

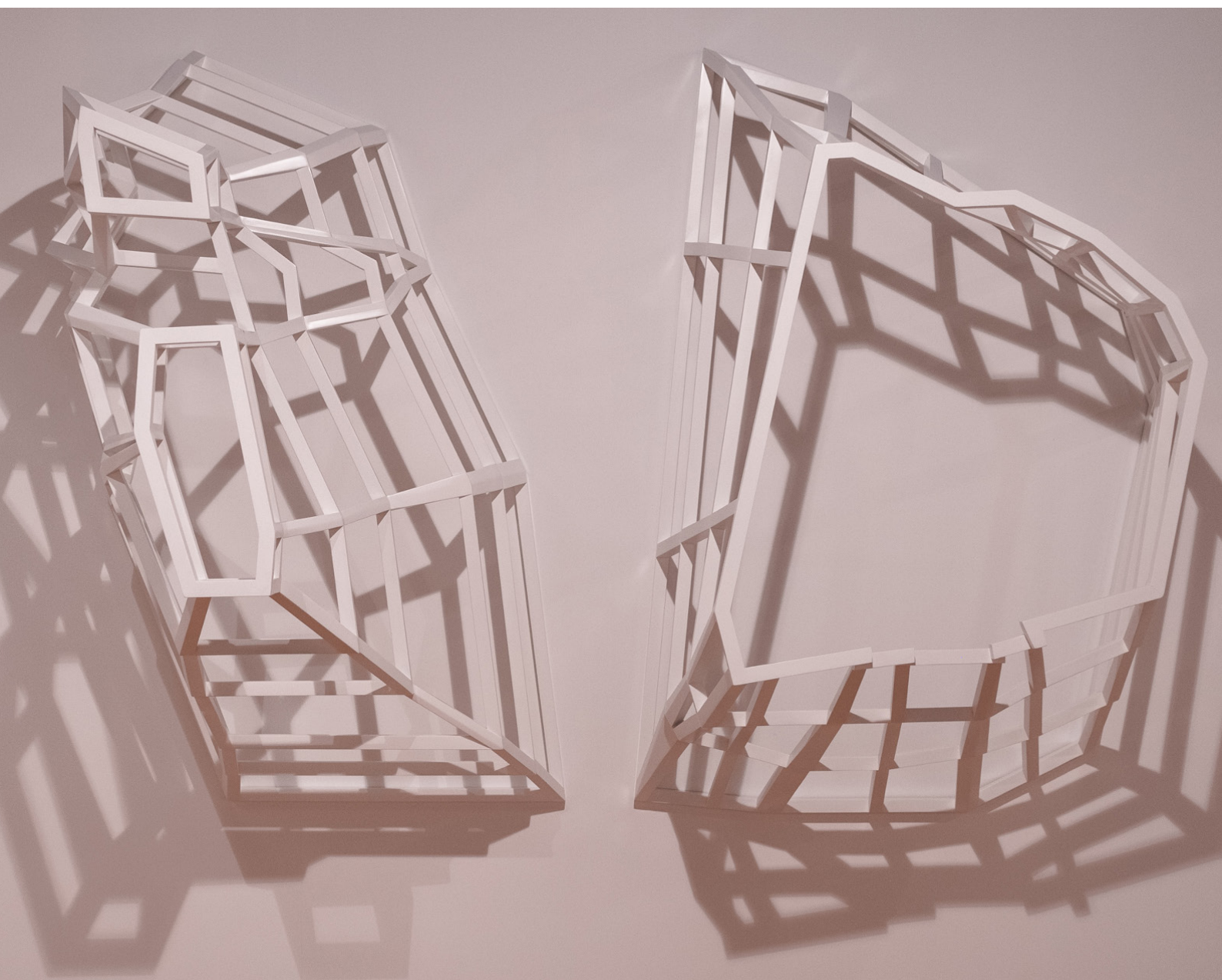
centre
de
création
contemporaine
olivier
debré

all I want.

portuguese women artists from 1900 to 2020

march 25 - september 4, 2022

black gallery, white gallery, galleries



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The exhibition “All I want — Portuguese women artists from 1900 to 2020” is the product of a partnership between the Portuguese Ministry of Culture and the Calouste Gulbenkian Foundation to mark two important events in Portuguese culture in 2021 and 2022: the Portuguese presidency of the Council of the European Union in the first half of 2021 and the France-Portugal Season in 2021/2022.

