

Fundação
Ágost Szeenes
Vieira da Silva

MASVS



Installation view: Sara&André, *Atelier, Lisbonne, 2023*, © Vasco Célio / Stills
Private collection

2nd EXHIBITION CYCLE

Over the course of a year-long programme, structured into three cycles, visitors will have the opportunity to see or revisit the works of Arpad Szenes and Vieira da Silva through the successive presentation of groups of works from the collection, shown in dialogue or side by side with individual projects by artists from different generations.

The second exhibition cycle, inaugurated on 21 May, follows the curatorial logic of the annual programme and brings together, in dialogue with works by Arpad Szenes and Vieira da Silva, the artists Carlos Noronha Feio, João Paulo Feliciano, Mariana Caló and Francisco Queimadela, Sara & André, and Lourdes Castro.

The 2nd Exhibition Cycle will be on display at the Arpad Szenes – Vieira da Silva Museum until 13 September 2026.



Installation view. Left: Sara&André, *Atelier, Lisbonne*, 2023; Right: Vieira da Silva, *Atelier, Lisbonne*, 1935 © Vasco Célio / Stills



Vieira da Silva, *Les seigneurs de Maussane*, 1959, Buril sobre cobre
Col. Fundação Arpad Szenes - Vieira da Silva

THE EXHIBITION PROGRAMME

The Life of Plants

L'inclemence lointaine and other works

The morphology and expressiveness of plants, their mysterious and hieratic presence, the invisible depth of their roots, have stimulated the imagination of poets and painters alike throughout the ages, both as a subject of painting itself and as a philosophical reflection on our own existence. Vieira and Arpad were no exception, having dedicated constant attention to the world of plants.

Vieira da Silva and the French poet René Char forged a long-lasting friendship founded on mutual admiration. Between 1959 and 1961, at Char's invitation, Vieira designed and made a set of twenty-five engravings that would illustrate the book *L'Inclémence lointaine*, a selection of poems in which, with Nature as a backdrop, the French poet addresses vital themes for an entire generation, such as resistance to political forms of oppression and suppression of freedom, human condition and the harshness of existence. Using burin on copper, a demanding technique which evokes gestures akin to drawing-writing, this set of engravings is the highest expression of Vieira da Silva's important graphic production.

The poetic intensity of this work, one of the most extraordinary and moving collaborations between an artist and a writer, created fifteen years after the onslaught of the Second World War, is a lasting testament for younger and future generations.

Spatial Frameworks

Variations on the theme of the studio

"I took an interest in perspective because no one else did anymore." (Vieira da Silva).

Unanimously deemed as one iconic work in Vieira da Silva's career path, *Atelier*, Lisbonne (1934-1935) is a pivotal painting in her pictorial investigation.

Painted in Lisbon and Paris, in situ and from memory, it is a visual and spatial essay in which Vieira experiments with the linear perspective device, which was invented



Installation view: Arpad Szenes, *Gravuras* © Vasco Célio / Stills

and developed by the great painters of the Italian Renaissance and overcome and deconstructed by the twentieth-century Modernist artistic movements.

The painting evokes Vieira's studio in Lisbon (in Alto de São Francisco, a stone's throw from the Museum). On the medium-sized canvas, a deep orthogonal space opens, and straight and curved lines, planes and grids compose a mysterious, seemingly utopian, imaginary structure.

Spatial depth was so important to Vieira in those early years that she undertook numerous studies, both in drawing and painting, which she called *recherches* and compositions. One of the most notable examples is *Composition* (1936), a large painting in which a detail from *Atelier, Lisbonne* is isolated and reworked. In it, space is compacted and the perspective, which is still perceptible, is a tangle of planes that challenge the viewer's perception.

Finally, in dialogue with Vieira's painting, Sara & André's installation, an essay in spatial three-dimensionality initially designed for the studio space, stands out at the beginning of the exhibition.

