Artl@s Bulletin

Volume 6
Issue 2 *Migrations, Transfers, and Resemanticization*
Article 8

2017

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Recommended Citation

Baião, Joana. "Artistic Emigration From Portugal To Paris In The First Half Of The 1960s: Six Portuguese Painters From Paris Revisited." *Artl@s Bulletin* 6, no. 2 (2017): Article 8.

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Six Portuguese Painters from Paris Revisited: Artistic Emigration from Lisbon to Paris in the First Half of the 1960s

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Abstract

This paper proposes to revisit some issues related to the impact of emigration on the paths followed by a group of six Portuguese painters who settled in Paris between 1958 and 1961. To do that, it will analyze and contextualize the evolution of their work in the first half of the 1960's, and it will recall the small exhibition *Seis Pintores Portugueses de Paris* that opened in 1966 in Lisbon with the purpose of highlight the particularities of the artistic research that was being developed by those artists in Paris, integrating them into the international artistic movements of the period.

Resumo

Neste artigo são abordadas algumas questões relacionadas com o impacto da emigração nos percursos de seis pintores portugueses que se estabeleceram em Paris entre 1958 e 1961. Será então analisada e contextualizada a evolução do seu trabalho durante a primeira metade da década de 1960, e evocada a pequena exposição *Seis Pintores Portugueses de Paris*, inaugurada em Lisboa em 1966 com o objetivo de realçar as particularidades da investigação artística que estava a ser desenvolvida por cada um destes artistas na capital francesa, integrando-os nos movimentos artísticos internacionais da época.

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> We certainly already have among us artists of mindful modernity. But they should be advised to urgently go to Paris or London (…). And staying will only be worthwhile for those lacking the courage or means to leave.
> - Fernando Pernes, 1966

Introduction

In this article I will approach the phenomenon of artistic emigration from Portugal to Paris between 1958 and 1965 using as a basis the careers of six Portuguese painters who settled in the French capital between 1958 and 1961 and whose works were displayed in Lisbon (Buchholz Gallery) in 1966, in the exhibition *Six Portuguese Painters from Lisbon*: René Bertholo (1935-2005), Manuel Cargaleiro (b.1927), Lourdes Castro (b.1930), José Escada (1934-1980), Eduardo Luiz (1932-1988) and Jorge Martins (b.1940). Although this exhibition isn't the central focus of this article, its introduction to establish a theme comes from a two-fold perspective:

- firstly, due to the fact that it was organized with the set purpose of exposing the visual studies that were being pioneered by several Portuguese artists based in Paris;
- secondly, because the dates correspond to a period of increased movement of Portuguese artists in Europe, stimulated by initiatives such as grants offered by the Calouste Gulbenkian Foundation[1] starting in 1957 and which took place in the context of the country undergoing important social, political and cultural change, as we shall examine later on.

Using these ideas as a starting point and with the understanding of the migratory phenomenon as "a catalyst not only of social encounters and change but also for the generation of new aesthetic and cultural phenomena and structures,"[2] throughout this article I will single out the contexts of the artistic migration between Portugal and Paris between 1958 and 1965. I'll reiterate some of the ideas put forth by the art critic Rui Mário Gonçalves (1934-2014) in the *Six Portuguese Painters from Lisbon* exhibition catalogue, which I will tie together with the evolution of these painters' works during this period and which I will also attempt to place in the context of the artists' own words as well as those of some Portuguese historians and art critics of the time.

Related to my ongoing post-doctoral research,[3] this article is intended to integrate the international debates about the centre/periphery dichotomies (because Portugal can be unequivocally included within the group of countries which "if only for reasons of linguistic ignorance on the part of art historians elsewhere, have maintained a frequently isolated presence on the landscape of art history in Europe"[4]), and to contribute to a historiography that is interested in promoting a global and transnational art history which emphasizes questions of transcultural encounters and circulations through an approach to themes such as "cultural interchanges," "cultural mixing," "national artistic identity" or "decentering."[5]

Portugal Undergoing Change – Brief Contextualization

Despite the fact that moments of migration by Portuguese artists are in no way unusual—from the 18th century Portugal had seen several flows of

[1] The Calouste Gulbenkian Foundation was created in 1956, bequeathed by the last will and testament of the petrol magnate and art collector Calouste Sarkis Gulbenkian (1869-1955). The Foundation's statutes focused on fostering knowledge and raising the quality of life of persons throughout the fields of the arts, charity, science and education. Its activities are structured around its headquarters in Lisbon and its delegations in Paris and London. The Calouste Gulbenkian Foundation integrates the Calouste Gulbenkian Museum – Founder's Collection and Modern Collection, the Art Library, the Gulbenkian Music Service and the Gulbenkian Science Institute. Accessed on 4 May 2017 at URL: https://gulbenkian.pt/en/.

[2] "Introduction" in *The culture of migration. Politics, aesthetics and histories*, ed. Sten Pultz Moslund, Anne Ring Petersen and Moritz Schramm (London / New York: I.B. Tauris, 2015), 1.

[3] Post-doctoral project "Study trips and artistic emigration: Portuguese artists in Paris (1929-1976)," founded by the Foundation for Science and Technology, Portugal. This project is being developed in the Instituto de História da Arte (Universidade Nova de Lisboa) and in the Institut d'art moderne et contemporaine (École normale supérieure, Paris). It aims at analyzing the Portuguese artists' training and activities in Paris, from 1929 to 1976, focusing on cultural, social, political and institutional contexts.

[4] Mathew Rampley, "Introduction," in *Art History and Visual Studies in Europe. Transnational Discourses and National Frameworks*, ed. Thierry Lenain, Hubert Locher, Andrea Pinotti, Charlotte Schoel-Glass, Mathew Rampley and Kitty Ziljmans (Leiden / Boston: Brill, 2012), 2.

[5] See *Circulations in the Global History of Art*, ed. Thomas Dacosta Kaufmann, Catherine Dossin and Béatrice Joyeux-Prunel (Farnham / Burlington: Ashgate, 2015).

cultural migration which, in different periods, had London, Rome, and Paris as their main destinations—,[6] artistic mobility at the end of the 1950s and beginning of the 1960s was part of a new context, marked by significant changes in political, social and cultural life in Portugal.

At the social and political level, we must first call to mind the severe socio-political crisis arising in 1958 which was soon worsened by new troubles stemming from colonial policy. After a period of political stability within the *Estado Novo*[7] in the years following the World War II, toward the end of the 1950s the dictatorship led by António de Oliveira Salazar faced growing internal and external opposition and increased action by repressive police forces, censorship and authoritarian practices, and the use of coercive measures against public opinion and citizens. At the same time, Portugal struggled with a weakening of its international positions, due to a staunch pro-colonial policy marked by armed conflict against the liberation movements in Angola, Guinea-Bissau, and Mozambique (Colonial War, 1961 to 1974), added to the already fragile state of the overseas provinces of the Portuguese State of India (Goa, Daman, and Diu) and Timor.

