

**ALL**

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**PORTUGUESE WOMEN ARTISTS  
FROM 1900 TO 2020**

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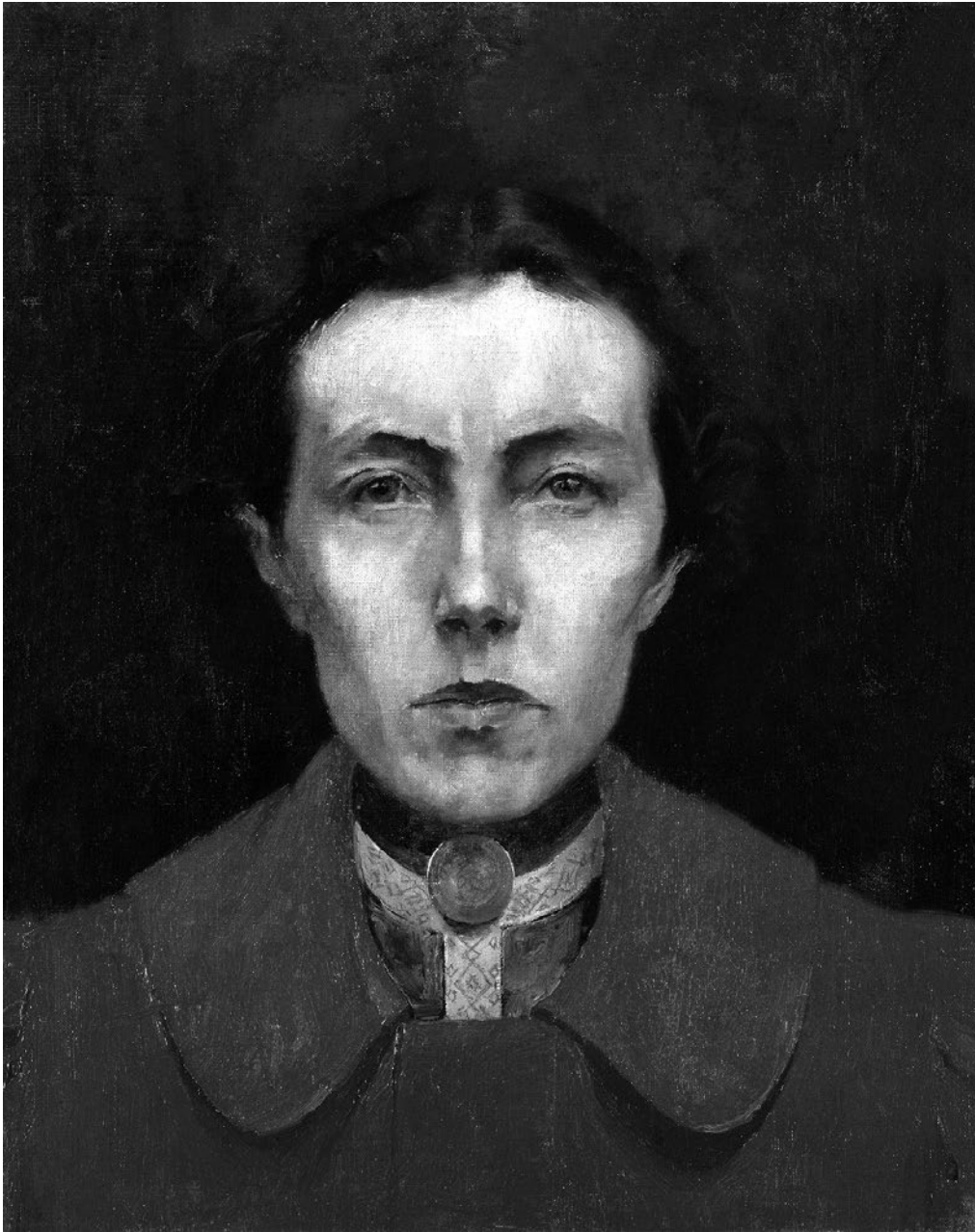
## PORTUGUESE WOMEN ARTISTS FROM 1900 TO 2020

This exhibition brings together about two hundred works by forty Portuguese women artists. Its primary objective is to assist in rectifying the systematic erasure that works by these artists—like so of their sisters elsewhere in the world—have suffered since time immemorial. Focusing on works produced between 1900 and 2020, “All I want” unfolds along a number of axes that reveal the artists’ clear desire to assert themselves in the face of the dominant systems of consecration: the gaze, the body (their body, the bodies of others, the body as a political entity), the space and the way in which they occupy it (house, nature, studio), the means by which they cross disciplinary boundaries (painting and sculpture, of course, but also video, performance and sound) and the determination with which they advance within an ideal of construction that transforms both themselves and those in their orbit.

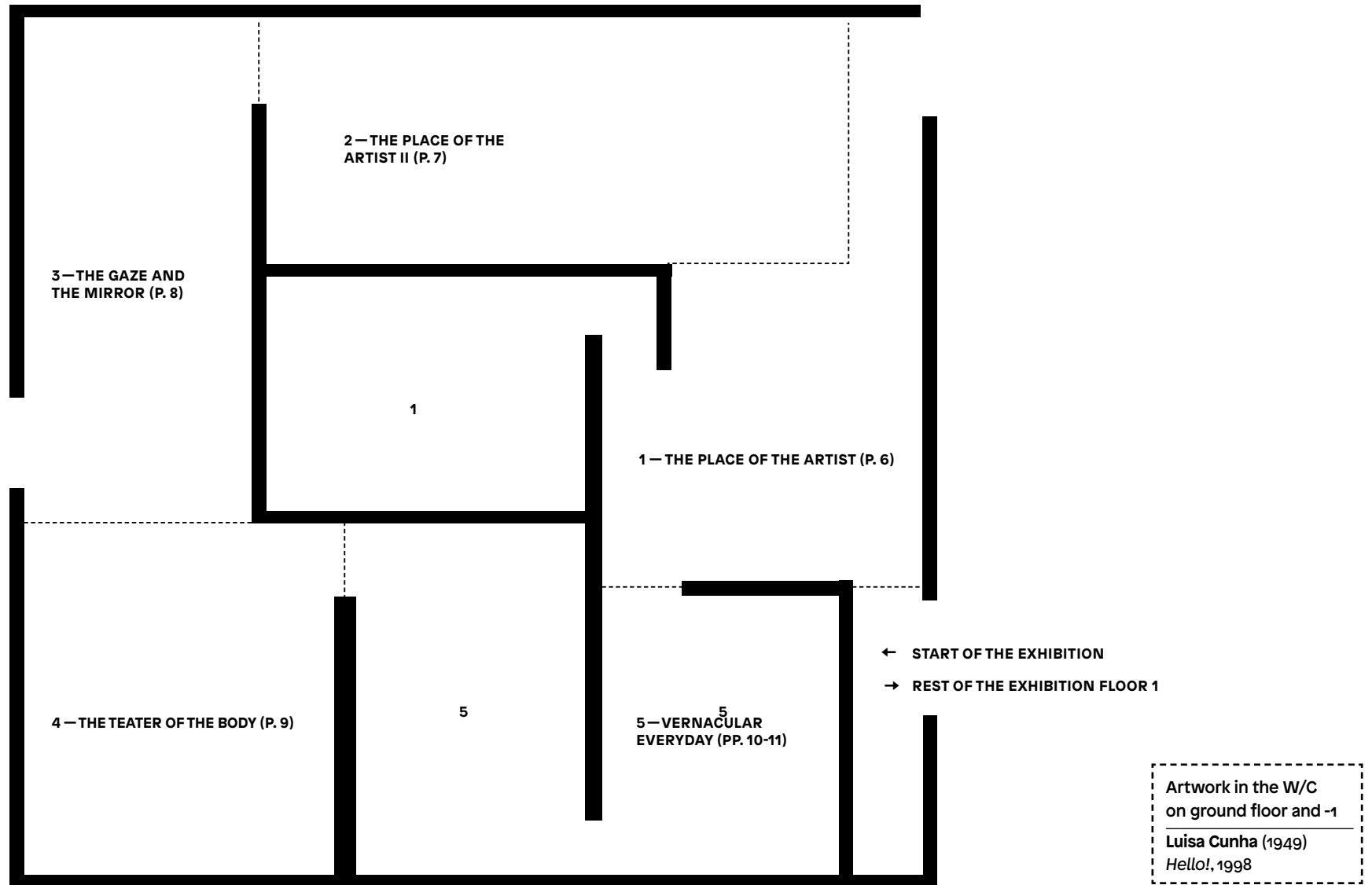
These themes are thrown into sharp relief throughout the exhibition, without being rigidly mapped out via a set narrative. The works were not selected by ticking off items on a prescribed list. Instead, the pieces themselves steered the thrust of the exhibition, leading us to the themes, suggesting dialogue between artists from different generations and revealing a plethora of rich connections. “All I want” is an organic body run through with currents, tensions and nuances of semantics and form. These guide us through the rooms and allow the exhibition to blossom forth and wield its effect in space and time.

