary art basically tends to reflect more freely the self of the artist. This subjectivist trend corresponds to the supreme individualism that characterizes our times. Another fundamental principle of modern aesthetic thinking is the self-reliance of the

work of art. No context or conceptual interpretation is necessary. Any painting stands on its own as an object. Characteristically, when asked about what people should look for in his painting, Pollock answered «I think they should not look for, but look passively... It should be enjoyed as music is enjoyed».

The truth is that there are many ways of doing and enjoying painting. Matisse talked about his work in terms of «serenity, balance and repose» providing restoration «like a good armchair». In one of the great exhibitions of the year (Matisse, Picasso) we can see how this contrasted with the more tragic sense of life of his friend Picasso.

Contrast and variety of emotions and feeling is what we can appreciate in this exhibition of contemporary Portuguese art. I am not competent to present to you the artists here represented or to comment on their work. I leave that to the curators, who have been able to gather such an impressive list of names from our art scene. All art is today international and the work we can see in this exhibition certainly represents many of the trends and styles we can find in other European countries. Some of the artists included already have good international recognition, such as Julião Sarmento, Helena Almeida or Pedro Calapez. With others they represent the generation of the eighties that brought a new energy to Portuguese art.

In Portugal, after the democratic change in 1974, a period of confusion and experimentation followed. The eighties signified a change clearly marked by the exhibition of '83 named *After Modernism*. This introduced in Portugal the post-modern debates and all new international trends of «the return to painting», the neo-expressionism or the «bad painting» movement. The art scene was also transformed by the increased social interest in the visual arts and the appearance of many new art galleries and exhibitions. Artists started new ways of expression beyond painting and installations, performances, photography and video-art opened up the field to create a total system of representation that is now visual art.

The generations of the nineties and 2000 are also present in this exhibition with names like Ângela Ferreira, João Tabarra, Alexandre Estrela, João Onofre or João Pedro Vale, representing a reaction to the previous decade. This reaction meant the return of a few examples of conceptual art, a new degree of intervention in current affairs and a resistance to the mercantile valuation of the work of art.

Many other artists are now active in Portugal and one can say that we benefit from a very dynamic art scene. It is impossible to talk now about schools or even about clearly defined generations. The situation reminds me of the very first sentence of the *The Story of Art*, the popular book by Gombrich: «There really is no such thing as Art. There are only artists.» For the non-initiated like myself, it is sometimes difficult to appreciate the more provocative proposals of contemporary artists. But an effort to understand is always rewarded. After all there is truth in what Paul Klee once said: «Art does not reproduce what we see. It makes us see». That is what makes art important in teaching us something new about the human condition. I am sure we can all learn from and enjoy the particular perspective on reality offered by the sensibility of the several Portuguese artists present in this exhibition.

Vítor Constâncio

Governor of the Banco de Portugal





# Introduction

It is my great pleasure to continue the tradition established by my predecessor, Christian Noyer, and write the introduction to the catalogue on the tenth exhibition in our series entitled “Contemporary Art from the Member States of the European Union”.

This time our focus is on Portugal, a country that has developed rapidly and remarkably over the past two decades in many fields, including the realm of art. From the 1930s to the end of the dictatorship in 1974, Portuguese art was more or less isolated: there was scarcely any interaction with artists and art institutions in other countries; the trends that influenced European art could not be followed in Portugal, or arrived very late. However, as the economy began to grow faster at the end of the 1980s and Portugal became increasingly integrated with the rest of Europe, the exchange of information and ideas with art centers around the world intensified. During the 1980s and 1990s numerous public and private institutes and museums were founded to support and promote contemporary art. Portugal can now boast a body of art characterised by multiple forms of expression and has established itself as an active participant in the network of international artistic events.

In close co-operation with the Banco de Portugal and the Art Committee of the ECB, Heike Sütter, the ECB’s art consultant, and Pedro Lapa, Director of the Museu do Chiado in Lisbon, have put together this exhibition which demonstrates the lively development of Portuguese art over the past 20 years. The selection of works by key figures from the 1980s, the 1990s and the current decade reflects both the continuity and the transition in Portuguese art. At the same time, the impressive involvement of these Portuguese artists in international exhibitions testifies to the high quality of their work and international recognition.

Following a period that coupled intensive soul-searching with the exploration of formal questions of space, surface and perception, the 1990s saw the emergence of sharp social criticism in Portuguese art. Mass and pop culture, sometimes viewed from a humorous or ironic perspective, found its way into art. Photography, videos and installations gained considerable prominence and became the preferred forms of expression, particularly among young artists.

Many of these developments can doubtless be traced in other countries. However, in spite of this convergence of content and media, contemporary Portuguese art – and this is true across the generations of artists – often distinguishes itself from the art of other countries through a gentle melancholy and the subtle, sensitive use of materials and media.

With this exhibition, the ECB is pleased to make a further contribution to promoting artistic awareness and exchange within Europe. In addition to the great variety in forms of expression shown in the exhibition, the participation of many Portuguese artists who live and work abroad demonstrates that the idea of cultural exchange and integration has become reality, with very fruitful results.

Finally, I should like to thank warmly the artists, the curators and all those who have contributed to this exhibition and the catalogue. I should particularly like to thank Luis Nunes of the Banco de Portugal and the Art Committee of the ECB for their organisational assistance.

I am sure that both the ECB staff and visitors will enjoy the journey through contemporary Portuguese art and will find it a source of inspiration and fascinating insights.

Lucas Papademos

Vice-President of the European Central Bank





# A Brief Journey through Portuguese Contemporary Art

The authoritarian dictatorship that prevailed in Portugal for half a century led to a certain cultural isolation that had a negative effect on those interested in modernity that arrived tardily with the democratic revolution of April 25th, 1974. This isolation kept artists from direct, productive dialogue with their peers and created a derivative universe, dependent on recognized international models with a significant time difference. At the end of the nineteen fifties, Lourdes Castro and René Bertholo emigrated to Germany and then to France to work with other international artists in an effective exchange of vanguard practices and others that went beyond this concept so admired by modernists.

Their work expanded way beyond traditional artistic genres, mixing popular culture images and mediums that spread like wildfire in a consumer society. The work of these artists remains an important milestone in terms of the change of attitude on the part of Portuguese artists, who, on the one hand, were aware that no informed work could exist outside the contemporary practices of effective dialogue, exhibition and reception, on the other hand, artistic and more generally epistemological questions had also undergone a sea change. While a new world was being born in Europe and the Americas, Portugal had to wait until 1974 until everything was possible.

**The 70s.** In the course of this decade, and as a sequence of it, another generation of artists emerged with greater awareness of the complexity of contemporary art, particularly as regards conceptual practices. Among the many artists whose work attained great consistency at this time was Helena Almeida, certainly she was the most relevant as regards the continuity and development that led in turn to questions that have been dealt with ever since. Her photographs question the body and gesture as exterior signs of the frame that separates the painting or drawing from the world. On photographing these historically excluded signs and introjecting them into painting or drawing as a way of interrogating the body, Helena Almeida redefined another area for reflection on painting as a process that continuously differs from its own medium, promoting criticism of modernist myths about the essentiality of the artistic medium. Her photographic work enabling her to reflect on painting itself.

