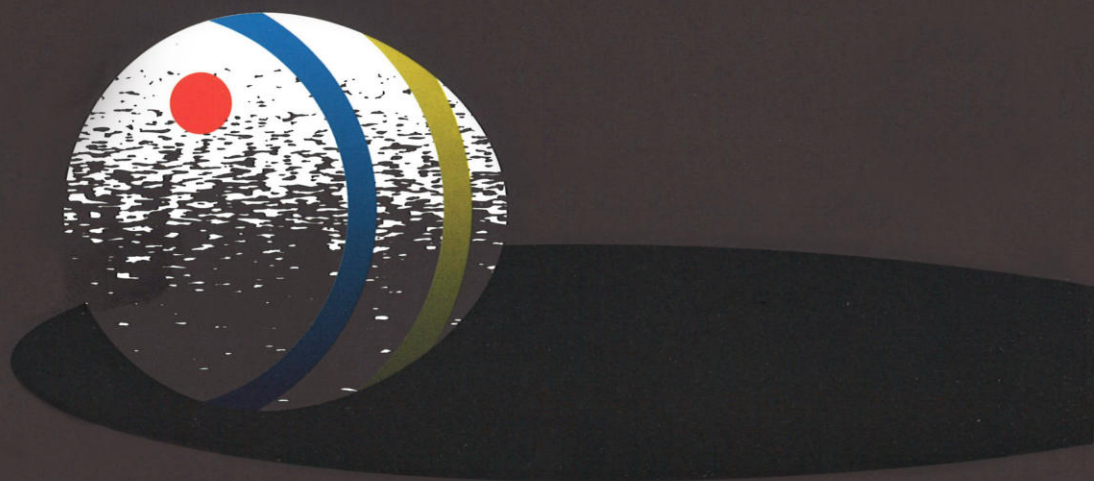


1st international symposium on sculpture Santo Tirso'91





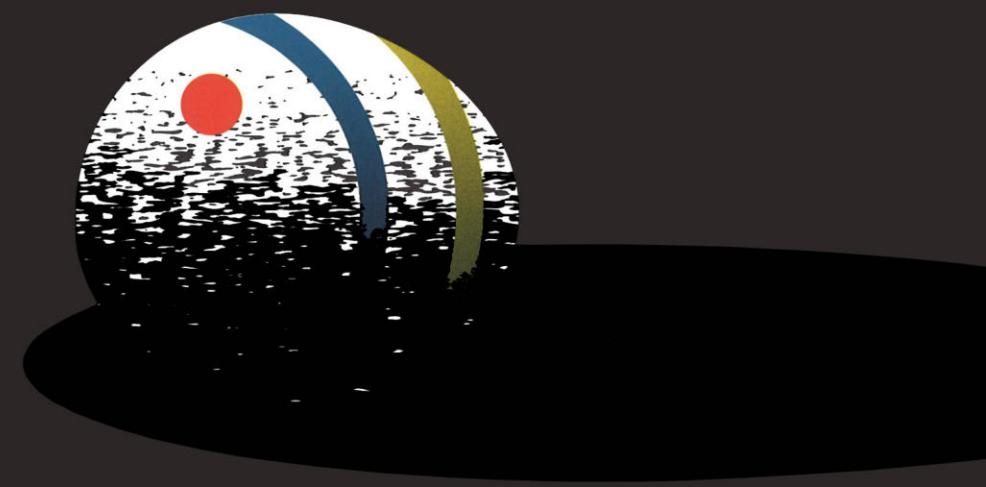
1st international symposium on sculpture | Santo Tirso'91



1º internacional symposium on sculpture - July, 1991

Project director

Escultor Alberto Carneiro



Joaquim Barbosa Ferreira Couto

The Mayor

1st International Symposium on Sculpture

Santo Tirso, October 15, 1992

When I was challenged by Prof.Alberto Carneiro to join him in the organization of the 1st International Symposium on Sculpture, I promptly accepted.

To enrich the urban spaces with sculpture elements, worked in materials which are typical of a given region and displayed in a resident symposium with the participation of famous artists, this was indeed a rather daring project which, at the most, would imply the appropriation by the population of a new museum completely open to the public.

This process started in the studio, a space common to the participants and the public, in the discussions and in the inventories of the works' evolution and in the fact that these had been produced within the geographic space of the borough where they are displayed and implanted.

For all these reasons, the Town Council I preside had to be deeply involved in such an undertaking which for its collections and also for the process itself stands as a rather enriching and unique event.

Thus, I once again express my total commitment to this project - different from event to event by daring to show new materials, new artists, new conceptions, registers and techniques in total freedom - as well as to others I also stand for, such as free creativity and difference.



João Lima Pinharanda

Recentering Strategies
Sintra, August 1992

The publication of this Catalogue completes the second part of a project which started in 1991 and which should subsequently be developed for another two decades. According to the events' schedule one will be able to see two decades of sculptures and of sculptors being displayed in this borough (for the daily enjoyment of its inhabitants), having as their "meridien" the symbolic year 2.000. And, as 20 years of biannual invitations necessarily will mean the involvement of over 50 names/works (national and international) and the use (as the first selection has already proved it) of criteria open to differing sensitivities (but not unnecessarily weakened by eclecticism), one can expect the outcome of this joint operation carried out by the Town Council of Santo Tirso and the sculptor Alberto Carneiro will offer us a sort of in-progress open museum, the image of an era. One can hardly guess what that time will become like - its setting up is just beginning, and the different art languages, although always on a recurrent basis, flow as quick as torrential rivers.

If one considers that each one of those years to come shall bear the promise of the additional documentation in catalogue form in which photographs of the works and the way they were made are collected, where their authors are introduced and the general and individual meaning of each work is analysed, one will have an additional asset granted also by the permanent display of the pieces (as well as by the critical discourses they allow) and also the support, coverage and proliferation by the aforesaid publication.

The first year in which the sculptural action took place was naturally marked by the vocabulary which had remained from the prevailing movements of the last decade (or even of the previous one). But, at the same time, the invited sculptors have made explicit the transition towards the formal and conceptual issues that the new cultural, commercial, political and social contexts have been

imposing on artistic production. One of the most important tasks for the historical discourse is to know how a set of purposeful artists, whose curricula and poetical definition have materialized in a certain time, would react to, assimilate or personify the external stimuli they are continuously confronted with, therefore enabling critical discourse in a temporary assessment of the Work's and its signature's integrity, originality and coherence. These are the issues which are just as important as the attention the art critics should grant the artists who appear as active subjects in the new circumstances or as the attempt to anticipate the guidelines which are to determine each circumstance.

There is a series of factors which predetermine, from the very start, the limits and ambitions of this project. Predetermination, certain conditions and limitations should not be seen negatively but rather as expressions of a practical awareness which is able to use the available means and to adjust them to aims which are inherent to the environment it interacts upon. What determines the project's direction is the further development of an idea of cultural decentralization; what determines the conditions for the invitations is the "discipline" of the making of a "public sculpture" in the complex context of the present urban and cultural identity; what limits them has to do with material (natural and human raw material) and financial resources.