These artists have won their place through the sheer quality of their work, in spite of all obstacles placed in their path. Celebrating their victory means that we have to resist the illustrative approach that a show centred around gender (women artists) or nationality (Portuguese) might suggest. At the same time, we must be mindful that even now, with the 21st century well under way, nothing is settled in terms of gender equality, and that these works are examples of the long, collective struggle for women’s right to full recognition as artists. The evidence of their endeavours imbues viewers both with a sense of hope and an increased awareness of their own responsibility.

Helena de Freitas  
Bruno Marchand

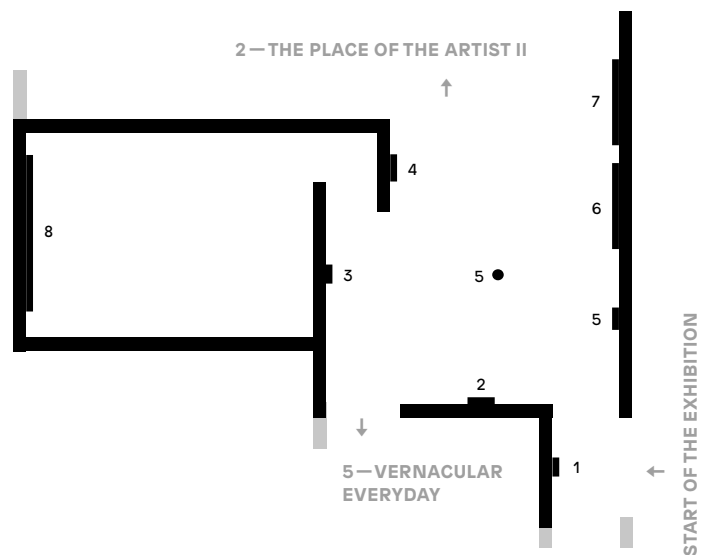


Aurélia de Sousa (1866–1922)  
Autorretrato [Self-Portrait], 1900



# 1 — The place of the artist

This exhibition opens with an encounter between two artists who, through a century apart, both examine the place of women in art history through approaches and styles that might be thought of as diametrically opposed—a play between presence and absence, recurrent in the strategies of many other artists. Aurélia de Sousa questions and challenges us through obsessive self-representation, whereas Rosa Carvalho removes the female model from rigorous copies of historical paintings (*Danae* by Rembrandt, 1636-1647 ; *L'Odalisque blonde*, by François Boucher, 1751 ; *Portrait de madame Recamier*, by Jacques-Louis David, 1800); emptying the image and sabotaging the latent male desire and voyeurism of the originals. At the entrance, Armanda Duarte questions the place, time and identity of the work of art taken as a body (*cabeça, tronco e membros*), a body that is also a measure—the artist's height—to be sanded and transformed into dust in a performative action that takes place over the days of the exhibition, while Ana León tests the limits of the metamorphoses that are rehearsed in other bodies, through a film where animated figures merge and dislodge each other.



**María Helena Vieira da Silva** (1908-1992)  
1 *Moi, réfléchissant sur la peinture*, 1936-1937

**Aurélia de Sousa** (1866-1922)  
2 *Self-Portrait "with black bow"*, c. 1895

3 *Study (Hands of the Artist)*, not dated

4 *Self-Portrait*, 1900

**Armanda Duarte** (1961)

5 *head, torso and limbs*, 2012

**Rosa Carvalho** (1952)

6 *Danae*, 1992

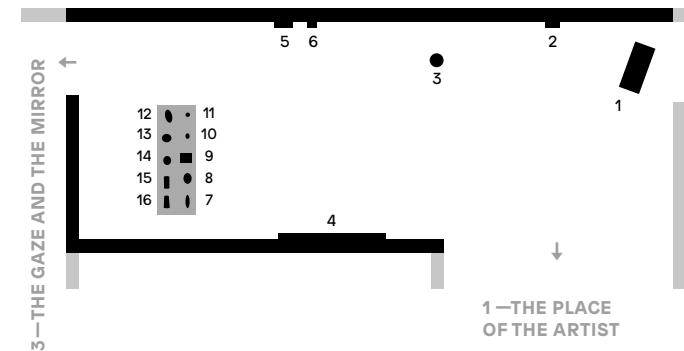
7 *L'Odalisque blonde*, 1992

**Ana León** (1957)

8 *Jeux...*, 1998

# 2 — The place of the artist II

The dialogue established by the erudite paintings by Aurelia de Sousa and Rosa Carvalho is here supplemented by three sculptural presences that extend and unfold it. Rosa Ramalho's ceramics cross utilitarianism and decoration, masculine and feminine, human and animal, Catholicism and paganism, introducing in the exhibition the place of the grotesque as well as the folk arts. If the work of Susanne Themlitz updates this universe through a derisory sculpture that gives us back the contemporary awareness of the body as a composite and fragmentary element, Patrícia Garrido's sculpture, "Pleasure is all mine", take her body as a measure of representation of pleasure, in a daring perspective which plays with the power of suggestion.



**Patrícia Garrido** (1963)

1 *The pleasure is all mine V*, 1994

**Aurélia de Sousa** (1866-1922)

2 *Self-Portrait*, c. 1895

**Susanne Themlitz** (1968)

3 *From the series «At Eye Level»*, 2008

**Rosa Carvalho** (1952)

4 *Re-Récamier*, 2020

**María Helena Vieira da Silva** (1908-1992)

5 *Étude pour «Le théâtre des yeux»*, 1980

6 *Les yeux*, 1939

**Rosa Ramalho** (1888-1977)

7 *Adapted goat*, 1965

8 *She-monkey*, 1960

9 *Plate with monogram*, 1965

10 *Fertilization*, 1965

11 *Animal*, 1960

12 *Monkey with chain*, 1960

13 *Big-headed man*, 1960

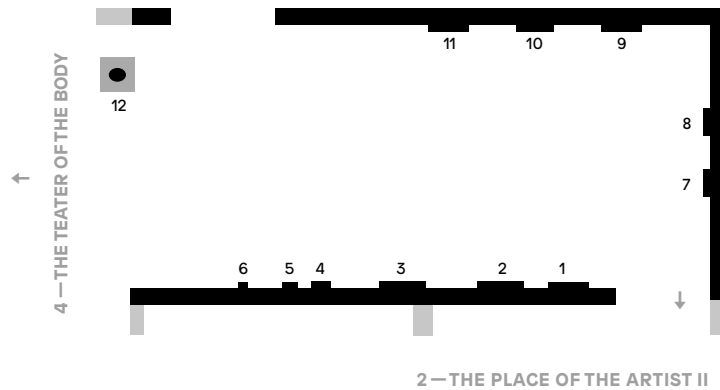
14 *Big-headed woman*, 1960

15 *Monkey Chicken*, 1965

16 *Man with plough*, 1960

### 3 – The gaze and the mirror

The theme of the gaze is further explored in this section. In the self-portraits of Sarah Affonso and Maria Helena Vieira da Silva, everything starts from the mirror and the image it offers back to the artists who look at it, recognising and inventing themselves in this act of looking. The mirror not only fixes their image but provides a conduit to the artists' broader surroundings : their domestic space, their intimacy and sharing, but also their peers, such as the male artist colleagues that Affonso has portrayed, inverting the usual direction of the gaze in art. A surface of reflections, the mirror is also a place for passage, a portal to the other side, to the world of fantasy, myth and death, so masterfully present in Vieira da Silva's works. Finally, the mirror can be the essential instrument for the metaphorical construction of the self, as in the work of Maria José Oliveira, who uses it to imagine her body as an anodyne mass topped by a heart.