In the nineteen seventies another leading name in Portuguese art came to the fore, Julião Sarmiento, who has become one of most well-known Portuguese artists in international circles. He did not have to leave the country to achieve this, as was the case with Lourdes Castro, René Bertholo and Paula Rego nor did he have to acquire another nationality, as was the case with Maria Helena Vieira da Silva, in the 1940s. Sarmiento initially executed photography, text, film and installation works that, along with the work of Helena Almeida, completely changed the artistic scene in Portugal. The artist's favourite medium as from the eighties was painting and it was in this particular field that his work became so well known. Recently video installations have played a large part in his production. Ever since his first conceptual works desire has been his central theme. Desire seen as a circular movement with no end, preceding social codes underlying any representational concept and becoming his very production.

**The 80s.** At the beginning of the eighties Portugal underwent a profound economic crisis and a somewhat less passionate revision of the revolutionary impetus of the previous decade that had led to serious reconsideration of the status of the artistic object. Neo-expressionism and, most of all, the idea of returning to conventional artistic genres became the dominant references of a new generation remote from earlier experimentalism.

Drawing has a central place in the work of Pedro Calapez, redefining and analysing the memory of the history of art itself. The search for involuntary signs that organise a space and bring it up to date in another construction that goes beyond mere memory, has given way in recent years to analysis of the chromatic working of different topographical planes to construct landscape memories.

Of all these artists, Rui Chafes has specifically retained the memory of the Romantic tradition. His sculptural work in black-painted wrought iron is inspired by mediaeval armour to propose a sublime dimension in a clearly stated break with contemporary discursive codes. One of the best sculptors of this generation is José Pedro Croft, whose sculptures have gone through various phases depending on the emphasis placed on the different materials. His work is

largely governed by attention to architectural aspects, whether through fragment and memory, or the relationship between real and virtual spaces that multiply and affect perception of the real, a process of formal destabilisation.

In the mid-eighties, Pedro Proença developed work from painting as a commentary. Decoration-dimension excluded by Modernism is recuperated on the one hand while, on the other, acceptance and critical revision of the illuminist inheritance render his paintings attentive, participating critical projects in the contemporary aesthetic debate. His painting may be regarded, therefore, as presenting the most complex and innovative questions on the Portuguese artistic scene and its continuity reveals the amplitude of the project.

If these artists predominantly work with traditional genres of the visual arts, leaving the experimentalism of the seventies on hold, other artists have continued and developed the critical strategies started at that time. Júlia Ventura has raised the question of identity through photography starting from the self-portrait. Her photographs question other image stereotypes and culturally conditioned feminine behaviour while others revise the memory of the history of art. Despite apparent recognition, an irreconcilable difference remains in these images that create a community of figures with neither name nor classification.

The paintings of António Olaio have retained a close relationship with the lyrics of his pop group songs and his video-clips. Their strident colour is reminiscent of a rather kitsch comic strip that includes captions with media references in a wide-ranging, ironic commentary. The work of these artists was highly relevant to the following generation that was to adopt more politically orientated strategies.

**The 90s.** Unlike what might have been expected in a historical context subsequent to great modernist rifts, the generation of artists that came to the fore at the beginning of the decade conflicted with the idealism that had guided many artists in the previous generation. Despite the many differences in their work there was a prevailing urge to politicise the artistic phenomenon



as a generational characteristic, combined with the negation of traditional artistic genres such as painting, sculpture and photography. Attention was redirected towards more experimental practices, often linked to the rather more timid experiments of the seventies. The work of João Tabarra was initially divided between his participation in the Entertainment Co. collective, with João Louro, and his own work. The most persistent, significant artistic creation collective of the decade it created politically orientated installations about the manipulation and circulation of images. The photographs of João Tabarra revisit the styles and typologies of the genre to deconstruct situations such as the power of the media and war, or, more recently, determination and the present historic-political context. An allegorical dimension using characters that are a mixture of Hollywood and the European fairy tale tradition presides over the photographic scenes. The artist is involved in the situations expressing the irony with which he views the world.

Portugal was one of the great colonial empires and the last to be disbanded.

Curiously only Ângela Ferreira, born in Mozambique and of Portuguese and South African nationality, takes up a discourse about the exchange and areas of specific cultural codes. Her analytical, structural sculptures express a specific relationship with western modernist sculpture, however a closer look reveals that through their materials they are related to vernacular suburban architectural situations and not at all in line with that cultural order. The artist always supplies photographic, textual or schematic elements to carry out this re-contextualisation, dialogue or negotiation between the various cultural contexts visible in her sculptures.

Where Ângela Ferreira uses sculpture to reflect on architectural structures and ideological and social relationships, Alexandre Estrela works from video, not as a modernist reiteration centred on the specificity of the medium, but beyond its limits, impossibilities or repressions. These videos develop synthetic situations that are, at times, disarming in their simplicity and can be viewed in the light of established values as regards the representation or reflection of models or the medium itself that becomes much more complex than it appeared at first sight. This work borders on technology and its conventions, creating situations that might be read as analogies

in relation to natural phenomena while, at the same time, remaining a determinant 21st century medium. In the end, the very medium through which we most relate to the world itself and which day by day constructs the world itself.

Augusto Alves da Silva developed his work through photography and video to experiment with the relationships established by time in the reading of an image. This aspect has always been present in his photographic series that are remarkable in their rigorous framing, composition and chromatism. The range of elements is strictly defined and worked into a pattern subject to a deviation that determines the sense of an event and of photography. The integration of photography into a series is not an accidental procedure; a meaning is created for each photograph by the differences produced especially through repetition. José Loureiro is a painter who came to the fore at the end of the previous decade but attained maturity and complexity in the nineties. His paintings represent memories dating back to abstract modernism and are also related to schemes, everyday graphics and other areas of expertise. The eclecticism and disparity of the elements combined in his paintings bring about unexpected formal relationships and, at times, a touch of humour.

Ana Luísa Ribeiro is also a painter, her canvases presenting fragments from pages of books, sometimes from the history of art where even the image of a work may appear. The substitution of the image by the word even though the paintings act as images of words refers to a universe where the prevailing discourse and its production and dissemination become the dominant agents of imagery culture.

**The 00s.** It is still too soon to define the characteristics of the new generation that has come into the spotlight since the end of the nineties, for like other generations already mentioned, artists only come to the fore gradually in time or in groups that overlap in time. There are still some remarks to be made about these artists for it is a generation that has broken away from the traditional isolation or remoteness in relation to international artistic centres. Almost all of them turned their back on the out of date education provided by Portuguese universities and

were educated in the best European training centres. They have been taking part in international exhibitions for some time, João Onofre, for example, at only 25 years of age was invited by Harald Szeemann to take part in a central exhibition at the Venice Biennale, Plateau of Humankind. Onofre's work on video is always a performing activity. The appropriation of various film genres, stipulated by various performances that his videos deal with, always considers their structures, codes and rhetoric. The performers are never familiar with the respective mechanisms, creating tension and dislocation that inscribes the act in an exterior order. At the end of each video the performers relax and are released in the fade-out. The situations created reveal unexpected, repressed aspects of an apparently accepted, stable order.

