An abstract painting featuring bold, thick brushstrokes in dark blue, teal, orange, light grey, and yellow. The composition is layered, with a dark blue background and a large orange shape on the right. A light grey shape is in the center, and a yellow shape is at the bottom. A black rectangular box is centered over the light grey area, containing handwritten text and a logo.

Fundação  
Agad Szemes  
Vieira da Silva

MASVS

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## Arpad Szenes — Vieira da Silva Museum celebrates 30 years with a new exhibition project

The Arpad Szenes – Vieira da Silva inaugurates ‘331 Mulberry Trees in Metamorphosis’ on 20 November, a new exhibition project celebrating both the 30th anniversary since the Museum first opened its doors and Nuno Faria’s programming as the new director.

‘331 Mulberry Trees in Metamorphosis’ is a project in continuous transformation comprising five partial installations, which will run from 20 November 2024 to 31 December 2025.

The first partial installation, entitled ‘The Fabric of the World’ will run between 20 November and 9 February 2025 and includes artwork from renowned artists, such as Vieira da Silva, Arpad Szenes, Álvaro Lapa, Ana Hatherly, Ângelo de Sousa, Belén Uriel, Bruno Pacheco, Dominguez Alvarez, Elisa Strina, Fernanda Fragateiro, Fernando Marques Penteadó, Frida Baranek, Gaëtan, Hans Hartung, Hein Semke, HElena Valsecchi, Ilda David’, Jorge Feijão, José Escada, Josef Albers, Lourdes Castro, Maria Capelo, Mário Cesariny, Mumtazz, Pedro A.H. Paixão, Robert Rauschenberg, Rui Moreira, Sol LeWitt, Sonia Delaunay, and Tomba.

The celebration of the 30th anniversary will also introduce the Museum’s new visual identity and store, designed by Portuguese designers Pedro Falcão and Fernando Brízio, respectively.





Vieira da Silva, *Le buisson*, 1937, ink and pencil on paper. 27 x 21 cm, col. Fundação Arpad Szenes – Vieira da Silva. . Photo Vasco Célio / Stills. ©FASVS

### '331 Mulberry Trees in Metamorphosis'

The exhibition is designed as a broad constellation of 84 Portuguese and foreign artists, contemporary of Vieira da Silva and Arpad Szenes or not, whose works will dialogue with each other in a shared and plural space. Under the sign of metamorphosis, the programming draws inspiration from or reflects what we could call textile thought, so inertly characteristic of the work of Maria Helena Vieira da Silva over the decades of her long-lasting artistic production.

Inspired by the origin of the place where Vieira da Silva wanted the Foundation to be established – the old silk fabric factory and its surroundings – and its specific function in the manufacturing economy (this factory was a place for learning the *métier* of spinning), the programme stemmed from the idea of metamorphosis and the solidarity and independence between species, proposing new readings of the artistic universes of Vieira and Arpad. To do so, the Museum is bringing together other artists, poets, and musicians, as well as art historians, philosophers, theologians, biologists, architects, and others, to weave dialogues with the works and the place.

331 mulberry trees was the number of trees ordered to be planted by the Marquis of Pombal to feed the process of transformation and production of the silk factories built in the area between the decades of 1760 and 1770, under the city's urban renewal plan after Lisbon's major earthquake in 1755.