The project focuses on female artists in Portugal and depictions of women. Besides the immediate aim of helping to repair certain injustices in Portugal’s history, the exhibition also seeks to understand the reasons why Portuguese women artists took on a more prominent role in the second half of the 20th century, especially on the international art scene. The exhibition offers an inevitably subjective overview of the work of Portuguese women artists throughout the 20th century and at the start of the 21st century.

Although Portugal served as a starting point for the research, we quickly realise that the imagery and even the objectives involved (if these artists can be said to have had a goal in mind) surpasses restrictive geographical bounds and simplistic conceptions of national identity. Depictions of women, self-portraits, the female condition, war and absence, colonialism and post-colonialism, nature and a sustainable future, and simple pictorial or aesthetic investigations are some of the themes and areas of interest that inspired the artists. The universal dimension of their work goes some way to explaining their ability to captivate others abroad. Vieira da Silva, Paula Rego, Lourdes Castro, Helena Almeida, Ana Vieira and Joana Vasconcelos are established figures on the international art scene, but this exhibition presents forty artists whose work allows us to better understand our country’s history, as well as its art, bringing the rich diversity of Portugal’s visual arts to an international audience.

The Calouste Gulbenkian Foundation has long-standing links to many of these artists, supporting some of them when they were studying in Portugal or in cities such as Paris, London and Munich. The Foundation also has a large collection of modern and contemporary art and has spent the last sixty years promoting and showcasing the work of these brilliant women, most of whom are featured in our collection.

Isabel Mota, President of the Board of Trustees, Calouste Gulbenkian Foundation

[From the exhibition catalogue]



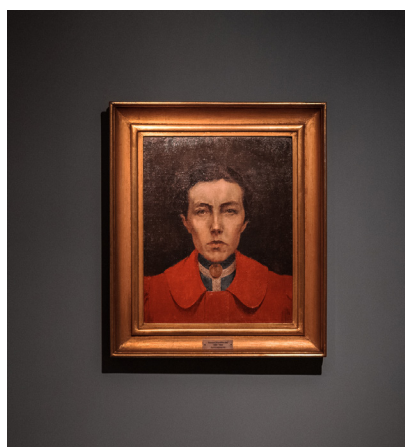
This project, organised around an itinerant exhibition and a series of interconnected activities, seeks to revisit the work produced by a selection of 40 Portuguese women artists from the beginning of the 20th century until today.



Helena Almeida, *Seduzir*, 2002, photo paper, photography and acrylic paint, Calouste Gulbenkian Foundation, Portugal © Photo Pedro Pina

The title of the exhibition, *All I want – Portuguese Women Artists from 1900 to 2020*, is inspired by Lou Andreas-Salomé, an author who developed one of the most notable reflections on the role of women in the social, intellectual, sexual and loving space of the past centuries, thus placing these artists closer to a spirit of subtlety, affirmation and power. Against all obstacles, these artists of different generations and sensibilities have earned their place, due to the strength and quality of their artistic proposals. Celebrating this achievement requires resisting the illustrative approach suggested by a representation that is generic (women artists) and national (Portuguese). But it also reminds us that, in the 21st century, nothing is consolidated as far as gender equality is concerned and that these works are elements of a long collective effort for the right to full artistic existence.

Réunissant des peintures, sculptures, dessins, objets, livres, céramiques, installations, films et vidéos, du début du XX^{ème} siècle à nos jours, l'exposition explore comment, dans un univers majoritairement masculin, les femmes sont passées du statut de muse à celui de créatrice. Des artistes de référence comme Aurélia de Sousa, Maria Helena Vieira da Silva, Lourdes Castro, Paula Rego, Ana Vieira, Salette Tavares, Helena Almeida, Joana Vasconcelos, Maria José Oliveira, Fernanda Fragateiro, ou encore Grada Kilomba, seront représentées dans cette exposition au travers plusieurs œuvres, afin d'offrir au public un aperçu complet de leurs univers artistiques respectifs.