The first two words are those which we are intending to analyse. The selection of the artists and the definition of the materials to be used in each action, all these are tasks which should be carried out by the curator and which we shall not be discussing here. However, a full knowledge of the financial resources will once again be a determining factor and can even be linked to the first issue mentioned - the decentralization policy.

The taking of the initiative in decentralization, the taking into one's hands of specific projects which will

themselves become landmarks in the recentralization of cultural routes and itineraries, is the only "weapon" our region has left in order to assert itself being confronted by Lisbon and Porto's macrocephalic tendencies. It is obvious that (as is the case with the economical, political, educational, patrimonial, etc. fields) this process can be a two-edged weapon. And, if not well targeted, it can turn against itself and those who are handling it and cause irreversible local disputes, unleash untamable qualitative disintegration or degradation of processes which, in the long (or medium) run, will only be used to reinforce what one has attempted to fight against. The Algarve or Madeira, the Portuguese coast line in general, are such examples of the outcome of a regional policy in which the different centres of power have not been able to free themselves from (and even stand as a grotesque reinforcement of) the commercial, ignorant or greedy features of the central power.

Within the context, the Northern local authorities which have serious problems and heavy legacies to solve - infrastructure, urban, landscape, ecological, and cultural decharacterization -, have however made remarkable efforts in the fields we are dealing with here. In Vila Nova de Cerveira, Chaves, S. João da Madeira, Braga, Vila do Conde, Famalicão, Maia, Viana do Castelo or, of course, Santo Tirso, just to mention a few, it is possible to find initiatives - whether with better or poorer organizational skills, criteria of quality, taste or cultural opportunities - in organizing undoubtedly worthy national biennials, international photography shows, to the dynamizing of art education, the structuring and setting up of a market able to put galleries, artists and the public permanently in touch with teaching and promoting ambitious thematic exhibitions, etc. Or, finally, as in Santo Tirso (and thus we arrive at the example supplied by the cultural activity under analysis), one is able to see the direct introduction of the production processes of the different modern

artistic languages into the daily life of the urban (and human) fabric itself, as well as the development of their assimilation by those same protagonists: spaces and populations. One might think that this would be one of the most immediately "democratic" ways of cultural intervention; but it rather seems to be one of the most "natural" modalities of intervention - in so far as the forms (sculptural objects) which are created and placed in a space, take part in and define part of that space, they blend with it, they are commonly enjoyed, they are shared by their observers (passers-by - people passing by - or local residents). They become typical elements of each habitat whenever they no longer stand apart, artificially, from the whole group, provided their general quality allows them to be included within the whole set of forms, signs, natural and built elements of each place.

The project's success depends on the success of this process of assimilation between the work, the space it is included in and the daily life which evolves around them the same way as, more dramatically, one can say that it depends on the success of the citizens' life plan or of its gradual change and qualitative improvement. The project of Santo Tirso has a clear, albeit unexplicit, pedagogical and humanistic dimension.

We all know that towns (as well as the urban nuclei or their rural extensions - and also the countryside itself) suffer nowadays from a lack of identity. Citizens, unable to gather around a symbol, a life style, a distinctiveness which would act as a bond and strengthen them vis-a-vis other realities from other places, dilute themselves in uniformity, vanish inside anonymous blocks of flats, pubs or coffeehouses lined with mirrors, amidst the squares jammed with cars, in prefabricated schools, and they develop in the "primordial" space and time all of that which they are unable to turn into a vital continuing experience in their discourses, gestures, recollections. Towns are atomized, they have lost their inner

organizational logic as well as their balance because no urban plan which aimed at rationalizing their operational spaces was ever complied with, and because their traditional spaces have gradually been invaded or simply because an anarchic and unrestricted growth has replaced the natural evolution of pre-industrial societies.

It is upon this scenario (or horizon) of fragmentation/atomization and decharacterization/desorganization (in the sense of reversing and overcoming) that this public sculpture project, which has inspired this text, aims at counteracting. In a way, this has to do with our Greek and Latin inheritance (or better with its later appropriations). Since the Renaissance every artistic discourse regime has pointed towards the articulation between sculpture and urban planning and used sculpture as a plastic and symbolic reference for space. But is also true that the way Modernism has managed this tradition has been rather complex, conflicting and, in itself, atomizing. If modern sculpture promotes itself as "anti-monumental and anti-landscape", how can one articulate this forms' and meanings' demystifying discourse with the symbolic evocation (illustrative sometimes) mentioned above? If the modern utopian urban planning and architecture tend to turn towns (or the restricted urban areas where their rules have been enforced) into general operational places (traffic, production and housing), which role should sculpture play other than the one of an abstract object ornamenting a pre-established space? The hybrid solutions developed up until now regarding the concrete relationship between each space/architecture/sculpture prove that it has been impossible to harmonize all these different elements. And it is precisely within this fragmentation (or rather by learning how to use it not as a weakness but as a productive way to enrich/improve complexity) that the public use of statues has to find its own way.

Coinciding (but not by accident) with this, the development of art in our century, namely of sculpture, has also been marked by clear fragmentational lines, both formal and/or conceptual. Sculpture treads pathways such as the analysis (by demultiplication and dematerialization) of volumes, the questioning of reality and representational functions (through the ready-made), the destruction of the disciplinary limits/statutes (between an art object and a non artistic object, between sculpture, painting, design, graphics, publicity, architecture...) or de non-programmed reutilization (or remixing) of modern (possibly opposing each other) and traditional values (which are not only illustrated by the eclecticism of the postmodern situations but also by tendencies which permit symbolic values, archetypal researches, formally synthetic solutions). This is the context or the awareness of these realities (opposing but coinciding in time and space) one has had to take into account the moment in which this project for the setting up of a significant sculpture itinerary within the borough of Santo Tirso was drawn - and one has also to take it into account when analysing its results.

One of the factors above mentioned deals with the funding resources for this type of project - not so much with the required amounts but rather with the identity of the funding entities or with the capacity to involve the community (as well as the State) in cultural projects. Availability depends, of course, not only on the involved amounts but also on the cultural awareness of the participating parties as well as on prospective profitability or public feasibility of each initiative. It is natural and quite understandable for town councils, various entities, foundations or governments to consider the benefits resulting from their proposal of patronage or from their subsidies before they approve them. The remarkable thing about a patronage policy is not the easy grant of support to a multiplicity of projects, but rather the careful understanding of the advantages in selecting, the

patronages in making them specific projects of support without fragmenting them and, therefore, weakening their impact, the capacity to make a cultural quality inherent to each idea (and for that we have hope in due time to the expertise and the use of the selected cultural advisors) coinciding with the economic marketing advantages which will benefit the promoting entity.

It is crucial to have a clear awareness of actual relationships between art and patronage (in general, not merely artistic) or power, in order to understand the very grounds and mechanisms, the very facts of the entire history of art. Exercise of shamanistic power and the representational regime of the first human societies, renaissance financial and political interests, the setting up of the illusory gift of absolute royalty power, the expression of the citizen's individual freedom,all the chapters of history can be understood in their relationship to specific artistic expressions.

