

**TANTO
MAR**

FLUXOS

**TRANSATLÂNTICOS
DO DESIGN**

MUDE

11 MARCH →

15 JULY 2018

The exhibition *Tanto Mar* approaches the relations between Portugal and Brazil in the scope of the material culture, trying to understand how the exchanges between the two countries influenced the design and how this reflects and renews the identity, collective memory, representation and imagery of each country. Instead of a linear and closed discourse on such a vast and complex subject, we proposed to find transversal dialogues between the various people and works from different epochs. The result is a network of affinities and influences, of flows between Portugal and Brazil that have often involved Africa and the East, which is why we punctuate this map with pieces from Angola, Cabo Verde, Mozambique, Senegal, and East Timor, some belonging to the existing collection in the Palácio Calheta.

We present approximately 200 pieces of different typologies and phases of our histories, with particular attention to the twentieth and twentieth-first centuries. In total, a hundred authors, many of them who live crossing and uniting the Atlantic. At the same time, we mapped recent collaborative initiatives of professionals from both nationalities. Also worth mentioning is the significant presence of objects of collective or unknown authorship, from the popular culture and the craft universe, presenting several reinterpretations of motifs, symbols, materials and techniques whose origin is often lost in time, as the wave of the Portuguese traditional pavement, the *rodilha* [a twisted piece of cloth], embroidery and tiles. This perspective creates an exhibition related to an anthropological reading while evokes a multicultural reality with Greco-Roman, Celtic, Judeo-Christian and Islamic references, among others. Keeping with the richness between *Portuguese* from Portugal and the *Portuguese* from Brazil, the exhibition texts and the captions intentionally record these differences, displaying the liveliness of the Portuguese language that unites us and is spoken by billions of people.

The curatorship of this exhibition is also a process of discovery. Discovery of two women, one Portuguese, the other Brazilian, of two generations and different backgrounds, in a dynamic and open process that received the contribution of other researchers and scholars from both sides of the Atlantic. Bringing to light the multiple confluences between the two countries, we believe that the exhibition points out to renewed possibilities for exchanges in the present and the future.

Bárbara Coutinho [BC] and *Adélia Borges* [AB]

Beach of Copacabana,
Rio de Janeiro,
design from 1971.
Roberto Burle Marx with
the collaboration of
Haruyoshi Ono and José
Tabacow (photograph by
Bruno Veiga, 2015).

Artefact with future

In 1964, the XIIIth Triennial of Milan had Free Time as theme. Brazil participates for the first time with a pavilion designed by Lucio Costa. There, the protagonist is the hammock, an artefact used by the indigenous communities of Brazil, as mentioned Pero Vaz de Caminha in his letter to King Manuel I, and recognised as genuinely Brazilian artefact by the historian, anthropologist and journalist Luís da Câmara Cascudo, in the 1950s. Lucio Costa's invitation was direct and clear – *Riposatevi* (Rest! Relax!). This is also our challenge, in this new evocation of an installation that surprises by its simplicity and informality. In 1964, visitors saw represented on the walls images of a modern Brazil, in particular, Brasília, captured by the Franco-Brazilian photographer Marcel Gautherot and found several guitars all over the space. Here, the music also marks its presence through the curatorial selection of Portuguese and Brazilian themes. We highlight the hammock also for other reasons. Being a piece of pre-colonial furniture, contrary to the Western mentality that configured the chair or the bed, the hammock has now a renewed value for being organic, practical, simple, nomadic, versatile, adaptable and democratic. [AB/BC]

In 1948, the first National Congress of Architecture (1948) concluded the need for a survey into the Portuguese popular architecture, which took place between 1955 and 1960, with the participation of two hundred Portuguese architects. During the 1940s, Keil do Amaral (Pt), and Fernando Távora (Pt) had already defended this idea. Also, Lucio Costa (Br) seems to have done it, following his travels to Portugal in 1926, 1948, 1952 and 1961, with the purpose of identifying the roots of Brazilian colonial architecture in Portuguese architecture. Lucio Costa concluded by his clear distinction but recognised the value of popular culture for modern architecture. The survey published under the title *Popular Architecture in Portugal* (1961), recognises popular architecture for the rationalism and functionality of its solutions, sustainability and economy of means, adequacy of materials and techniques to the characteristics of each region. It is, therefore, an important reference for the development of Portuguese architecture, and simultaneously has an anthropological and sociological value, as the publication *Portuguese Folk Art* due to the survey of the traditional arts and crafts. [BC]