Aurélia de Souza, *Auto-retrato (Self-portrait)*, 1900, oil on canvas, Museu Nacional de Soares dos Reis, Portugal © Photo Pedro Pina

L'autoportrait d'Aurélia de Souza, peint en 1900, est le point de départ symbolique d'une nouvelle posture, non plus celle de la retenue et de l'introspection, mais celle d'un exercice visant à considérer et élargir le spectre de cette vision du monde. Cette œuvre emblématique constitue le point de départ d'une réflexion, révélant une volonté d'affirmation : le regard, le corps (son propre corps, le corps des autres, le corps politique), l'espace et la manière dont elles l'occupent (la maison, la nature, l'atelier), la manière dont elles franchissent les frontières entre les disciplines (peinture et sculpture, mais aussi vidéo, performance, son) ou encore la détermination avec laquelle elles avancent dans leur utopie d'une transformation dans la construction d'elles-mêmes et de ce qui les entoure.

Indépendamment de leurs choix artistiques, sensibilités et stratégies, le dénominateur commun entre toutes ces artistes est la manière singulière dont elles ont réussi à imposer la force de leurs voix. Certaines se sont imposées de manière remarquable et surprenante sur le plan international, que ce soit au niveau de leur présence dans les musées et institutions qu'au niveau du marché ou de la réception critique. C'est le cas de Maria Helena Vieira da Silva, première femme à avoir reçu le Grand Prix National des Arts, créé par le gouvernement français, mais aussi de Paula Rego, Helena Almeida, Lourdes Castro, Ana Vieira ou Joana Vasconcelos, qui ont vu leur carrière largement célébrée et applaudie par leurs pairs à l'international, en surmontant les conditions de travail et d'épanouissement difficiles que le pays leur offrait.

L'exposition se déploie sur plusieurs espaces du centre d'art et conduisent le visiteur vers de multiples récits. Ces parcours permettent de suivre la diversité thématique des artistes et la manière dont leurs univers créatifs ont contribué aux débats esthétiques et artistiques du XX^{ème} siècle, et à la discussion de certaines des questions contemporaines émergentes, telles que les droits civiques, la notion de crise, l'écologie, l'identité ou le postcolonialisme.

Au XXI^{ème} siècle, rien n'est encore consolidé en matière d'égalité entre les sexes, et ces œuvres sont l'illustration d'un long effort collectif pour le droit à une existence artistique pleine et entière. À ce titre, l'exposition souligne l'importance de renforcer le modèle social européen, dont la réalisation passe également par la lutte contre les inégalités et la valorisation de la Femme Artiste.

La ministre portugaise de la culture, Graça Fonseca, qui soutient l'initiative, souligne l'importance « d'accroître la visibilité des femmes dans le secteur culturel et créatif, en favorisant la représentation égalitaire des œuvres des femmes dans les expositions, les musées, les galeries, les théâtres, les festivals et les concerts. C'est la seule façon d'échapper aux rôles de genre rigides et confinés et de parvenir à une société plus juste pour toutes et tous. »

Isabel Mota, présidente de la Fondation Calouste Gulbenkian, déclare que « outre le fait de contribuer à réparer certaines injustices dans le contexte historiographique national, cette exposition cherche à comprendre le rôle prépondérant que les artistes portugaises ont joué dans la seconde moitié du XX^e siècle, notamment à l'échelle internationale, beaucoup d'entre elles ayant un lien de longue date avec la Fondation, en tant que boursières au Portugal et dans des villes comme Paris, Londres ou Munich ». Observant que « la capacité de séduction de ces artistes à l'extérieur du pays trouve son origine dans les thèmes et les centres d'intérêt qui les animent, tels que la représentation des femmes, l'autoportrait, la condition féminine, la guerre et l'absence, le colonialisme et le postcolonialisme ou encore la nature », la présidente de la Fondation se félicite de ce projet qui « fera connaître au public national et international la richesse et la diversité de l'œuvre d'un formidable groupe d'artistes portugaises ».

Curators : Helena Freitas, Bruno Marchand

AURÉLIA DE SOUSA
MILY POSSOZ
ROSA RAMALHO
MARIA LAMAS
SARAH AFFONSO
OFÉLIA MARQUES
MARIA HELENA VIEIRA DA SILVA
MARIA KEIL
SALETTE TAVARES
MENEZ
ANA HATHERLY
LOURDES CASTRO
HELENA ALMEIDA
PAULA REGO
MARIA ANTÓNIA SIZA
ANA VIEIRA
MARIA JOSÉ OLIVEIRA
CLARA MENÉRES
GRAÇA MORAIS
MARIA JOSÉ AGUIAR
LUISA CUNHA
ROSA CARVALHO
ANA LÉON
ÂNGELA FERREIRA
JOANA ROSA
ANA VIDIGAL
ARMANDA DUARTE
FERNANDA FRAGATEIRO
PATRÍCIA GARRIDO
GABRIELA ALBERGARIA
SUSANNE THEMLITZ
GRADA KILOMBA
MARIA CAPELO
PATRÍCIA ALMEIDA
JOANA VASCONCELOS
CARLA FILIPE
FILIPA CÉSAR
INÊS BOTELHO
ISABEL CARVALHO
SÓNIA ALMEIDA