João Pedro Vale has also worked on desire through the use of everyday objects that in contemporary cultural codes have specific connotations. The use of soap, chewing gum, gym apparatus, towels, short sentences that recall the refrains of popular songs make up the props where a sensitive experience becomes a compulsive habit. Desire reorganizes these objects and gives them shape to outline the body through their brands or relationship, again always with a touch of humour. The sense of expectation created by waiting runs through Filipa César's videos. Spaces are overwhelmed by the weight of the happening. The characters reveal tension ranging from the discreet to the deeply uneasy. In this relationship with space a central question is perceptible, one that is typical of her work and that is the suspension created by a lapse in communication processes.

Nuno Cera has developed his photographic work by carefully exploring the conditioning factors that urban areas have on human relationships. The complexity of the communication and dislocation mechanisms of a society that virtually annuls space-time creates other sorts of relationships, which, like his photographs, are disenchanted by the overwhelming reality of the everyday. Eurico Lino do Vale is a newcomer to Portuguese artistic circles. His project recuperates the tradition of photographic portraiture series. The references determine a typology that the artist associates with history of art references through lighting and contrasts, and running through his series is a tendency towards lists.

Many other recognized artists relevant to the history of art of this period have not been included in this text, which only refers to those exhibiting works. Their absence is largely due to lack of adequate space in which to exhibit their work and the need to restrict the number of representative artists from each generation so as to provide a diversified selection in terms of age or through the options of artists or curators. The selection presented here is an introduction to Portuguese art, which is gradually being recognised internationally on its own merits and is rapidly making up for lost time.

Pedro Lapa



# Artists

Helena Almeida  
Pedro Calapez  
Nuno Cera  
Filipa César  
Rui Chafes / Orla Barry  
José Pedro Croft  
Alexandre Estrela  
Ângela Ferreira  
José Loureiro  
António Olaio  
João Onofre  
Pedro Proença  
Ana Luísa Ribeiro  
Julião Sarmiento  
Augusto Alves da Silva  
João Tabarra  
João Pedro Vale  
Eurico Lino do Vale  
Júlia Ventura

# Helena Almeida



*born in Lisbon, 1934. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1999 “Circa 1968”,  
Museu Serralves, Porto  
“A geração médica de 1911”,  
Fundação Calouste Gulbenkian, Lisbon  
“Looking for a Place”, III.  
International Biennial,  
Santa Fe/New Mexico  
2000 Pusan International  
Contemporary Art Festival,  
Pusan/South Korea  
“Brazil 2000”, Culturgest, Lisbon  
Centro Galego de Arte  
Contemporánea, Santiago de  
Compostela

MEIAC, Badajoz

Galeria Estrany de la Mota,  
Barcelona

2001 “Y que hace usted ahora?”

Museo Vostell, Malpartida

“Situation Zero”, Yerba Buena

Center for the Arts, San Francisco

“Aquisições e doações

recentes 2000 – 2002”, Museu do

Chiado, Lisbon

Gallery Thomas Erben, New York

2002 “Arte Público”,

Museu Serralves, Porto

“Critérios Visíveis – 150 Anos de

Fotografia”, Centro Português

de Fotografia, Porto

“Seduzir”, Galeria Helga de Alvear,

Madrid



***“Seduzir” (#3)***, 2002  
acrylic on b/w photograph, 195 x 126 cm



# Pedro Calapez



*born in Lisbon, 1953. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1986 42. Biennale di Venezia, Venice

1991 XXI Bienal de São Paulo,  
São Paulo

“10 Contemporâneos”,  
Museu Serralves, Porto

1994 “Perspectives”, Centre d’Art  
Contemporain de Marne-La-Vallée,  
Marne-La-Vallée

“Depois de Amanhã”, Centro  
Cultural de Belém, Lisbon

1996 “Ecos de la materia”,  
MEIAC, Badajoz

1999 “jardim suspenso”, Galeria  
Presença, Porto

“Tage der Dunkelheit und des  
Lichts”, Kunstmuseum Bonn, Bonn

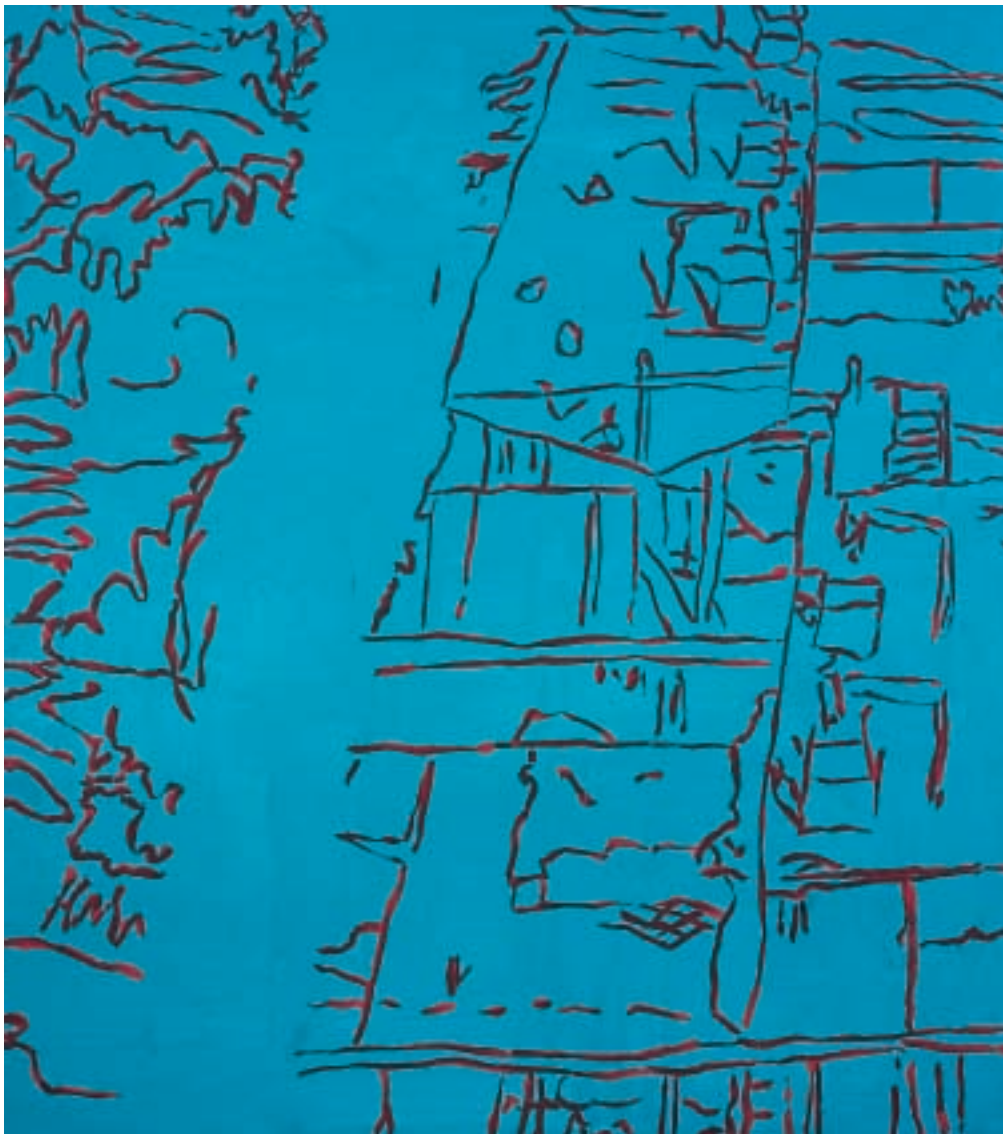
2000 “as casas surgem de repente  
iluminadas por dentro”, Galeria Luís  
Serpa Projectos, Lisbon