The pavement that unites us

In 1842, São Jorge Castle (Lisbon) was an attraction due to its pavement in black and white stone, with zigzag design. An initiative of Eusébio Pinheiro Furtado, Governor of Arms of the Castle, made by the prisoners of Limoeiro. This was not the first time the city had been paved. Many streets were paved in the 16th century, by order of King Manuel I, and in the eighteenth century, during the reconstruction of the capital. However, the success of the design of 1842 caused that, six years later, Eusébio Furtado was in charge of paving the Praça D. Pedro IV. The pattern of the drawing was a stylized wave, repeated in contrasting lines that create an optical illusion of motion. In reference to the Discoveries, it was known as *Mar Largo do Rossio* [*Rossio Wide Sea*]. From then on, the art and technique of the "Portuguese pavement" are repeated in squares, avenues and sidewalks, becoming a symbol of Lisbon. In limestone and/or basalt, these decorative carpets (where black and white predominate, but grey, pink, brown and red may also be found) refer to the Roman mosaics and have similar affinities with the Portuguese traditions of tile and tapestry. [BC]

The pavement in the form of waves from Praça do Rossio reached Brazil in 1901 in Manaus, in the Amazon, and five years later it arrived at the beach of Copacabana, in Rio de Janeiro. In 1971, the mayor decided to extend Avenida Atlântica, by the sea, and commissioned a new design for the sidewalks. The

landscape artist, visual artist and designer Roberto Burle-Marx extended the original scale of the wave almost three times and changed the direction of the wave: from perpendiculars to the sea, they were arranged in parallel. The central square of the avenue and the boardwalk next to the buildings gained surfaces with geometric traces. The contrast between the drawings enhances the apprehension of both. Associated with the sand of the beach and the waves of the sea bursting a few meters away, they make up a set that, seen from above, resembles an enormous painting with kinetic elements: the people that move in that scenery. [AB]

From Lisbon, the "wave" spreads, becoming one of the main features of the Portuguese presence in the world. Among all the motives and patterns of the "Portuguese pavement", the wave is the most assimilated by different peoples and cultures. In Angola and Mozambique, Brazil and Macau, India, Japan or Turkey, many are the waves with varied geometries, forming a universal "sea of stone", lived by all. The landscape architect Francisco Manuel Caldeira Cabral (Pt) is one of the advocates of the "Portuguese pavement", recognising a series of advantages in its application. In Macau, where he reintroduced this technique lost since the beginning of the 20th century, he is the author of several waves. It is worth mentioning the remodelling of Largo do Leal Senado (1993), where he proposes a more narrow and stylized wave configuration, alluding to the gentle rippling of the Pearl River (China). [BC]

Portuguese memorabilia

The wave became a motive adopted by many. This appropriation has a great sociological value since it is the living proof of the strength of its design as cultural patrimony and element of recognition. Between the one-of-a-kind and the multiple, the copy and reinvention, the wave is a motif of erudite and popular work. Apart from the streets started to be used in many interior spaces, private or public for its decorative value, and simultaneously was applied in a profusion of commercial products and tourism souvenirs, in paper, cloth, soap or ceramics. [BC]

Brazilian memorabilia

The winding lines of the Copacabana sidewalk were replicated in a number of objects and graphic projects and became one of the main icons of Brazilian design. *Bossa nova* adopted them as one of their signs on the album covers; sidewalks throughout the country replicated the shapes in other ceramic supports, such as hydraulic and porcelain tiles; stylists made use of the patterns in bikinis and clothes; and the theme unfolded in several types of souvenirs. In erudite or popular readings, here is a small sample of the multiplicity of this application. [AB]