**Maria Helena Vieira da Silva**  
(1908-1992)

- 1 *Les noyés*, 1938
- 2 *Tragic History of the Sea or Shipwreck*, 1944
- 3 *Ballet ou Les arlequins*, 1946
- 4 *La cheminée*, 1930
- 5 *L'échelle*, 1935
- 6 *La Saisie*, 1931
- 7 *Autoportrait*, 1942

**Sarah Affonso** (1899-1983)

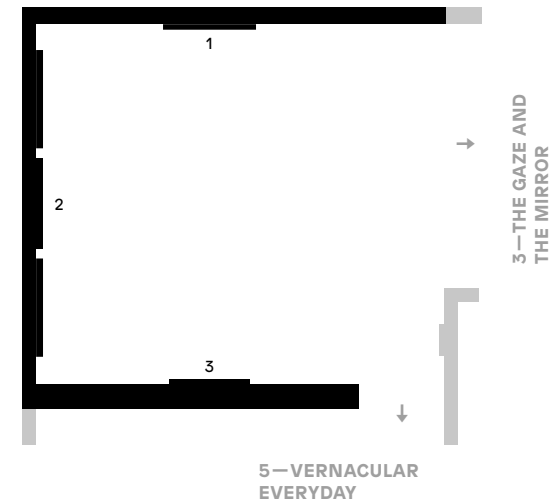
- 8 *My portrait*, 1927
- 9 *Portrait of Matilde*, 1932
- 10 *Portrait of Tagarro and Waldemar da Costa*, 1929
- 11 *Little Girls*, 1928

**Maria José Oliveira** (1943)

- 12 *Self-portrait*, 1980

### 4 – The Theatre of the body

This section brings together two artists who, at various times in their careers, have taken the body as the center of powerful and transformative narratives. The provocative game played by Paula Rego about gender identities through the figure of a priest dressed as a woman should be highlighted. *Vanitas*, a triptych by Paula Rego, presents an image of absolute power, with the woman in the central panel rising as a triumphant figure over the ephemeral and death. Menez, on the other hand, explores the space of intimacy and solitude through the creation of oneiric and melancholic environments, where the work space, signalled by the painter's presence, becomes vital.



**Menez** (1926-1995)

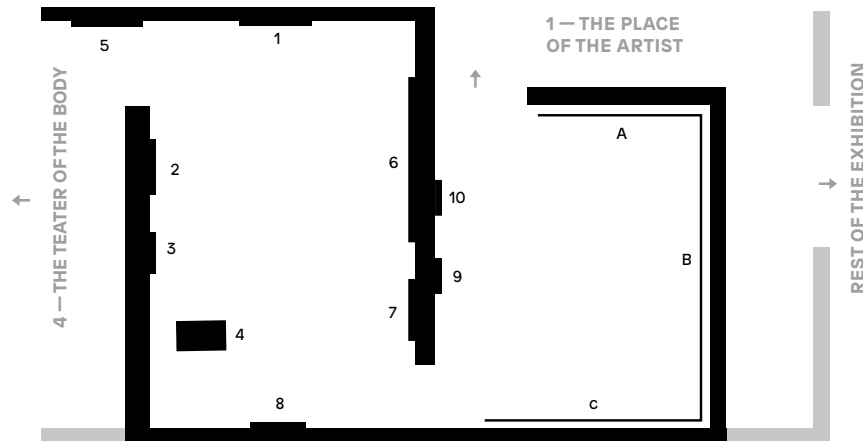
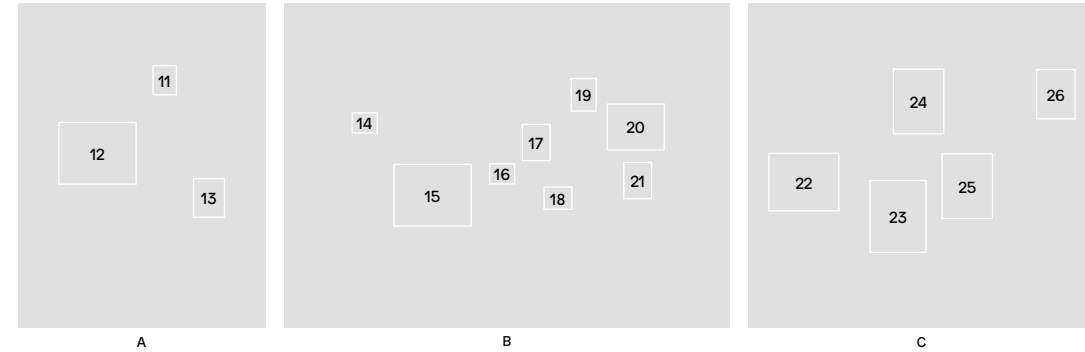
- 1 *Untitled*, 1987

**Paula Rego** (1935)

- 2 *Vanitas*, 2006
- 3 *Mother*, 1997

## 5 – Vernacular everyday

The inclusion of everyday life and mass culture in modern art was one of the most important achievements of the second half of the last century and something that the artists included here celebrate in different ways. Two assemblages of utilitarian objects are shown by Lourdes Castro, together with a set of portraits of friends in trivial situations. The objects appear deviated from their senses of use while the portraits, registers of contours and shadows that dissimulate or expand presences, reveal the most essential of them that can be kept. Echoing these heavily colored or completely empty pieces are the works of Sónia Almeida who, between figuration and abstraction, build environments whose ambiguity serves as a permanent questioning of painting as a sign construction, decorative impulse and conceptual process. From Patrícia Almeida we recovered the series «Portobello» in which the artist retraces the way in which the modes and forms of leisure were standardized. All the stereotypes of beach life compete here, not without the artist's scathing gaze underlining the grotesque, boçal and empty side of many of the places and behaviors associated with it. A true utopia, «Portobello» can be everywhere and nowhere.



### Sónia Almeida (1978)

- 1 *44 Sound/Profile Ribbons*, 2017
- 2 *Departure*, 2021
- 3 *The disease of efficiency*, 2018