It is not only necessary to be aware of this reality (not the limitations nor the inherent weaknesses) but is also necessary to accept without any prejudice the impossibility of achieving reasoning and the purity of artistic performance or "transcendentality". The wish to "free" art (or its analysis) from such production material conditions is an exercise which will only burden the study of reality or of its construction with yet more ideological symbols. It is not a matter of denouncing, of "cleaning", of replacing, of condemning, but rather of critically stating that for each (or every) situation one can fill the same items albeit with different contents (and often recurrent ones). If, to mention only the present, the anonymous capitalism of large international companies (of the more provincial capitalism of small and medium enterprises in each country) takes hold of contemporary artistic production in order to serve their own interests (increase of sales and the influence of their lobbies in decision-making circles), the more personalized capitalism of the

educated renaissance patrons exerted its support for art using similar strategies - and the artists, in both cases, have used that situation according to their different and particular interests. But if the works of that first modern period merely reached the restricted public of the scattered renaissance courts (the "people" had not yet lost their collective cultural awareness and roots), the works which are integrated into today's market logic, are put at the service (which means - museums, large and widely itinerant exhibitions - or audio-visual recordings) of the large and alienated masses who are already completely devoid of their own roots (which would give them an identity different from that of an erudite craft). It is no use condemning the discreditation of elitist values (either erudite or popular) which always results from massification. The main issue has to be to study and apply these mechanisms so that they may prevent the degradation of values and cultural messages and introduce a quality and a difference into capitalist democratization and uniformity. And, one should always bear in mind that, as an activity which produces objects (or realities) which are understood beyond their physical existence and material presence, the works of art (the artists) are much more than mere objective definitions, analytical delimitations - they take part in (and create), besides the contexts in which they are produced, a freedom and reflective discourse, a movement which cannot be enclosed within the parameters of reality.

Santo Tirso's project fits this set of themes perfectly: it collects sponsorship from companies located in the region making available the large amounts of funds demanded by public sculpture and they collect the (neither immediately nor directly financial but rather cultural prestige) surplus value resulting therefrom; it narrows the distance between erudite and popular art by joining together, as he have seen, the every day life element - enhancing those which make evident a higher

value and aesthetic quality and by integrating or annulling those with a lower or negative impact.

Companies are willing to fund cultural activities whenever they have an excess of financial resources the productive application of which would become counter-productive and ineffective when it originates mostly from speculative operations. These resources are (re)invested according to cultural promotional modalities (not on a productive basis - nor according to a new productive notion of investment). This cynical way of supporting art does not always mean a two-faced attitude; that is, it does not imply that as soon as the general economic profits get lower (or whenever they are tremendously high and possible in all areas - in time of crisis or of productive euphoria), the companies will stop investing in prestige and step back into a new artistic blindness, muteness or deafness. What qualitatively seems to have changed (not so much in actuality but rather in the perception of the existence of different social factors - which actually happens much more often in the largest economic and cultural world-powers) is the very notion of culture. This change points to the acceptance of the understanding of culture (its production, diffusion and consumption) as an industry (identical to metallurgy or tourism). If, as such, it manages to establish its general economical feasibility (independently from any grants), as, more widely, some of its non-creative (antiques or auctions) or some with a lower aesthetic value (the so-called light-music, design) branches or even some with an established prestige (such as architecture, maybe because it is closely connected to the building industry) have achieved, then, maybe, the problem of waves and crises, of errors and unbalances can be redressed or will most probably be able to be seen within different analytical logics.

Differing from what happened in other recent international events (from Münster, in 1988, or Stuttgart, in 1992, in Germany, to Tempse, in 1990, in the

Netherlands, the American Sculpture Parks, of the 80s, to the humbler dimension of the public art works in Lisbon festivities, from 1991 to 1992), the works which are being commissioned for this project are not to be seen as ephemeral pieces but rather as permanent ones. They are not exhibited in set aside areas (studied and preserved under a museum perspective or integrated in the landscape), but they will have to face places full of "noise" and visual interferences. It is only because one cannot yet foresee the possibility of inviting well-known and prominent international personalities that this project still remains a mere national (or even local) discourse. This would be a rather unfair fate for something which can act as a complex, enriching and compulsory artistic itinerary for this borough - able to ensure provide capacity for cultural re-orientation in a deprived or under-appreciated periphery.

biography

Born in Mozambique at the end of May 1957

Lives in Lisbon since 1965

History degree by FLL in 1980

Master in History of art by the FCSH, UNL, in 1985

Since 1983, he regularly collaborates with *Expresso*, *Colóquio-artes*, *Arte e Leilões* and other magazines.

He was a regular collaborator of *JL* till 1989.

He is a journalist in *Público* since 1990.

He collaborates with several foreign publications: *NKIE*, *La Luna*, *El Passeur*, *Flash Art* (international and Spanish issues) *Futura*, *Lapiz*, *Spazio Umano*, etc.

In 1985, together with Alexandre Melo, he wrote a book called *"Arte Portuguesa Contemporânea"*.

He has organized several individual and group exhibitions, among which: "Five contemporary Portuguese artists", Figueira da Foz, 1984 (with A. Melo); Section "The 80's" at the V International Biennial of Vila Nova de Cerveira, 1986 (with A. Melo, B. Pinto de Almeida and E. Paz Barroso); "Fernando Lanhas, Michael Biberstein and Rui Sanches", Gallery Alda Cortez, 1990; Gerardo Burmester and Pedro Tudela, Gallery Diferença, 1989; "Portuguese section" at the III EIAM, Campo Maior (Cáceres and Badajoz), 1989/90; António Areal's retrospective, Gulbenkian and Serralves, 1990; "Drawings by Julião Sarmento, Rui Chafes and Rui Sanches", Gallery Diferença, 1991;

"Photographes/Autographes" included in the literary section of *Europalia*, Brussels, 1991.

He has written texts for many catalogues for galleries, museums and institutions.

There are some people who would like to beat him because of his opinions.

He has not served his time in the army.

He has two daughters: Leonor(1989) and Beatriz(1991).



Bernardo Pinto de Almeida

outcomes and expectations
April 1992

Any sculpture (and particularly non-figurative ones) starts - has to start - by being an idea of space or rather an idea of the possible relationship with space. In a nutshell one could say that prior to being a shape any sculpture is an idea.

Although in traditional classic sculpture - from the Hellenistic era to the Renaissance and even, almost with no interruptions, to the Romantic period - the notion of space had mainly to do with the issues which were an immediate consequence of the object's three-dimensional character and of its symbolic insertion in a given place and framework - a church, a square - with well defined and often consecrating or decorative functions, abiding by what Rosalind Krauss called "the logics of the monument", it is true that modern sculpture (whose founding basis may historically be allocated to Rodin's work in which a new concept on and particularly a new awareness of sculpture came into existence), by freeing itself from such paradigms, had to find its starting point in a more abstract place.

As the place ceased being consecrated and "the logics of the monument" have faded away the idea itself of a place became more abstract. It expanded into the more general notion of space with no immediate reference to cult, decoration, ornament or consecration. Nowadays it is possible to look back to the great sculptural tradition of the western world and understand how - probably in an unconscious way - the notion of an abstract place had already played a determining role during specific moments.

However what one indeed needs, now to bear in mind for is that modern and contemporary sculpture, no longer confronted with a particular function and space (cult or consecrational ones), gradually has become aware that its existence depended on its relationship to space in general (therefore more abstract) the latter being then substantiated by its presence in a more or less efficient way.

