

ART AND INTERCULTURAL DIALOGUE

ERASMUS+ KA229 PROJECT
2020-1-PL01-KA229-081615_6



Co-funded by the
Erasmus+ Programme
of the European Union



PORTUGAL

A LAND OF HISTORY AND CONTRASTS

The country that is now known to the world has a long History, of thousands of years, and its national boundaries have been defined for eight centuries.

Understandably, all this path is reflected in a particular culture that is the result of the mixture of the many peoples who settled here and those that the Portuguese encountered on their journeys of Discovery.

This is our Monument Of Discoveries, setting the point from which we sailed away to conquer the world!



CASTLE OF GUIMARÃES

THE BIRTH OF A NATION



Built in the 10th century to defend the monastery from attacks by Moor and Norsemen, it is a military fortification grounded primarily in the late Romanesque period, and elaborated during the early Gothic epoch of Portuguese architecture. Its area is delineated by walls forming a pentagram, similar to a shield, that includes eight rectangular towers, military square and central keep.

Alongside the southern tower is a bronze medallion of **D. Afonso Henriques**, over a large rock. The first King, of Portugal nicknamed **the Conqueror**, achieved the independence of the County of Portugal, establishing a new kingdom and doubling its area with the *Reconquest*, an objective that he pursued until his death.



ARCHITECTURE

The monuments found in the villages and **towns** bring together influences that the Portuguese have applied creatively. And the omnipresent **sea** has also shaped our personality and taken us beyond the continent of Europe, enabling us to learn and share with the rest of the world.

Manueline art, tiles and fado are unique expressions and genuine symbols of the Portuguese, but also a contribution to World Heritage. There are **24 such classifications by UNESCO** in Portugal, including monuments, landscapes and intangible heritage.



The **Jeronimo's Monastery** is a masterpiece example of architecture in Portugal, listed as a National Monument and inscribed on UNESCO's World Heritage List. It's a late Gothic Manueline style of architecture which originated in the 16th century, during the Portuguese Renaissance and Age of Discoveries. Manueline architecture incorporates maritime elements and representations of the discoveries brought by the voyages of great sailors. It displays original motifs and influences of the Plateresque, Mudéjar and Italian, and Flemish architecture. It marks the transition from Late Gothic to Renaissance. The construction of churches and monasteries in Manueline was largely financed by proceeds of the lucrative spice trade with Africa and India.

ARCHITECTURE

The **Pena Palace** is a Romanticist castle in Sintra. The castle stands on the top of a hill and on a clear day it can be easily seen from Lisbon. It is a national monument and constitutes one of the major expressions of 19th-century Romanticism in the world. The palace is a UNESCO World Heritage Site and one of the Seven Wonders of Portugal.



The Pena Palace has a profusion of styles much in accordance with the exotic taste of the Romanticism. The intentional mixture of eclectic styles includes the Neo-Gothic, Neo-Manueline, Neo-Islamic and Neo-Renaissance. Much of this has been evident since major renovations in the 1840s.



Neo-manueline facade



Stained glass window in the chapel



The Royal Dining Room



The kitchen

ARCHITECTURE

Luís I Bridge, is a double-deck metal arch bridge that spans the River Douro between the cities of Porto and Vila Nova de Gaia. At its construction, its 172 metres span was the longest of its type in the world.

In 1879, Gustave Eiffel presented a project to construct a new bridge over the Douro, with a high single deck in order to facilitate ship navigation. This project was rejected due to dramatic growth of the urban population, which required a re-thinking of the limits of a single-deck platform. Later the projected was adapted to a double-deck.

Construction started November 21st 1881 and ended October 30th 1886.



The iron bridge has two decks, of differing heights and widths, between which develop a large 172.5m diameter, central arch supporting these upper and lower decks. Both by means of masonry piers.

ARCHITECTURE - AZULEJO - TILES



Few forms of artistic expression capture the nature and the way of life of the Portuguese as the azulejo does. With designs of lesser or greater erudition, both religious and profane, narrating mythological or historic facts with equal propensity, portraying everyday life or simply adjusting to the expressions of other arts, such as textiles, wood carving or metalwork, the Portuguese azulejo always “found” ways to adjust to new times and new ways and this aspect. This is the most Portuguese of material cultural heritages and we hope it will endure to be transmitted to future generations.



AZULEJO IN S. BENTO TRAIN STATION



São Bento Railway Station is a 20th-century railway terminal in the Porto. The English translation of São Bento is Saint Benedict. The station is located in the Historic Centre of Porto, which has been declared a UNESCO World Heritage Site and as a National Monument of Portugal.