2001 “CAMPO”, Galeria Presença,  
Porto

“Argumentos de futuro”, Caja San  
Fernando, Seville and Fundación  
ICO, Madrid

2002 “Madre agua”, MEIAC, Badajoz  
and Centro Andaluz de Arte  
Contemporáneo, Seville

“Undisclosed Landscape”, Galerie  
Seippel, Cologne



*"Campo 08", 2001*  
acrylic on plywood on MDF, 125 x 111 cm



*born in Beja, 1972.*

*Lives and works in Berlin and Lisbon.*

***Selected solo and group exhibitions:***

1999 BM99, Bienal da Maia, Maia  
“Touch”, Sala de Exposições da Casa da Cultura da Horta, Azores

2000 “Projecto Mnemosyne”, Museu Nacional Machado de Castro, Coimbra

2001 “Shooting Stars”, Promontório Arquitectos, Lisbon

“7 artistas ao 10º mês”, Fundação Calouste Gulbenkian, Lisbon

2002 “Access”, Künstlerhaus Bethanien, Berlin

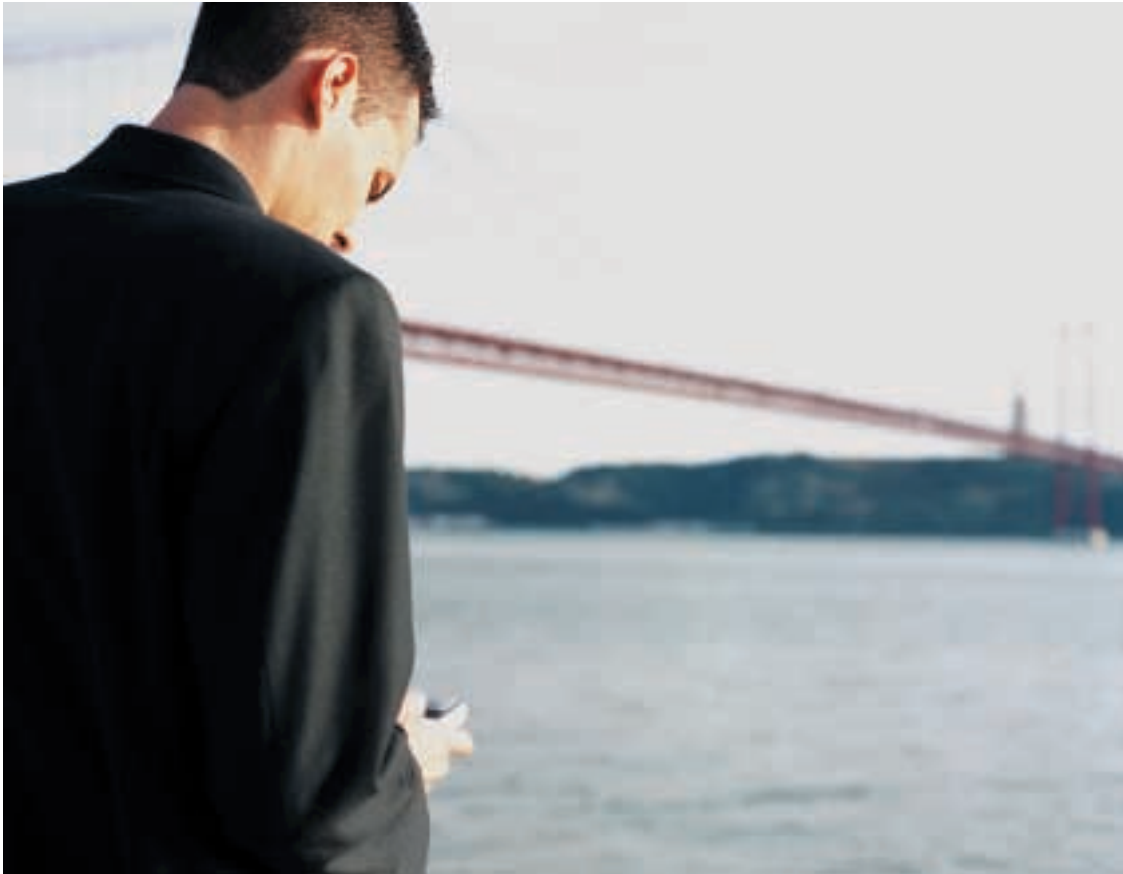
“Topografias do Vinho e da Vinha”, Cordoaria Nacional, Lisbon

XXVII Bienal de Arte de Pontevedra, Pontevedra

“Two intimate investigations”, Kunstpunkt Berlin, Berlin

“Big Torino 2002”, Reinigungsgesellschaft “Spirit of Work”, Torino

“Expect the World – moi non plus”, Sparwasser HQ und Parkhaus, Berlin  
“R-6”, Palácio Marim Olhão, Lisbon



***“Singles”, 2002***

lambda duratrans print, lightbox, 100 x 70 x 15 cm

# Filipa César



*born in Porto, 1975.*

*Lives and works in Lisbon and Berlin.*

***Selected solo and group exhibitions:***

1998 “O Império Contra Ataca”,  
Galeria ZDB, Lisbon

1999 “7 artistas ao 10º mês”,  
Fundação Calouste Gulbenkian, Lisbon  
“(A) casos (&) materiais”, Círculo de  
Artes Plásticas de Coimbra, Coimbra

2000 “Colecção Banco Privado para  
Serralves”, Museu Serralves, Porto  
“Depósito”, Casa Fernando  
Pessoa, Lisbon

“Plano XXI – Portuguese  
Contemporary Art”, Glasgow

2001 “Situation Zero”, Yerba Buena  
Center for the Arts, San Francisco

“Milano Europa 2000 – Anteprema  
Bovisa”, Triennale, Milan

“Schnittraum”, Museum Ludwig,  
Cologne

“Disseminações”, Culturgest, Lisbon

2002 “Sets for thoughts”, Cristina  
Guerra Contemporary Art, Lisbon

“Slow motion”, ESTGAD, Caldas da  
Rainha and Fundação Calouste  
Gulbenkian, Lisbon