If this is true and if, also, sculpture ceased being confronted with the paradigm of the monument, it necessarily acquired a new relationship with the materials it is made of and with its own existence in time.

Matters diversified and became what could better fit the "mise-en scène" of an idea of space and time by becoming the materials or tools of a practice which is above all a conceptive or conceptual one.

It is within this framework that the outcome of this "1st International Symposium on Sculpture" should be assessed. It opened the most recent (and for the time being perhaps the most promising) laboratory and museum dealing with the sculpture currently made in Portugal - all former attempts having ended up in failures.

In this particular case, and because a municipality correctly understood the sculptor Alberto Carneiro's project, five sculptors were invited for a first exhibition and in the future, every second year during the ten forthcoming symposia other sculptors will come and improve the collection of contemporary sculpture in Portugal. By making this decision the municipality of Santo Tirso will become the agent of deep change in the definition of both town and landscape.

Five sculptors - 3 Portuguese and 2 foreigners were invited, as becomes an initiative seen as international: António de Campos Rosado, Manuel Rosa and Zulmiro de Carvalho, the Portuguese representatives and Manuel Paz and Reinhard Klessinger, a Spaniard and a German, the two foreigners. As far as results are concerned this choice by the organizers resulted in an excellent operational group.(.../...)

(.../...) The visible outcomes of this first Symposium lead one to understand the urgent need for a museum of sculpture in the region as an example of the patrimonial enrichment. It has also made one wonder why institutions with grater cultural responsibilities, namely those directly linked to the State, do not promote this kind of event, which besides constituting a local, artistic wealth, may become mandatory visiting places for experts and for all those who are interested in the contemporary artistic phenomena.

The fact that this initiative came into existence, thanks to the interest shown by a local entity, leads one to understand the reasons of those who actively claim (as in this case, by the work they actually produce) the need for a cultural decentralization which, although infrequently, tends to create new cultural realities of the utmost importance.

biography

1954 Born

1983 Aica Art Criticism Prize

A regular contributor to the following journals and newspapers: Expresso, Semanário, Primeiro de Janeiro, Colóquio/Artes, Prelo, Lápis International (Madrid), Contemporanea (Italy), etc.

The Organizer and Director of various exhibitions, of wish the following were the main ones:

1984 "Os novos Primitivos", Oporto;

1986 "Bienal Internacional de Pontevedra";

1987 "Tradição e Modernidade I e II", Oporto;

1988 "Um olhar sobre a arte portuguesa contemporânea", Oporto, Casa de Serralves;

1989 "Euroarte 89", Guimarães;

1990 "New Sculptures - Dennis Oppenheim", Oporto;

1991 "Há um minuto do mundo que passa", Serralves Foundation, Oporto.

bibliography

1985 Angelo de Sousa, publ. IN/CM, Lisbon;

1986 Breve História da Pintura em Portugal no século XX, publ. by the author, Oporto;

1987 As Sublimes Súplicas - António Dacosta, publ. Gal. 111, Lisbon;

1991 José de Guimarães (co-author), publ. Afrontamento, Oporto;

1991 Gerardo Burmester (co-author), publ. Galeria Pedro Oliveira, Oporto;

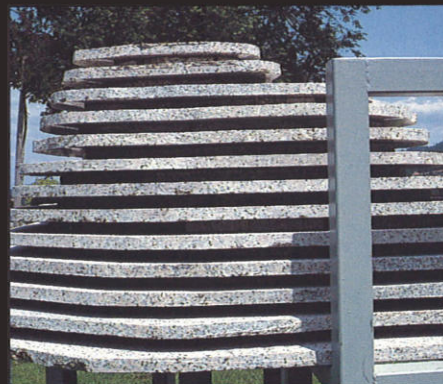
1992 Animi Strenui, publ. Black Son, Lisbon;

1992 A Imaginação da Matéria/Angelo de Sousa, publ. Quadrado Azul, Oporto;

Santo Tirso '91

1st international symposium on sculpture

António de Campos Rosado



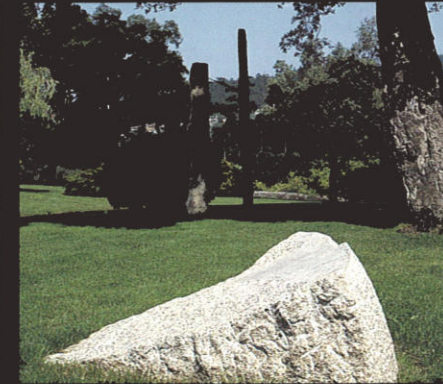
Manolo Paz



Manuel Rosa



Reinhard Klessinger



Zulmiro de Carvalho





1. António de Campos Rosado
"Nature, Love and Cough"
granite and iron
1.7 X 2.5 X 2.3 m

2. Manolo Paz
granite
2.0 X 3.4 X 1.05 m

3. Manuel Rosa
granite
1.65 X 4.5 X 1.26 m

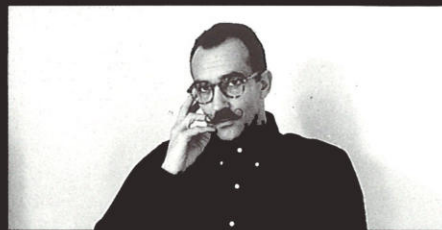
4. Reinhard Klessinger
granite, iron and glass
3.4 X 13.6 X 7.7 m

5. Zulmiro de Carvalho
granite and bronze
1.5 X 4.3 X 1.4 m



António de Campos Rosado

by Bernardo Pinto de Almeida



(.../...)The piece executed by **Campos Rosado** - is probably the most interesting piece of sculpture ever made by this artist - one can easily feel how its particular relationship to space came into play.

Without abandoning the formal vocabulary he has currently been using - in which chairs and topographical maps are recurring elements - Rosado placed two schematic metallic chairs face to face. They work as a tray (thus moving away from the logic of the pedestal), for a delicate superstructure of granite planks which in turn define kinds of topographical or stratigraphical layers developing into a pyramidal or mastabic relationship - the base larger than the top - reminding one of the nearby mountain.

Although the scale could have been further developed (one can criticize the piece for its somewhat timid proportions) the harmonious relationship to the landscape it is confronted with, is a subtle one, and enables a stimulating reading of this limitless space lying beyond it, as if it were potentially projected onto the mountain facing it, thus inviting us to reflect upon the mechanisms of spacial perception with

which we usually recognize places.

Campos Rosado's piece somehow renders the natural setting it is confronted with more human, reflecting its scale and enabling us to place ourselves in it somehow differently. Up to a point the simple, almost schematic structure of the chairs which bear these different stone layers reminds one of the former urban space of the square lying behind it with its well defined co-ordinates; it establishes a sort of bridge between two confronting realities: the urban environment and the landscape.(.../...)