### Ana Vieira (1940-2016)

- 4 *The Passage of Madame M.L.T.*, 1967-2007

### Lourdes Castro (1930-2022)

- 5 *Marta Minujín's projected shadow*, 1963
- 6 *Ecumbent shadows*, 1970

- 7 *Adami's projected shadow (Paris)*, 1967

- 8 *Christa Maar's projected shadow*, 1968

- 9 *Wood box*, 1963

- 10 *Blue Box*, 1963

### Patrícia Almeida (1970-2017)

Série «Portobello» 2008-2009

- 11 *Al Leão*

- 12 *Bachelor party*

- 13 *Gorilla*

- 14 *Palm trees*

- 15 *Sandie*

- 16 *Kiss*

- 17 *Quarteira*

- 18 *Sauna*

- 19 *Holiday apartments*

- 20 *Montechoro*

- 21 *Wet T-shirt*

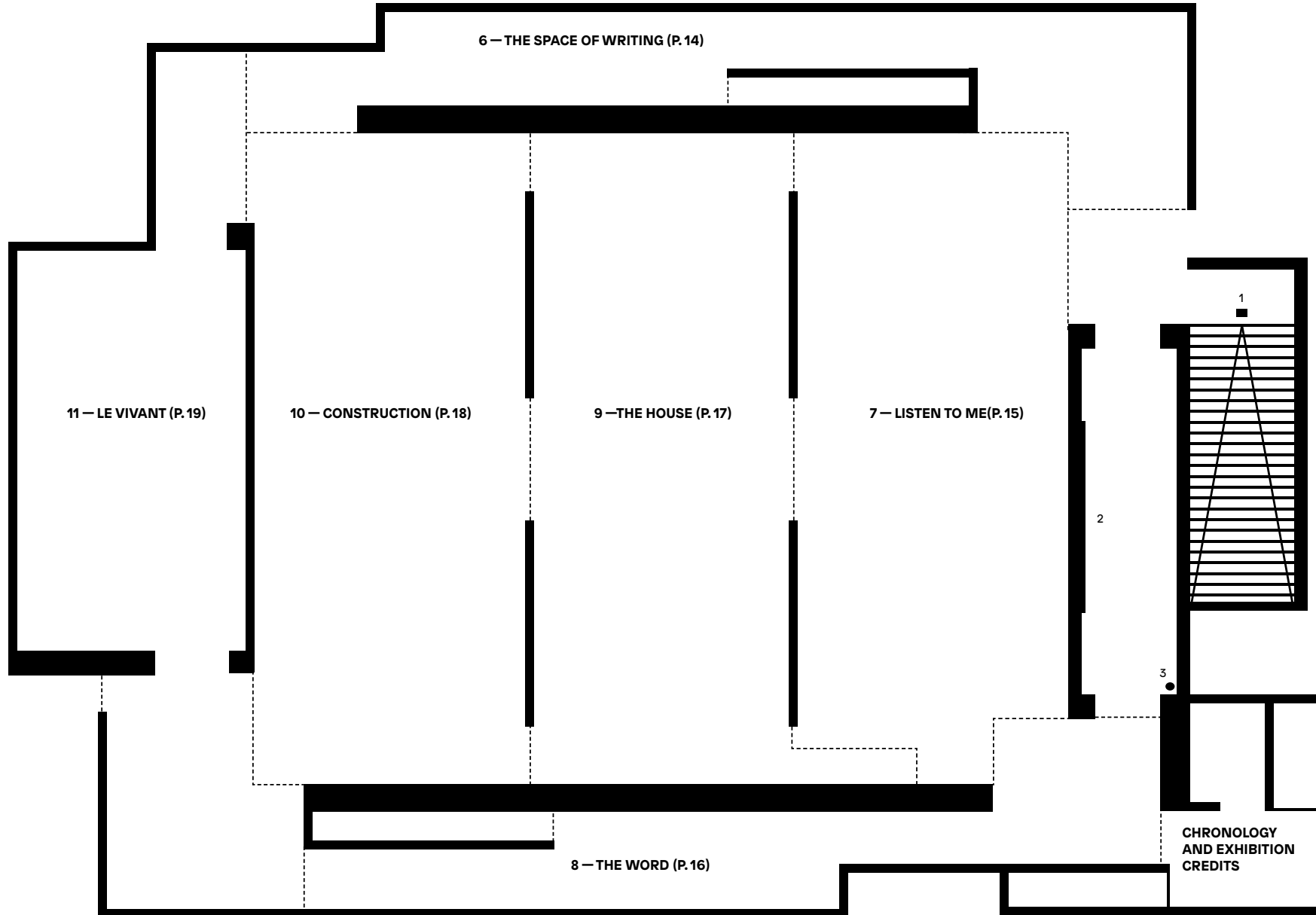
- 22 *Aquashow*

- 23 *Wave pool*

- 24 *Megaphone*

- 25 *Drinking fountain*

- 26 *Bellavista*



Artworks out  
of the sections

**Luisa Cunha** (1949)

**1** *BC*, 1998

**Maria Keil** (1914-2012)

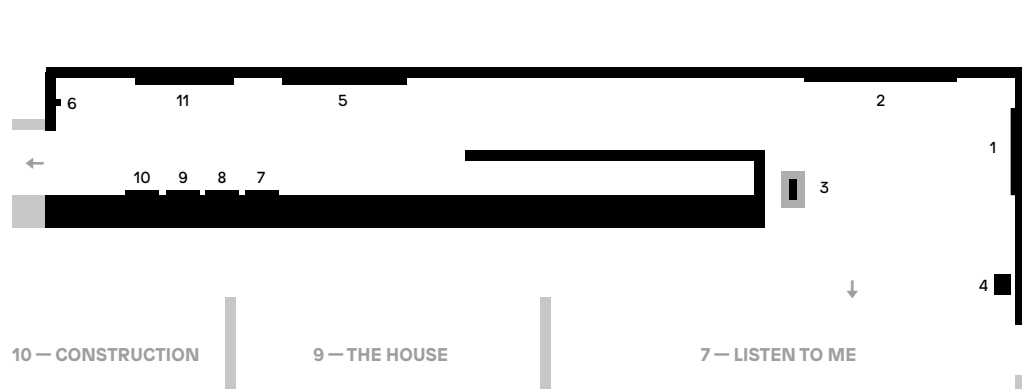
**2** *Replica of a section of the tile panel for the Restauradores subway station in Lisbon, (1958), 2021*

**Susanne Themlitz** (1968)

**3** *Uno y uno y uno*, 2018

## 6 – The space of writing

If the vast space of writing and, through it, the possibility of gaining presence and affirmation are also some of the issues of this section. Here we seek other ways this can be achieved through the works of Isabel Carvalho and Joana Rosa. The first one questions the foundations of written communication and its dependence on visual conventions, exploring the nature of the sign and the structures of the sentence and the book. Joana Rosa focuses on the drifts of the unconscious in writing and in drawings inscribed automatically on the margins of notebooks, saturating them and translating them to a monumental scale. Both artists establish an unexpected dialogue with one of the most significant works of concrete poetry produced in Portugal : *Ourobesouro*, by Salette Tavares.



**Joana Rosa** (1959)

- 1 *Doodles (Fragments)*, c. 1991-1999
- 2 *Doodles*, 1995

**Salette Tavares** (1922-1994)

- 3 *Ourobesouro*, 1965

**Susanne Themlitz** (1968)

- 4 *Silence 1*, from the series/ «Silence; 5 elements in bronze and aluminium», 2010

**Isabel Carvalho** (1977)

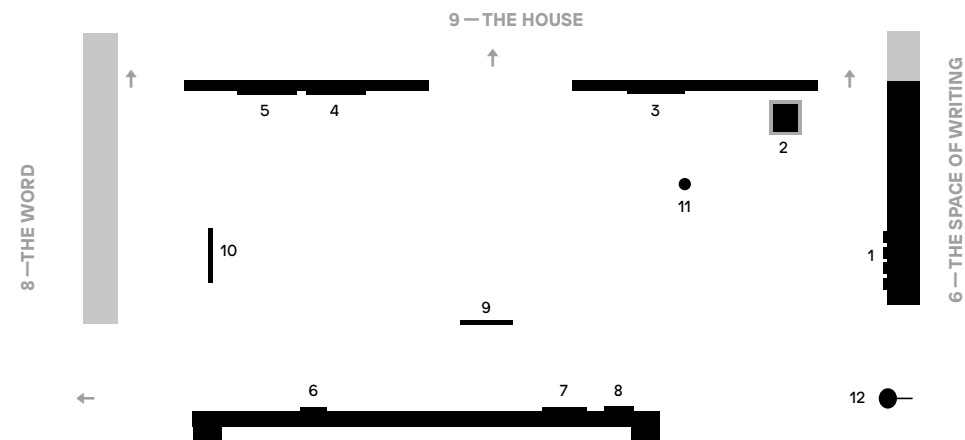
- 5 *Plateau singers merge languages together*, 2013
- 6 *Interjections*, 2019

**Ana Hatherly** (1929-2015)

- 7 *Neograffiti*, 2001
- 8 *Neograffiti*, 2001
- 9 *Neograffiti*, 2001
- 10 *Neograffiti*, 2001
- 11 *Only you*, 2001

## 7 – Listen to me

Helena Almeida and Ana Vieira experiment with different approaches the idea of fusion between work and artist. Both assert themselves not just as authors, but also as models for their own work or as bodies capable of invoking and appropriating the bodies of others. Ana Vieira deepens the presence-absence dichotomy, cutting out forms of emptiness where identity is affirmed and questioned. While Helena Almeida, in an ongoing performance involving her body and the surrounding space, variously questions visual media and its structural elements (canvas, colour, line), deconstructing the eroticism of an ageing body and condemning the silencing of a voice that insists and resists while trying to make itself heard.



**Helena Almeida** (1934-2018)

- 1 *Hear me*, 1979
- 2 *Hear me*, 1979
- 3 *Untitled (Ref. #5)*, 2010
- 4 *Seducing*, 2002
- 5 *Seducing*, 2002
- 6 *The house*, 1979
- 7 *Untitled*, 1969
- 8 *Drawing*, 1989

**Ana Vieira** (1940-2016)

- 9 *Untitled (Silhouette)*, 1968
- 10 *Untitled*, 1968

**Patrícia Garrido** (1963)

- 11 *28 metres (in 63 parts)*, 2004

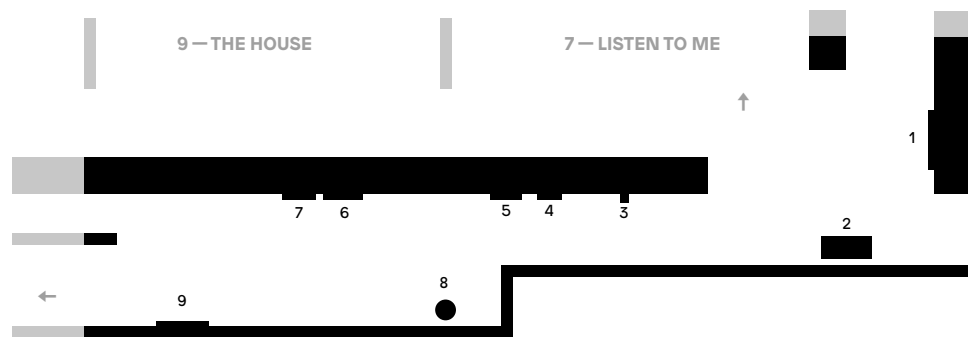
**Susanne Themlitz** (1968)

- 12 "From the State of the Intertravelled", 2006



## 8 – The word

In using writing in a visual dimension, the artists conquer another territory that was systematically denied to them. This conquest occurs at the level of meaning, but also marks a spatial, symbolic and intellectual triumph. Ana Hatherly's writings merge echoes of political revolution (with references to Portugal's Carnation Revolution of 1974) with notions of liberating writing and words from meaning altogether. We witness this crossing of boundaries between writing, drawing, collage and painting in the work of Lourdes Castro. In the work of Salette Tavares, letters and words reacquire meaning, but also become games and linguistic traps. Inês Botelho traces out a perfect symbolic gesture on the floor, while Luisa Cunha occupies the space with a simple phrase which summarizes the veiled violence of the moral repressions to which women have always been subjected: Madam! Everyone knows !