The national situation eventually had repercussions in the cultural and artistic fields. As already noted by the historian and art critic João Pinharanda, after the worldwide conflict "Salazar no longer considered necessary (or secure) the connection with and support for artists in the construction of the regime,"[8] as its image was already consolidated through the propaganda actions led by the director of the National Office of Information, Popular Culture and Tourism, António Ferro (1895-1956). As the mentor of the "policy of spirit," throughout the 1930s and the 1940s Ferro had encouraged several initiatives of support for national artists. His dismissal in 1950 was the starting point for changes to the institutional framework of artistic activity, including a significant lack of investment in support for the plastic arts, a situation worsened by the absence of cultural policies, shortage of public and private commissions, and lack of an artistic market or an enlightened private collectionism.[9]

Despite this far-from-stimulating panorama, the winds of change were on the horizon. On one hand, a new generation of artists sought to revitalize the cultural scene through initiatives outside the official channels. At the same time, they were receptive to internationalization experiences and were accompanied by a group of enlightened critics who, from the end of the 1950s, were equally committed to pursuing their education abroad (mainly in France) and were able to conscientiously analyze the evolution of Western contemporary art.[10] On the other hand, several private institutions began to promote extra-regime artistic activities. These included the Sociedade Nacional de Belas-Artes (National Society of Fine Arts), which began to "modernize its programs and became an anti-fascist cultural resistance center;"[11] and the Calouste Gulbenkian Foundation (CGF), which just after its establishment in 1956 assumed the role of a "ministry of arts, although without a State,"[12] implementing a supportive action for Portuguese artists by organizing exhibitions, promoting publishing, acquiring artworks—a rare stimulus in a national art market that nearly inexistent in the late 1950s—and attributing travel and study grants to go abroad. These grants were distinct from the artistic grants laid down by the State in legislation, which were rarely attributed and had

[6] See Fernando Rosa Dias, "A arte portuguesa e os ciclos de migração artística para Paris," in *Chiado, Baixa e o confronto com o francesismo nas artes e na literatura*, coord. Edited by José Quaresma (Lisbon: Faculdade de Belas-Artes da Universidade de Lisboa, 2013), 48.

[7] Estado Novo is the designation for the autocratic, authoritarian and corporatist political regime which rules Portugal between 1933 and 1974. The Estado Novo had as its founder and leader António de Oliveira Salazar (1889-1970), who ruled the country between 1933 and 1968.

[8] João Pinharanda, "O declínio das vanguardas: dos anos 50 ao fim do milénio" in *História da Arte Portuguesa*, edited by Paulo Pereira. Vol. 3 (Lisbon: Temas e Debates, 1995), 594. Unless otherwise indicated, translations from Portuguese to English are made by the author, who also opted to keep French quotations in the original language.

[9] Ibid., 594.

[10] Particularly José-Augusto França, Fernando Pernes, Rui Mário Gonçalves and Alfredo Margarido, who studied in Paris between the late 1950s and the middle of the next decade, attending the École Pratique des Hautes Études, the École du Louvre, the Collège de France, and the Institut d'Art et d'Archéologie.

11 Rui Mário Gonçalves, *A arte portuguesa do século XX* (Lisbon: Temas e Debates, 1998), 64.

12 Leonor de Oliveira, *Fundação Calouste Gulbenkian: estratégias de apoio e internacionalização da arte portuguesa 1957-1969*. PhD Dissertation, unpublished (Lisbon: Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 2013), 420.

quite different criteria, as they were only destined for professors, those with higher education, or those under public employment who were connected to the fine arts, setting apart artists not yet graduated, in training or at the beginning of their careers.[13] Consequently, the CGF's grant program, well structured, consistent and available to different generations of artists, would play a central role in influencing the individual careers of several artists resulting in notable effects in post-1960 Portuguese art history.

Stay or go?

The opportunities to go abroad encouraged by the grants attributed by the recently created CGF were seen in different ways by artists and critics. While there were those, such as Mário Dionísio (painter, essayist and critic, 1916-1993), who in part regretted the fact that young artists only cared about "Paris, or Rome, London or New York, while painting. It is perhaps their defense, it is certainly our misery,"[14] for the most part general opinion aligned with the position taken by the critic José-Augusto França (b.1922) who did not hesitate to defend emigration as the only way out, recommending "painters who really want to be painters, leave here while you can,"[15] and insisting: "Our painters must belong [to Europe]—or they will die."[16] And such was his conviction in this matter that in 1958 he would be caricaturized by the painter Benjamim Marques (1938-2013), pointing the direction of Paris to a group of artists (Fig.1).

A significant number of artists whose careers were taking off at that time did in fact feel the need to leave. The elected destination was Paris, and even though other European cities had begun to establish themselves as centers of artistic emigration for Portuguese artists—among them Munich, Berlin and, more significantly, London—, the French capital maintained its unquestioned position as the heart of European culture, attracting artists of diverse provenance. As José-Augusto França observed, in a kind of assessment of the 1960s,

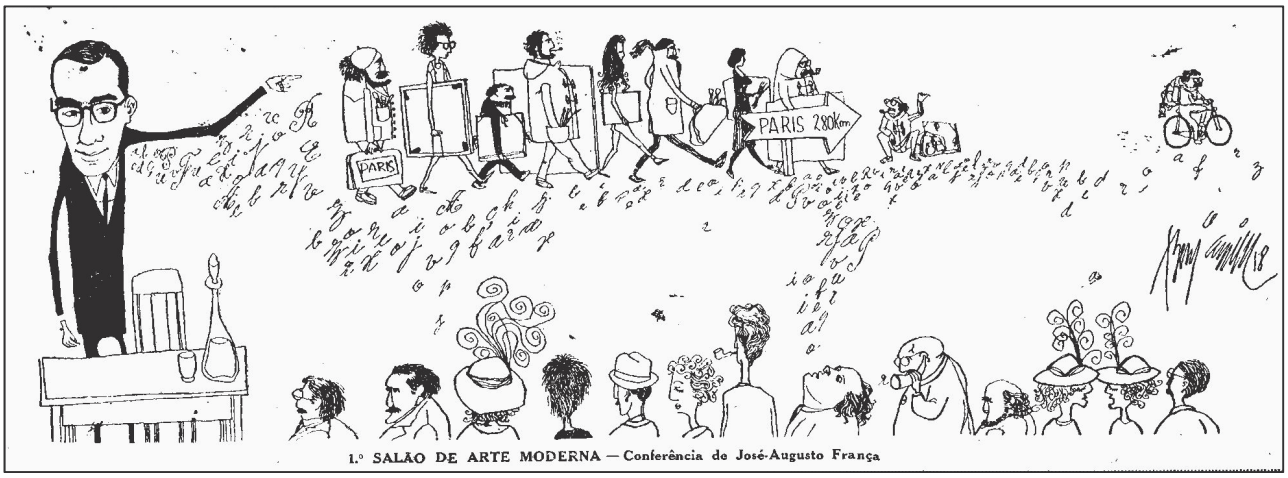


Figure 1. Caricature of José-Augusto França by Benjamim Marques, published in *Diário de Lisboa* (6 November 1958): 16. Source: Publicly accessible image located at URL: http://www.fmsoares.pt/aeb_online/visualizador.php?bd=IMPRENSA&nome_da_pasta=06533.071.16022&numero_da_pagina=16 (Accessed on 3 March 2017).