António de Campos Rosado



António de Campos Rosado

António de Campos Rosado

Biography	Individual Exhibitions (a selection)	Recent Joint Exhibitions		Work in public collections
<p>1952 Born in Lisbon</p> <p>1977 Bachelor of Arts in Fine Arts, Sculpture, Bath Academy of Art, United Kingdom</p> <p>Worked with Joseph Beuys, Free International University, Documenta 6, Kassel, Germany</p> <p>1987 Master of Fine Arts, Sculpture, School of the Art, Institute of Chicago, USA</p>	<p>1980 Diferença Gallery (with E. de Melo e Castro), Lisbon</p> <p>1981 António Arroio School (with Fernanda Fragateiro), Lisbon</p> <p>1986 SAIC Superior Street Gallery, Chicago, USA</p> <p>Peter Miller Gallery, Chicago, USA</p> <p>1990 Pedro Oliveira Gallery, Oporto, (Cat.)</p> <p>Porta 33 Gallery/Cellars of S.Francisco, Funchal, Madeira, (Cat.)</p>	<p>1985 International Students Exhibition, School of the Art, Institute of Chicago, USA</p> <p>SAIC Exhibition, Selig Building, Goodman Quad, Indianapolis, USA</p> <p>International Symposium on Sculpture in Stone, Oporto, Portugal, (Cats.)</p> <p>1986 Sculptures in the Garden, Secretary of State for Culture's Office for the Northern Region, Oporto (Cat.)</p> <p>AICA/Philae 86. National Society for Fine Arts, Lisbon (Cat.)</p> <p>Portuguese Art of the Previous Decade. The VIIIth International Biennial of Art in Pontevedra, Spain (Cat.)</p> <p>Contemporary Iberian Sculpture. The VIIIth City of Zamora Biennial, Spain (Cat.)</p> <p>1987 Recent Acquisitions by the National Museum of Modern Art, Almada Negreiros Gallery, Lisbon. On loan from the National Museum of Modern Art, Casa de Serralves, Oporto, (Cat.)</p> <p>1988 "Diálogo com Soares dos Reis"/Tradition and Modernity, National Society for Fine Art, Lisbon. On loan from the National Soares dos Reis Museum, Oporto (Cat.)</p> <p>"Lisbonne Aujourd'hui", Toulon Museum, France (Cat.)</p> <p>"Um Olhar Sobre a Arte Contemporânea Portuguesa", National Museum of Modern Art, Casa de Serralves, Oporto, (Cat.)</p> <p>"Prémio Jovem Escultura UNICER", National Museum of Modern Art, Casa de Serralves, Oporto, (Cat.)</p>	<p>1989 Art London, The 4th International Contemporary Art Fair (Roma e Pavia Gallery), Lisbon, (Cat.)</p> <p>Three Portuguese Sculptors. Luso-American Gathering of Contemporary Art, Modern Art Centre of the Calouste Gulbenkian Foundation, Lisbon, (Cat.)</p> <p>FAC, 2nd Forum of Modern Art (Roma e Pavia Gallery), Lisbon, (Cat.)</p> <p>Euroarte 89, Guimarães, (Cat.)</p> <p>"A Escultura Habita Esta Casa", S.João da Madeira Centre of Art, (Cat.)</p> <p>1990 ARCO, International Contemporary Art Fair (Roma e Pavia Gallery/Pedro Oliveira), Madrid, Spain, (Cat.)</p> <p>7 New Sculptors: Homage to João Cutileiro, Modern Art Centre of the Calouste Gulbenkian Foundation, Lisbon, (Cat.)</p>	<p>Modern Art Centre of the Calouste Gulbenkian Foundation;</p> <p>McDonalds Corporation; National Museum of Moder Art; the Office of the Secretary of State for Culture; Harris Bank</p>
Grants				
<p>1984 Calouste Gulbenkian Foundation</p> <p>/87 Fulbright Program</p> <p>Art Institute of Chicago</p>				

Manolo Paz

by Bernardo Pinto de Almeida



(.../...)The piece by **Manuel Paz** continues his reflection on a set of issues which are the hallmark of his work, namely regarding the relationship between the weight and density of the materials he employs (stone, in this particular case) and the lightness of the structures obtained from these materials. Paz as a long experience in a symposia on sculpture and he has learnt how to take advantage of such events to deepen his investigations (he presence of wich should be enhanced by a framework of environment and landscape). In this case he only failed to realized the scale of the piece, which should have been larger so that one would have been better able to appreciate the special characteristics of his work.

Granite is a familiar material to him and in this case he decided to create a simple structure (a sort of inverted A standing on its vertex) where the horizontal crossing the two diagonals serves to define a sort of earthline, while letting the opening of the two other lines draw a frame for the landscape facing it. It works as the image of an inverted mountain in an anti-naturalistic reading.

With its discreet but efficient presence, this sculpture lends itself to an immediate dialogue as a result of its clear reference to an elementary sign or symbol which punctuates the place it is incised in, like those signs ancient builders of cathedrals used to mark the stones. Only here the stone itself is a sign marking the landscape and at the same time defining a simple stucture in the relationship between its lines, as if defining a valley's space or a mountain's inverted (negative) image.(.../...)



Manolo Paz



Manolo Paz

Biography

1957 Born in Castrelo, Pontevedra.

Individual Exhibitions

- 1979 Santa Cecilia Gallery, Marín
- 1980 Delegacy of Culture, Pontevedra
- 1981 Laberinto Gallery, Pontevedra
- 1982 Delegacy of Culture, Orense
Delegacy of Culture, Santiago de Compostela
- 1986 Fernando Vijande Gallery, Madrid
Gruporzan Gallery, Corunna
- 1987 Luis Adelantado Gallery, Valencia
Abel Lepina Gallery, Vigo
- 1988 Nasoni Gallery, Oporto
Nicanor Pinole Art Gallery, Gijon
- 1990 SIC Gallery, Vigo
Estampa Gallery, Madrid
- 1991 Santiago Corbal Area, Pontevedra

Joint exhibitions

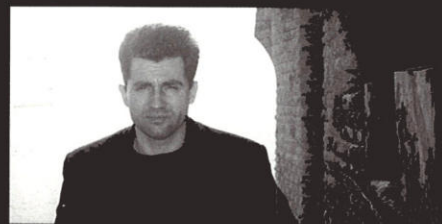
- 1979 5th National Biennial of Art, Pontevedra
Exhibition of Young Galician Artists,
Delegacy of Culture, Pontevedra
- 1980 International Pontevedra Art Biennial,
Delegacy of Culture, Pontevedra
- 1981 6th National Biennial of Art, Pontevedra
Galician Sculpture 82, Corunna Assembly-place
Villalba Art Salon, Lugo
- 1983 Open-air exhibition, Murалlos de Lugo
"Monumento a Castelao" Exhibition, Pontevedra
- 1984 Meetings in the Open - Galician and Catalanian
Artists of the 80s, Plaza da Quintana,
Santiago de Compostela
Images of the 80s from Galicia, Museum of the
Galician People, Santiago de Compostela
"Hierro y Piedra", Fernando Vijande Gallery, Madrid
Joint Exhibition of Artists from the Fernando
Vijande Gallery, Madrid
A Show of Work by Young Artists, Institute for the
- 1985 Young, Ministry of Culture, Madrid
"A toda Tela", Vigo, (and on tour)
"Identidad Atlántica en el Espacio", Lola Duran
Gallery, Pontevedra
"Joven Plastica Gallega", Sevilha, Malaga, Granada
International Symposium on Sculpture in Stone,
Oporto
8th National Art Biennial, Pontevedra
A Panorama of Current Spanish Sculpture, the
State Management Company for the Construction
and Refurbishment of Houses, Madrid
"Cinco Escultores Jovenes", Buades Gallery,
Madrid
Arco 85 - a stand at the Fernando Vijande Gallery,
Madrid
"Finisterra" - the Atlantic Room - Nasoni Gallery,
Oporto

