

# ART

CAN AN INDUSTRY BE A FORM OF ART?





# TRIBUTE TO PORTUGUESE CULTURE

Can the art and tradition of a country be worn by your feet?

More than praising national talent and portraying an identity, these campaigns aim to open a door to the outside world. At their core, they intend to value the heritage of the past, and what we do best, to make our quality and beauty appreciated by everyone. In an increasingly fast and unstable world, by intersecting with other talents and cultures, we intend to be an example of something that charms, continues, and lasts, but is always improving towards the future.

## PORTUGUESE SHOES 2022

Walking side by side, the footwear industry has been celebrating the arts and the national culture for 12 years. In 2022, APICCAPS pays homage to the works and the main artists of the Portuguese painting scene that symbolize what distinguishes us as a country, civilization and a collective personality. It is what makes us unique in a world ever more open, diverse and globalized.

If in 2021, amidst the global pandemic, the Portuguese shoes made a eulogy for the poetry of the bodies of models and dancers, as a token of strength and gracefulness, resilience and liberty, wondering “can the industry be artform?”, this year, carrying on the mission, APICCAPS reinforces the premise that the industry can be an ally of artists, creating singular moments and objects of desire.

Therefore, it has elected six Portuguese painters of reference (Amadeo de Souza Cardoso, Almada Negreiros, Eduardo Afonso Viana, José Malhoa, Júlio Pomar and Paula Rego) and two of the most talented actors today, Albano Jerónimo and Anabela Moreira, to act some of the selected artists most emblematic works.

Under the lens of Frederico Martins, this photographic interpretation seeks to capture the essence of these works, paying tribute to the Portuguese tradition and soul, which differentiates us and – why not say it? – unite us and makes us proud.

There is always magic in knowing how to do very well, with an author regard, in selecting the best materials, features, details and charms; made with care, time and dedication that lasts for generations. As in painting or cinema, music, dance, theatre, fashion, the footwear sector (within fashion) is an artform of Portuguese tradition, but also of modernity, because it is alive and throbbing, and it walks with us every day.





## Inspired by - *O Fado*, 1910, José Malhoa

It is one of the most national iconic paintings. Authored by José Malhoa, this work-of-art contains such stories that could be transformed into a film script. Let us explain: there are two identical works from José Malhoa, the 1909 version and the 1910 version, which is the most known.

José Malhoa intended to portray the essence of fado. The musical style was becoming more appreciated among the bourgeois and intellectuals, despite being still linked to a certain marginality. First, Malhoa hired models, but soon realized the essence could not be captured there. So, the painter set out to discover the authenticity he longed for: after walking through Lisbon's neighbourhoods, he found in Mouraria the ideal protagonists.

Amâncio Augusto Esteves, guitar player, fado singer and 'tough guy', and Adelaide da Facada ("of stab", so known for the scar on the left side of the face), a cashier and prostitute. The artist went several times to Adelaide's house and even to the prison to be able to paint the two characters. The attempts to paint Adelaide showing her breasts did not work due to Amâncio's jealousy. Even king D. Manuel intervened, asking Malhoa to remove Adelaide's tattoos, poorly connoted at the time.

The painting was unwell received at first, as it portrayed the marginality of fado. The first version is in a private exhibition. The last, from 1910, belongs to the City Council of Lisbon and can be seen at the Fado Museum. The two works were admired side by side, for the first time in 2010, at the National Society of Fine Arts, in Lisbon.





Inspired by  
*Retrato de Fernando Pessoa, 1954*  
**Almada Negreiros**

The iconic portrait of Fernando Pessoa was painted in 1954 by Almada Negreiros for the Irmãos Unidos restaurant. Alfredo Pedro Guisado, which was partner of this business, also collaborated in the famous Orpheu Magazine. Ten years later, the Fundação Gulbenkian commissioned a replica of this work, which was delivered by Almada in a mirrored relation to the original work. At the poet's funeral, the painter had done a portrait which would be the basis to this work.





Inspired by  
*O Descanso*, 1910,  
**Júlio Pomar**

“Descanso” (rest) – initially named “Ceifeiro” (reaper) – belongs to a set of works that Júlio Pomar painted on an aesthetic mission to Évora, in 1945. From this mission, Pomar painted “Gadanheiro”, “Retrato de um Camponês” (Évora) and a fragment of “Semeador” (private collection), which was destroyed by the artist.

Under the guidance of the National Academy of Fine Arts, these missions took place between 1937 and 1963, assembling finalists and recent graduates from Lisbon and Porto. Oddly, that year (1945), Pomar did not meet any of these conditions, as he was only attending the second year in Porto. Contrary to what would be expected, the artist revealed to be more interest in people than in the city. “Only Júlio Pomar did not take interest in the city, entirely wrapped by the men and his drama, a titanic struggle between life and the rebellious nature (...) It is the suffering and heroic man, moving on his own scene, who appears in all of his works, composing the other face of Alentejo, which had to be looked for outside the walls of the city”, wrote Mário Dionísio in *Seara Nova*.



