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PRESS

Tanto Mar

Fluxos transatlânticos do design

[So Much Sea
Transatlantic flows
through design]

March 10th — June 15th, 2018

Palácio dos Condes da Calheta
Jardim-Museu Agrícola Tropical
(Belém)

Curatorship

Bárbara Coutinho and Adélia Borges

Curatorship Assistant

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Exhibition Design

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Communication Design

VivóEusébio

Partnership

Universidade de Lisboa – Museu Nacional
de História Natural
e da Ciência (MUHNAC)

**“I know there are leagues
separating us
So much sea, so much sea
I also know how much one needs,
my friend
to navigate, to navigate.”**

Chico Buarque de Holanda, *Tanto mar*
(chorus common to the 1975's and 1978's
versions)

Chico Buarque wrote and sang two versions of *Tanto Mar*. The first in 1975. The second in 1978. Two letters sent to the Portuguese who lived their initial years in democracy, while Brazil was still living a dictatorship. In both, the same chorus underlined the importance of the sharing and gathering between the two countries. *Tanto Mar* served, thus, as a reference for the title of this exhibition which results from the exchange of views and ideas between the two curators



Poster by Fernando Lemos specially designed for the exhibition, from which communication design was developed, 2018

– Bárbara Coutinho, Portuguese, and Adélia Borges, Brazilian – on the culture and design of each country. A curatorship lived as a dynamic and open process, which also received the contribution of other researchers and scholars, from both sides of the Atlantic. The exhibition focuses on the twentieth and twentieth-first centuries, presenting, however, pieces from different phases of our histories, including the period of colonisation of Brazil. Without trying to create a chronological discourse or exhaust a subject so vast and complex, *Tanto Mar* is woven with dialogues, affinities and influences among several people and works of different epochs, embodying a space for the recognition of or indirectly they are signs of the history, identity, politics, culture and collective memory of each country.



It proposes multiple coordinates of a map of flows between Portugal and Brazil, a reality that throughout history has had many changes, often involving Africa, which means that the material culture of some African countries is also punctually looked at. The exhibition presents 160 pieces (roughly), the most diverse types (photographs and drawings, furniture, clothing and accessories, decorative objects, utensils, tools and publications). In total, 95 authors of both nationalities and different generations have been “identified”, although there is a significant presence of “anonymous authors”, mainly from the popular culture and the craft universe that deserves to be mentioned. Also worthy of mention is the representation of intellectuals, artists, designers and architects for whom the



Roberto Burle Marx *Copacabana sidewalk*, 1970 ©Bruno Veiga



Fernando Conduto *Sidewalk Mar Largo*, 1998
©Tiago Venâncio



Manuela Pimentel *Tanto mar* (detail), 2018



Sérgio Rodrigues *Stool QS Banco Mocho*, 1954



Fernando Lemos Movie poster *Brasil Verdade*, 1968



Joaquim Tenreiro *Estoril model chair*, c.1960
©Passado Composto Século XX



Raúl Lino *Chair to Cipreste House*, 1912

connection between Portugal and Brazil was essential, such as Carmen Miranda, Fernando Lemos, Joaquim Tenreiro, Rafael Bordalo Pinheiro or Lúcio Costa. In this regard, a particular highlight for the original poster designed for the exhibition by Fernando Lemos, a Portuguese for over 70 years living and working in Brazil, from which a graphic proposal was developed. Another subject is the reinterpretation of motifs, symbols, materials and techniques whose origins are often lost in time, such as the wave of the Portuguese sidewalk, the cloth pad, embroidery or the blue/white tile.

In addition to the poster by Fernando Lemos (image), it is also worth mentioning the presentation of three original works developed, respectively and specifically for the exhibition, by the Brazilian Mana Bernardes, in partnership with *A Avó veio Trabalhar* (an initiative of Susana António and Ângelo Campota); Manuela Pimentel; and Diogo Machado (Add Fuel) – these last Portuguese.