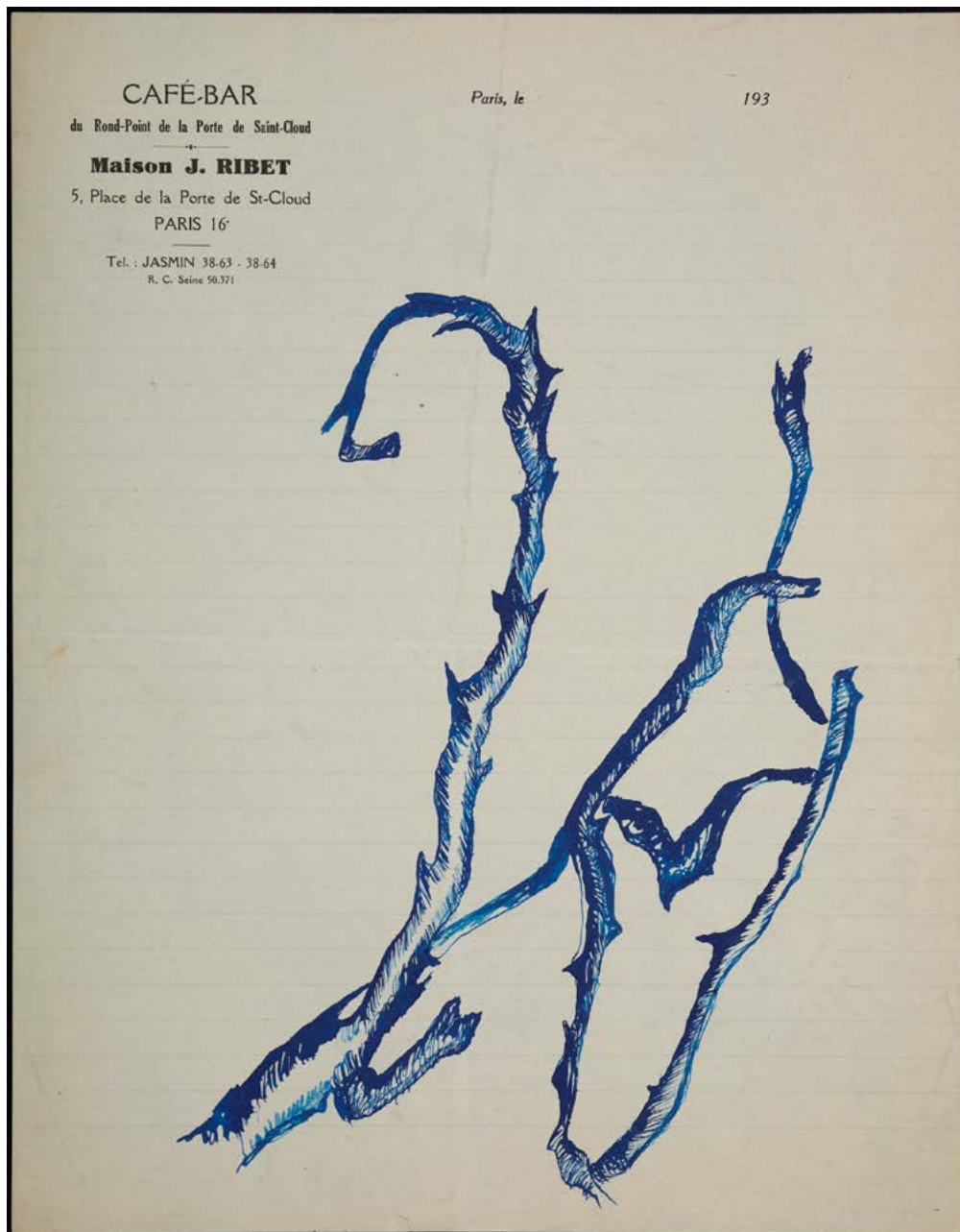
Inspired by the process of interdependence between entities – vegetable (the tree), animal (the silkworm and the chrysalis) and human (the weaver) – the memory of the building, the garden, the rhythm of the gestures of weaving and spinning, the stories told and sung will make way for a line of programming based on themes/concepts such as history, memory, the written word, orality, learning, forgetting, body, movement, change, transformation, transience, non-binary nature, chance, vegetable thought, among others.





Vieira da Silva, *Rua do Ouvidor*, 1943, oil and gouache on canvas, 73 x 92 cm, col. Fundação Arpad Szenes – Vieira da Silva. Photo Vasco Célio / Stills. ©FASVS.





## An exhibition project — Five partial installations

‘331 Mulberry Trees in Metamorphosis’ is an extensive exhibition project in continuous transformation with five partial installations, all of which are part of the same exhibition. Conceived around the theme of metamorphosis, the exhibition will run over 14 months, delving into variations on this theme, as follows:

I

The Fabric of the World  
20 November – 9 February

II

A Narrow Gap  
13 February – 4 May

III

Stories of Silkworms  
8 May – 13 July

IV

Notes on the Melody of Things  
17 July – 28 September

V

Ascension: Towards the Light  
2 October – 31 December

## A POLYPHONY OF VOICES IN DIALOGUE WITH ARPAD SZENES AND VIEIRA DA SILVA

Vieira da Silva [1908—1992]  
Arpad Szenes [1897—1985]  
Alberto Giacometti [1901—1966]  
Alexandre Conefrey [1961]  
Alfredo Volpi [1896—1988]  
Alighiero Boetti [1940 — 1994]  
Álvaro Lapa [1939—2006]  
Amadeo de Sousa Cardozo [1887—1918]  
Ana Hatherly [1929—2015]  
Ana Jotta [1946]  
Ângelo de Sousa [1938—2011]  
Antônio Bandeira [1922—1967]  
António Costa Pinheiro [1932 — 2015]  
António Poppe [1968]  
Bela Silva [1966]  
Belén Uriel [1974]  
Bruno Pacheco [1974]  
Carlos Botelho [1899—1982]  
Carolina Vieira [1994]  
Cy Twombly [1928—2011]  
Dália Martinho [1928—2012]  
Dominguez Alvarez [1906—1942]  
Eduardo Batarida [1943]  
Edward Ruscha [1937]  
Elisa Strinna [1982]  
Eugénia Mussa [1978]  
Fernanda Fragateiro [1962]  
Fernando Marques Penteado [1955]  
Frank Stella [1936—2024]  
Frida Baranek [1961]  
Gabriela Albergaria [1965]  
Gaëtan [1944—2019]  
Gilvan Samico [1928—2013]  
Gino Severini [1883-1966]  
Giorgio de Chirico [1888—1978]  
Giorgio Morandi [1890—1964]  
Hans Hartung [1904—1989]  
Hein Semke [1899—1995]  
Helena Almeida [1934—2018]  
HElena Valsecchi [1976]  
Henri Michaux [1899—1984]  
Ilda David' [1955]  
Inez Teixeira [1965]  
Jorge Feijão [1971]  
Jorge Martins [1940]  
José Escada [1934—1980]  
Josef Albers [1888—1976]  
Julie Mehretu [1970]  
Loló Soldevilla [1901—1971]  
Louis-Cyprien Rials [1981]  
Louise Bourgeois [1899—1982]  
Lourdes Castro [1930—2022]  
Manon Harrois [1988]  
Manuel Cargaleiro [1927 — 2024]  
Manuel Rosa [1953]  
Maria Capelo [1970]  
Mark Tobey [1890—1976]  
Mário Cesariny [1923—2006]  
Menez [1926—1995]  
Miguel Rondon [1970]  
Mumtazz [1970—2019]  
Nicolas de Staël [1914—1955]  
Paul Klee [1879—1940]  
Paula Rego [1935-2022]  
Pedro A.H. Paixão [1971]  
René Bertholo [1935—2005]  
Robert Rauschenberg [1925—2008]  
Roger Bissière [1886-1964]  
Rui Chafes [1966]  
Rui Moreira [1971]  
Rui Toscano [1971]  
Sara & André [1980 e 1979]  
Sara Sara [1971]  
Serge Poliakoff [1900—1969]  
Sol LeWitt [1928—2007]  
Sonia Delaunay [1885—1979]  
Teixeira de Pascoaes [1877—1952]  
Tomba [Tomás Cunha Ferreira, 1973, e Bárbara Costa Lima, 1975]  
Vera Mota [1982]  
Vera Pagava [1907—1988]  
Victor Brauner [1903—1966]  
Wassily Kandinsky [1866—1944]  
Wells Chandler [1985]  
Zao Wou-Ki [1920—2013]



Arpad Szenes, *Les champs*, 1968, gouache on cork, 10 x 29,5 cm, col. Fundação Arpad Szenes – Vieira da Silva. Photo Vasco Cêlio / Stills. ©FASVS.



Photo © Vasco Célio / Stills

## **Nuno Faria**

Nuno Faria (Lisbon, 1971) is an assistant professor at ESAD – School of Arts and Design, Caldas da Rainha (Portugal). He worked at the Contemporary Art Institute for the Portuguese Ministry of Culture (1997-2003) and the Calouste Gulbenkian Foundation (2003-2009).

He worked and lived in the Algarve (2007-2012), where he founded (in Loulé, 2009) the Mobilehome project – Escola de Arte Nómada, Experimental e Independente.

In 2012-2013, he received the Prize of Art Critic by AICA/Carmona e Costa Foundation.

He was the artistic director of the International Centre for the Arts José de Guimarães in Guimarães (Portugal) (2013-2019) and the Porto City Museum (2019-2022).

Over 20 years as a curator, Nuno Faria has worked with artists of various generations, both Portuguese and foreign, across institutional and independent contexts, in central and more peripheral locations, in Portugal and abroad.

In 2024, he was appointed director of the Arpad Szenes – Vieira da Silva Museum in Lisbon.





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