Arpad Szenes

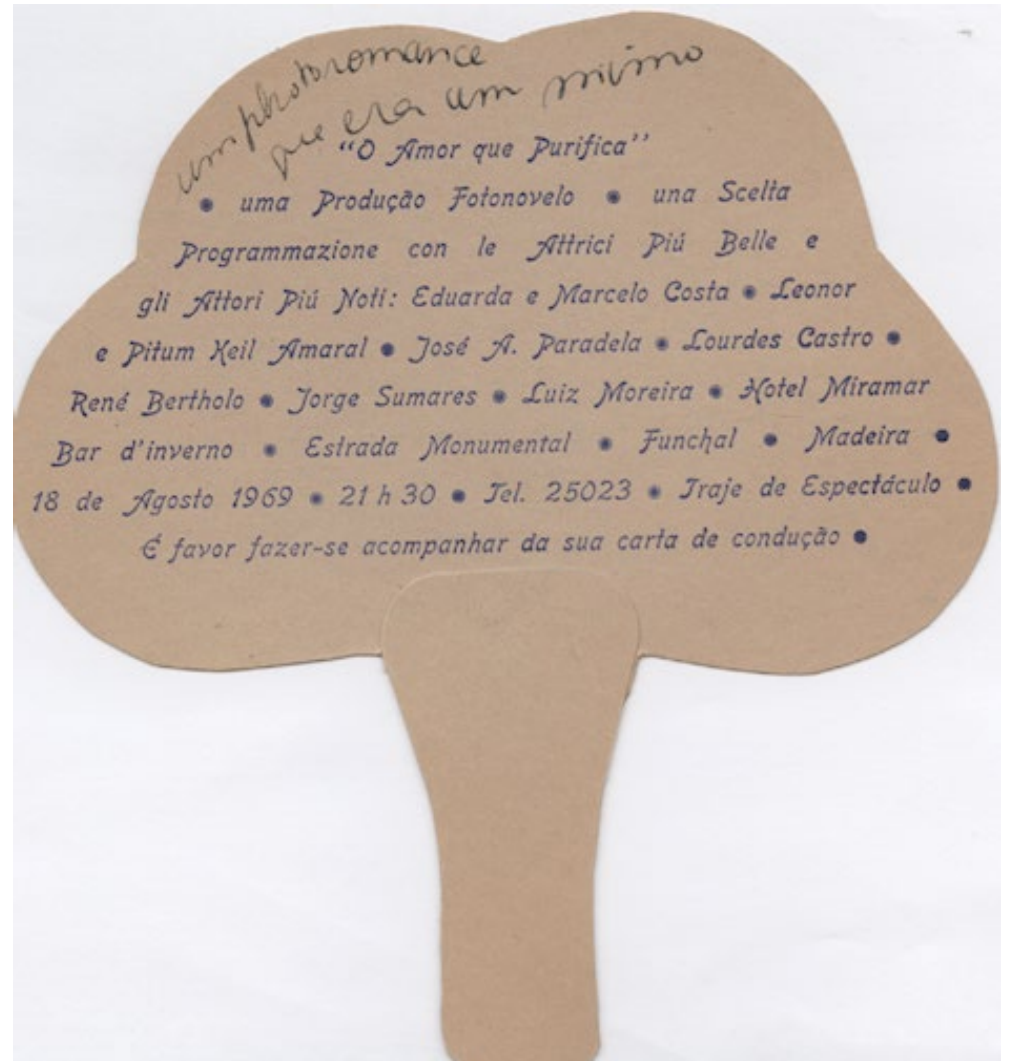
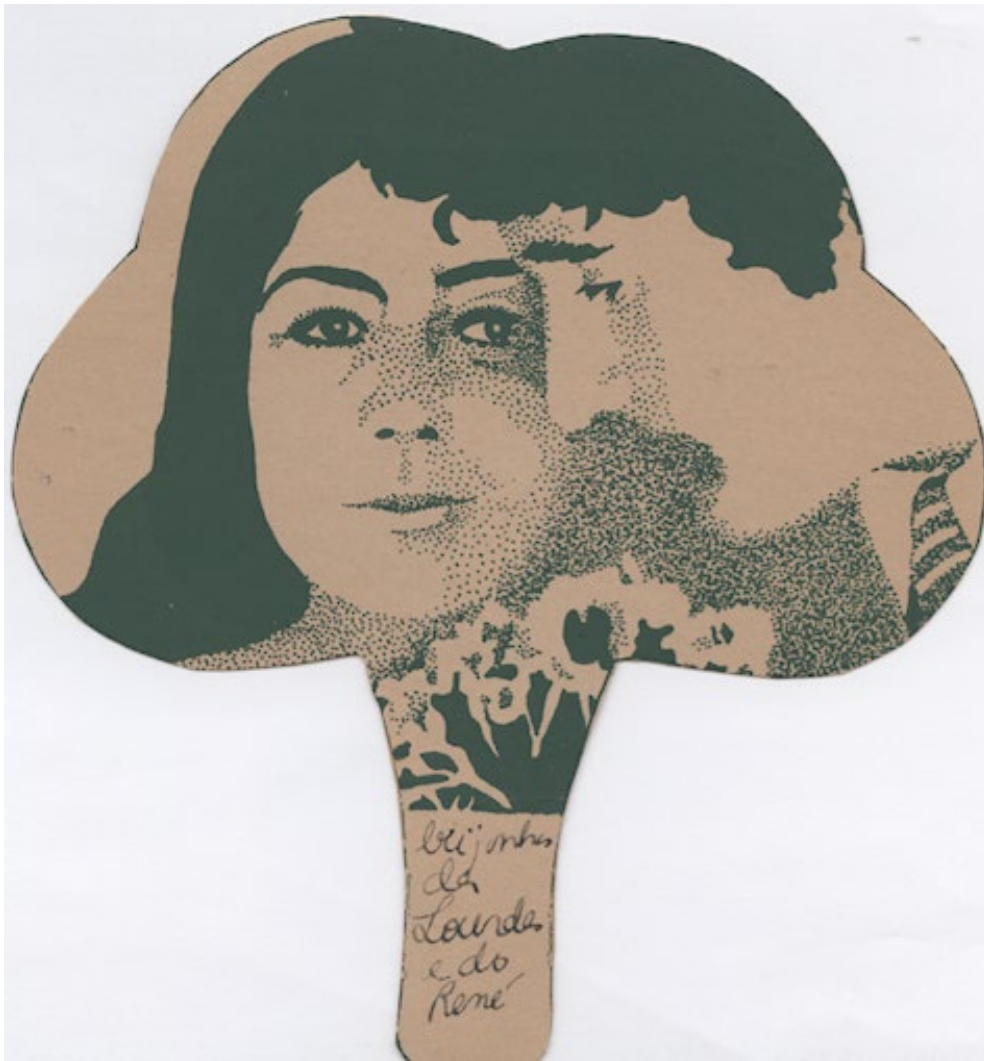
Prints