Gesture of freedom

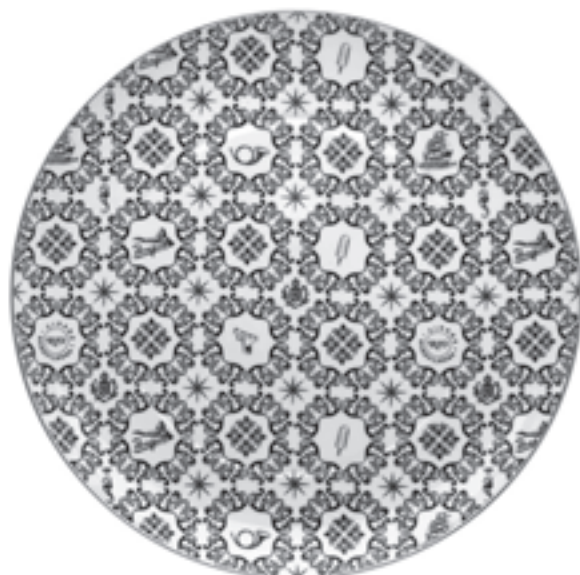
We devoted the most attention to the columns, studying them carefully in their spacing, shape and proportion, within the conveniences of technique and the sculptural effects we wished to obtain. These led us to a solution of continuous and undulating rhythm, which gives the construction lightness and elegance as if it was simply lying on the ground.

Oscar Niemeyer, 1961

In 1958, the first public building was inaugurated in Brasília, the new capital dreamed by Juscelino Kubitschek, president of Brazil between 1956 and 1961. The Palácio da Alvorada, by Oscar Niemeyer, symbolized the beginning of a new era, with its refined and modern aesthetic. In this glazed rectangle, Niemeyer draws a balcony with arched columns, solution widely copied across the country, and beyond. In 1960, in the midst of the Estado Novo regime, the Infante D. Henrique High School was erected in Moimenta da Beira (Viseu), also known as the school of arches, due to its colonnade referring directly to Niemeyer's proposal. The value that these arches assume for the population that confronts the dictatorial regime in their defence witness how sometimes forms become symbols beyond the moment to where they were thought, proving the capacity design can have to transform society and man. [BC]

Map-ornament

The Spring/Summer collection of the V!TOR brand, by Vitor Bastos, had the city of São Paulo as theme. Inês Nunes designed by invitation a set of ornament pieces created from a conceptual work over the territorial and administrative division of the Brazilian city. Through cartographic reading, Inês Nunes transforms each of the regional municipalities, districts and regions into pieces with different dimensions, which can be used as bracelets, necklaces, earrings, pendants or pins, in direct relation with the body, or as utilitarian objects, such as coasters or paperweights. Each piece gains a life of its own but never ceases to be a fragment of a map that we can reconfigure mentally. [BC]



Pre and post Cabral

Initially ornamented with geometric drawings, the gourds of indigenous tradition made in the existing municipalities of Santarém and Monte Alegre, Pará, in the Brazilian Amazon, came to have European repertoire from the arrival of the European missionaries onwards, around the 17th century. They brought their porcelain and faience painted with flowers, hearts and birds – which, in turn, revealed evident Eastern influence. The process was documented in the Portuguese government expedition known as “Philosophical Journey”, held between 1783 and 1792 by Alexandre Rodrigues Ferreira (1756-1815). [AB]

Creative dynamics

The new materials and the encounter with different cultures greatly contributed to the formal richness of the Portuguese decorative arts. During the second quarter of the seventeenth and the first quarter of the eighteenth centuries, Portuguese furniture was distinguished by the bold spirals turned with beads, disks and lace-like elements, the decoration in *tremidos* and a sharp contrast between the dark wood and the gilded hardware, as a result of the work of Brazilian woods, such as the *palo-santo* (jacaranda), the *vinhático* or the rosewood. This revolutionary style was greatly appreciated at the time, as it is today the porcelain service designed in 2012 by the designer Brunno Jahara for the historic Vista Alegre brand. Jahara works from the Portuguese blue and white tiles, recovers factory signs (imprints and stamps)

and mixes them with maritime symbols (compasses, caravels, marine animals) and Brazilian motifs (*Pão de Açúcar*, *picolé*, gun) in a multicultural interpretation, as we did in our decorative arts. [BC]