### Inês Botelho (1977)

1 *Others and the same rolling objects in the landscape*, 2014 and 2020

2 *Rotation to zero degrees, Earth diameter translation, evaporation at 90 degrees*, 2014

### Luisa Cunha (1949)

3 *Madam!*, 2010

### Ana Hatherly (1929-2015)

4 *The Revolution*, 1977

5 *Descending Writing*, 1979

### Lourdes Castro (1930-2022)

6 *Letters and Comb*, 1962

7 *Letters and two houses*, 1962

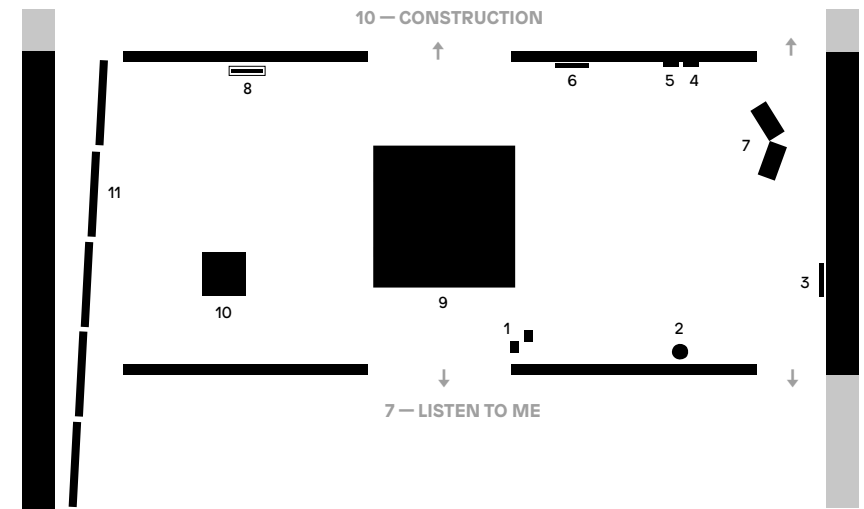
### Salette Tavares (1922-1994)

8 *Alquerubim*, 1979

9 *Maquinin*, 1963

## 9 – The house

While the living world is our common home, our own four walls are artificial constructions where many of our personal ghosts reside, places where women (considered physically, socially, politically and historically) conduct some of their most complex relationships. By projecting the spectres and sounds of a home or displaying tangible objects strewn around by inhabitants, Ana Vieira and Patrícia Garrido set before us spaces that condense an intimate and at times awkward reality. Our homes are places for us to dream and feel protected from the world, but they may also be places of violence and oppression. If the house is a paradoxical shelter, so too are the casts of bodies, their own or others (Ana Vieira and Maria José Oliveira) that are rendered concrete and which hover in a state of tension between interior and exterior, objective and subjective.



### Armanda Duarte (1961)

1 *fifth finger*, 2018

### Aurélia de Sousa (1866-1922)

2 *Untitled (Self-Portrait)*, not dated

### Maria José Oliveira (1943)

3 *Wing – the soul isn't measured in inches*, 2010

4 *Body II*, 2019-2020

5 *Body I*, 2019-2020

6 *Muscular System and Vertebral Column*, 2004

### Ana Vieira (1940-2016)

7 *Untitled (Venus)*, 2002

8 *Tree*, 1972-1973

9 *Milieu – Dining Room*, 1971

### Patrícia Garrido (1963)

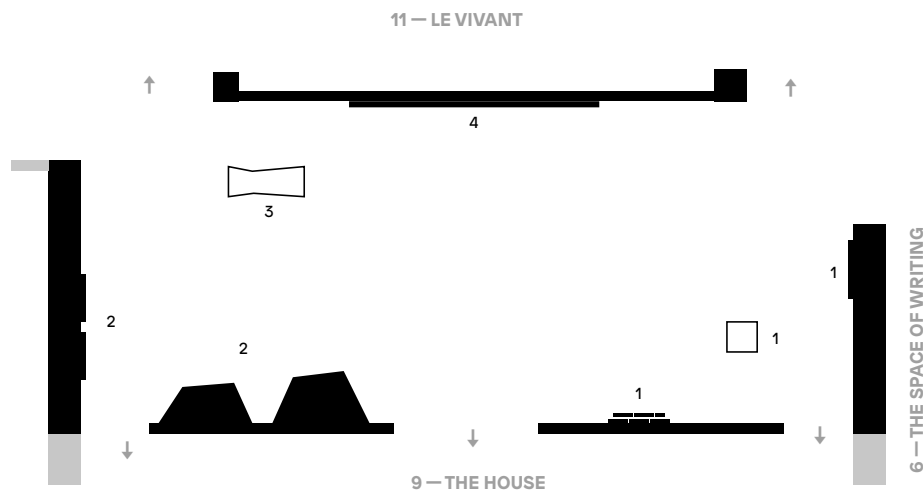
10 *Furniture to the cube (A.L.T.)*, 2013

### Carla Filipe (1973)

11 *Ghost Wagon Memorial (Flags)*, 2011

## 10 — Construction

Reading and writing are transferred into this section by Fernanda Fragateiro's deployment of the book as form, object and promise of meaning in her work *Measuring E1027*. For this artist, as for Ângela Ferreira, a focus on the formal, social, economic and political dimensions of architecture and design have proven a rich seam of exploration in recent work. By making reference to historic achievements in those disciplines and appropriating their language, their works remind us that nothing is innocent in the visual world, that all forms of expression come loaded with an ideological understanding of how to manage tensions between the public and private spheres, between identity and community, between the political and the individual. The feminist dimension of some of these works is especially noteworthy, referencing as they do the work of other women and thus actively fostering the public recognition that some of them still lack.



**Ângela Ferreira** (1958)

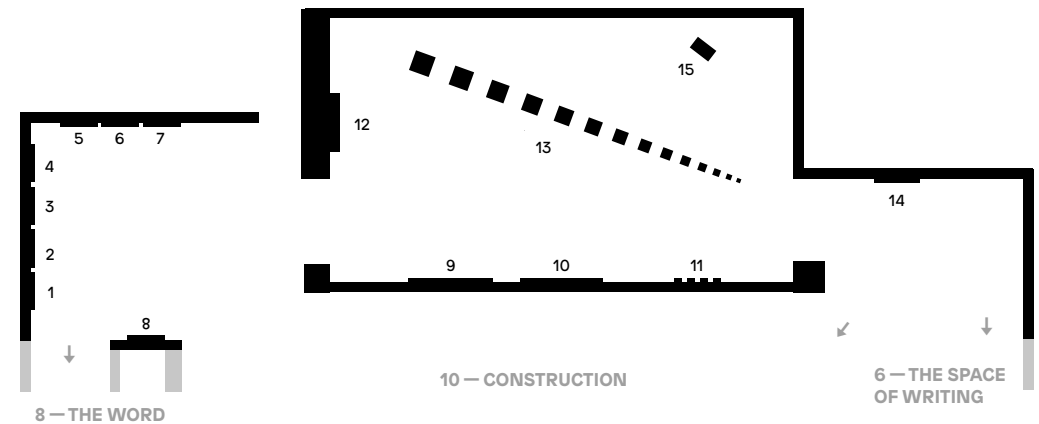
- 1 *Talk Tower for Ingrid Jonker*, 2012
- 2 *Stone Free*, 2012

**Fernanda Fragateiro** (1962)

- 3 *After Clara Porset and Xavier Guerreiro drawing for "Muebles de bajo costo" / "Competition Low-Cost Furniture" MoMA*, 1950, 2013
- 4 *Measuring E1027*, 2011

## 11 — Le vivant

The constructive dimension highlighted in the previous section coexists with a focus on ecology in the form of plant life. Here, the discourse is balanced between different ways of representing nature and the summoning of living elements to the interior of the room. In *Árvore cortada em cubos e montada em linha* (Tree cut into cubes and aligned), Gabriela Albergaria not only materializes this gesture of passage from exterior to interior, but imposes a foreign geometry on the natural element, denouncing the innumerable acts of acculturation of nature that we have carried out over the centuries. Maria Capelo's imaginary forests restore to us the idea of landscape as a hierarchical construction through fictitious means, as though the mere manipulation of the components we have come to expect (trees, leaves, paths, wind) might allow us to fashion a landscape that is always the same, yet ever new. The capture of shadows in the work of Lourdes Castro plays alternately with depiction and suggestion, the filling up and emptying of forms, while putting nature centre-stage. In so doing, Castro not only focuses our attention on the symbolic power of the mainstays of visual representation (light, shadow, outlines, body, spirit, immanence, transcendence) but also encourages us to reconsider our position in relation to the plant world.