Like Vieira da Silva, Arpad Szenes also dedicated considerable time and energy to the practice of printmaking, which emerged early in his career path, starting in 1931, within the context of *Atelier 17*, created in Paris by the British printmaker Stanley William Hayter. The studio was a space for learning different printmaking techniques, in line with the indomitable desire to experiment that was a staple of Modernist artists.

As with so many other artists of his generation, such as Yves Tanguy, Max Ernst, Alberto Giacometti, Juan Miró and Vieira da Silva, Arpad frequented *Atelier 17* for almost the entire decade of the 1930s.

With few exceptions, Arpad's graphic production falls into two major ten-year periods: from 1931 to 1939 and during the 1970s and early 1980s.

The works on display, using different techniques such as etching, aquatint and lithography, were conceived and created to accompany poems by writers such as





Installation view: Lourdes Castros, *Triângulo ao Quadrado* © Vasco Célio / Stills

Claude Esteban (*Dans le vide qui vient*, 1976), Jocelyne François (*Savoir du Vulcain*, 1978), Jacques Bussy (*Les bains célestes*, 1981) and Lorand Gaspar (*Sefar*, 1983). Echoing the poetics of the paintings that made Arpad Szenes famous, these prints evoke a sensibility and an aesthetic of landscape inspired by the Far East, in which the fluidity of gesture and brushstroke embodies the ancestral connection between artist and Nature.