Aesthetics of Excess

What has Carmen Miranda and the Campana brothers in common? Both project Brazil on a worldwide scale. Carmen Miranda, Portuguese of origin, in the show business between 1939 and 1955, obtaining success in the Broadway and in Hollywood; the Campana Brothers, in the world of design, becoming a common presence in major magazines, fairs, biennials and collections, from the 1990s onwards. Their inspiration is the Brazilian popular culture, with direct references to the carnival, the *samba* and its mixed nature. They interpret it, working on the ideas of excess and cumulative mixture, without fear of falling into an aesthetic that could be dubbed as kitsch. They create their own style, exuberant and appealing, cheerful and colourful that ends up stigmatizing the popular culture from which they stem. Both work banal or inconsiderate references. Carmen Miranda, in 1938, stylized the Bahia women dress, being a trendsetter with her costumes and accessories. For Ruy Castro, she was the “inventor of Brazilian joy”. The Campana Brothers use any waste material, associating craftwork and technology, ending up being a reference for the new generations. In the end, they are “products” consumed and copied by a system always looking for the new and the original. [BC]



Balangandás and berenguendens

A turning point in Carmen Miranda's career occurs in 1939, when she records *What does the Bahian Have?* By Dorival Caymmi – referring to the female residents of Bahia, the blackest state in Brazil, those who have “grace as none”. From there on, the self-construction of an image based on sensuality and malice deepens, which distances it from the conservative heritage of her Portuguese roots. With the bold turbans, the huge earrings and the profusion of colours and sparkles, Carmen adopts the *Balangandás* or *berenguendens*, which are considered the first Brazilian jewellery design. Slaves whose rich lords wanted to show their power used them. Contemporary designers have their own versions of talismans and objects of devotion, in deliberate unfolding or not of the so-called “Creole Jewellery.”[AB]

Bordalo after Bordalo

In 1895, the Republican politician Jose Relvas orders his friend Rafael Bordalo Pinheiro a jar dedicated to Beethoven. Bordalo mobilizes all the means at his disposal and produces a piece in earthenware, with 2.30m of height, plus a pedestal of 1,18m. Due to the excessive size of the piece, Relvas back in his decision and Bordalo left for Rio de Janeiro in 1899, hoping to find a buyer. He presents it in exhibitions, raffles it, but ends up offering it to the Brazilian State. This work, of revivalist and baroque taste, is very different from the decorative pieces and utilitarian objects developed by him at Caldas da Rainha Factory, where it revolutionizes manufacturing processes, ceramic techniques and decorative motifs, applying a particular sense of humour and a surreal imagination. Naturalism, Picturesque and *Art Nouveaux* influenced this work of Bordalo. The luxuriant motifs of its fauna and flora are still today a theme of copy and recreation, more or less attached to the original. [BC]

Invitation for the opening of the Rafael Bordalo Pinheiro's exhibition held in Rio de Janeiro, July 1899. Rafael Bordalo Pinheiro. 1899-07. Etching. Loaned by Museu Bordalo Pinheiro, EGEAC. The drawing represents the Beethoven jar carried by four caricatures of the artist himself.

Silk scarf, 2017. Fernando Lemos. Edited by the Museu de Arte de São Paulo (MASP) from the original Rhodia collection, part of its collection.

left
Coleção Transatlântica, 2012. Brunno Jahara. Table set (70 pieces) and coffee and tea set (15 pieces). Porcelain and gold fills. Production and loan by the Grupo Visabeira – Fábrica de Porcelana Vista Alegre

Palácio da Alvorada, Brasília. Project by Oscar Niemeyer. 1957-58. Photograph by Peter Sheier. Instituto Moreira Salles Collection.



I was a student, locksmith, carpenter, upholsterer, lithographer, designer, advertising man, teacher, painter, photographer, harmonica player, migrant, museum director, counsellor of pinacothèques, commissioner of international events, designer of industrial fairs, scenographer, father of children, fellow, and I have two homelands, one that made me and another that I help to do. As it turns out, I'm another Portuguese looking for something better.