**Lourdes Castro** (1930-2022)

- 1 *Shadows around a centre (Daisies)*, 1980
- 2 *Shadows around a centre (Cultivated fields / Lentils)*, 1985
- 3 *Shadows around a centre (Parsley)*, 1980
- 4 *Shadows around a centre (Lily of the valey)*, 1980
- 5 *Shadows around a centre (Dry narcissus)*, 1980

6 *Shadows around a centre (Daisies)*, 1980

- 7 *Shadows around a centre (Blue Iris)*, 1980
- 8 *Shadows around a centre (Palm tree leaf)*, 1986

**Maria Capelo** (1970)

- 9 Untitled, 2018
- 10 Untitled, 2020
- 11 Series "Corgo", 2020

**Gabriela Albergaria** (1965)

- 12 *Book of leaves*, 2015
- 13 *Tree cut into cubes and aligned*, 2018-2020
- 14 *Soquence 05.49.30*, 2021

**Susanne Thernitz** (1968)

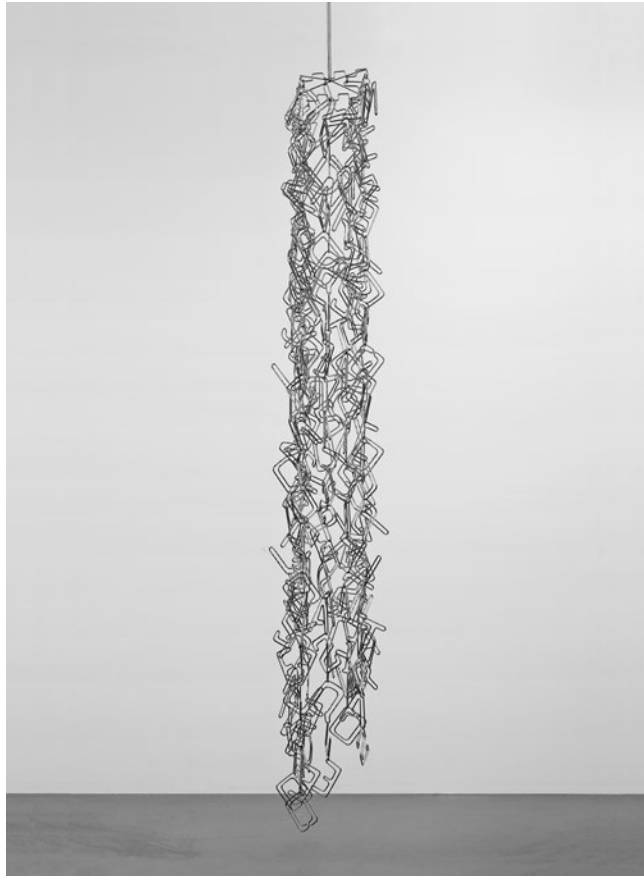
- 15 From the series "Extroversion", 2006

Salette Tavares, *Maquinin*, 1963

*Eu visto o que vesti ao manequim  
sou poeta que mente o que se sente  
e de só fico contente quando visto  
aquilo que se ri atrás de mim.*

— *Manequim do meu amor*

*como te vejo  
todo de cera e sedas emprestadas  
em meu desejo sou eu que te manejo  
em não, em flor  
em tempestade e nadas.*



Salette Tavares  
*Maquinin*, 1963  
Private Collection of Tiago Aranda  
Vianna da Motta Brandão  
© Fundação Calouste Gulbenkian—  
Centro de Arte Moderna.  
photography: Paulo Costa

Gallery *blanche* / floor 1

Ângela Ferreira, *Talk Tower*, 2012

***Die Kkind Wat Dood Geskiet  
is Deur Soldate by Nyanga***

Die kind is nie dood nie  
die kind lig sy vuiste teen sy moeder  
wat Afrika skreeu skreeu die geur  
van vryheid en heide  
in die lokasies van die omsingelde hart  
Die kind lig sy vuiste teen sy vader  
in die optog van die generasies  
wat Afrika skreeu skreeu die geur  
van geregtigheid en bloed  
in die strate van sy gewapende trots  
Die kind is nie dood nie  
nòg by Langa nòg by Nyanga  
nòg by Orlando nòg by Sharpeville  
nòg by die polisiestatie in Philippi  
waar hy lê met 'n koeël deur sy kop  
Die kind is die skaduwee van die soldate  
op wag met gewere sarasene en knuppels  
die kind is teenwoordig by alle vergaderings  
en wetgewings  
die kind loer deur die vensters van huise  
en in die harte van moeders  
die kind wat net wou speel in die son by  
Nyanga is orals  
die kind wat 'n man geword het trek deur  
die ganse Afrika  
die kind wat 'n reus geword het reis deur  
die hele wêreld  
Sonder 'n pas

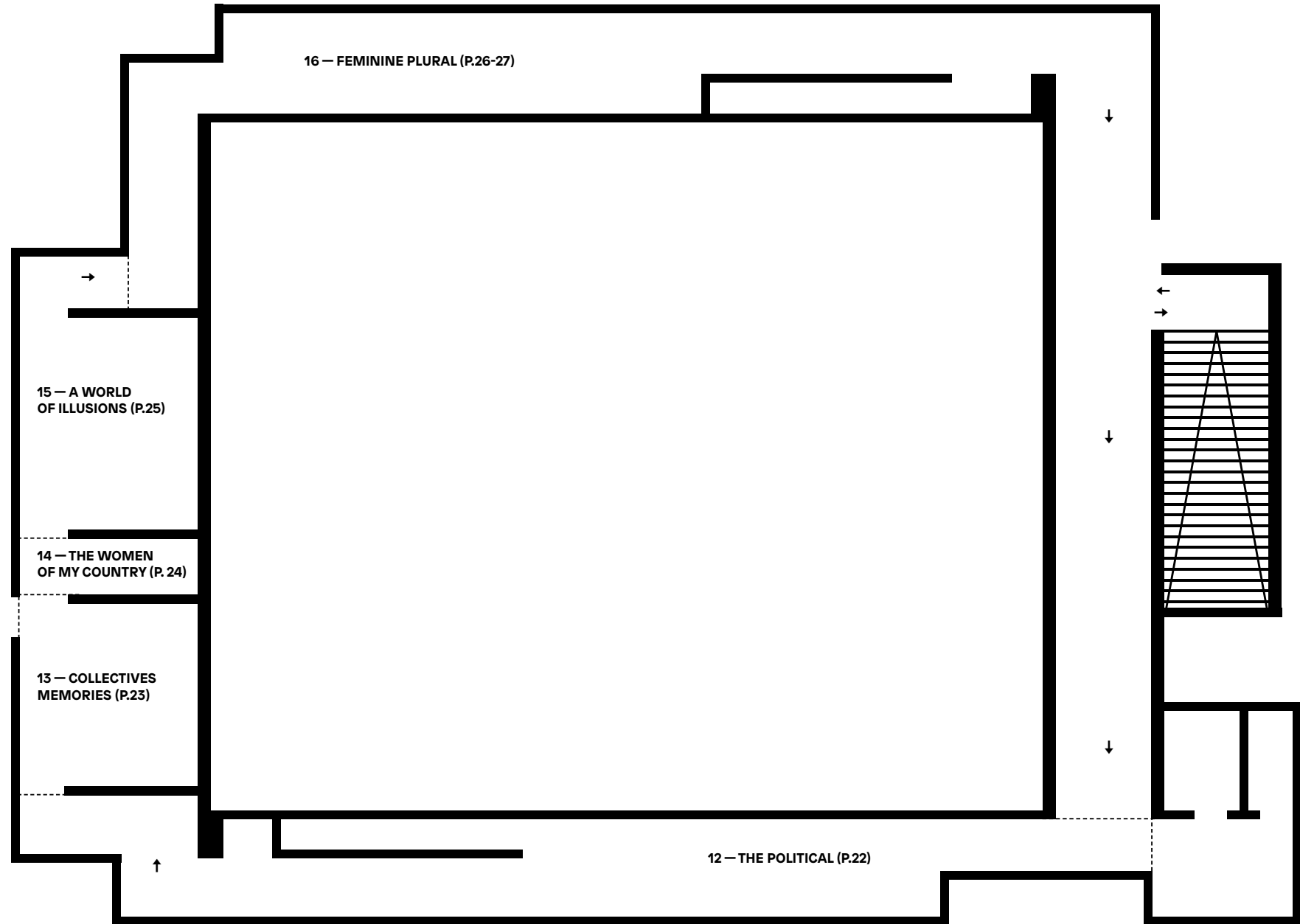
© 1963, Ingrid Jonker Trust In *L'enfant n'est pas mort*,  
éd. Le Thé des écrivains, 2012  
© Translation: 2007, Antjie Krog & André Brink  
From: *Black Butterflies*  
Publisher: Human & Rousseau, Cape Town, 2007, 9780798148924