Triangle Squared

Lourdes Castro, Arpad Szenes and Vieira da Silva

Lourdes Castro was a young artist who had attended the University of Lisbon's School of Fine Arts and lived in Munich with her partner René Bertholo between 1956 and 1957 when she moved to Paris. The year was 1958.

There, they met another couple, Arpad and Vieira, who welcomed, accompanied and inspired them. Paris was a vibrant place from an artistic and social point of view. Artistic movements were being born and multiplying and artistic production codes kept changing radically, accompanying a political context of transformation that was still marked by the optimism of the post-Second World War era.

This room brings together a collection of Lourdes Castro's early works on paper (markedly experimental but also clearly influenced by the aesthetics she encountered in Paris, and obviously very different from what would become her unique, recognisable authorial mark), in dialogue with works by Arpad and Vieira, with whom she forged a lasting and fruitful friendship, nourished by get-togethers – a regular feature in Paris for more than two decades, before she returned to Madeira in the early 1980s – and by an intense correspondence materialised in letters, postcards and other breathing signs, a testament to the longing caused by geographical distance. In Lourdes Castro's work, which is impossible to separate from her daily life, these mail art objects occupy a very considerable space.

This exhibition is the result of a partnership between the Arpad Szenes – Vieira da Silva Museum and MUDAS. Madeira Museum of Contemporary Art.



Installation view: Carlos Noronha Feio, *Arborescências* © Vasco Célio / Stills

Arborescences

Carlos Noronha Feio

Carlos Noronha Feio's installation, specifically designed for the Arpad Szenes - Vieira da Silva Museum, is composed of a set of photographic images printed on large sheets of silk fabric that hang suspended from the ceiling. It is a prime example of the unique language that permeates and defines all his work.

The way in which the rich, seemingly visual and thematic incongruity invites visitors to delve into a fragile textile labyrinth and to see, through the translucency of the images, the obverse and reverse of the print – thus discovering a myriad of correspondences, echoes and rhymes in the works of Vieira and Arpad that coexist with them in the museum space – reflects or embodies an artistic practice that metamorphoses into a thousand and one forms, but which is structured in a few axes of thought and action.



Installation view: Carlos Noronha Feio, *Arborescências* © Vasco Célio / Stills



Installation view; Carlos Noronha Feio, *Arborescências* © Vasco Célio / Stills

Carlos Noronha Feio (Lisboa, 1981)

Carlos Noronha Feio lives and works in Oeiras. Through his multidisciplinary work, he explores themes such as identity, nationalism, and local and global culture. His practice seeks to question preconceived notions of belonging by assimilating historical, geographical, and political references, juxtaposing them in such a way as to generate his own compositions.

Noronha Feio obtained a PhD from the Royal College of Art in London and, between 2009 and 2014, was director of The Mews Project Space in London. Among his most recent solo exhibitions are: *“Milk and Honey”*, 3+1 Arte Contemporânea, Lisboa (2024); *“Arkipélg”*, CNAD – National Centre for the Arts, Crafts and Design, Cabo Verde (2023); *“no fim de tudo está o começo, a negociação!”*, 3+1 Arte Contemporânea, Lisboa (2021); *“o peculiar é um detalhe no todo comum”*, Q22, Colégio das Artes, Coimbra (2021), among others.

Exhibited in several group shows, including: X Bienal de São Tomé e Príncipe (2024); *“Liberdade, Portugal um lugar de encontro”*, UCCLA – União das Cidades Capitais de Língua Portuguesa, Lisboa (2024); *“A Revolução na Noite”*, Centro de Arte Oliva, S. João da Madeira (2023); *“Pintura: Campo de Observação Parte II”*, Cristina Guerra Contemporary Art, Lisboa (2021); *“De Dentro e Fora – Coletiva de artistas de Cabo Verde”*, Centro Cultural de Cabo Verde and União das Cidades Capitais de Língua Portuguesa, Lisboa (2021); *“Dissonâncias”*, MNAC, Lisboa (2020), among others.