Inspired by  
*Mulher Sentada*, 1920,  
**Almada Negreiros**

A painting to be analysed in the light of his time: this is how Almada Negreiros's sitting woman must be interpreted. Women are a central figure in this body of work, usually defying social costumes and contrasts.

In this case, the woman is smoking, in a stance of emancipation, challenging the established norms in society at the time and giving women a new role in the intellectual class. There is in Almada's woman an elongation of the female body with unnaturalistic proportions.







Inspired by  
*A Filha do Polícia*, 1987,  
**Paula Rego**

Paula Rego painted the “A Filha da Polícia” (The policemen’s daughter), in 1987, in a series of paintings that show dysfunctional family relations, respectively, between fathers and daughters. In this period, the artist began painting with real models, especially Lila Nunes, which portrays the majority of women in her paintings.

In the work, the daughter of a policemen cleans his father’s boot. Alongside this painting, Paula Rego created “A Filha do Soldado” (the soldier’s daughter) and “O Cadete e a irmã” (the cadet and the sister), in 1988. This work, in particular, was on the cover of the art magazine *Frieze* in September 2021.

**The painting is in exhibition at Tate Modern in London.**



Inspired by  
*Retrato de Sarah Affonso*,  
**Eduardo Viana**

At the hands of Eduardo Viana, it was born “Retrato de Sarah Affonso” (Portrait of Sarah Affonso), Almada’s wife, with whom he maintained a close friendship. Little is known about this particular painting.







Inspired by  
*O Descanso*, 1998,  
**Paula Rego**

From 1998, this painting is part of the Crime do Padre Amaro series. Over the years, Rego's paintings addressed many social and political themes, namely, the strongly rooted family structure in the Portuguese society. Here, the painting "Descanso e Fuga para o Egipto" integrates a series in which the artist focused on the work of the Portuguese writer Eça de Queirós.



Inspired by  
*Música Surda*, 1914-1915,  
**Amadeo Souza Cardoso**

Dating from 1914 to 1915, the work introduces a musician holding a violin without strings and bow. It seems to suggest that Amadeo intended to reflect on the difficulty of representing, and to some extent immortalizing, art based on sound.

It is a common practice on Amadeo's work: his musicians often appear "lifeless", unlike the musical instruments themselves, which usually are portrayed full of life. Let us revisit, for example, the painting "Vida dos Instrumentos" (The Life of Instruments) or "O Parto da Viola" (Guitar's birth), both from 1916





# The artists

In this campaign, it were represented and honoured six Portuguese painters. Getting to know their history allow us to understand (or attempt to), to some extent, their work-of-arts, inspirations and legacy.

## **Almada Negreiros**

In the words of Vitor Falcão (1925), “the biography of the strange artist named Almada Negreiros can honestly be summed up in three words: originality, imagination and intelligence”. “Semeador de Beleza”, Almada Negreiros was born in 1893 in Mozambique, and it is one of the most complete Portuguese artists ever, with a body of work that covers especially literature and painting. The latter comprises an estate as comprehensive as his name.

He published his first poem in 1914 and, his first text in the literary magazine Orpheu, in 1915. In 1927, he travelled to Madrid, remaining closely connected to the artistic life of the city. Back in Portugal, the artist married the painter Sarah Affonso and published intensively in the years that followed, becoming one of the greatest Portuguese references.

“Being modern is just like being elegant: it’s not just the way you dress, but the way you are. Being modern is not limited to using modern calligraphy: it is necessary to be the real discoverer of novelty”, said Almada Negreiros, in the conference O Desenho, in 1927 in Madrid.

## **Amadeo Sousa Cardozo**

He was born in 1887, in Amarante, son of rural landowners. He moved to Lisbon in 1905 to study architecture, at the Fine Arts Academy, where he developed his painting and caricature techniques.

The artist went to Paris at 19 years old, where he attended workshops to prepare for applying to the school of Fine Arts, but destiny had other plans for Amadeo. In 1907, at the restaurant Daumesnil, in the Latin Quartier, the painter designed the menu caricaturing everyone who was eating. Shortly after, the drawing got published in the Primeiro de Janeiro. He abandoned architecture and decided to dedicate himself to painting, renting a studio where he brought together several Portuguese artists, from Domingos Rebelo to Eduardo Viana.

While attending Academia Vitti, his social and professional life in Paris put him in contact with relevant artists and critics. He, then, exhibited six works at the XXVIII Salon des Indépendants in Paris. Later, he produced significant works such as the album “XX Dessins”, prefaced by Jérôme Doucet, or the illustration of the “La Légende de Saint Julien L’Hospitalier” manuscript by Flambert. He also participated in the Armore Show, in New York, which he repeated in Chicago and Boston.

In 1914, he returned to Amarante, and chose to continue working in Portugal. He died in Espinho, in 1918. There is a museum with his name, the Municipal Museum of Amadeo Souza-Cardoso, in the centre of Amarante.