helen de freitas

An art historian and art critic since the late 1980s, she is the author of books and essays on Portuguese artists. She teaches courses on contemporary art and regularly collaborates with magazines in this field. She has participated in several congresses and contributes to the reflection on art with numerous communications related to her professional activity, in Portugal and abroad. Curator of the Calouste Gulbenkian Foundation since 1987, she has held numerous exhibitions on contemporary artists and, from 2001, coordinated the research work for the Catalogue Raisonné of Amadeo de Souza-Cardoso. She was also director of the Portuguese museum dedicated to the painter Paula Rego, Casa das Histórias Paula Rego in Cascais, between 2010 and 2013.

Curator at the Gulbenkian Delegation in Paris between 2015 and 2021, she has developed exhibition projects at the headquarters of this Foundation in Paris, such as the exhibition « Rui Chafes-Alberto Giacometti – gris, vide, cris » in 2018, but also outside the walls, such as the exhibition of Amadeo de Souza-Cardoso at the Grand Palais in 2016, or the exhibition on Portuguese women artists, « All I want », Lisboa, Calouste Gulbenkian Foundation, and to be presented in Tours, at the Centre de Création Contemporaine Olivier Debré in March 2022

Returning to the Gulbenkian Foundation in Lisbon in 2021, she is in charge of special projects, as part of the research and internationalisation of artists in the CAM's collection.

bruno marchand

Bruno Marchand was born in Évora in 1978. He holds a Master's Degree in Curatorial Studies from the Faculty of Fine Arts of Lisbon and is a PhD student in Contemporary Art at the University of Coimbra.

Between 2009 and 2013 he was the curator of Chiado 8 - Contemporary Art, in Lisbon. In addition to maintaining regular activity as a curator, he authored a book on the life and work of the artist José de Carvalho (Casa do Sul, 2004) and was the editor of *Robert Rauschenberg: A Crítica e a Obra de 1949 a 1974* (Público/Serralves, 2008). In 2012, within the scope of Guimarães European Capital of Culture, he conceived and co-edited, with Pedro Faro, *Cadernos de Curadoria* – a set of twelve free newspapers dedicated to reflecting on curatorial practices in Portugal.

In 2016 he was assistant director of ProjecteSD gallery, in Barcelona, and, between 2017 and 2019 he was curator at Galeria Zê dos Bois, in Lisboa.

Since 2020 he is Head of Visual Arts at Culturgest.



Illustrated and including texts by several specialists in the works of the artists exhibited, the catalogue also includes an introductory essay by Bruno Marchand and Helena de Freitas, the curators of the exhibition.

In addition to the continuation of the exhibition, this edition pays special attention to more reserved and even unpublished aspects of the artists' lives and work.

The catalogue is available in two bilingual versions: one in Portuguese/French and one in Portuguese/English.

Editorial coordination is by Clara Vilar and design by José Albergaria of the Change is Good studio. It is published by Imprensa Nacional in partnership with the Calouste Gulbenkian Foundation and the Directorate General for Cultural Heritage.

The catalogue is available for sale in the bookshop.

This exhibition is organised by the Portuguese Ministry of Culture and the Calouste Gulbenkian Foundation, in co-production with the Centre de Création Contemporaine Olivier Debré and with the collaboration of the Portuguese National Arts Plan.



REPÚBLICA
PORTUGUESA
CULTURA



FONDATION
CALOUSTE GULBENKIAN
DÉLÉGATION EN FRANCE

This exhibition is labelled «Saison croisée France-Portugal 2022».



Manifestação organizada dans le cadre de la Saison France-Portugal 2022



Decided by the President of the French Republic and the Portuguese Prime Minister, the France-Portugal Season will be held simultaneously in both countries between 12 February and 31 October 2022.

This Cross Season, which is part of the French Presidency of the Council of the European Union, is an opportunity to highlight the closeness and friendship between our two countries, embodied in particular by the presence in France of a very large Luso-descendant community, and in Portugal of a growing number of French expatriates, two dynamic, mobile and active communities, which constitute an exceptional human and cultural link between our two countries.