Fernando Lemos

"A Portuguese looking for something better"

In Portugal, Fernando Lemos (Lisbon, 1926) is known for his surrealist photographs, made between 1949 and 1952, and his abstract work. However, the vast work carried out in Brazil, to where he left in 1952, aged 27, is still ignored. 65 years of thinking, writing, drawing and creativity. From art, design, poetry and photography. He created books (and a publisher of children's literature), many illustrations, posters, tiles, murals, tapestries, prints for fabrics, decoration of pavilions. He was professor and president of the Brazilian Association of Industrial Design. Any attempt to define him reduces his wealth and multiplicity. In all supports, he combined art and design, applied the language of geometric abstraction, used photography, and expressed his free thought. Underneath, always the graphics, as he refers. We invited this man who has "two homelands, one that made me and another that I help to do" to draw the original image of the exhibition *Tanto Mar*, which also says that, "behind any door is always the high sea that lurks me". [BC]

Tiles from yesterday and today

The tradition of Portuguese tiles had a strong influence in Brazil, where the figurative tiles began to be used for facade cladding of the buildings. From the 1940s, the tiles were reinvented within a modern lexicon. The visual artist Cândido Portinari played an important role with the panels of two seminal works of modern Brazilian architecture: the Pampulha Church in Belo Horizonte, completed in 1943, and the current Gustavo Capanema building in Rio de Janeiro, finished in 1947. A name standing out from the 1960s is that of Athos Bulcão, who creates tiles with simple geometric patterns and frees the workers from the rules of composition. In strong integration with architecture, his work marks the urban landscape and the interiors of the governmental departments of Brasília. Today, many groups are dedicated to creating and installing tile panels in public and private spaces. [AB]

Of Arab origin, the tile is widely used as decorative element and facade cladding in churches, palaces, gardens and convents in Portugal. In addition to the Eastern influence, it also received motifs and colours from Italy, Flanders and France, following the taste of the time, in dialogue with the other decorative arts. The Palácio Calheta is an example of the application of this art in residential architecture during the seventeen-eighteenth centuries. Here we find both the blue and white monochrome (the main Portuguese tile featuring) and the polychrome of yellow, green and purplish brown. As for the themes, the scenes of hunting, country, sea and military are visible, besides the geometric and vegetalist motifs. In the influence between Portugal and Brazil, it is worth noting the "Brazilian house", built by the Portuguese who had emigrated to Brazil and returned rich, building their mansion in the native land with its facade covered with tiles. Names that cannot be ignored when we talk about tiles and their renovation are Raul Lino, Rafael Bordalo Pinheiro, Jorge Barradas, Fred Kradolfer, Maria Keil, Sá Nogueira, Eduardo Nery, among others. Moreover, it is mandatory to mention the factories of the Devesas, Sant'Anna and Viúva Lamego. This reinvention continues today, with new names and their application in other areas and expressions. [BC]



TANTO MAR



Não se fala do mar a qualquer pessoa, 2018. Manuela Pimentel. Acrylic and varnish on street posters, on African derivative plywood. Original work for the *Tanto Mar* Exhibition.

Estoril chair, c. 1960. Joaquim Tenreiro. Jacarandá. Straw seat and backrest. Acquisition CML/MUDE.

Brazil and its stereotypes

Who in Portugal do not you remember the vibrant and natural sensuality of Sônia Braga in *Gabriela*? And the sweet voice of Gal Costa in the generic composed by Aldemir Martins showing the northeastern hinterland? After 41 years, we remember how the country stopped at dinnertime to see *Gabriela*, the first Brazilian soap opera in Portugal in 1977, much contributing to the change of mentalities and behaviours. Sônia became the symbol of the beauty of the Brazilian woman, dictating fashions and influencing the choice of names. "No shoes, Mr Nacib" still today symbolises the refusal to social conventions and the affirmation of individual freedom. In a country still very closed and with few television sets, people followed the stories of the various characters in cafes and restaurants. The stereotype of Brazilian beauty also has the contribution of two Portuguese emigrants to Brazil who will draw many illustrations for covers of important magazines like *O Cruzeiro*, *Para Todos* or *Cinearte*. We speak about Manuel Mora, between 1920 and 1940, and Arcindo Madeira, between 1940 and 1950 [BC].

