



FERNANDO LEMOS

**MAIS A MAIS OU MENOS**

*Photography, drawing, watercolour, pen and ink, postcards, paintings*



*Qualquer navio serve [Any ship will do], 2019, acrylic on paper, 29.7 x 42 cm*

Opens Saturday 08 June 2019 at 17:00

08 June to 14 September 2019

Tuesday to Saturday | 10:00 –19:00

Galeria 111 – Lisbon

Campo Grande, 113 | 1700-089 Lisbon

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in my thoughts, words fight each other  
in search of the truth

words get inside other words  
searching for ideas

I am a many-sided box  
with several corners  
and two shadows

a dark shadow, that comes from light  
a light shadow, that comes from dark

the light twinkles and the shadow sleeps  
the shadow lies down, and the light lifts itself up

each word born within another

FERNANDO LEMOS

The presentation of an artist as multi-faceted and well established as Fernando Lemos is not an easy task.

Highly acclaimed in Lisbon from the moment of his first surrealist show at Casa Jalco, where he exhibited alongside fellow artists Vespeira and Fernando Azevedo, his landmark work in photography brought him to the attention of Portugal and the world.

Aided by a grant from the Gulbenkian Foundation, Lemos travelled to Japan to research and study the art of Japanese calligraphy. While in Japan, Lemos headed the project for the creation of the Nanban Museum in Nagasaki, created stained-glass windows for a chapel



designed by Manoel Kosciusko Correa in Hakone and devised the visual communications for the Brazilian pavilion at the IV International World Trade Fair in Tokyo.

In Brazil he exhibited photographs at the Museu Nacional de Belas Artes in Rio de Janeiro, curated by poet and literary critic Manoel Bandeira. Moving definitively to São Paulo, he became known for his daring and innovative work and during the 1960s was awarded prizes at several São Paulo International Biennales for his painting and drawing.

This exhibition brings together a small sample of the work of this artist of immense stature and energy, who, at 93, continues to dazzle us with his “many-sided box” and to illuminate the way ahead by shining on us the brightest of lights.

Rosely Nakagawa

### About the exhibition

Endowed with an inextinguishable creative energy, Fernando Lemos exhibits drawings, photographs, postcards and paintings from the 1940s to the present.

His celebrated surrealist photographs from the 1950s are included in the exhibition, as are the first life drawings Lemos made while studying fine art at the Escola de Belas Artes in Lisbon.

Following these he presents small-scale drawings on paper, making use of a variety of techniques in superimposed layers.

*To use watercolour is to use the expression of the colour of the water or the water of the colour which gives importance to the water. Watercolour is more water than paint (F.L.).*

Drawing and watercolour are also used in the postcards, with their provocative poetic captions.

*A postcard is a lovely memento for passing on messages of quickly-done things. I am inspired in doing small things, as today they no longer exist (F.L.).*

This series of works came about as the result of a promise Lemos made to himself of doing a drawing a day. The series is free and graphic, the continuation of a method of working that began in the 1950s and which originated in the surrealist movement of which he was part.

The works in ink, dating from just after his journey to Japan, contrast vividly with the colours of his more recent paintings in acrylic, which bring to life the intensity of day to day life in Brazil in the spirit of one who loves what he does.

This exhibition brings together:

- 15 photographs
- 02 charcoal drawings
- 16 drawings in mixed media on paper
- 12 drawings in ink on Japanese paper



- 04 watercolours
- 60 postcards
- 09 paintings in acrylic on paper and card

### About the artist

José Fernandes de Lemos, the recognized graphic artist, photographer, draughtsman, painter, weaver, printmaker, muralist and poet, makes a journey in the opposite direction to that of 1953 to be with us here in Lisbon in 2019.

In 1953 he left for Rio de Janeiro, where he exhibited at the Museu de Arte Moderna in a show curated by Manoel Bandeira. Taking up residence in São Paulo, he saw the art of the mural beginning to make an impact on the city as part of its 400-year commemorations. Lemos was invited to become part of the team that was preparing the festivities, and was also invited, together with artists such as Tarsila do Amaral, Di Cavalcanti, Portinari, Clovis Graciano and Manuel Lapa, to create huge murals within the vast pavilion of the soon to be inaugurated Ibirapuera park. The park, landscaped by Burle Marx, was the first of the cultural sites of São Paulo to be designed by Oscar Niemeyer, and contained museums and pavilions (in which the Biennale is now held), representing a unique and exuberant moment in the cultural life of Brazil.

Fernando Lemos took part in the II, III, IV and XV São Paulo Biennales, winning prizes in 1957 and 1965 for best Brazilian draughtsman, with a room dedicated exclusively to his work. He also exhibited at the IV Tokyo Biennale of 1957 and at the II Exposição de Artes Plásticas held by the Calouste Gulbenkian Foundation.

In 1960 he founded the Maitiry creative studio, bringing together creative professionals from different areas of communications, graphic design and the publishing of children's books.

He also taught graphic design at the Faculty of Architecture and Town Planning at the University of São Paulo – FAU/USP. Between 1968 and 1970 he was president of the Brazilian Association of Industrial Design – ABDI, of which he was a founding member. In 1975 he worked as a manager at IDART (the Department of Information and Artistic Documentation) and at CCSP (Centro Cultural São Paulo) – part of the Secretaria Municipal de Cultura da Prefeitura de São Paulo, public bodies dedicated to the development and promotion of the visual arts.