“Narrando Espaços, Tempo,  
Histórias”, XXVII Bienal de Arte de  
Pontevedra, Pontevedra

“Expect the World – moi non plus”,  
Sparwasser HQ und Parkhaus, Berlin



*Still from: "Waiting citizens 2", 1999*  
video without sound, 30"

# Rui Chafes/Orla Barry



*Rui Chafes was born in Lisbon, 1966. He lives in Lisbon. Orla Barry was born in Wexford, 1969. She lives and works in Brussels.*

***Selected solo and group exhibitions Rui Chafes:***

1995 46. Biennale di Venezia, Venice  
1997 “En la piel de toro”, Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofia, Madrid  
2000 “Durante o fim”, Sintra Museu de Arte Moderna, Sintra  
2001 “Kranker Engel”, Stedelijk Museum voor Actuele Kunst, Gent  
2002 “El alma, prisión del cuerpo”, Galeria Juana de Aizpuru, Madrid  
“Leçons de ténèbres”, Galerie Cent8, Paris  
“Cardinales”, MARCO – Museo de Arte Contemporanea de Vigo, Vigo

***Selected solo and group exhibitions Orla Barry:***

1998 Manifesta 2, Luxembourg  
2001 “Unsaid”, (with R. Chafes), Galeria Canvas, Porto  
2002 “Foundlings”, Argos, Brussels and Temple Bar Gallery, Dublin  
“Attachment + Bruges”, Galeria Nadia Vilenne, Liège



*“Unsaid”, 2001*  
steel and audiotape, 108 x 79 x 210 cm



# José Pedro Croft

**José Pedro Croft**



*born in Porto, 1957. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1994 Fundação Calouste Gulbenkian, Lisbon

“Artistas Extranjeros en las colecciones del Museo”, Museo Nacional Centro de Arte Reina Sofia, Madrid

1995 46. Biennale di Venezia, Venice

1997 “A Céu Aberto”, Fundação de Serralves, Porto

1998 “Desenho e Escultura”, Galeria Quadrado Azul, Porto

“Navegar é preciso”, Centro Cultural São Paulo, São Paulo

1999 “Desenho e Escultura”, Museu da Cidade, Lisbon

“Desenho”, Instituto Camões, Paris

2000 “Colecção Portuguesa de Arte Contemporânea do MEIAC”, Fundação D. Luís I, Cascais

“Um olhar sobre a Colecção Berardo”, Sintra Museu de Arte Moderna, Sintra

2001 “Connecting Worlds: Contemporary Sculpture from the European Union”, Kennedy Center for the Performing Arts, Washington D.C.

“Prémio EDP”, Museu Serralves, Porto

2002 “José Pedro Croft 1979–2002”, Centro Cultural de Belém, Lisbon  
Galeria Quadrado Azul, Porto



*Untitled, 2000*  
painted iron and mirror, 100 x 200 x 170 cm

# Alexandre Estrela

*born in Lisbon, 1971.*

*Lives and works in Lisbon and New York.*

***Selected solo and group exhibitions:***

2000 “Go to Frisco”, Galeria ZDB, San Francisco

“Contaminantes / Comunicantes – Dez Arquitectos / Dez Artistas”, Sociedade Nacional de Belas Artes, Lisbon

“Plano XXI – Portuguese Contemporary Art”, Glasgow London Art Biennale, Shoreditch Town Hall, London

2001 “Cross Sharing. Turquoise Hexagon Sun. Hi8”, Museu do Chiado, Lisbon

“Slow Motion – Alexandre Estrela”, ESTGAD, Caldas da Rainha

“RTP2”, Apartamento em Campo de Ourique, Lisbon

“Novas Aquisições”, Museu do Chiado, Lisbon

“7 artistas ao 10º mês”, Fundação Calouste Gulbenkian, Lisbon

“Squatters”, Edifício da Direcção Geral da Conservação do Património, Porto

“Squatters II”, Witte de With, Rotterdam

2002 “De Paramenésio – Parte 2”, Tercenas do Marquês, Lisbon

“Expect the World – moi non plus”, Sparwasser HQ und Parkhaus, Berlin

The video bases on the method to calculate the distance of thunderstorms. By counting the seconds that elapse between the lightning and the following thunder it is possible to find out how far away the storm is. In essence we are using the fact that sound propagation is slower than light propagation.

In the video a continuous black image is interrupted by a white flash, followed by a brief, but loud sound clip. Immediately after the clip the distance between flash and sound is revealed (in miles), establishing a link between the two previous elements. This distance reflects the relative hypothetical position of the flash in relation to the viewer. When the sound is synchronized with the image the title "Hear Here" appears.

*Synopsis of: "Hear Here", 2002*  
video with sound, continuous random playing

# Angela Ferreira

*born in Maputo/Mozambique, 1958.*

*Lives and works in Cape Town.*

***Selected solo and group exhibitions:***

1996 “Double Sided Part I”, Chinati Foundation, Marfa, Texas

1997 “Double Sided Part II”, Ibis Art Centre, New Bethesda / South Africa  
“Zonas de Interferência”, Galerie im Karmeliterkloster, Frankfurt am Main

1998 “Kanimambo”, EXPO 98, Lisbon  
“Africus“, II. Biennial of South Africa, Johannesburg

1999 “Casa. Um retrato íntimo da casa em que nasci”, Fundação de Serralves, Porto

“Tage der Dunkelheit und des Lichts”, Kunstmuseum Bonn, Bonn

“Signs of Life”, I Melbourne

International Biennial, Melbourne

2000 “Initiare”, Centro Cultural de Bélem, Lisbon

2001 “Pega”, Galeria Catete, Museu da República, Rio de Janeiro

“Squatters”, Casa de Serralves, Porto and Witte de With, Rotterdam

“Arte Português Contemporâneo – Argumentos de Futuro”, Salas Chicarreros e Imagem, Seville and Fundación ICO, Madrid

2002 “Private Views”, Museu Nacional Soares dos Reis, Porto

“Zip Zap Circus School”, ICA, Cape Town

“Diferença e Conflito, O Século XX nas colecções do Museu do Chiado”, Museu do Chiado, Lisbon



*“Marquises”, 1994*  
installation (colour photographs, structure), dimensions variable

# José Loureiro



*born in Mangualde, 1961.*

*Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1997 “Pintura”, Módulo – Centro Difusor de Arte, Lisbon  
“Papel de parede”, Centro Cultural, São João da Madeira

1998 “Pintura”, Módulo – Centro Difusor de Arte, Porto

1999 “Colecção António Cachola”, MEIAC, Badajoz

“Obras da Colecção de Arte da Fundação Luso-Americana Para o Desenvolvimento”, Palácio dos Capitães Generais, Angra do Heroísmo