- 1986 Arco 86 - a stand at the Tinta Gallery,
Santiago - Madrid
"1990" Alfonso Kiosk, Corunna, Casa da Parra,
Santiago
"Fira de L'Escultura Al Carrer de Tárrega", Lerida
"Litoral", Alfonso Kiosk, Corunna
7th International Art Biennial,
Vila Nova de Cerveira
Galician Sculptors, U.I.M.P., Corunna
"Lamas, Lamazares, Leiro, Patiño Y Paz",
Santander
- 1987 Grito Gallery, Barcelona
Arco 87 - a stand in the Fernando Vijande Gallery,
Madrid
Claude Bernard Gallery, New York
Heinz Holtmann Gallery, Cologne, Germany
Calouste Gulbenkian Foundation, Lisbon
International Sculpture Symposium of Iware, Japan
- 1988 Acta 88 - Velazquez Palace, Madrid
Arco 88 - a stand in the Fernando Vijande Gallery,
Madrid
International Art Biennial, Pontevedra
U.I.M.P., Corunna
U.I.M.P., Península de la Magdalena, Santander
Current Spanish Sculpture, Zaragoza
- 1989 1st Unión Fenosa Show, Corunna
"Galegos somos Nos", Argentina
"Mundos", Casa de Parra, Santiago
"Atelier" - Rome, Compostela, Museum of the
Galician People, Santiago
- 1990 "Skulpturenpark Herzogin Diane 1990",
Altshausen, Germany
"Inicio Dunha Colecion", Santiago Corbal Square,
Pontevedra
Retrospective of a Decade (1978/1988), Santiago,
Vigo

1991 Arco 91- a stand in the Estampa Gallery, Madrid

Manuel Rosa

by Bernardo Pinto de Almeida



(.../...) **Manuel Rosa**, who structured his project discreetly and subtly, is one of the artists who has more deeply changed the recent tradition of Portuguese contemporary sculpture. It is easily understandable why he chose quite a different starting point.

By remaining faithful to a symbolic dimension which his pieces always evoke he has chosen to define a portico by placing two stone anvil-like shapes on two pillars thus enhancing the passage between two spaces - town and fields. It defines a formerly invisible tangencial border between the space where the square gives way to the valley.

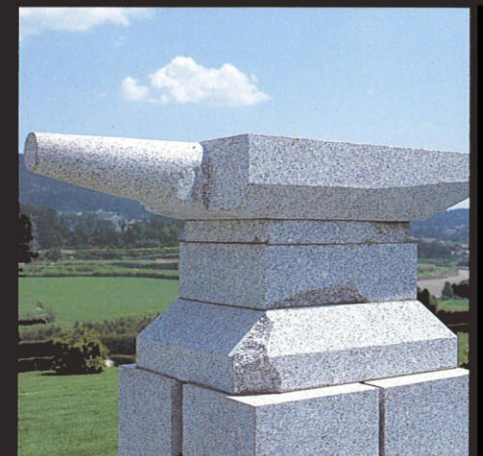
It is this portico that somehow tells us that something is beginning here, that we are (simbolically) entering another space.

This idea is further enhanced by the set of stone blades which, by their formation, define a sort of pathway from which the eye can soar and touch the top of the opposite Monte da Assunção then opening to the sky as if in an unlimited longing for space; as if it has delicately shaped our eye by the need of recovering a relationship with a cosmic harmony by merely drawing its directional

plans. Therefore, this piece has allowed an essential relationship with the drawing at its source.

For all the above mentioned reasons, this sculpture seems to us to be one of the most remarkable achievements of Portuguese public sculpture up to now, for its capacity of to establish both the inner (urban) and the outer (not only landscape but also cosmic) spacial dimensions, while serenely attracting our attention - showing no virtuosity because its starting point is related to the inner logic of materials - in an almost humble way which radically changes our relationship to both spaces.

With its grave "franciscanism" this simple work provides a remarkable synthesis of the symbolic dimension (a continuing of a very old sculptural tradition) and the conceptual dimension which is inherent in it in a contemporary historical context.(.../...)



Manuel Rosa



Manuel Rosa

Biography

1953 Born in December, in Beja
1978 Course in Sculpture at the Lisbon School of Fine Arts (ESBAL)

Individual Exhibitions

1984 Módulo - Lisbon Centro Difusor de Arte
1986 Módulo- Lisbon Centro Difusor de Arte
1987 Módulo - Lisbon Centro Difusor de Arte
In the Cloisters of the Convento da Conceição in Beja

Joint Exhibitions

1981 "Simpósio Internacional de Escultura em Pedra", Évora
"Omaggio a Giulietta", Symposium on Sculpture in Stone, Verona, Italy
1982 "Nova Escultura em Pedra", S.Lourenço Cultural Centre, Almansil; Quadrum Gallery, Lisbon; Batalha Monastery Museum; the Árvore Cooperativa, Oporto; Casa de Mateus, Vila Real; Évora Museum
1985 "ARCO 86", (Módulo), Madrid
"Litoral", Corunna
Vila Nova de Cerveira Biennial (Acquisition Prize)
Pontevedra Biennial
Zamora Biennial
Sculpture at the Place of Belém, Lisbon
"Arte Portuguesa nos Anos 80", Polygroup Area - Renascença, Lisbon
1987 "ARCO 87", (Módulo), Madrid
"Acquisições Recentes", Almada Negreiros Gallery (SEC), Lisbon
"Grupo de Évora +3", the Pousada of Rainha Santa Isabel, Estremoz
"Litoral", SNBA, Lisbon
"Acquisições Recentes", at the inauguration of the Casa de Serralves, Museum of Modern Art, Oporto
"Marca 87", (Módulo), Funchal
"Exposição Nacional de Arte Moderna/Amadeo Sousa Cardoso", Casa de Serralves, Museum of Modern Art, Oporto
"Diálogo com Soares dos Reis", SNBA, Lisbon

1988 "Diálogo com Soares dos Reis", Soares dos Reis Museum, Oporto
"Art 1988", (Módulo), Basle
"Forum de Arte Contemporânea", (Módulo), Lisbon
"Lisbon Aujourd'hui", Toulon Museum, Toulon
"Prémio Jovem Escultura Unicer", (2nd Prize), Casa de Serralves, Museum of Modern Art, Oporto
"Art/LA 88", (Módulo), Los Angeles
"Prémio Jovem Escultura Unicer", Santos Rocha
1989 Municipal Museum, Figueira da Foz
"La pietra nella scultura portoghese attuale", Bologna
"Pintura e Escultura do Património da Caixa Geral de Depósitos", Ministry of Finance, Lisbon and Casa de Serralves, Museum of Modern Art, Oporto
"Euroarte - Encontro Europeu de Arte", Palace of the Dukes of Braganza, Guimarães
"A Escultura Habita esta Casa", S.João da Madeira Centre of Art
1990 São Paulo XXth Biennial
"Homenagem a João Cutileiro", C.A.M., Lisbon
"À Espera dos Bárbaros", Pedro e o Lobo (Peter and the Wolf), Lisbon

work in public collections

Caixa Geral de Depósitos
Casa de Serralves, Museum of Modern Art, Oporto
Luso-American Foundation for Development, Lisbon
The Centre for Modern Art (CAM) of the Calouste Gulbenkian Foundation, Lisbon

Reinhard Klessinger

by Bernardo Pinto de Almeida

"5 pieces of stone (granite), metal, glass"

Revealing the nature of stone by wounding stone.