[13] See Decree-Law No 38.680, *Diário do Governo,* Series I, No 61 (17 March 1952), 415-419. The study and travel art grants promoted by both public and private Portuguese institutions are currently being studied by the author in the context of her already mentioned postdoctoral project.
[14] Mário Dionísio, answer to the questionnaire "A arte e a vida," *Diário de Lisboa* (7 April 1957): 7.
[15] José-Augusto França, *O Comércio do Porto* (23 October 1956), 6.
[16] José-Augusto França, *Pintura de Lourdes Castro e René Bèrtholo,* exh. cat. (Lisbon: Galeria de Exposições do Diário de Notícias, 1957), n.p.

> A center is a complex phenomenon produced by the gathering of the possibilities of a random future with a historically and accomplished past. So it is in Paris—where, beside these artists of French nationality, many others, from the four corners of the world, come together.[17]

Furthermore, Paris was seen by Portuguese artists as a logical destination due to its relative proximity (not so much in the physical sense, but in the psychological), in a period in which "Portugal spoke French," an expression I borrow from a recent essay by the historian Rui Ramos, which communicates the importance and influence of Francophile culture in Portugal lasting until the early second half of the twentieth century.[18] As such, it was to this city that several Portuguese artists travelled from 1957 through all of the 1960s,[19] among them the six painters evoked in this article: René Bertholo, Manuel Cargaleiro, Lourdes Castro, José Escada, Eduardo Luiz, and Jorge Martins.

Six Portuguese Painters from Paris

The artists who came together at the exhibition *Six Portuguese Painters from Paris* had several common elements: they had all crossed paths in Portugal and belonged to roughly the same generation, having started to produce and exhibit in the 1950s;[20] all had received grants from the Calouste Gulbenkian Foundation,[21] with the exception of Jorge Martins who never received any type of financial support due to his military unsolved situation; and all had emigrated to Paris between 1958 and 1961,[22] integrating into the Parisian art scene with the assistance of the painter Maria Helena Vieira da Silva (1908-1992) and her husband, the painter Arpad Szenes (1897-1885), individuals who represented, in the eyes of young Portuguese, the greatest expression of the success Parisian exile could provide, as Vieira had been the first artist of Portuguese origin to attain a recognizable international success built firstly in Paris, and Arpad shared with these young artists the fact of coming from an equally peripheral country, Hungary.[23] Other important intersections between these artists must be mentioned: Lourdes Castro and René Bertholo were married and, already living in Paris, founded the magazine *KWY* (1958-1964), a publication named after the group, whose core was formed by the Portuguese José Escada, João Vieira (1934-2009), Costa Pinheiro (1932-2915) and Gonçalo Duarte (1935-1986), the German Jan Voss (b.1936) and the Bulgarian Christo (b.1935), then joined by a large number of plastic artists and contemporary poets, including Manuel Cargaleiro (who collaborated in issue 4) and Jorge Martins (who collaborated in issues 5 and 8). It is interesting to note that *KWY* is an indispensable resource toward understanding the Portuguese artistic emigration in this period, insofar as it reveals a group of artists who were open to (and looking for) influences by cultural environments different from their own that could serve them as factors of instigation and maturation for their individual projects. The *KWY* experience is a living testament to the widening of geographical partnerships as the magazine functioned as a sort of platform for contact between artists of differing nationalities for whom circulation and emigration became a working tactic to stimulate artistic creation.[24]

While still in Portugal, throughout the 1950s, these artists witnessed the debates inherited from the previous decennium, centered on the dialectics of figurative art *versus* abstract art.[25] By the end of

[17] José-Augusto França, "Ideias e inteligências na pintura francesa contemporânea," *Colóquio. Revista de Artes e Letras*, N.º 54 (June 1969), 22.
[18] Rui Ramos, *Quando Portugal falava francês* (Paris: Fondation Calouste Gulbenkian – Délégation en France, 2015), 15-16.
[19] According to data already collected in my research, during the 1950s and 1960s, around 80 Portuguese artists, with or without state or private support, passed through Paris, in more or less prolonged stays.
[20] The oldest of this group, Manuel Cargaleiro, began exhibiting earlier, in the 1940s, as a ceramist artist. As a painter, he exhibited for the first time in 1953 at the Salão da Jovem Pintura (Galeria de Março, Lisbon).
[21] CGF Grants: René Bertholo, 1960-1961; Manuel Cargaleiro, 1958; Lourdes Castro, 1958-1959; José Escada, 1960-1961; Eduardo Luiz, 1958-1960.
[22] Lourdes Castro, René Bertholo, Manuel Cargaleiro and Eduardo Luiz were the first to settle in Paris, in 1958. José Escada would settle in the French capital in 1959 and Jorge Martins only in 1961.
[23] See Ana Vasconcelos e Melo e Marina Bairrão Ruivo, *Amigos de Paris*, exh. brochure (Lisbon: Fundação Arpad Szenes-Vieira da Silva, 2012), 4.
[24] See Ana Filipa Candeias, *Revista KWY: da abstracção lírica à nova figuração (1958-1964).* Master's thesis, unpublished (Lisbon: Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 1996); and *KWY Paris 1958-1968*, coord. Margarida Acciaiuoli, exh. cat. (Lisbon: Centro Cultural de Belém / Assírio & Alvim, 2001).
[25] See Alexandre Melo, "Os anos 60," in *Arte e artistas em Portugal* (Lisbon: Círculo de Leitores, 2007), 16-17.