“Ida e Volta”, Museu de Arte Moderna da Baía, San Salvador

“Pintura”, Módulo – Centro Difusor de Arte, Lisbon

2000 “EDP Are, 1<sup>a</sup> Edição do Prémio EDP de Pintura/Desheno”, Palácio da Ajuda, Lisbon

“Colecção Particular do Banco Privado”, Museu Serralves, Porto  
45. Salon de Montrouge, Montrouge

2001 “Pintura”, Cristina Guerra Contemporary Art, Lisbon

2002 “Pintura e Desenho”, Museu Serralves, Porto



*"Bote", 2001*  
oil on canvas, 180 x 190 cm



# António Olaio



*born in Sá da Bandeira / Angola, 1963.*

*Lives and works in Coimbra.*

***Selected solo and group exhibitions:***

1997 “Bambi is in jail”, Galeria Pedro Oliveira, Porto

“Contemporary Anatomies”,  
Fundição de Oeiras, Oeiras

1998 “My home is a logo”, Círculo  
de Artes Plásticas de Coimbra,  
Coimbra

“What do you want for Christmas?”,  
Galeria ZDB, Lisbon

2000 ARCO Madrid (with Galeria  
Pedro Oliveira), Madrid

“Hi8#2”, Short Video Festival, London

“My left hand is changing”, Galeria  
Pedro Oliveira, Porto

2001 “Urban Lab”, Bienal da Maia,  
Maia

“Foggy days in Old Manhattan”,  
Galeria Filomena Soares, Lisbon

“Fictional Buzzing”, Artmosferas,  
Porto

Art Forum Berlin (with Galeria  
Filomena Soares), Berlin

2002 ARCO Madrid (with Galeria  
Filomena Soares), Madrid

“Telepathic agriculture”, Galerie  
Schuster, Frankfurt am Main and  
Galerie Schuster & Scheuermann,  
Berlin

“Figuración”, Asamblea de  
Extremadura, Mérida and Instituição  
Cultural “El Brocense”, Cáceres



***“National Geographic”, 2002***  
oil on canvas, 130 x 195 cm

# João Onofre

*born in Lisbon, 1976.*

*Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

2000 “Performing Bodies”, TATE Modern, London

“Full Serve”, Rove – West 27th Street, New York

“Plano XXI – Portuguese Contemporary Art”, Glasgow

2001 I-20 Gallery, New York

49. Biennale di Venezia, Plateau of Humankind, Venice

“Situation Zero”, Yerba Buena Center for the Arts, San Francisco

“Disseminações”, Culturgest, Lisbon

“My Generation”, Atlantis Gallery, London

2002 PS. I Contemporary Art Center, New York

Galeria Toni Tàpies, Barcelona

Ileana Tounta Contemporary Art Centre, Athens

Programa Art Center, Mexico City

Herzliya Museum of Art, Herzliya/Israel

“Human Interest”, Philadelphia Museum of Art, Philadelphia

“Slow Motion”, Fundação Calouste Gulbenkian, Lisbon

Video Art Programme, Sidney

Biennial, Sidney



*Still from: "Instrumental version", 2001*  
video with sound, 6' 53"

# Pedro Proença



*born in Lubango / Angola, 1962.*

***Selected solo and group exhibitions:***

1997 “Antiphote & Ophelia”, Casa Fernando Pessoa, Lisbon  
“Form und Funktion der Zeichnung heute”, Art Frankfurt 97, Frankfurt am Main  
“Diálogos: Ornamental y decorativo”, MEIAC, Badajoz  
1998 “Anacorese Galante”, Galeria Pedro Oliveira, Porto  
Galeria Camargo Vilaça, São Paulo  
“Eccentric Drawing”, Frankfurter Kunstverein, Frankfurt am Main  
“As falsas apoteóses”, Fundação Calouste Gulbenkian, Lisbon

1999 Centro Cultural de Seará, Fortaleza / Brazil

2000 “Une perspective portugaise de l’art contemporain”, UNESCO, Paris  
“Dogheaded cat”, Galeria Pedro Oliveira, Porto

Galeria Paula Fampa, Braga

2001 Galeria Siboney, Santander  
“Las alegres alegorias”, Galeria Marisa Marimón, Orense

“Modos Afirmativos e Declinações”, Galeria Trem, Faro

2002 “Portrait of the artist as an old rabbi”, Galeria Pedro Oliveira, Porto

“Arte en casa”, Galeria María Llanos, Cáceres



*“Alla turca (algumas anotações musicais)”*, 2001  
acrylic on canvas, 200 x 150 cm