Disturbing the balance of nature by wounding stone.

Revealing the balance of nature by wounding stone.

Drawing attention to landscape by defining space in a given area.

Telling a poetic story by using natural materials (earth, fire, stone).

Drawing attention to a piece of art by confronting nature with art.

Telling a poetic story by installing a sculpture in natural setting.



(.../...)More complete and ambitious, **Klessinger's** multiple piece carries on an old practice of his: the fostering of the relationships between contrasting materials - iron, glass, stone - between centuries-old local materials - a vine pole, a strut - and manipulated elements which within a complex network of relationships which generate their own spacial entity. As if it were an initiatic circle, a cromlech which proposes different reading levels between the representation of the wall and the use of glass or iron pathways, trying contrasts, relating the brutality of certain elements to the lightness of others, giving to the whole group a sort of atmosphere which recalls an installation of larger dimensions. Klessinger's piece sets up an interesting modality of "representing the landscape" while being integrated in the actual landscape and proposing a reflection on the presence of art as "a different nature" (to use an expression cherished by Alberto Carneiro), which in this case, is a reconstructed one as well as an interpretation of the surrounding space based upon a topology defined by the inner space generated by the piece. As if it were a

microcosm mirroring the presence and the intensity of the macrocosm in which it is inserted. Together with Manuel Rosa's, this work is the most radical and most logical proposal present in this meeting of sculptors the outcomes of which justify and restate the importance of the event and which was preceded remarkably by a piece of Alberto Carneiro designed for another square in Santo Tirso.(.../...)





Reinhard Klessinger

1947 Born in St. Blasien, Hochschwarzwald, Germany
1965 Basle School of Art, Painting Department,
Prof. Rene Acht;
Sculpture Department, Prof.Johannes Burla &
Rene Küng
1966 State Art Academy, Düsseldorf, Painting
/68 Departement
1968 St. Martin's School of Art, London, Sculpture
/70 Department, Prof. Barry Flanagan & Antony Caro
1970 Art Academy, Düsseldorf, Masterclass,
Prof. Rupprecht Geiger

Awards

1968 Award of the Poensgen Foundation, Düsseldorf
German Academic Exchange Service Scholarship
1969 British Council Scholarship
1988 Drawing-Design Techniques Award, Town Council,
Freiburg
1990 Prize, Installation, Exhibition-Hall, Freiburg
1991 Cité Internationale des Arts de Paris

Individual Exhibitions

1970 Graber Gallery, Freiburg;
Rheinisches Landesmuseum Bonn;
Bonn Society of Arts
1977 Regio Gallery - Wallgraben-Theater Gallery,
Freiburg.
1978 Wendelin Niedlich Gallery, Stuttgart.
1979 Dr.Luise Krohn Gallery, Badenweiler.
1980 Ludwigshafen/Rhein Society of Arts (catalogue).
1981 The City Gallery, Lüdenscheid (catalogue);
Kirchzarten Society of Arts (documentation).
1982 H.C. Scheerer Gallery, Tutlingen;
Multi Arts Point, Amsterdam.
1983 Marlisa Hotz Gallery, Karlsruhe;
Cenobio Visualita Gallery, Milan;
Beatrix Wilhelm Gallery, Leonberg
(documentation);
Freiburg Art Society, (catalogue);
Dr.Luise Krohn Gallery, Badenweiler.
1984 Wack Gallery, Kaiserslautern
Raum Griesbadgasse Gallery, Ulm
1985 Südwest Gallery, Karlsruhe
1986 H.C. Scheerer Gallery, Tuttlingen
1987 Society of the Friends of Young Art, The Old Baths,
Baden-Baden (catalogue)
1988 Dr Luise Krohn Gallery, Badenweiler
1990 Kath. Academy, Freiburg (catalogue)

Joint Exhibitions (a selection)

1970 "Experiment 70", Art Museum Düsseldorf
1971 German Society of Artists
/74
1972 Third British International Print Biennial, Bradford,
England
1976 "Nachbarschaft", Art Hall, Düsseldorf
1978 Four Artists from Südbaden, Kubus, Mannheim
1979 Art 79, Basle
1980 Art 80, Basle
Bookobjects, University Library, Freiburg
Dr. Luise Krohn Gallery, IKI, Düsseldorf
Lutz Gallery, Stuttgart
Young Art 80, Art Hall, Baden-Baden
1981 The Paper, Leopold Hoesch Museum, Düren
Gallery House, Guildford, England
Four German Artists, Cenobio Visualita Gallery,
Milan, Italy
Art 81, Basle
Six master class students of Prof.Rupprecht
Geiger, Künstlerwerkstätten, Lothringer Strasse,
Munich
1982 Rhenan Space 82, Saverne, France
Italian, Dutch and German Artists, Cenobio
Visualita Gallery, Milan
1983 National Art Week, Freiburg, Installations,
Performances, Videos
Characters, Design, Symbols, Trudelhaus Gallery,
Baden, Switzerland
Society of the Friends of Young Art, State Art Hall,
Baden-Baden
Contemporary Art, Augustiner Museum, Freiburg
1984 "In the beginning was the Word", City gallery,
Lüdenscheid
Art 84, Basle
Art Fair, Cologne
Baden-Württemberg National Art Week, Rottweil

"Press Papier 84", Strasbourg, France
1985 Hermanns Gallery, Munich
Art 85, Basle
Textile Zones, Mulhouse, France
FRAC, Sélestat, France
Baden-württemberg National Delegation, Bonn
"Artes Plastiques - Allemagne, France, Suisse",
Sélestat, France
Society of The Friends of Young Art, State Art Hall,
Baden-Baden
1986 Drawings - Design Techniques, City Gallery,
Schwarzes Kloster, Freiburg
Dialogue, Halle aux Blés, Sélestat, France
Baden-Württemberg Artists'Guild, Annual
Exhibition, Ulm
Art 86, Basle
1987 Installations - Objects, State Gallery, Schwarzes
Kloster, Freiburg
Wood and Metal Sculpture Exhibition, Bad
Krozingen
Art 87, Basle
Great NRW Art Exhibition, Düsseldorf
1988 "Schriftbild", H.Hake Gallery, Wiesbaden
Art 88, Basle
Séléstart, Sélestat, France
Paper Reflections, Waldkirch
Symposium Podium Art, Schramberg
Gallery Artists, Griesbad Gallery, Ulm