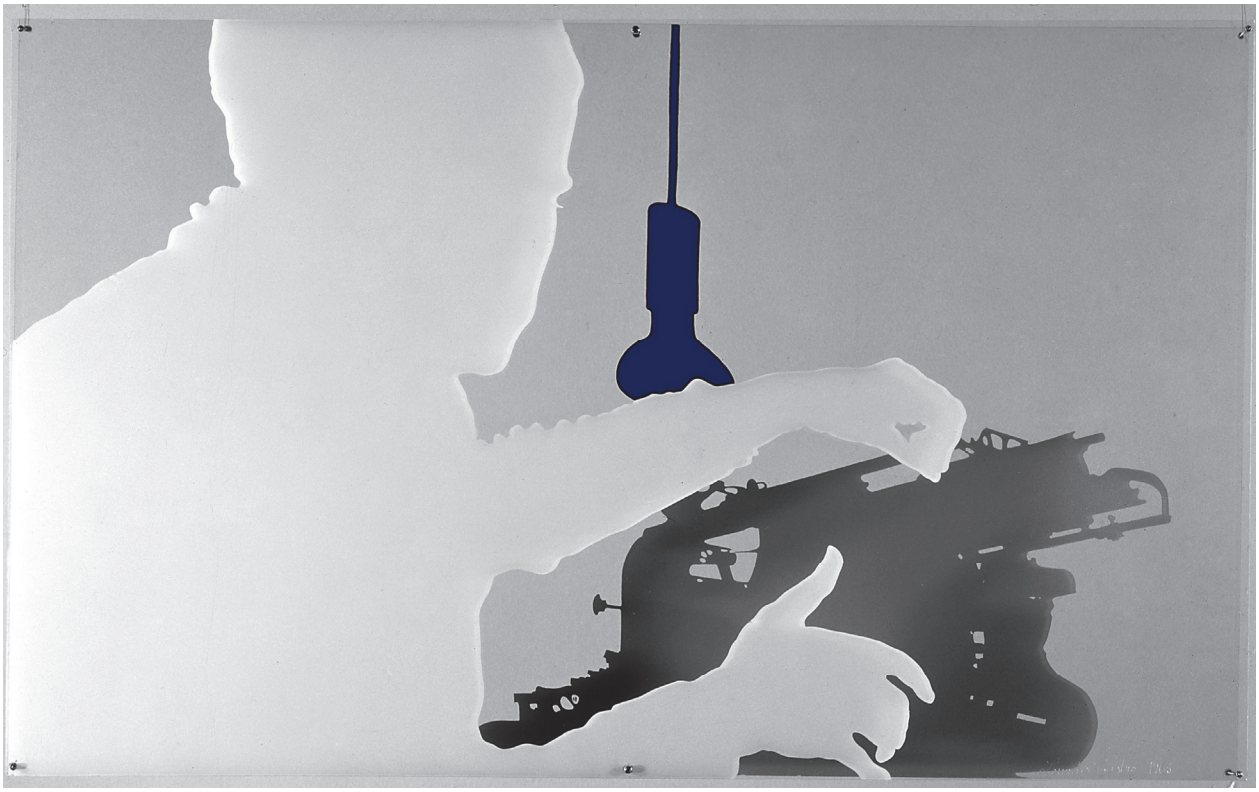


Figure 2. Lourdes Castro, *Sombra Projectada de René Bertholo* [René Bertholo's projected shadow], 1965. Glyceroftalic paint, plexiglas, 71 x 116 x 4,5 cm. Calouste Gulbenkian Museum—Modern Collection, Lisbon. Source: https://gulbenkian.pt/museu/collection-item/sombra-projectada-de-rene-bertholo-156602/ (Accessed on 8 May 2017).

the decade, the argument seemed to relent and abstractionism clearly won, receiving the attention of a significant group of critics and artists who were particularly attentive to the artistic and theoretical proposals of the *École de Paris*. In Paris, the Portuguese artists were exposed not only to the vitality stemming from contemporary social and cultural dynamics, but also to a city that was a place of memory of an artistically rich past, where it was possible to visit a significant number of monuments, museums and galleries, and to contact with master artworks from different periods and proveniences—the French capital was an international crossroads of places, times and cultures which would be absorbed in different ways by each artist and which would be reflected with greater or lesser expression in each one path.

Six Portuguese painters, from Portugal to Paris

The beginning of Lourdes Castro's career was marked by an interest in figuration, materialized in works taking as models the human figure or vegetable motifs and that announce themes and research directions that would later be resumed and developed. However, in the late 1950s, still in Portugal, and afterwards during her first years in Paris, the artist would experience a "necessary abstraction"[26] characterized by the art historian Fernando Rosa Dias as the result of a desire to overcome the academic period at the School of Fine Arts of Lisbon and also the need for cultural updating, tuned in with the international context.

[26] Fernando Rosa Dias, *A Nova-Figuração nas artes plásticas em Portugal*. Vol. I. PhD Dissertation, unpublished (Lisbon: Faculdade de Belas-Artes da Universidade de Lisboa, 2008), 329-330.

From 1961, already in Paris, a new direction in Castro's work would lead her to abandon abstract painting—and traditional painting media in general. She then began to collect materials from the most diverse origins and objects from daily life, using them to make assemblages and collages that questioned the role of art and sought to approximate it to life. Those works evoked the memories still present in each object, bringing to light an understanding of an artistic *aura*: objects that nobody was concerned with were made objects with a privileged appeal.

From 1963 Castro's artistic research would reflect her increasing interest for figurative representation (of objects, people or plants), through the exploration of light and subsequent (de)materialization of forms, expressed by their 'silhouettes' and 'projected shadows,' through which she reflects on the relationship between the immaterial and the necessary materiality of the artistic space[27] (Fig.2). As she would admit in that period, "A shadow is more meaningful to me than a simply described object. It is a way of contemplating things and people around me (…)."[28]

The work of José Escada also evolved during the same period following an interest in alternative materials and reflecting on the relations between abstract and figurative art. Still in Portugal, the painter displayed a clear preference for abstraction, commenting: "We must, at every opportunity, reconquer the sense of sight (…) Let us for a moment abandon the need to identify, to recognize, so that the form that also exists in us may be unveiled."[29] In Paris, after a phase in which he produces abstract watercolors and oil paintings that "as much in composition as in technique (…) in no way draw away from my previous works produced in Portugal,"[30] Escada's interest progressively turned to figuration, rejecting however its descriptive potential (refusing, thus, any return to naturalism), opting instead to explore "a painting that uses the figure, insofar as this figure does not destroy the ambiguity achieved by abstraction" [31] (Fig. 3). This interest was accompanied by the exploration of new technical processes, initially still on canvas "to which are added other supports of transparent paper that can be called complementary,"[32] and then in other materials, such as aluminum or Plexiglas.

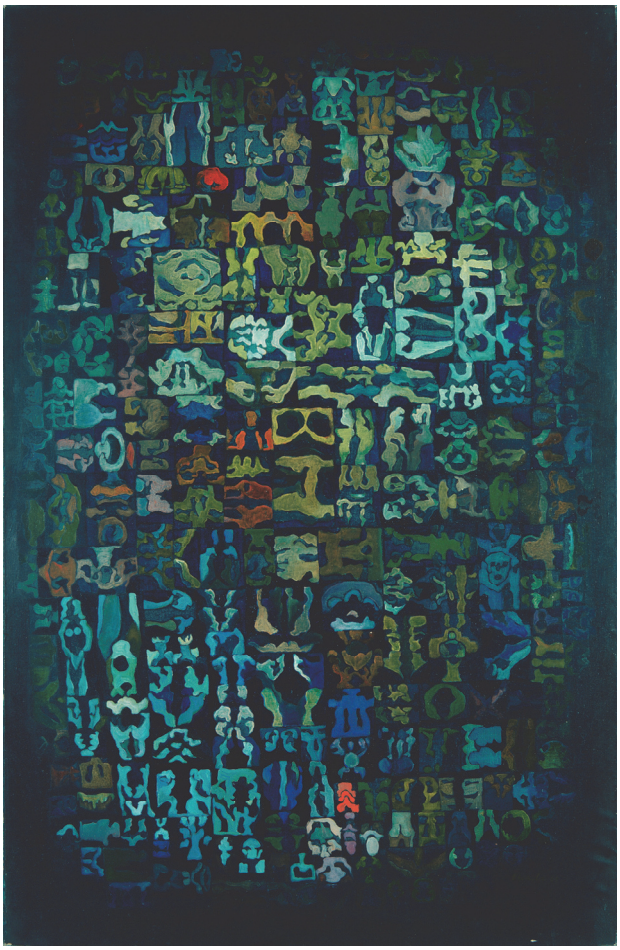


Figure 3. José Escada. *Sem título* [Untitled], 1965. Oil on canvas, 65 x 99 cm. Calouste Gulbenkian Museum—Modern Collection, Lisbon.
Source: https://gulbenkian.pt/museu/collection-item/s-titulo-138864/ (Accessed on 8 May 2017).