# Ana Luísa Ribeiro



*born in Lisbon, 1962.*

*Lives and works in Cologne and Lisbon.*

***Selected solo and group exhibitions:***

1992 “Prémio M. Bertuchi”,  
Tetouan/Morocco

1993 “4 aus Lissabon”, Galerie Janine  
Mautsch, Cologne

“AR.CO. – Curso Avançado 1993”,  
Ministry of Finance, Lisbon

1995 “MA Degree Show”,  
Goldsmiths College, London

1996 “Green House”, Estufa Fria,  
Lisbon

“Start by emptying your pockets”,  
Universidade Lusófona, Lisbon

1997 “Power Book”, Galerie Konrad  
Mönter, Meerbusch

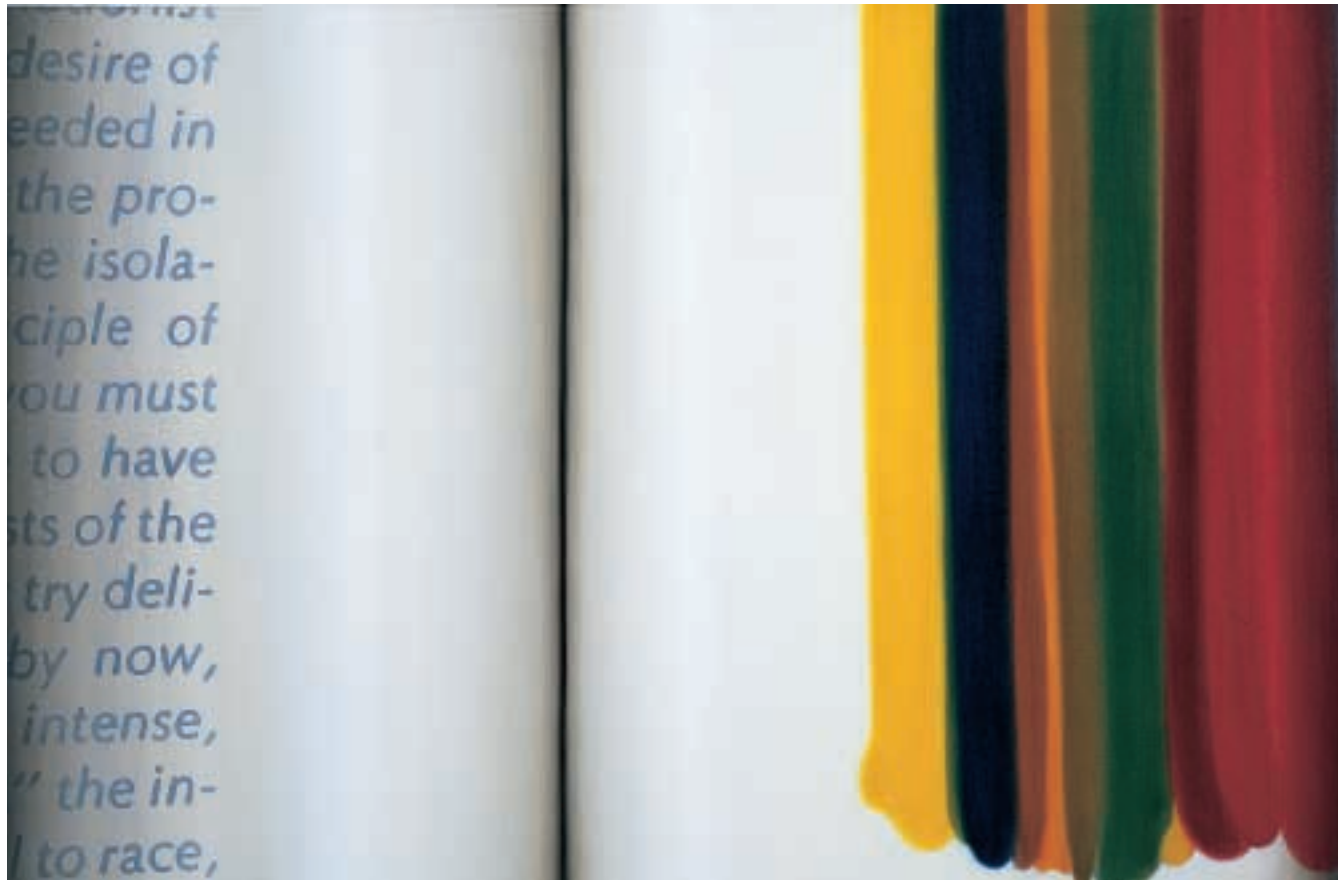
1999 “Private Collection”, Módulo –  
Centro Difusor de Arte, Porto  
Galerie Schneiderei, Cologne

2000 “Private Collection”, Nartex  
and Stairwell Gallery, St. Peter’s  
Church, New York

2001 “Pingos, Paisagens e Prosas  
(Colecção Privada)”, Módulo –  
Centro Difusor de Arte, Lisbon  
Arte Lisboa, F.I.L., Lisbon

2002 “O quê? Pintura. Claro! Porque  
não?”, Módulo – Centro Difusor de  
Arte, Lisbon

“Gastspiel”, Künstlerzentrum  
Eupener Straße, Cologne



*Untitled, 2002*  
oil on canvas, 150 x 230 cm



# Julião Sarmiento



*born in Lisbon, 1948.*

*Lives and works in Estoril.*

***Selected solo and group exhibitions:***

1999 “Julião Sarmiento: Fundamental Accuracy”, Hirshhorn Museum and Sculpture Garden, Washington D. C.

“Segredos e Mentiras”, Galeria Camargo Vilaça, São Paulo and Paço Imperial, Rio de Janeiro

“The Wrong Person”, Dan Bernier Gallery, Los Angeles

“Julião Sarmiento: Flashback”, Palacio de Velázquez, Museo Nacional

Centro de Arte Reina Sofia, Madrid

“A Film Installation”, Sean Kelly Gallery, New York

2000 “Julião Sarmiento: Flashback”,  
Fundação Calouste Gulbenkian,  
Lisbon

Akira Ikeda Gallery, Nagoya

2001 “Julião Sarmiento: Slow  
Motion”, ESTGAD, Caldas da Rainha

“Julião Sarmiento: Obra Recent”,

Galeria Joan Prats, Barcelona

Grant Selwyn Fine Art, Beverly Hills

“-me”, Museu de Arte

Contemporânea, Fortaleza de São  
Tiago, Funchal

2002 “Doppelgänger”, Lisson Gallery,  
London

“Domestic Isolation”, Sean Kelly  
Gallery, New York

“Julião Sarmiento: Trabalhos dos anos  
70”, Museu do Chiado, Lisbon



*“Stretching the Allegories”, 1999*  
mixed media on canvas, 192 x 181 cm

# Augusto Alves da Silva

## Augusto Alves da Silva

*born in Lisbon, 1963.*

*Lives and works in Paço de Arcos.*

### ***Selected solo and group exhibitions:***

1998 “Una Ciudad Así e Carretera en Obras”, Museo Nacional Centro de Arte Reina Sofia, Madrid  
“Pasaje”, Centro de Fotografia Universidad de Salamanca, Salamanca  
“Waterproof”, Centro Cultural de Belém, Lisbon  
1999 “Ferrari”, Rocket Gallery, London  
“Citibank Private Bank Photography Prize 1999”, The Photographer’s Gallery, London

“Double Distance”, Galeria Pedro Oliveira, Porto  
“Surface Speed”, Cirrus Gallery, Los Angeles  
2000 “Initiare”, Centro Cultural de Belém, Lisbon  
2001 “CNB 2001”, Instituto Camões, Paris  
“Trade”, Fotomuseum Winterthur, Winterthur  
“Squatters”, Museu Serralves, Porto  
2002 “Time Lapse” and “Ugly”, Museu do Chiado, Lisbon  
“Xerox”, Promontório Arquitectos / Galeria Lisboa Vinte, Lisbon



*From the series "Shelter", 1992/1998*  
colour photograph, 41 x 50 cm

# João Tabarra



*born in Lisbon, 1966. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1997 “What type of contestation are we asking for?”, Galeria Graça Fonseca, Lisbon

1999 “Love Streams”, Galerie Georges Verney-Carron, Villeurbanne  
“Côté sud... Entschuldigung”, Institut d’Art Contemporain Villeurbanne, Villeurbanne and Centre d’Art Contemporain la Ferme du Buisson, Noisiel

2000 “No Pain, No Gain”, Museu do Chiado, Lisbon

“Love Streams”, Círculo de Artes Plásticas, Coimbra

“Mute Control”, Museu Serralves, Porto

“Plano XXI- Portuguese Contemporary Art”, Glasgow

2001 “(...) Good Fences Make Good Neighbours”, Cristina Guerra Contemporary Art, Lisbon

“Urbanlab”, Bienal da Maia, Maia

2002 XXV Bienal de São Paulo, São Paulo

Bienal de Arte de Pontevedra, Pontevedra



*“Promenade au désastre (foret mobile)”*, 2001  
colour photograph, 180 x 260 cm

# João Pedro Vale

**João Pedro Vale**



*born in Lisbon, 1976. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

2000 “O carteiro toca apenas duas vezes”, Museu das Comunicações, Lisbon

“Coleção Banco Privado para Serralves”, Fundação de Serralves, Porto

2001 “I wanna be your dog”, Módulo–Centro Difusor de Arte, Porto

“Are you safe when you are dreaming?”, Gallery Cokkie Snoei, Rotterdam

“Disseminações”, Culturgest, Lisbon

“Apresentação”, Futuro Museu da EDP Central Tejo, Lisbon

“I+I+I+I Pique – Nique”, Sintra Museu de Arte Moderna, Sintra  
“Citações / Situações”, Palácio de Cristal, Porto