1989 Artists'Buttons, City Museums, Lüdenscheid
The Voice in the Art, Bad Rappenau (Installation)
Art, Frankfurt (Dr. Luise Krohn Gallery)
"Faszination Papier", Wack Gallery, Kaiserslautern
Great NWR Art Exhibition, Düsseldorf
"La Planete Papier", Action Culturelle du Bassin
Houiller
Lourrain, Saint Avold, France
Society of the Friends of Young Art, Baden-Baden
Art Hall, Baden-Baden
1990 Basle Regional Art Collective, Basle, Switzerland
Art 90, Basle
Exhibition Hall, Marienbad, Freiburg, Projektpreis
"Installationen"
1991 Regional Park Sculpture, Bad, Krozingen
Art 91, Basle
Town Gallery, Eger CSFR

Work in public collections

Augustiner Museum, Freiburg
Hach Museum, Ludwigshafen/Rhein
Leopold-Hoesch Museum, Düren
Regierungspraesidium, Freiburg
University Library, Freiburg
Artothek, Lüdenscheid
Köln Art Society
City Gallery, Lüdenscheid
Artothek, Marl
State galery Stuttgart
Fonds Regional d'Art Contemporain,
Alsace, France
Pfalzgalerie, Kaiserslautern
Sackner Collection, Miami, Florida, USA
Federal Republic of Germany, Stabsgebaude,
Neuhausen ob Eck
Museum for Modern Art, Freiburg i. Br..

Zulmiro de Carvalho

by Bernardo Pinto de Almeida



(.../...) **Zulmiro de Carvalho** has placed a sculpture in a garden. This piece carries on a recurrent line of research of his - the relationship between materials and the experimentation of scale - but, in this particular case, it does not add any new data to this reflection on how sculpture relates to its inherent spacial integration.

What then comes into play - and paradoxically this is where it excels - is a sort of a disruption with the notion of harmony which was formerly present. One is left with the hypothesis that the relationship between stone and metal embodies the metaphorical allusion to the relationship between rural and urban spaces; however, this equation does not overcome a certain brute-like perspective of sculpture, which still delights in the pure relationship between different materials, a simplification of intentions which does not fulfill the expectations raised by this artist's work during the 70's or, more recently, by the public work for another symposium held in Oporto in the middle of the 80's and which is a positive plastic presence in one of this town's gardens.

The work in question shows a certain naïvety of

intentions; it was unable to resolve its relationship to the environment in which it has been inserted and therefore missed any chance of an up-dated dialogue in a space which - because it was still virginal - allowed for a wider and freer reflection on the artist's work.(.../...)



Zulmiro de Carvalho



Zulmiro de Carvalho

Biography

- 1940 Born in Valbom
- Course of Sculpture at the Oporto School of Fine Arts, where he has been a teacher since 1969
- Post-graduate studies at St.Martin's School of Art in London
- Recipient of a Calouste Gulbenkian Foundation Grant both at home and in England
- 1967 Received the 2nd Prize for Drawing and Engraving at the Coimbra Exhibition of Arts and Crafts
- 1969 Honourable Mention, Silver Medal in the Exhibitions marking the 50th anniversary of the death of Amadeo de Sousa-Cardoso, Amarante
- 1982 Grand Prize for sculpture at the 3rd Biennial Exhibition, Vila Nova de Cerveira
- 1983 Acquisition Prize in the 1st National Exposition of Design, at the Árvore Cooperative, Oporto
- 1984 Acquisition Prize. Lagos 84
- 1985 Special Prize for sculpture at the 1st Exposition of Contemporary Art A.F. Oliveira
- 1986 Grand Prize for sculpture at the 3rd Exposition of Arts and Crafts, Calouste Gulbenkian Foundation, Lisbon

Individual Exhibitions

- 1969 Torre da Porta Nova, Barcelos
- 1970 Buchholz Gallery, Lisbon
- Árvore Cooperativa, Oporto
- 1971 Alvarez Gallery, Oporto
- C.A.P.C. Gallery, Coimbra
- Quadrante Gallery, Lisbon
- 1981 C.A.P.C. Gallery, Coimbra
- 1982 Quadrum Gallery, Lisbon
- "Movimento Artístico de Coimbra"
- Árvore Cooperativa, Oporto
- Roma e Pavia Gallery, Oporto
- 1983 J.N. Gallery, Oporto
- C.A.P.C. Gallery, Coimbra
- 1986 EMI Gallery, Lisbon
- 1987 Offices of the Secretary of State for Culture, Oporto
- Nasoni Gallery, Oporto
- J.N. Gallery, Oporto
- The Gardens, Santo Tirso
- 1988 Amadeo de Sousa-Cardoso Museum, Amarante
- Faculty of Letters, University of Oporto

Joint Exhibitions in Portugal (a selection)

- 1967 Arts and Crafts Exhibition, Coimbra
- 1968 16th Grand Exhibition of ESBAP, Oporto
- Exhibition marking the 50th anniversary of the Death of Amadeo de Sousa-Cardoso, Amarante, Vila Real & Marco de Canavezes
- 1969 Arts and Crafts Exhibition of the Banco Português do Atlantico, Lisbon
- 1970 Summer Salon SNBA, Lisbon
- Inaugural Exhibition of the Ogiva Gallery, Obidos
- 1973 Árvore Cooperativa, Oporto
- 1975 "Abstracção Hoje", SNBA, Lisbon
- 1979 "Lis'79", Lisbon
- 1980 2nd Vila Nova de Cerveira Biennial
- Teachers' Exhibition, ESBAP, Oporto
- 1981 Homage to Picasso, SNBA, Lisbon
- Oporto Artists' Exhibition, Vigo
- 1982 3rd Vila Nova de Cerveira Biennial
- Aspects of Portuguese Abstract Art 70-80, SNBA, Lisbon
- ARUS, Oporto
- 1983 "Atitudes Litorais", Faculty of Letters, Lisbon
- 1984 4th Vila Nova de Cerveira Biennial
- Altamira Gallery, Lisbon
- "Lagos 84", Lagos
- 1985 International Symposium on Sculpture in Stone, Oporto
- 1986 5th Vila Nova de Cerveira Biennial
- Sculptures in the Garden, Offices of the Secretary of State for Culture, Oporto
- 3rd Exhibition of Arts and Crafts, Calouste Gulbenkian Foundation, Lisbon
- "Aica-Philae", SNBA, Lisbon
- Exhibition of Sculpture, Palace of Belém, Lisbon

Joint Exhibitions Abroad (a selection)

- 1972 "Platform 72 and 73", Museum of Modern Art, /73 Oxford
- 1977 "Cultura Portuguesa em Madrid", Madrid
- 1979 Portuguese Artists for a Better Portugal, Amsterdam
- 1982 Arteder, Bilbao
- Portuguese Drawings, Bonn, Siesburg, Osnabruck, Federal Republic of Germany
- 1983 17th Biennial of São Paulo, Brazil
- 1985 "Kunstler aus Nord Portugal", Wiesloch
- 1986 "Le XXeme au Portugal", Brussels
- 8th Biennial of Zamora, Spain
- 1987 "Arte Contemporâneo Português", Madrid
- Portuguese Art, Brasília, São Paulo, Rio de Janeiro
- 1988 8th International Biennial of Art, Pontevedra (Guest Artist)

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