Their work is included in several public and private collections, both nationally and internationally, such as: Coleção Armando Martins/MACAM, Portugal; MAAT – Fundação de Arte EDP, Portugal; Coleção Norlinda e José Lima, Portugal; Coleção José Carlos Santana Pinto, Portugal; Coleção Gaspar/Marin, Portugal; Saatchi Collection, Reino Unido; Fundação PLMJ, Portugal; MNAC – Museu do Chiado, Portugal; MAR – Museu de Arte do Rio, Brasil; or Coleção Vasco Santos, Portugal.

Early works, 1981-1982

João Paulo Feliciano

A unique story that is worth telling: a Literature student who had never studied Art, João Paulo Feliciano's interest in Painting stems from a monograph on Vieira da Silva's work given to him by his young partner at the time, Leonor Nazaré, who would become an essential figure in Art Criticism in the 1990s.

It should be noted that this museum – the first and the only one dedicated to Vieira's work – did not yet exist in 1980, and that the Calouste Gulbenkian Foundation's Modern Art Centre would only open for the first time in the mid-decade. Seeing Vieira's works live was no easy task.

Handling the book, getting a glimpse of the imagination of someone who was already deemed as the greatest living Portuguese artist and whose work, in her mature phase, maintained a creative intensity, awakened in the young artist from Caldas da Rainha an irrepressible desire to paint, to hit the canvas and the paint.

A set of paintings on canvas and paper was thus born, clearly inspired by Vieira's style. They are a kind of homage, open fields of expressiveness and (more importantly) of the construction of utopian spatial imagination and a universe of signs.

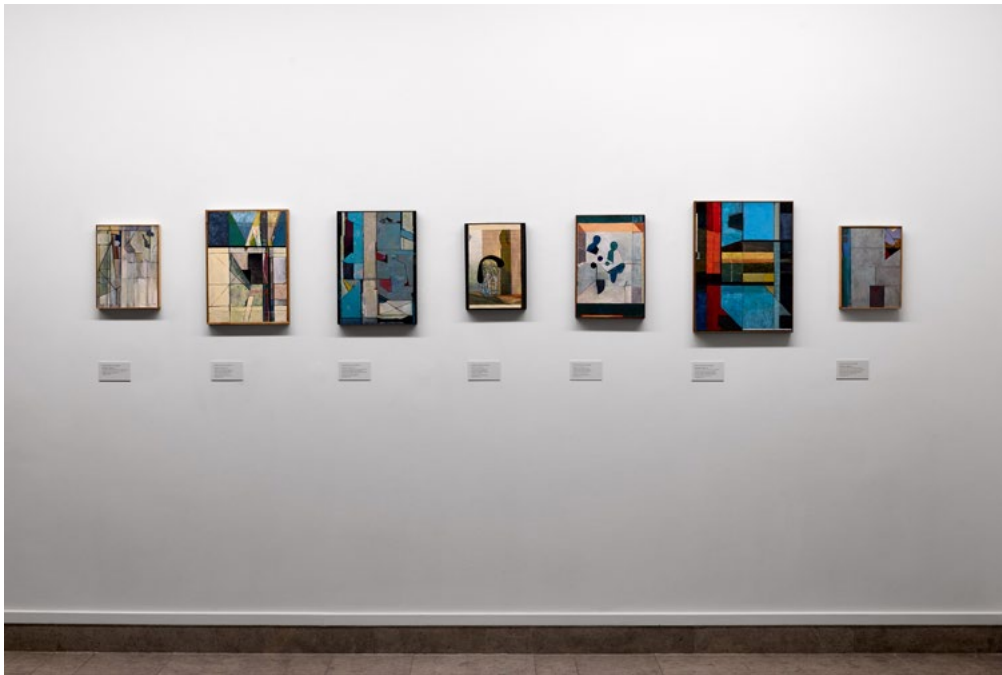
Da capo

Small-scale paintings, 2021-2026

João Paulo Feliciano

Unanimously deemed as one of the most unique career paths in Portuguese Art in the past forty years, João Paulo Feliciano's polymorphic work was initially founded on a self-taught pictorial practice and a never-ending curiosity for several other artistic disciplines, namely Sonic Arts.