Joaquim Tenreiro, wooden poet

Son and grandson of master carpenters, from a young age Joaquim Tenreiro helped his father in his carpentry in Melo (Serra da Estrela). In 1928, at age 22, he moved to Rio de Janeiro, studying drawing and painting while working for various furniture workshops. He then proceeded to reproduce with technical mastery style furniture, "Luises of all numbers and with 400 years of delay," as he would ironically say in 1975, responding to a well-heeled clientele with a conservative taste, out of step with time and place. In 1942, in the aftermath of a commission of Oscar Niemeyer, he felt free to develop his creative side and forged a new language in the Brazilian furniture, always being a "craft-artist". To the velvet of the upholstery he opposed the straw and the local woods, adapting the materials to the Brazilian specificity. Having available the *Dalbergia nigra* (jacaranda in Brazil, palo santo in Portugal), which supported even the thinner structures, he managed to use the least of matter to extract the maximum in formal harmony. He advocated that Brazilian furniture should be formally light. "A lightness that has nothing to do with the weight itself, but with grace, functionality within their spaces." [AB]

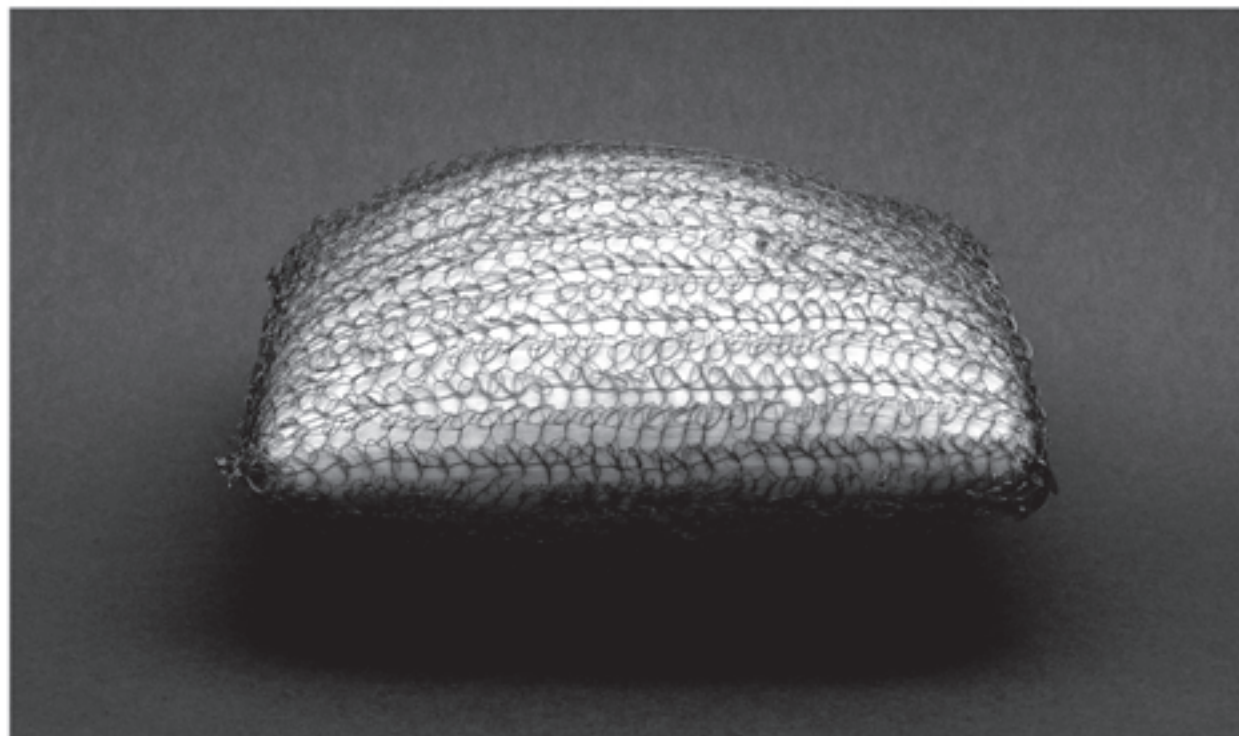


Vegetal gold

The former Museu Agrícola Colonial, which operated in this building, had as one of its aims to collect and catalogue raw materials from the colonies, so that they could be used in Portugal. In addition to cotton bales and straw samples here is a comprehensive archive of timber from African countries. Over the centuries, the predatory use of wood has led to the extinction of several species and to a relationship in which colonized countries exported raw materials so that their transformation — a process in which value is precisely added — occurred in the homeland. *Tanto Mar* opposes to this scenario the recent use of wood by designers as a precious commodity, which should be used with parsimony and reverence. It is also sought to highlight and encourage the end of the relationship in which some countries provide raw materials and others the finished products. [AB]