Since the language is the strongest feature that unites the two countries, a space is designed evoking the installation created by the Brazilian architect Lúcio Costa in 1964 for the Pavilion of Brazil in the XIII Triennial of Milan, so that the visitors can rest and listen to the playlist proposed by the two curators.

This is the third and final exhibition programmed by MUDE designed in the scope of *Lisbon, Ibero-American Capital of Culture*.

The pieces and images were lent by the authors and by the following institutions and companies:

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- Ar.CO Centro de Arte e Comunicação Visual
- Arquivo Municipal de Lisboa
- A Casa – casa museu do objeto brasileiro
- Centro Português de Fotografia
- Centro Nacional de Artesanato e Design (Cabo Verde)
- Fundação Athos Bulcão
- Fundação Calouste Gulbenkian/ Biblioteca de Arte
- Fundação Joana Vasconcelos

- Fundação Ricardo Espírito Santo e Silva
- Galeria Reverso
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- Imperium Rio de Janeiro
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- MNAA – Museu Nacional de Arte Antiga
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- Museu Carmen Miranda
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- Quarto Sala
- SIC – Sociedade Independente de Comunicação, SA
- SPSS – Serafim Pereira Simões Sucessores, LDA
- VICARA



Cláudia Moreira Salles FM Lamp, 2016 ©Andres Otero



oEbanista Xiloteca Afetiva, 2017 ©Salvador da Rosa Canto Junior

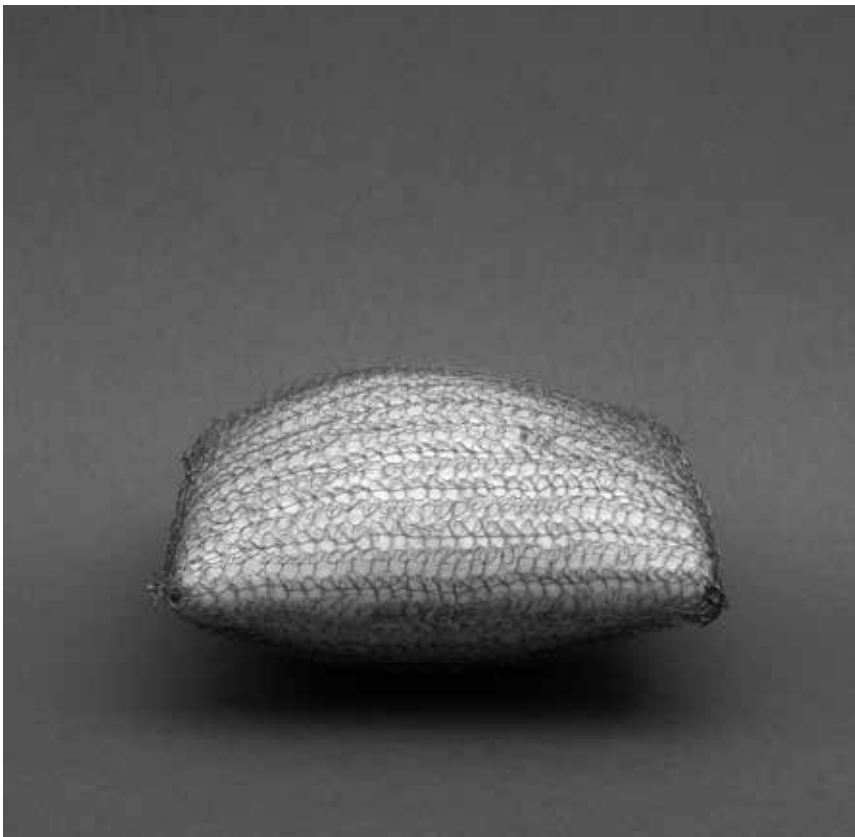
Sandra Manin Frias Brooches and pendants *Latitude 16° 27'*, 2013
©Almir Pastore



Add Fuel *Crescendo*, 2018



Storytailors Cape *Utopia*, 2016



Teresa Pavão Pillow 3365, 2013 ©Eurico Lino do Vale

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