Originally from the field of Literary Studies, he soon sought contact with authors, artists, poets and philosophers such as Joaquim Bravo, Luís Miguel Nava and José Miranda Justo, who, among others, would influence his imagination and his decisions. He began exhibiting in the mid-1980s. After a stay in Brussels at the end of the decade,



Installation view; João Paulo Feliciano, *Obras da Juventude, 1981-1982* © Vasco Célio / Stills



Installation view; João Paulo Feliciano, *Da Capo, Pinturas em pequeno formato, 2021-2026* © Vasco Célio / Stills



his work gained traction and visibility from the early 1990s onwards: he took part in some of the most iconic group shows of that period of renewal and brilliance in the Lisbon exhibition scene, such as *Múltiplas Dimensões* in 1994, at the newly opened Belém Cultural Centre. After receiving the Ernesto de Sousa Grant, he had spent a period in New York in 1993, a time that would reinforce a series of elective affinities. It was in that decade that the rhizomatic and multidisciplinary matrix of his work and thought was defined, and in which different projects in various creative fields emerged at a frenetic pace. Music, with the creation of Moneyland Records and the launch of iconic bands such as Tina and the Top Ten and No Noise Reduction, large-scale mixed media shows such as *Aqua Matrix* at Expo'98, *Houseware Experience* (*Experimenta'99*) and recently, the artistic direction of the NOS Primavera Sound festival venue in Porto since 2017.

Following a long period dedicated to various projects, with a particular focus on music production and publishing, interspersed with an important moment of synthesis in his visual work with the anthological exhibition he held at Culturgest in 2004, he decided to retreat to his studio and dedicate himself to new (self-)learnings. He defined concepts, imposed a discipline based on rigorous rituals, experimented and learned new ways of drawing and painting.

This exhibition is the result, at once surprising and evident, of a practice in which he revisited the works of a wide, varied group of historical or contemporary artists, and in which he also freed himself from any convention or protocol of representation. The result is a selection of small- and medium-scale works, vibrant from a chromatic point of view, halfway between abstraction and figuration, drawing in turn from classical genres – mostly landscape and still life – allowing for a thunderous thematic, visual and formal multitude. Trees, objects, structures, urban grids, patterns, combinations, sets, networks, dragging movements, unfolding spaces, dissolving forms.



João Paulo Feliciano (Caldas da Rainha, 1963)

Visual artist and musician, he holds a degree in Modern Languages and Literatures from the University of Lisbon. With a non-linear trajectory, he has explored multiple fields of expression, various artistic forms, and even different activities. However, it is through his work as a visual artist that he has affirmed the core of his language.

He has exhibited regularly since 1984. Notable solo exhibitions include “*The Blues Quartet*” at Contemporary Arts Center, Cincinnati, EUA (2007), “*The Possibility of Everything: João Paulo Feliciano, Selected Works 1989-1994*” at Culturgest (2006) and “*João Paulo Feliciano*” at Museu de Arte Contemporânea de Serralves (2004).

Between 2000 and 2007, he was part of the board of Associação Experimenta and the Experimenta Design Biennial. He was responsible for the artistic direction of the performance “*Acqua Matrix*” (Expo'98, Lisboa). From 1989 to 1998, he was a member of the band “*Tina and the Top Ten*”. His musical activity also includes collaborations with musicians such as Rafael Toral (with whom he shared the project *No Noise Reduction*), Lee Ranaldo (Sonic Youth) Phill Niblock, David Toop, Christian Fenez, among others.

In 2009, he co-founded Real Combo Lisbonense, an orchestra dedicated to dance music that explores the origins of Portuguese pop music. Around that time, he also created his own record label and music production company: Pataca Discos.



Reflexo de adorar

Mariana Caló and Francisco Queimadela

For the installation specifically created for the FASVS space, Mariana Caló (Viana do Castelo, 1984) and Francisco Queimadela (Coimbra, 1985) continue the project “Reflexo de Adorar,” further developing their theoretical research on colour and on the use of glazing, veils, mirrors, and openings in painting to create images of desire and revelation. This work stems from a compilation of materials and images related to ideas of veneration, cult, worship, love, devotion, and pleasure, across different contexts in art history, mythology, and contemporary culture.