The handle and the hoop

What is the connection between the fishmonger, the old fish street vendors in Portugal; the Indians of the Xingu Park, in Brazil; or the Mozambicans who still today walk long distances on foot carrying firewood or water? They all use the *rodilha*, a small object that helps to balance the load and makes the transport less painful — and what is design but the act of creating artefacts that improve people's daily lives? The same dimension is present in another object traditional to the cultures of Portugal and its former colonies: the simple stool that in various models presents a handle that enhances its efficiency and portability. Remarkable examples of ingenuity from meagre resources. [BC/AB]



Where there are nets, there are laces

Examples of embroidery and lace are lost in time. In linen, wool, silk or cotton. Ancient knowledge of stitches, techniques and motifs. "Secrets" transmitted from mother to daughter, in a universe still today of a feminine matrix. The affinities between the various registers found on both sides of the Atlantic reveal the human ingenuity and how much in common exists among peoples. Weaves that come from the combination of lines, fabrics, colours, patterns, forming figurative drawings or geometric motifs, also very similar in their simplicity and rhythm. Weaves through which we, moreover, come to the basketry, another ancestral practice where the gesture of plaiting is repeated, often in mat rush, a resistant and flexible fibre. [BC]

Knitwear and Threads

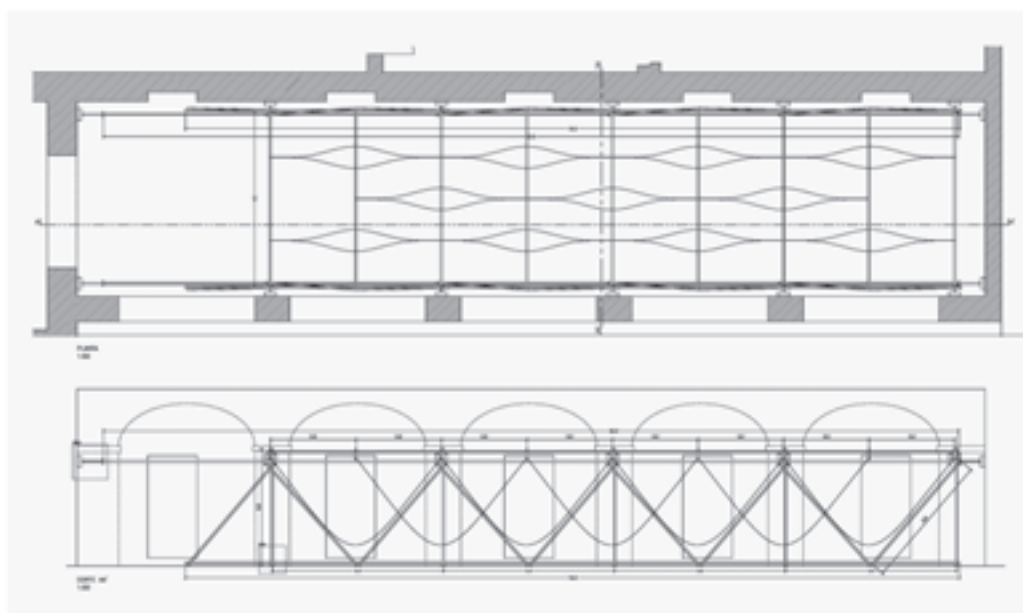
The principle of the "lace" is also evident in other media and materials. In embossed or painted leather, in the *sgraffito* technique or the puncture work that creates a contrasting bas-relief. In the jewellery almost always in pieces of great delicacy and fragility, knitted in the most diverse materials. In applications and fabrics reinterpreted by fashion designers. We finish the exhibition presenting some contemporary readings of the traditional techniques, some as a result of collaborative processes among designers and artisans, proving their vitality and relevance to a more balanced and human world. [BC]



Mocha Stool, 1954.
Sergio Rodrigues.
Produção: LinBrasil.

Pillow, 2013. Teresa Pavão.
Graphite with silver mesh.
Polished and glazed white clay, graphite, oxidized silver.
MUDE.P. 1201

Light fixtures FM, 2016.
Claudia Moreira Salles.
Production: Lumini + Grifel
Carpentry.



Redário – Hammock
installation and music, 2018

EXHIBITION

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