In addition to a programme that highlights the Europe of Culture, the France-Portugal 2022 Season also wishes to make a concrete commitment to the themes that bring us together and that our two countries defend in the Europe of the 21st century: the ecological and solidarity-based transition, in particular through the theme of the Ocean, the responsible economy, renewable energies, equality between women and men, respect for differences and the values of inclusion.

Through more than 200 events, and with a view to broadening the bases of our cooperation, the France-Portugal Season aims to highlight the many collaborations between artists, researchers, intellectuals, students or entrepreneurs, between our cities and our regions, between our cultural institutions, our universities, our schools and our associations: so many initiatives that deeply and sustainably link our territories and contribute to the construction of Europe.



Maurizio Nannucci, *Listen to your eyes*, 2010, FNAC 10-1055, collection of CNAF, 2018-2020

Right in the historic centre of Tours, with its contemporary architecture designed by the Portuguese agency Aires Mateus, the Centre de Création contemporaine Olivier Debré is somewhere the public can come and make discoveries, share knowledge and experiences in an open setting. A contemporary art centre, it is also a multidisciplinary culture venue which engages with all local stakeholders in its ambition to explore new ground.

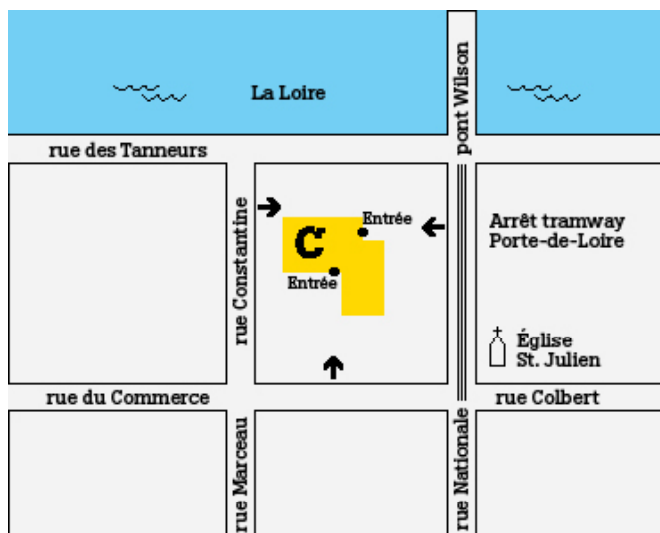
The CCC OD is now the custodian of a donation of works by the painter Olivier Debré who lived in Touraine from early childhood. Hosting a historic collection within a contemporary art centre throws up a whole host of unique possibilities for building bridges between past and present creation.

All year round, our Visitors' Department organises a wide range of activities for young and old alike, tailoring their options to suit individuals and different groups. An exciting and intriguing programme of cultural events can be enjoyed alongside the exhibitions, including conferences, encounters, performances and film screenings – all designed to awaken your senses and broaden your knowledge.

With an ambitious exhibition programme, the CCC OD is forging ever closer ties with its region whilst exploring international creation. Pioneering, inquisitive and ever mindful of the issues that matter today, it looks ahead with the artists who are constantly questioning our world in a different way.

centre de création contemporaine olivier debré

practical informations



getting here

Jardin François 1^{er}
37000 Tours
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F +33(0)2 47 61 60 24
contact@ccc.od.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park
car parking spaces Porte de Loire, place of the Résistance and street of the Commerce on-site amenities available : lifts, magnetic induction loop, disabled toilets, pushchair parking, baby change area, wheelchairs

free access

the café - restaurant

Marie and Stanislas welcome you to taste their meals and wines, from Tuesday to Sunday from 11am to 4pm.
+33(0)9 72 61 78 71 / contact@lpctours.com
<https://lepotagercontemporain.com/>

the bookshop

The publisher Bookstorming-Paris proposes a broad choice of book specialized in art, architecture and design.
+33(0)7 85 93 42 93 / librairie@ccc.od.fr

opening hours

tuesday-sunday, 11am - 6pm
saturday until 7pm

entry fees

4 € (reduced price)
7 € (full price)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid for 1 year
27 € single pass
45 € duo pass
12 € for students / 7 € PCE

The ccc od is a cultural equipment of Tours Métropole Val de Loire.
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Direction régionale
des affaires culturelles



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