This building was constructed over a number of years, starting in 1904, based on plans by architect José Marques da Silva. The large panels of azulejo tile were designed and painted by Jorge Colaço; they were completed in 1916 and the station was then inaugurated.

The murals represent moments in the country's history and the multicolored panels depict rural scenes showing the people of various regions.



There are approximately 20,000 azulejo tiles, dating from 1905–1916. The tile project required 11 years to complete.



PAINTING



Amadeo de Souza-Cardoso

14 November 1887-25 October 1918 was one of the best Portuguese painters. He belonged to the first generation of Portuguese modernist painters, standing out among all of them for the exceptional quality of his work and for the dialogue he established with the historical avant-gardes of the early 20th century.



"Trou de la serrure Parto da viola Bon ménage Fraise Avant-Garde", datável de 1915-16



Os Galgos, c.1911

He died at 30, which brought an abrupt end of a fully mature pictorial work and a promising international career but still in the process of affirmation. His work was not recognized for a long time, until 1952, when a room dedicated to his paintings in Municipal Museum Amadeo Souza-Cardoso gained the public's attention.



Saut du Lapin, 1911



Cabeça, 1913



Pintura, 1917

This man is most probably the most important modern artist in our country. His painting is articulated with open movements such as Cubism, Futurism or Expressionism, reaching in many moments - and in a sustained way in the production of recent years - a level comparable in everything to the cutting-edge production of his contemporary international art.

PAINTING



Júlio Resende was born in Porto on 23 October 1917. He studied in the Porto School of Fine Arts. In 1945, he exhibited his work in Porto and received the first of many awards. His paintings depicted themes from the Alentejo. During a stay in Madrid, where he visited the Prado Museum, he became fascinated by the works of Goya, Solana and Vázquez Díaz, and had the opportunity of meeting Díaz. In that same year, he completed his Painting studies. In 1946, he created an art course at the British Institute of Porto. He painted almost till the end of life in Porto, the city that inspired him and to which he always returned. He died in Valbom, Gondomar, at the age of 93, on 21 September 2011.



In the 1990's he set up the Júlio Resende Foundation in 1993 – "Lugar do Desenho" – in Valbom, Gondomar, very near to our school.



In the 1950s, 1960s and 1970s he produced produced many ceramic murals for public and private buildings, following a trend whereby glazed-tiles were re-used in national architecture. He painted a very large canvas entitled "Ribeira Negra" (40mx3m), which he offered to his hometown. This canvas was later produced in sandstone and placed at the entrance of Ribeira Tunnel. The poet Eugénio de Andrade saw in this work the representation of "the magnificent history of misery and grandeur of the population living along the waterside in Porto (...)." (**Ribeira Negra, Nasoni Gallery, 1989**).

Sculpture

João Cutileiro



Known worldwide for his unique technic of working marble by using electric machinery!

He was the creator of several pieces of modern public sculpture, most famous being this statue of Sebastian of Portugal, inaugurated in 1973, in Lagos, in the Algarve. His work marks the end of the academic historical sculpture of the Estado Novo dictatorship and the beginning of a new era of contemporaneity in the Portuguese public sculpture.

Most of his work is well settled into the ground!



Statue of Sancho I of Portugal in Torres Novas, 2007



Monument to the Carnation Revolution, in Lisbon, 2004

(26/06/1937–5/01/2021) was a Portuguese sculptor responsible for a number of controversial female nudes in marble.

Sculpture

Portugal also sticks out in the international contemporary art world. While pilling up prizes as one of the best international touristic destinations, Portugal has also a wealth of artists of recognized brilliancy and a prime museum selection. Names such as this greatly contribute to the artistic and cultural world of the country.



A curiosity is that Vasconcelos was the first woman and the youngest contemporary artist to exhibit in Versailles, an exhibition that had great success.

Joana Vasconcelos

Born November 8, 1971, in Paris, from Portuguese parents who emigrated from France.



Filigree heart – traditional work in Gondomar

INTANGIBLE CULTURAL HERITAGE - FADO



Amália Rodrigues was a Portuguese singer, actress and fado singer, known worldwide as the "Queen of Fado" and one of the most brilliant singers of the 20th century.

Fado is a performance genre incorporating music and poetry widely practised by various communities. It represents a Portuguese multicultural synthesis of local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century. Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra* – a pear-shaped lute with twelve wire strings, unique to Portugal, which also has an extensive solo repertoire.



Fado Corrido
Bruna Alves, 9A



Olha as Ceifeiras
Daniela Silva, 9F



Fado's lyrics are about the sea or the life of the poor, and infused with a sentiment of resignation, fate and melancholia. Two of our 14 year old students sing traditional songs.

"This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

UNIFICATION IN DIVERSITY

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