## **Eduardo Afonso Viana**

He belongs to the first generation of Portuguese naturalism, being strongly influenced by the Cubists, in particular, Cézanne. He was born in 1881, and his work encompasses both landscapes and nudes, including more abstract proposals.

He attended the Royal Academy of Fine Arts in Lisbon, but interrupted his studies to travel to Paris. At just 24 years old, he began socializing with several artists in the City of Lights, but he was always referred to as a solitary painter. He returned to Portugal when the First World War broke out, and moved to Vila do Conde, maintaining a close friendship with Amadeo Souza-Cardoso and the couple Delaunay. He elected naturalism in the first phase of his career, having later opted for abstract concepts, such as more irregular colours and geometric figures, thus entering a more avant-garde era..



# The artists

## José Malhoa

Born in 1855 in Caldas da Rainha, he went to Lisbon at just 8 years old, and at 12 entered the Royal Academy of Fine Arts. After a two-year break, working as a clerk with his brother, Malhoa returned to painting in 1975, between meals, which resulted in the work “A Seara Invadida”, a private collection that he introduced shortly afterwards in Madrid. He returned to painting, more specifically landscapes. Nonetheless, his body of work does not stop here, having also depicted nudes, portraits and costumes. In the latter, he was a staunch defender of the truth, portraying the rural and real country. He was a pioneer of naturalism in Portugal. “O Fado”, “A Procissão” ou “As Vindimas” are some of his most remarkable works. Alongside Columbano Bordalo Pinheiro and Silva Porto, in 1880, he formed the Grupo Leão, a gathering of young artists, which was held in a brewery in Lisbon with the same name. At the Universal Exhibition in Paris, some of his paintings were awarded the silver medal.

## Júlio Pomar

Born in 1926, he is part of the third generation of Portuguese modernist painters. Illustration, sculpture and engraving are some areas in which he also excelled. He studied at the António Arroio School of Decorative Arts in Lisbon and the Fine Arts School of Porto. He stayed in Portugal until 1963. Following the seizing of some of his works by the dictatorial regime Estado Novo, he moved to Paris, where he lived and worked (although travelling often to Lisbon) until his passing in May 2018, again in Lisbon. It was, in fact, in Paris, that he held dozens of exhibitions. His oeuvre is a constant movement, which follows his obsession with illustration that began at 8 years old when drawing plaster. He sold is first painting to Almada Negreiros in 1963. In 2004, he created a Foundation with his name and, in 2013, it was inaugurated the Atelier-Museu Júlio Pomar, set up by the Lisbon City Council.

## Paula Rego

It is an unavoidable name in the national painting scene. Her story began quite early, although international recognition only happened a few years later. She studied in London, at the Slade School of Fine Arts between 1952 and 1956, where she commenced developing her artistic activity. The 70s, which were greatly influenced by family tragedies, namely, her father’s death and the diagnosis of her husband’s illness, transformed her work. There is a return to childhood, with new contours, and an analysis of the male role in Portuguese society. In the 80s, her work-of-arts initiate to present even more complex compositions, involving hybrid beings and animals, in a clear rupture with the past. Into the 90s, she became the first associated artist of the National Gallery, in London, and the stories came to life. Early on, she developed a figurative language of her own. Fear, horror, violation, isolation, depression, demonstrated in female bodies, are some of the themes that Paula Rego addresses in her paintings. The painter lived in a historical period which reduced the female figure to little more than a family role. In Portugal, she held exhibitions at the Fundação Gulbenkian and Fundação Serralves. Outside, she was in the Tate Britain and at the Museo Nacional centro de Arte Reina Sofia, in Madrid. Today, the museum Casa das Histórias Paulo Rego is dedicated to promoting her oeuvre but also her husband’s Victor Willing work. Her paintings are recognized all over the world.

# Credits

<i>Coordination</i>
Paulo Goncalves with Cláudia Pinto ‘APICCAPS’
<i>Talents</i>
Albano Jerónimo and Anabela Moreira
<i>Photo</i>
Frederico Martins
<i>Styling</i>
Fernando Bastos Pereira
<i>Styling assistant</i>
Nelson Lima
<i>Photo assistant</i>
Pedro Sá and Márcio Duarte
<i>Make up</i>
Patricia Lima
<i>Hair</i>
Rui Rocha
<i>Production</i>
Helena Silva and Bárbara Hebert ‘Snowberry’
<i>Set Design</i>
Joaquim Szkutnik Rocha and Raquel Gouveia ‘Snowberry’
<i>Special thanks to</i>
Hotel Dona Sofia in Braga
Aqueduto Eventos
Multitema
Som da Sé - APC
Escola de Música de São Martinho do Campo
Miguel Pereira and
Carpintaria Padre, Roriz
<i>Words by</i>
Cláudia Pinto

An original idea of Daniel Gorção