### Chronology

1926 Born in Lisbon.

1950 Participates in the First General Plastic Arts Exhibition – Posters, at Sociedade Nacional de Belas-Artes, Lisbon.

1952 Presents an exhibition of painting, drawing and photography with Vespeira and



Fernando Azevedo, at Casa Jalco, in Chiado, Lisbon.

1953 Publishes *Teclado Universal* in *Cadernos de Poesia*. Settles his residency in Brazil. Shows his photographs in São Paulo and Rio de Janeiro Museums of Modern Art. After the exhibition in Rio de Janeiro, which is presented by the writer Manuel Bandeira, Lemos changes residency to São Paulo.

1954 Represents Portugal at II Bienal de São Paulo, and receives the Acquisition Award "Câmara Portuguesa do Comércio de São Paulo". Sets up the exhibition of São Paulo History on the IV Centenary with Manuel Lapa and curatorship of Prof. Jaime Cortesão.

1957 Receives the award "Melhor Desenhista Nacional" in the IV Bienal de São Paulo. Represents Brazil in the *Fourth International Exhibition*, in Japan.

1959 Receives the Acquisition Award "João A. Dória", in the V Bienal de São Paulo.

1963 *Teclado Universal e Outros Poemas*. Receives the awards "Melhor Capa de Livro" and "Melhor Apresentação Gráfica" in the II International Biennial of Graphic Arts, in São Paulo, with the children's book *Televisão da Bicharada*, of Sidónio Muralha. Founds the Giroflé Editions with a group of Brazilian intellectuals.

1965 In the VIII Bienal de São Paulo, participates in a special room. Presents a retrospective exhibition (1953/1965) in Students Guild of the Faculty of Architecture and Urbanism, University of São Paulo.

1969 With Jorge Bodansky, Lemos has his unique experience as cinematographer in *Compasso de Espera* (1969-1973), directed by Antunes Filho.

1977 Participates in the collective exhibition *A Fotografia na Arte Moderna Portuguesa*, at Contemporary Art Centre, Oporto.

1985 Launch of *Cá & Lá*, a book that includes the poems of *Teclado Universal* and other originals.

1991 *Desenhumor* and *O Quadrado Visualterado*.

1994 The Calouste Gulbenkian Foundation promotes a major retrospective exhibition with his photographs: *À Sombra da Luz*, at the Modern Art Centre. The same exhibition is presented in Aix-en-Provence (1996) and in Toulouse (1998).

1997 *A Paixão Segundo a Pintura*, at Gallery 111, Lisbon and Oporto.

2018 Invited by the curator Adélia Borges and Bárbara Coutinho, director of MUDE – Museu de Design de Lisboa, Lemos participates in the collective exhibition of design *Tanto Mar*.

2019 Presents a solo show in MUDE with all his design works, with the curatorship of Chico Homem de Mello, and Barbara Coutinho as director.

Shows a group of projected works, in various studies, for tile panels at Ratton Gallery.

*Mais a Mais ou Menos*, with curatorship of Rosely Nakagawa, where Lemos shows photographs, drawings, watercolours, nankeen, postcards and paintings at Gallery 111.

### Latest Awards

Annual award of Photography from Centro Português de Fotografia, Oporto, 2001.

Critics Award in Visual Arts from APCA (Associação Paulista de Críticos de Arte), 2016.



Grand-Officer of the Order of Prince Henry, 2018.

### **Collections**

His work was shown and awarded in many cities (Moscow, Barcelona, Frankfurt, Hamburg, Toulouse, Aix en Provence, Paris). Represented at CCB Collection (Centro Cultural de Belém), Manuel de Brito Collection, Berardo Foundation, Cupertino Miranda Foundation, MNAC (Museu do Chiado) and Calouste Gulbenkian Foundation.

### **Rosely Nakagawa**

Independent curator, majored in Architecture from FAUUSP – Architecture and Urbanism College in 1977, with a specialization course in Museology, from São Paulo University, in 1979.

Founded the first photography gallery in São Paulo, FOTOPTICA Gallery, with Thomaz Farkas in 1979. Coordinated Casa da Fotografia FUJI since 1996, with Stefania Bril. Curator of Fnac Galleries from 2004 to 2010.

As an independent curator, presents shows and book editions of photography from Brazilian and international photographers, such as Anna Mariani, Carlos Moreira, Eduardo Viveiros de Castro, Keiichi Tahara, Luc Chessex, Luis Braga, Luiz Gonzalez Palma, Mario Cravo Neto, Martin Chambi, Maureen Bisilliat, Pedro Lobo, Sebastião Salgado, Thomaz Farkas, Tiago Santana, among many other names of contemporary photography.

Commissionaire and curator of shows with Fabrizio Plessi, Fernando Lemos, Feres Khoury, Luise Weiss, Rubens Matuck, and archives of Museums such as São Paulo State Pinacoteca, Contemporary Art Museum of São Paulo, Guita and José Mindlin Library, Institute of Brazilian Studies of the University of São Paulo, Socio-Environmental Institute, among others.