Installation view; Mariana Caló e Francisco Queimadela, *Reflexo de Adorar* © Vasco Célio / Stills

Mariana Caló (Viana do Castelo, 1984) and Francisco Queimadela (Coimbra, 1985)

Mariana Caló and Francisco Queimadela graduated in Painting from the Faculty of Fine Arts of the University of Porto and have been working collaboratively as a duo since 2010. Their practice is developed through a strong focus on the moving image, both in filmmaking and in its intersection with installation environments and site-specific contexts, in combination with drawing, painting, photography, and sculpture. An interest in the dialogue between the biological, the vernacular, and the cultural is a recurring element in their artistic work.

They were awarded a Calouste Gulbenkian Foundation grant in 2012 for the international artists' residency programme at Gasworks, London, as well as a grant from the Directorate-General for the Arts for the INOV-Art programme, which they carried out in Berlin, where they were based between 2008 and 2012.

They have received several distinctions, including the BES Revelation Award in 2012, the international Schermo dell'Arte Film Festival Award in 2013, and the Paulo Cunha e Silva Award in 2018. In 2021, they participated in the 34th São Paulo Biennial.

Of their recent exhibitions, the following stand out: "*Flor Fantasma*", CAV, Coimbra (2021); "*34ª Bienal de São Paulo - Faz Escuro mas eu Canto*" (2021); "*Other Times*", Green Parot, Barcelona (2021); "*Corpo Radial*", Galeria Boavista, Lisboa (2020); "*Caos e Ritmo*", CIAJG, Guimarães (2020); Colección Inelcom, Madrid (2020); Bienal Ano Zero, Coimbra (2019); "*Rudimental*", Solar — Galeria de Arte Cinemática, Vila do Conde (2019); "*Meia-Noite*", Cinzeiro 8, MAAT, Lisboa (2019).

They have participated in several festivals, namely Festival dei Popoli, Itália (2021); Porto/Post/Doc Film Festival, Portugal (2020); Athens Avant-Garde Film festival, Grécia (2020); Kassel Documentary Film and Video Festival, Alemanha (2020); Berwick Film & Media Arts Festival, Reino Unido (2020); IndieLisboa, Portugal (2020); FIDMarseille, França; (2020); Documenta Madrid, Espanha (2019); Qamar Cinema, Wadi Al-Qamar, Jordânia (2019); IFFR – Deep Focus, Roterdão (2019); 25 FPS, Croácia (2018); New York Film Festival, EUA (2018); CurtoCircuito Film Festival, Espanha (2018).





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).

With over 20 years of experience as a curator, Nuno Faria has collaborated with artists of various generations, both Portuguese and international, 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.

Fundação Arpad Szenes - Vieira da Silva

MUSEU ARPAD SZENES
VIEIRA DA SILVA

Address

Museu Arpad Szenes – Vieira da Silva
Praça das Amoreiras, 56
1250-020 Lisboa

Site

<https://www.fasvs.pt>

Instagram

@museuarpadszenesvieiradasilva

Ticket Office

General Admission: 7,50 €

Discounts: 4,00 €

Teacher's, +65, Lisboa Card.

Free entrance:

Lisbon residents; people up to 25 years old; on Sundays;
Vieira & Arpad Card; person accompanying an individual with
a disability or restricted mobility; unemployed individual; ICOM,
APOM, ICOMOS, and AICA member; and Journalist's Card.

Opening Hours

Monday: Closed

Tuesday — Sunday: 10 am — 6 pm

Accessibility

The museum is prepared for people with reduced mobility, with
access ramps and a lift.

How to get there

Car

Central Lisboa: Jardim das Amoreiras

Paid parking available on the street

Public transport

Metro: exit at Rato station

Bus/Tram: 19B, 706, 709, 720, 727, 738, 758 (stop: Rato); 713,
774 e 24E (stop: Jardim Amoreiras)

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