Gallery *blanche* / floor 1

***The Child Who Was Shot Dead  
by Soldiers in Nyanga***

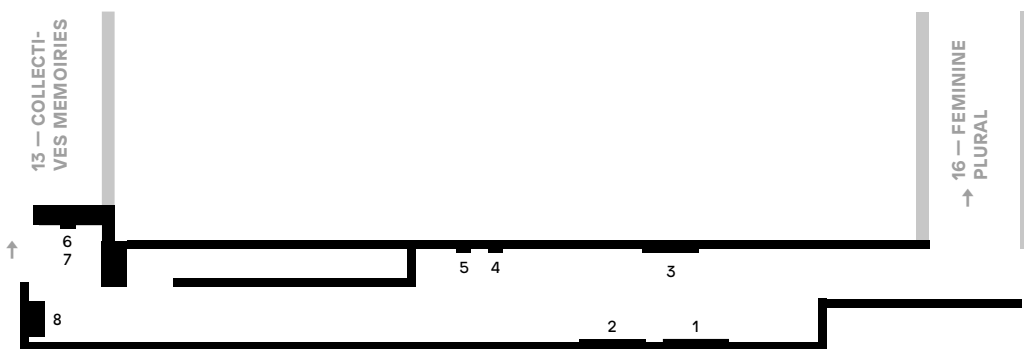
The child is not dead  
the child raises his fists against his mother  
who screams Africa screams the smell  
of freedom and heather  
in the locations of the heart under siege  
The child raises his fists against his father  
in the march of the generations  
who scream Africa scream the smell  
of justice and blood  
in the streets of his armed pride  
The child is not dead  
neither at Langa nor at Nyanga  
nor at Orlando nor at Sharpeville  
nor at the police station in Philippi  
where he lies with a bullet in his head  
The child is the shadow of the soldiers  
on guard with guns saracens and batons  
the child is present at all meetings and  
legislations  
the child peeps through the windows  
of houses and into the hearts of mothers  
the child who just wanted to play in the sun  
at Nyanga is everywhere  
the child who became a man treks through  
all of Africa  
the child who became a giant travels through  
the whole world  
Without a pass

# Gallery / floor 2



## 12 — The political

Politics enters the fray through the words and appropriated images of the collages and decollages of Ana Hatherly and Ana Vidigal. It also emerges under the banners of Carla Filipe, which signal the railway union struggles within the First Portuguese Republic. All of them point to the place of the collective and examine the relative importance of aesthetic models in their formation. These works bring us both ends of the delicate exercise of citizenship and of the common challenge of “living together”, of that imposed necessity of sharing space and the range of expectations that can cause voices to rise up in unison, or provoke dissension and erasure. As in the paintings of Graça Morais, whose raw images thrust us back into the brutality of the world through direct figurative representation, showing us snapshots from ongoing crisis – the plight of migrants in the Mediterranean or the refugees from the war in Syria – reflecting, once again, the historical drama of humanity. Through a game of coincidence between form and title, the sculpture *Brush Me*, by Joana Vasconcelos, exposes the contradictions of the female condition and the roles that society assigns to women today.



### Graça Morais (1948)

- 1 *The Walk of Fear VIII*, 2011
- 2 *The Walk of Fear IX*, 2011
- 3 *The Walk of Fear X*, 2011
- 4 Untitled, 1999
- 5 Untitled, 1999

### Clara Menéres (1943-2018)

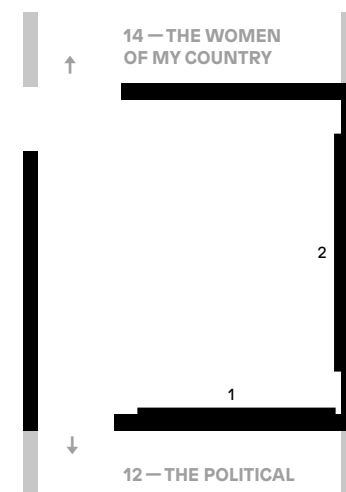
- 6 *Étude for the sculpture «Femme-Terre-Vivante»* for the exhibition *Alternative Zero*, 1975
- 7 *Étude for the sculpture «Femme-Terre-Vivante»* for the exhibition *Alternative Zero*, 1975

### Joana Vasconcelos (1971)

- 8 *Brush me*, 1999

## 13 — Collective Memories

Filipa César's films focus on the moral landscape of a country that banished people deemed to have committed deviant acts to Castro Marim, a village in the Algarve known for salt production. *Memograma*, in which the artist records accounts of these persecutions and their effect on a society under the thumb of a dictatorial regime, was later complemented by *Insert*, which offers the viewer an elliptical narrative about a forbidden love between two women. Using the constant presence of the sea as a metaphor for boundaries and limits, these films deal with segregation and resistance, conflict and resilience – themes that run through all of the artists's recent work.

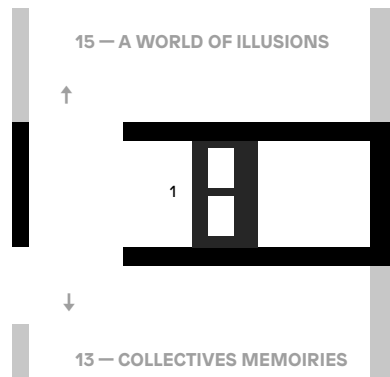


### Filipa César (1975)

- 1 *Insert* (co-realized with Marco Martins), 2010
- 2 *Memograma*, 2010

## 14 — *As Mulheres do Meu País*

One of the most remarkable efforts at securing recognition for women in a country repressed by an authoritarian regime and moral codes steeped in machismo was the Project *As Mulheres do Meu País* (The Women of my Country) by Maria Lamas, who brought together a vast collection of images to craft a detailed portrait of the customs, activities and living conditions of Portuguese women in the mid-20th century. A meticulously accurate portrait that bears notable similarities to the photographic projects that came to embody the New Objectivity, most notably Walker Evans' work for the *Farm Security Administration*, the book is a tribute by Maria Lamas to her fellow countrywomen, paying homage to their heroism and selflessness, and denouncing the deep-seated ignorance and collective lack of consideration with which that half of the population is so often treated.

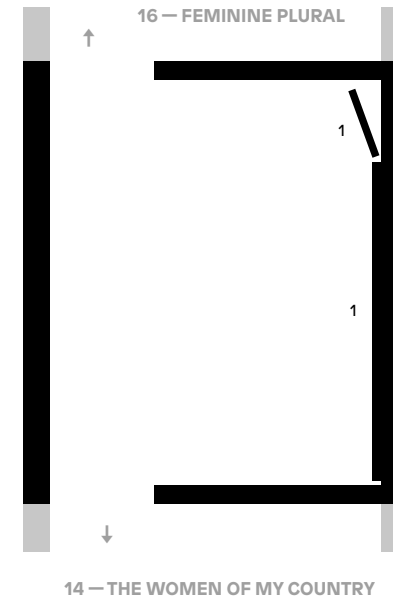


**Maria Lamas** (1893-1983)

1 *The Women of My Country*,  
1948-1950

## 15 — *A world of Illusions*

Grada Kilomba's work centres on the analysis and deconstruction of the discursive, ideological, social, cultural and biopolitical structures on which racist, sexist or colonialist actions or stances are founded. Rather than decrying the phenomena through which such behaviour manifests itself on a daily basis, Kilomba turns her attention to the cultural assumptions that underpin and help perpetuate them. The video installation triptych *A World of Illusions*, of which we show the second volume, *Oedipus*, provides a clear example of her almost archaeological focus : by casting a critical eye over the world of Greek mythology, she seeks answers to this long history of violence in what is both the cradle of European identity and knowledge, and the origin of all subsequent colonialism.