[27] See Bernardo Pinto de Almeida, "Os anos sessenta, ou o princípio do fim do processo da modernidade," in *Panorama Arte Portuguesa no Século XX*, edited by Fernando Pernes (Oporto: Fundação de Serralves / Campo de Letras, 1999), 217.
[28] Lourdes Castro, "Serigrafias," 196-?, quoted in *Lourdes Castro. Além da Sombra*, exh. cat. (Oporto: Fundação de Serralves, 1992), n.p.
[29] José Escada (n.d.) *apud* Rui Mário Gonçalves, *Pintura e escultura em Portugal – 1940/1980*. 3rd ed. (Lisbon: Instituto de Cultura Portuguesa e Língua Portuguesa, 1991), 78.
[30] José Escada, Report sent to the CGF (January - March 1960). Gulbenkian Archives, SBA 00262.
[31] José Escada, interviewed by Alfredo Margarido and Rui Mário Gonçalves in *Jornal de Letras e Artes* (25 August 1965): 15.
[32] José Escada, Report sent to the CGF (January - June 1961). Gulbenkian Archives, SBA 00262.

In a similar movement, the first works of René Bertholo also stand on ambiguous territory between abstraction and figuration,[33] and, in the late 1950s, a tie to abstract art with expressionist features was progressively assumed, developed by exploring gestures and material virtualities. Once in Paris, after an informalist phase materialized in paintings "along the lines of Stäel,"[34] created "with a tachiste attitude, with projection and painting on the floor, always radically abandoning drawing,"[35] Bertholo returned to figuration, clearly evident in the works created between 1962 and 1966.

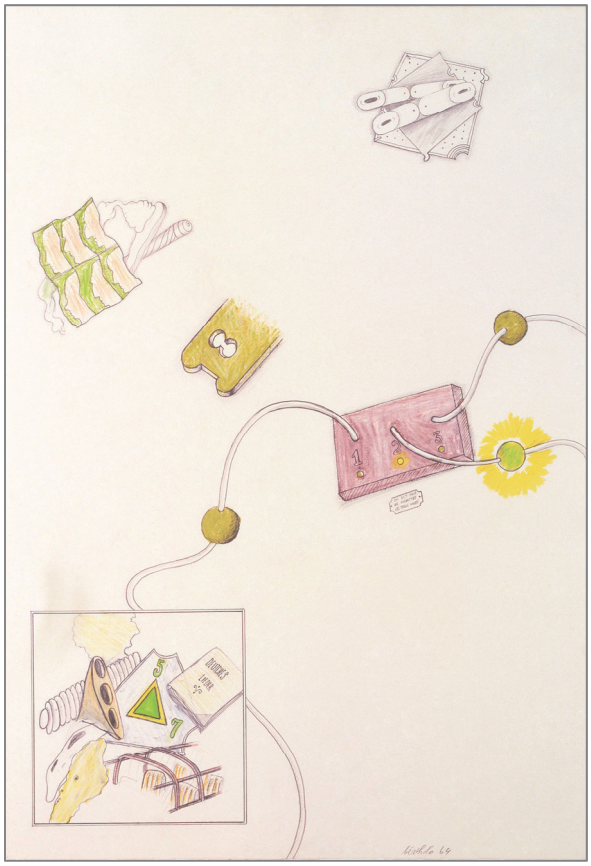


Figure 4. René Bertholo, *Sem título* [Untitled], 1964. Crayon, graphite and coloured pencil, 56,8 x 35,5 cm. Calouste Gulbenkian Museum—Modern Collection, Lisbon. Source: https://gulbenkian.pt/museu/collection-item/sem-titulo-156790// (Accessed on 8 May 2017).

This phase would be remembered by the painter as the result of the "need to cut away from the abstraction in vogue at the time (…). I wanted to fight the preconceived notion that abstraction was more modern than figuration (…)"[36] (Fig.4).

Along another line of work, closely connected to his activity as a ceramics artist, is the work of Manuel Cargaleiro. After an initial pictorial phase characterized by a proximity to the French lyrical abstraction in which he produced works defined by thick brushstrokes, expressive areas of mixed color and games of light through the use of vibrant tones, Cargaleiro progressively explored the use of plain colors and simple shapes in paintings that owe something to "Matisse's lesson in rationalization."[37] Thus, by the mid-1960s, he conceived paintings with irregular and curvilinear shapes based on biomorphic structures, simplified representations of natural elements. Swinging between figuration and non-figuration—in 1994, recalling Cargaleiro's artistic career, the poet Alain Bosquet referred all his paintings as "semi figurative, leaving the moment of interpretation to the viewer's imagination"[38]—, the works of this period may also refer to the geometrized vegetable motifs used in the decoration of popular and erudite ceramic art[39] (Fig. 5).

In an artistic journey that also "breaks the boundaries placed between abstraction and figurative art"[40] is the work of Jorge Martins who, consciously "influenced by a certain School of Paris, Vieira da Silva, Poliakoff, Manessier…,"[41] developed an initial phase of works characterized by approximations of calligraphy, streaks, transparencies, suggestions of pure space.

[33] This hesitation was evident in Bertholo's first individual exhibition in 1953, in which he exposed both abstract and figurative paintings. See Fernando de Pamplona, "Crítica de exposições. Os jovens artistas Lopes Alves e René Bértholo expõem na Penha de França," *Diário da Manhã* (14 July 1953): 3.
[34] René Bertholo in "Quebrar o isolamento deve ser o objectivo essencial dos pintores portugueses – pensam Lourdes Castro e René Bértholo," *Jornal de Letras e Artes* (31 July 1963): 10.
[35] Ibid., 10.
[36] René Bertholo interviewed by Bernard Monitot in *René Bertholo*, exh. cat. (Paris: Galerie du Dragon, 1985), n.p.
37 Fernando Pernes, "Seis pintores portugueses de Paris," *Colóquio. Revista de Artes e Letras*, No. 41 (December 1966): 70.
[38] Alain Bosquet, "Manuel Cargaleiro: o objecto, a festa e o sonho," in *Manuel Cargaleiro. Exposição de pintura.* exh. cat. (Seixal: Câmara Municipal do Seixal, 1994), 4.
[39] It must be mentioned that in 1958 Cargaleiro had a grant from CGF in this area, developing his researches in the Faiencerie de Gien, under the guidance of Roger Bernard.
[40] Rui Mário Gonçalves, "Jorge Martins expõe," *Jornal de Letras e Artes* (11 April 1962): 13.
[41] Jorge Martins interviewed by Roby Rolim in "Jorge Martins: um pintor português no Centro Georges Pompidou," *Jornal Novo* (7 June 1978): 9.



Figure 5. Manuel Cargaleiro, *Sem título* [Untitled], 1967. Oil on canvas, 53 x 74,7 cm. Calouste Gulbenkian Museum—Modern Collection, Lisbon.
Source: https://gulbenkian.pt/museu/collection-item/stitulo-156172/ (Accessed on 8 May 2017).