2002 “I have a dream”, Lugar Comum, Barcarena and In Transit Project, Porto

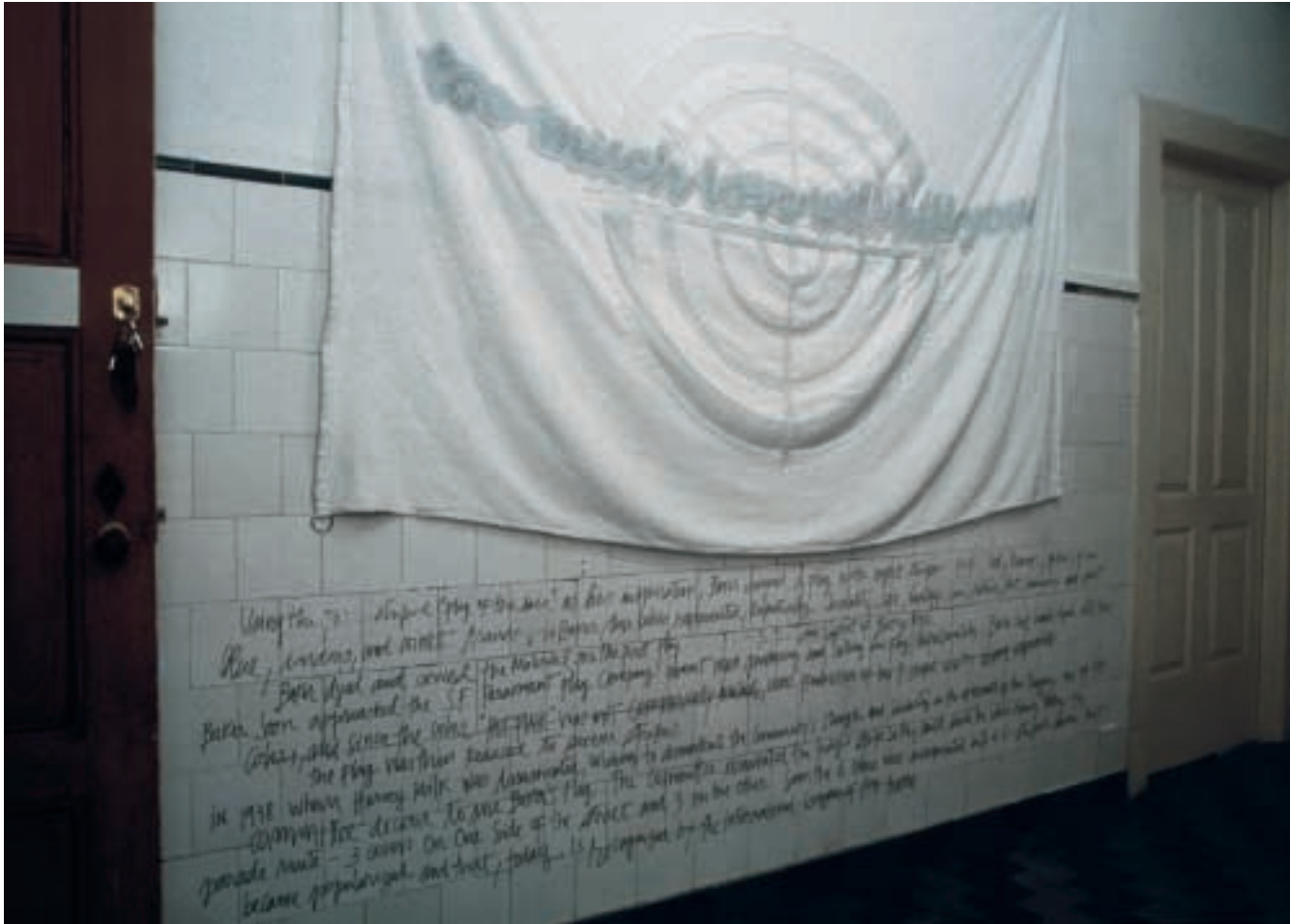
“where the streets have no name”, Blarney Street, Cork

“ARTE-PÚBLICO”, Fundação de Serralves, Porto and Culturgest, Lisbon

“Echo”, Sirius Arts Centre, Cobh

“Art Trail”, Cork

“I+I+I+I...I wanna be your dog”, Stimultania, Strasbourg



**“too much love will kill you”, 2000**

mixed media, 160 x 240 cm





*born in Porto, 1966. Lives and works in Lisbon.*

***Selected solo and group exhibitions:***

1997 “Klasse Nan Hoover”, Galerie Wunick, Düsseldorf

1999 “Rundgang”, Kunstakademie Düsseldorf, Düsseldorf

“Retratos de Alfama”, Convento de S. Salvador, Alfama, Lisbon

“Lab 8”, Lugar Comum, Lisbon

2001 “A Nova Geração”, Fundação Calouste Gulbenkian, Lisbon

“Retratos e outras situações encenadas”, Galeria ARA, Lisbon

2002 ARCO Madrid (with Galeria ARA, Lisbon), Madrid

International contemporary artists fair, Hangar K7, Oeiras

London Biennial, London

Arte Lisboa (with Galeria ARA, Lisbon), Lisbon

Andrea Baginski Contemporary Photography, Lisbon

“Accrochage 04/02 [Reservas]”, Galeria Luís Serpa Projectos, Lisbon



*"Filipe", 2001*  
silver gelatine print, 100 x 100 cm

# Júlia Ventura

**Júlia Ventura**



*born in Lisbon, 1952. Lives and works in  
Amsterdam, Lisbon and Tomar.*

***Selected solo and group  
exhibitions:***

1991 “Robert Longo, Cindy Sherman,  
Júlia Ventura”, Stedelijk Museum  
Amsterdam, Amsterdam

1992 Galerie Schouten & de Vries,  
Haarlem

1993 Galerie Schouten & de Vries,  
Haarlem

1995 “Everyone else’s indifference”,  
Galeria Pedro Oliveira, Porto

1997 “Two ways of life”, Centro  
Cultural de Belém, Lisbon

“En la piel de toro”, Palacio  
Velázquez, Museo Nacional Centro  
de Arte Reina Sofia, Madrid

1998 Gate Foundation, Amsterdam

1999 “Thermometers should last  
forever”, Galeria Pedro Oliveira,  
Porto

2001 “Untitled landscapes”, Museu  
Serralves, Porto

“Walking through the fields  
with eyes shut”, Galeria Pedro  
Oliveira, Porto

MAMCO – Musée d’art moderne  
et contemporain, Geneva

“Espelho Negativo”, Fundação  
Ciência e Desenvolvimento, Porto



*From “Geometrical reconstructions and figure with roses”, 1987*  
cibachrome mounted on plexiglass, 75 x 107 cm



# CONTEMPORARY ART FROM PORTUGAL

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