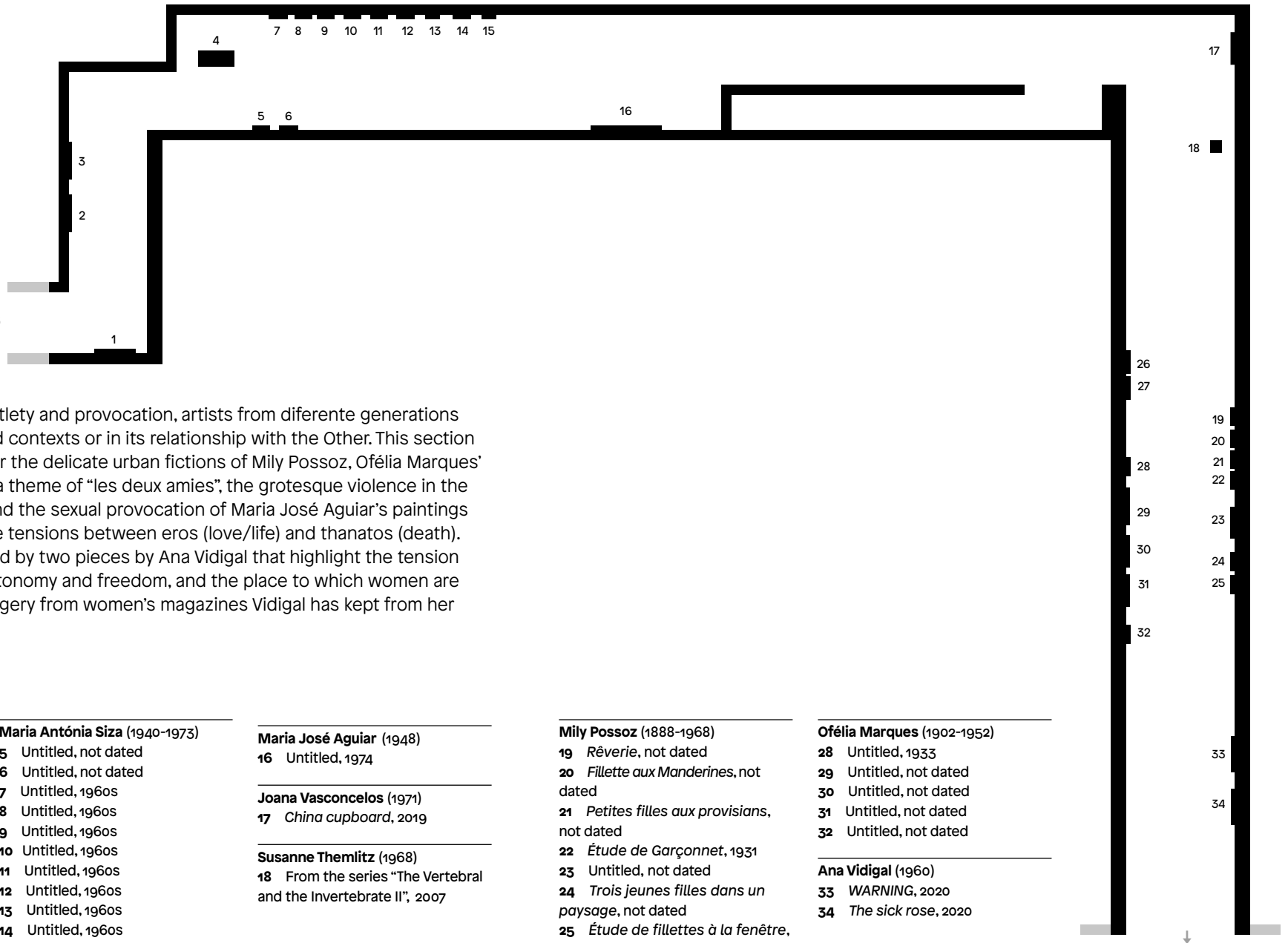


**Grada Kilomba** (1968)

1 *A World of Illusions*, 2017-2019  
*Illusions Vol. II, Oedipus* (2018)

# 16 — Feminine plural

15 — A WORLD OF ILLUSIONS



In a confrontation between subtlety and provocation, artists from different generations approach the feminine in closed contexts or in its relationship with the Other. This section of the exhibition brings together the delicate urban fictions of Mily Possoz, Ofélia Marques' flirtatious play in the modernista theme of "les deux amies", the grotesque violence in the figures by Maria Antónia Siza, and the sexual provocation of Maria José Aguiar's paintings as instances of the irrepressible tensions between eros (love/life) and thanatos (death). This series of works is punctuated by two pieces by Ana Vidigal that highlight the tension between the drive of female autonomy and freedom, and the place to which women are consigned by society, using imagery from women's magazines Vidigal has kept from her childhood.

## Ana Vidigal (1960)

1 *The end is in the middle*, 2017

## Ana Hatherly (1929-2015)

2 *The Streets of Lisbon*, 1977  
3 *The Streets of Lisbon*, 1977

## Patrícia Garrido (1963)

4 *The pleasure is all mine II*, 1994

## Maria Antónia Siza (1940-1973)

5 Untitled, not dated  
6 Untitled, not dated  
7 Untitled, 1960s  
8 Untitled, 1960s  
9 Untitled, 1960s  
10 Untitled, 1960s  
11 Untitled, 1960s  
12 Untitled, 1960s  
13 Untitled, 1960s  
14 Untitled, 1960s  
15 Untitled, 1960s

## Maria José Aguiar (1948)

16 Untitled, 1974

## Joana Vasconcelos (1971)

17 *China cupboard*, 2019

## Susanne Themlitz (1968)

18 From the series "The Vertebral and the Invertebrate II", 2007

## Mily Possoz (1888-1968)

19 *Rêverie*, not dated  
20 *Fillette aux Manderines*, not dated  
21 *Petites filles aux provisions*, not dated  
22 *Étude de Garçonnet*, 1931  
23 Untitled, not dated  
24 *Trois jeunes filles dans un paysage*, not dated  
25 *Étude de fillettes à la fenêtre*, not dated  
26 Untitled, not dated  
27 Untitled, not dated

## Ofélia Marques (1902-1952)

28 Untitled, 1933  
29 Untitled, not dated  
30 Untitled, not dated  
31 Untitled, not dated  
32 Untitled, not dated

## Ana Vidigal (1960)

33 *WARNING*, 2020  
34 *The sick rose*, 2020

12 — THE POLITICAL

Production  
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**Fondation Calouste Gulbenkian**

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Curateurs  
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**Bruno Marchand**

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**Élodie Stroecken**

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**Thierry Mercier**

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**Change is Good (José Albergaria & Rik Bas Backer)**  
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**Joachim Correia Gois Ouvrard**  
**Matthieu Fays**  
**Frederic Guillon**  
**Pierrick Lacroix**  
**Ambre Lasne – collectif Cartel**  
**Pascal Maestri**  
**Caroline Pi – collectif Cartel**  
**Vincent Royer**  
**Maureen Baiao (stagiaire)**

**CALOUSTE GULBENKIAN FOUNDATION –**  
**MODERN ART CENTER**

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**Laurindo Marta**

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**Francisca Listopad**

General project mediation  
**Sara Barriga Brighenti (PNA)**  
**Susana Gomes da Silva (FCG)**

Synthetical texts about the artists  
**Lígia Afonso**  
assisted by  
**Alice Cieslinski et Ana G. Laguna Martino**

Chronology  
**Sandra Leandro**

Video documentation of Maria Lamas' book,  
*As Mulheres do Meu País*  
**Márcia Lessa**

By hosting this exhibition, the Centre of Contemporary Creation Olivier Debré (CCC OD) sets out to acquaint the visitor with an international scene of topic importance, foregrounding Portugal's historical context as the catalyst for its current creative vigour.

As a location for the show, Tours is not without relevance, since a very well-established Portuguese community has existed in the city since the mid-20th century. It therefore seemed both logical and important that we should partner with the Portuguese Ministry of Culture and the Calouste Gulbenkian Foundation to organise this ambitious exhibition, a contribution to the collaborative synergy of the cross-cultural season of events linking France and Portugal. After its first showing at Centre for Fine Arts (BOZAR) in Brussels and before travelling to the Calouste Gulbenkian Foundation in Lisbon, the spaces of the CCC OD—designed by the Portuguese architectural practice Aires Mateus—will allow for a new perspective on the works in this exhibition conceived by curators Helena de Freitas and Bruno Marchand.

**Isabelle Reiher**, Director of the Centre of Contemporary Creation Olivier Debré



This exhibition is organised by the Portuguese Ministry of Culture and the Calouste Gulbenkian Foundation, in co-production with the Centre de Création Contemporaine Olivier Debré and with the collaboration of the Portuguese National Arts Plan, labelled "Saison croisée France-Portugal 2022".

The catalogue is available in two bilingual versions:  
one in Portuguese/French and one in Portuguese/English.  
The catalogue is available for sale in the bookshop. Price: 35 €



**AURÉLIA DE SOUSA  
MILY POSSOZ  
ROSA RAMALHO  
MARIA LAMAS  
SARAH AFFONSO  
OFÉLIA MARQUES  
MARIA HELENA VIEIRA DA SILVA  
MARIA KEIL  
SALETTE TAVARES  
MENEZ  
ANA HATHERLY  
LOURDES CASTRO  
HELENA ALMEIDA  
PAULA REGO  
MARIA ANTÓNIA SIZA  
ANA VIEIRA  
MARIA JOSÉ OLIVEIRA  
CLARA MENÉRES  
GRAÇA MORAIS  
MARIA JOSÉ AGUIAR  
LUISA CUNHA  
ROSA CARVALHO  
ANA LÉON  
ÂNGELA FERREIRA  
JOANA ROSA  
ANA VIDIGAL  
ARMANDA DUARTE  
FERNANDA FRAGATEIRO  
PATRÍCIA GARRIDO  
GABRIELA ALBERGARIA  
SUSANNE THEMLITZ  
GRADA KILOMBA  
MARIA CAPELO  
PATRÍCIA ALMEIDA  
JOANA VASCONCELOS  
CARLA FILIPE  
FILIPA CÉSAR  
INÊS BOTELHO  
ISABEL CARVALHO  
SÓNIA ALMEIDA**