However, maintaining the same conceptual concerns on reflection about space, in the 1960s his painting would evolve toward a kind of figuration focused on studying man's relationship with objects (Fig. 6). In 1970, the artist himself would comment on this evolution:

> (…) what interests me is precisely giving an image of the relationship between people and objects. And I am convinced that is one of the functions of painting: to place man in nature, so to speak. To create an image of man's circumstance in relation to the objects that surround him.[42]

Finally, Eduardo Luiz, the only one of this group of painters who, although conscious of the historical importance of abstraction, opted from the beginning to remain formally distant from that language: before leaving for France, his paintings were founded on figurative ground, even though shapes were autonomous from description and the allusions to concrete aspects of reality worked mainly as indicators of formal interactions.[43] In the 1966 exhibition, Luiz displayed works that reflected the direction he came to define in Paris: "from abstract art, making a painting which is not abstract."[44] In other words, in a very personal manner, his research would eventually approach the same issues explored by the other painters who exhibited with him in 1966, even though his path would lead him to an almost extreme figuration—although far from hyperrealism—in which the elements represented in the painting existed as figurative indicators of the themes he was interested in (science and art as areas of knowledge), metaphors of a beginning moment in a path of learning, or even a re-beginning (Fig. 7).[45]



Figure 6. Jorge Martins, *Precious stones*, 1965. Oil on canvas, 115,5 x 89 cm cm. Calouste Gulbenkian Museum—Modern Collection, Lisbon.
Source: https://gulbenkian.pt/museu/collection-item/precious-stones-139422/ (Accessed on 8 May 2017).

[42] Jorge Martins interviewed by Ramiro Osório in "Jorge Martins. Pintor em Paris. Bisontinice," *A Capital. Suplemento de Domingo* (22 Novembrer 1970): 16.

[43] See Maria Barbosa Soares, "Eduardo Luiz: na ordem a desordem: ampliando a experiência da representação em pintura," *Ciências e Técnicas do Património. Revista da Faculdade de Letras.* Vol. 3 (2004): 111. Accessed on 15 November 2016 at URL: http://hdl.handle.net/10216/8698.
[44] Eduardo Luiz interviewed by Fernando Gil in *Eduardo Luíz expõe na Galeria 111*, exh. cat. (Lisbon: Galeria 111, 1973), 9.
[45] See Soares, "Eduardo Luiz. Na ordem, a desordem…," 113.

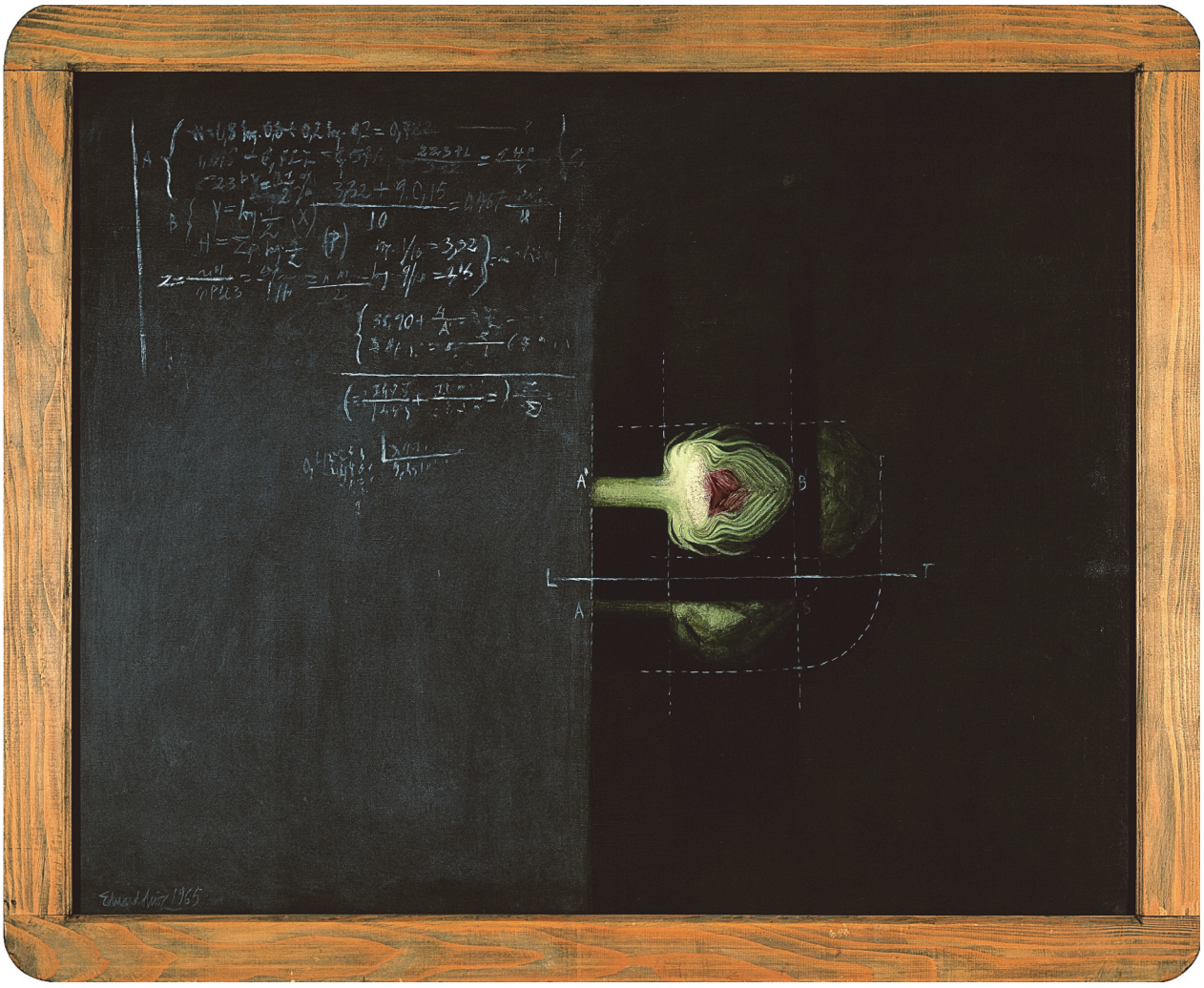


Figure 7. Eduardo Luiz, *L'ardoise à l'artichaud*, 1965. Oil on canvas, 73 x 92 cm. Calouste Gulbenkian Museum – Modern Collection, Lisbon.
Source: https://gulbenkian.pt/museu/collection-item/lardoise-a-lartichaud-138886/ (Accessed on 8 May 2017).

Continuity and Change: Abstract Art – Figurative Art

One of the more evident aspects in the paths of these "six Portuguese painters from Paris" during the period in question is the generalized and renewed interest in figurative language, approached and interpreted in different ways by each artist and which exists in a general context of shared reflection regarding the relationship between abstraction and figurative art. Thus, Rui Mário Gonçalves would include these painters' researches within international development of a "New Figuration" which was understood by the critic as the result of a crisis of geometric and informal abstraction that ended up stimulating "a new artistic interest in the figurative elements and the object that entails it."[46] It must be noted, however, that this phenomenon did not imply an abrupt break away with abstraction or assert itself as a return to past methods; on the contrary, as the critic Fernando Pernes then observed, this new tendency could only develop in an "anti-naturalist climate of abstractionist endeavor," not implying "any return to the purposes of traditional figuration."[47] And even Gonçalves stated that

[46] Rui Mário Gonçalves, *Seis pintores portugueses de Paris*, exh. cat. (Lisbon: Galeria Buchholz, 1966), n.p.
[47] Fernando Pernes, "Das artes plásticas. Eurico Gonçalves. Lourdes Castro. René Bertholo," *Jornal de Letras e Artes* (4 November 1964): 12.

> Neo-figurative art corresponds to a new artistic interest in the figurative element and in the object that the figure represents. In the case of the pure figure, the object doesn't exist in the painter's consciousness before the creation of the painting. (...) The difference between this kind of painting and traditional figurative painting is that for the former, the object comes to consciousness as a consequence of the free use of pictorial materials – it appears with the figure, that is, the figure and the object *are to each other*; in the latter, the object pre-exists and the materials used depend on it and the description of it.[48]

Associated with the desire to overcome previous abstract experiences and the effort to reinvent figurative traditions, neo-figurative art resumed traditional motifs which had been dominant in nineteenth-century painting, without the technical and conceptual concerns related to *mimetic* representation, even subverting the very structures on which these were founded, and simultaneously taking an interest in new cultural iconography, both popular and erudite, "in a tendency toward fragmentation and de-contextualization through *reference* and *collage*."[49] Exploring a new concept of figure-object and proposing a new objectual dimension in painting, whether through the process of fusing artistic materials or through pictorial research on the construction of a new "narrative" time, neo-figurative art is tied to the debates and experiments that took place in the 1950s and 1960s based around new artistic tendencies. Among these new trends, British and American *Pop-art* (which Portuguese artists were able to see in Paris from 1963, mainly in the exhibits organized by the Sonnabend Gallery[50]) and the French movements of *nouveau réalisme* and *figuration narrative*, which also appropriated objects and iconography of industrial culture, the former with a *neo-dada* attitude which explored the problematics of the object, the latter more focused on reflections around figuration and the exercise of painting.

The Portuguese artists who had emigrated to Paris—especially the founders of KWY—were naturally attentive to all these tendencies, watching and participating in their manifestations and debates, and interacting with their protagonists. An example of this contact is René Bertholo, who in 1964 participated in the *figuration narrative* turning point exhibition (*Les Mythologies Quotidiennes*, Paris, 1964[51]) and whose works had already garnered the attention of the French critique: concerning the exhibition of his works at Galerie Du Dragon in 1963[52], the critic Jean-Jacques Lévêque stated that

> Les thèmes, la mythologie de René Bertholo sont ceux du "pop-art": inventaire des objets qui façonnent notre quotidienneté. Toutefois, grâce à un certain parti humoristique, il parvient à débarrasser l'objet de son aspect utilie et à le fondre dans un "magma" remuant. C'est ici l'ombre du rire qui déforme le réel.[53]

Pierre Restany, mentor of the *Nouveau réalisme*, also commented that the KWY artists knew from the beginning "to place themselves in the eye of the tornado, at the center of the creative adventure that would dominate the rest of the twentieth century: the Nouveau Réalisme and the expressive adventure of the object," recognizing their merit for "having been able to anticipate the great breadth of the concept of modern nature associated with urban culture and its globalizing power."[54]

Despite this effective integration into the Parisian art scene and the awareness of the artistic movements of their time, one can observe that the Portuguese painters mentioned would choose to adopt an attitude of detachment from them: Bertholo, regarding his relationship with artists and theorists of the *Nouveau réalisme*, would comment that "We used to get along well. The

[48] Rui Mário Gonçalves, "Lourdes Castro e René Bértholo - Galeria Divulgação", *Colóquio. Revista de Artes e Letras*, No. 31 (December 1964): 39-40.
[49] Dias, *A Nova-Figuração nas artes plásticas em Portugal*, 927-928.
[50] Jorge Martins mentions in an interview that in the 1960s "I already followed the evolution of American painting through the Sonnabend Gallery, in Paris." Jorge Martins [interview] in Rodrigues da Silva, "Jorge Martins. Do rigor à síntese": 26.
[51] See Jean-Paul Ameline, "Aux sources de la figuration narrative," in *Figuration narrative. Paris 1960-1972*, exh. cat. (Paris: Réunion des musées nationaux / Centre Pompidou, 2008), 17-32.
[52] See *Bertholo. Chemay,* exh. cat. (Paris: Galerie du Dragon, 1963).
[53] Jean-Jacques Lévêque, "Chemay – Bertholo. Une ère baroque," *Arts.* N.º 934 (Paris, 30 Octobre - 5 Novembre 1963).
[54] Pierre Restany, "Paris, 1958-1963" in *KWY Paris 1958-1968*, 49 and 51.

proof is that in one of my catalogues there is an interview with Restany, although he had nothing to do with the kind of artistic work I made."[55] José Escada would comment that he did not identify with *pop art* and similar tendencies, considering them hostages of "an episodic and sensationalist vision of the real,"[56] without concrete proposals of visual reflection; and Lourdes Castro would mention that

> Whoever looks at them [my works] superficially talks about 'nouveau réalisme,' although I don't feel at all connected to the movement. In 'nouveau réalisme' (...) there is no artist intervention, reality is shown as it is, and, for me, the objects integrated into works are merely means and not ends in themselves (...).[57]

It should be noted that, in this sentence, Castro reveals herself somewhat mistaken in her interpretation of *Nouveau réalisme*, as this movement clamored specifically for "nouvelles approches perceptives du reel,"[58] for which the artist's intervention was indeed crucial.

The critical and sometimes misguided outlook with which the emigrant Portuguese artists observed the tendencies they had contact with abroad demonstrates that there was a desire to affirm a visual autonomy in the development of their artistic paths, which they didn't intend to associate to collective movements. However, their works reveals that the contact with the multiple researches that dominated international art—especially those related to the *Pop* canon, articulated with references from the previous decades (such as informalism or gesturalism) — had more or less profound, but inevitable, consequences. These factors would lead Rui Mário Gonçalves to observe that each artist's evolution was due to personal, complex aspects that went beyond the context of emigration and consequent international contacts, despite the clear marks of these experiences:

> For each of them, their career has suffered some twists. But it is usually due to their personal development. They carry with them something they do not find in Paris and, likewise, that they could not have developed in Portugal.[59]

Portugal – Paris – Portugal: Some Repercussions

When asked about their emigration experiences, the "Portuguese painters from Paris" were unanimous in recognizing their importance. As early as 1962, for example, Manuel Cargaleiro highlighted the advantages of the multiple opportunities for contact with a visual culture that could only be obtained "in that city with the magical name: Paris," through "assiduous attendance of ateliers, museums and galleries, impossible in our country."[60] In the same period, René Bertholo and Lourdes Castro also encouraged Portuguese artists to seek effective contact with international contexts, since "only a confrontation would enable progress" and, in addition to contributing to the "loss of the complexes" of national artists and critics, this would be the only way to "modify the tendency of concentration of Portuguese society."[61] Later, Jorge Martins would also emphasize the importance that the living abroad had had in his artistic career, remembering that "after 1961, with my coming to Paris, the influences and the admirations multiplied and while they weren't neutralized, they were reduced; I could no longer talk about influences but instead of digestion of disparate elements and intellectual adherence that converges from each artist to my painting (...)."[62]

In addition its educational importance, the positive view that these artists had of emigration was also due to the fact that this experience had opened the

[55] René Bertholo interviewed by Paula Miranda Brito in July 1999, in Paula Miranda Rito, *Teoria de arte portuguesa nos escritos de artistas plásticos dos anos 60*. Vol. II. Master's Thesis, unpublished (Lisbon: Faculdade de Belas-Artes da Universidade de Lisboa, 2000), 5.
[56] José Escada interviewed by Alfredo Margarido and Rui Mário Gonçalves in *Jornal de Letras e Artes* (25 August 1965): 16.
[57] Lourdes Castro in "Quebrar o isolamento…": 10.
[58] *Déclaration constitutive du Nouveau Réalisme* (27 October 1960). This statement was written by Pierre Restany and subscribed by Arman, Dufrêne, Hains, Klein, Raysse, Spoerri, Tinguely and Villeglé.
[59] Gonçalves, *Seis pintores portugueses de Paris*, n.p.
[60] Manuel Cargaleiro interviewed by Fernando Pernes in "Diálogo com Manuel Cargaleiro," *Jornal de Letras e Artes* (3 January 1962): 11.
[61] "Quebrar o isolamento…," 10.
[62] Jorge Martins interviewed by Inês Pedrosa in "A cor é invisível," *JL Jornal de Letras, Artes e Ideias* (10-16 March 1986): 19.

possibilities of collaboration with other artists and of disseminating their work in the circuit of exhibits and awards, in a strongly competitive market, however with a growing vitality promoted by gallerists and *marchands* looking for new proposals. These interactions were expressive not only in the KWY artists (Castro, Bertholo, Escada), who fostered relations with artists of various nationalities through the magazine, and who regularly participated in Parisian events,[63] but also in the careers of the other mentioned Portuguese artists (Cargaleiro, Luiz, Martins).[64]

The activity of these artists in France also echoed in Portugal where, in the early 1960s, the art market started to become more dynamic through the action of new galleries and the emergence of an attentive private collectionism which began to buy their works.[65] These painters (as well as others settled in Paris or in other European cities) did not cease to exhibit in Portugal during the time they stayed abroad, being a regular presence in the Portuguese press, through interviews and through the critiques of their works. In this way, and in spite of the distance, the emigrant artists contributed to the debates regarding the changes that were felt in international art and its repercussions in Portuguese art, subject that will be the object of future analysis.

Finally, it is important to highlight another factor related to the migratory phenomenon: the importance of being "out there" in order to better understand the reality of the country of origin and to contribute to its social and cultural evolution. Manuel Cargaleiro has paid particular attention to this issue, recognizing that the set of experiences between "here" and "there" stimulated by the bonds that the majority of Portuguese artists in Paris maintained with their homeland would not only contribute to the evolution of the Portuguese art panorama, but would also be reflected in the singular development of their own production. It could include more or less subtle references to their original cultures, such as happened with Vieira da Silva who, once settled in Paris, "rediscovered a past of her land."[66] In this way, "Paris, gathering artists from all nationalities, would highlight them even better."[67]

Conclusion

In the late 1950s, in a politically, economically and culturally isolated Portugal, young artists saw emigration as a gateway for "accomplishing their vocation"[68] and for personal and professional development at diverse levels—by widening their visual culture in visits to exhibitions and museums; by attending schools and ateliers and having access to specialized publications; by acquiring a greater proximity with the current discussions in the field of artistic practice and theory; by interacting with different artists and art critics; and by exploring the possibilities of integration into a dynamic market of art. Thus, although included in the general emigration wave of the 1960s, the Portuguese artistic emigration of this period should not be interpreted in the light of strictly economic, social or political motivations: although these motivations existed, the departure of Portuguese artists included a vast range of expectations related to the possibility of participating in the activity of centers where old and new forms of artistic expression were produced and discussed, and to promote their works there, as the prime evidence of these contexts. The phenomenon of Portuguese artistic

[63] In addition to the exhibition of the KWY group in Paris in 1961 (Galerie Soleil dans la Tête), it should be mentioned the exhibition activity of these individual artists in the French capital: Lourdes Castro - Biennial of Paris (1959), Salon Comparaisons (1963), Salon de la Jeune Peinture (1964), individual exhibition in the Galerie Édouard Loeb (1966). René Bertholo - exhibition "Images à cinq branches" in Galerie Mathias Fels (1963); exhibition with Chemay in Galerie du Dragon (1963); Mythologies Quotidiennes (1964); individual exhibition in Galerie Mathias Fels (1965); collective exhibition "Brusse, Bertholo, Camacho, Dietmann, Klasen, Kudo, Telemaque Adami, Del Pezzo, Schifano, Tadini" in Milan and Paris (1966); exhibition "Prix Marzoto" at the Musée Galliera (1966-1967). José Escada would not be so profitable in this type of actions. It should be noted however that in 1960 he was selected to make a large painting for the Turmac Tobacco factory in Zevenaar (Netherlands).

[64] I would evoke only a few examples: Manuel Cargaleiro exhibited individually for the first time in Paris in February 1963 at the Galerie Valérie Schmidt and the following year he illustrated the book *Passages of Silence* by the French poet Bernard Mazo (1939-2012); Eduardo Luiz made drawings and paintings for the animated film *La Brûlure de Mille Soleils*, directed by Pierre Kast in 1965 (which won four international prizes), and exhibited individually for the first time in 1970, in the Galerie Bellechasse; Jorge Martins participated in the IV Biennial of Paris in 1965.

[65] See Adelaide Duarte, *Da Coleção ao Museu: O Colecionismo Privado de Arte Moderna e Contemporânea em Portugal* (Lisbon: Caleidoscópio, 2016).

[66] Manuel Cargaleiro interviewed by Fernando Pernes in "Diálogo com Manuel Cargaleiro," 11.

[67] Ibid., 11.

[68] Gonçalves, *Seis pintores portugueses de Paris*, n.p.

emigration at the transition from the 1950s to the 1960s, which occurred systematically rather than sporadically, and lasted different amounts of time, has served as a real stimulus for the practices and (self-)knowledge of Portuguese artists.

The "Six Portuguese Painters from Paris" highlighted in this text are thus part of this mobility phenomenon, which impact was not only individual—insofar as circulation allowed each artist to understand their own work as an open process, in interaction with the history of topicality ("of successive internal and external topicalities"[69]) and dialoguing with all later times through their anchorages to personal imaginaries and themes—, but also had repercussions within the Portuguese socio-cultural context, since the movement Lisbon – Paris – Lisbon gave the Portuguese cultural milieu a wider cosmopolitan dimension that, as already noted by the art historian Fernando Rosa Dias, begins to attenuate (but not canceling out) the tensions between center and periphery, in a progressive affirmation that would evolve until the beginning of the twenty-first century.[70]

[69] Pinharanda, "O declínio das vanguardas: dos anos 50 ao fim do milénio," 603.
[70] Dias, *A Nova-Figuração nas artes plásticas em Portugal*, 945.