

History of Art Doctoral Research, 2010-2018¹

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Abstract

This article traces a global picture of the research trends in art history in Portugal in the past decade. It surveys the institutional conditions for the production of knowledge, including the forms of funding available. It also presents statistical analysis of the data available on the PhD theses defended in the country according to their geographic and chronologic distribution as well as their content.

Keywords

Art history in Portugal; Art history in Portuguese academia; PhD theses in art history

Resumo

Neste artigo disponibiliza-se uma visão global das tendências de pesquisa em História da Arte em Portugal na última década. Sintetizam-se as condições institucionais de produção de conhecimento, incluindo as formas de financiamento disponíveis. Produz-se também uma análise estatística dos dados disponíveis sobre as teses de doutoramento defendidas no país de acordo com a sua distribuição geográfica e cronológica, assim como com o seu conteúdo.

Palavras-chave

História da arte em Portugal; História da arte na academia portuguesa; Teses de doutoramento em história da arte

¹ With an accompanying annex on pages 551-619 prepared by the editors of *e-JPH* with the assistance of Elsa Lorga Vila (Graduate of University of Evora; Master's Degree in History—Nova University of Lisbon).

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Conditions for the Production of Knowledge

There have been researchers writing on the arts and architecture in Portugal since the late eighteenth century. Some of these became professionals in their field of study, working in museums and universities, where they taught specialized courses in departments of History or Archaeology. Art History did not gain academic autonomy in the form of an organized department with its own independent degree programs until the 1970s. In that decade, a master's degree program in Art History was afforded its own autonomous status at Universidade Nova de Lisboa. The study of this discipline in Portuguese universities has been increasing ever since, with departments operating in several public universities and, since the introduction of the Bologna process, programs awarding BA, MA, and PhD degrees all across the country. Over this broad time span, the number of students has globally grown, even if not always at a steady rate.

Another important factor creating a major impact in the last two decades has been the consolidation of research centers and the subsequent changes in the forms of their financing. Information about the origins of this funding, which may well have subsidized some of the academic work under analysis here, is not available. In some cases, however, the nature and organization of the funding is clearly evident and I shall refer to this briefly.

The creation of national funding agencies (FCT, for Portugal) has substantially increased the resources available for research. Recent changes in their policies have affected the field of Art History, and some of these changes are worth underlining as their effects are visible in the data analyzed. On the one hand, there has been a tendency to transfer funds from doctoral to post-doctoral training. This means that in the past few years, there has been less money available for the creation of PhD fellowships, with an impact that is clearly visible in the data. At the same time, the way these funds are distributed has also been changing from the use of general competitions organized on a national basis to calls for applications that are specifically organized by research centers and formal research projects. This means that fellowships are increasingly being created with their analytical contents already pre-determined, in narrower or broader terms. While this procedure allows for greater effectiveness, it also makes it less likely that fresh approaches will be adopted, hindering the appearance of new ideas and topics.

It is also important to stress the great dynamics that European funding agencies and programs have brought to the field in the past decade. Again, the available data does not allow for conclusions in this respect and I shall draw on my own (admittedly incomplete)

knowledge of the field to make a few personal remarks in this respect. It is undeniable that European funds are clearly available, and the mechanisms built into most calls in order to promote the formation of international teams and encourage the mobility of researchers are also profoundly changing the way in which we work. In the last decade, however, European institutions have shifted from a model providing small amounts of funding to many projects to one that prefers to award larger sums to fewer projects. This is particularly visible in the humanities, whose research tends to require smaller funds. It seems significant that such projects (funded by the European Council or ERC, for instance) are virtually invisible in the data that I am analyzing here. It has also been my experience that there is considerable frustration being felt regarding the complexity, low success rates, and cost-benefit ratio of the application processes.

Finally, it is even riskier to look at the job market, since no statistics are available. The following comments are therefore based on personal impressions. In any case, the number of institutions at which art history graduates typically search for jobs (such as museums, galleries, antiquarians, auction houses, and regional and local cultural administrations) has also risen considerably. In the 1990s and early 2000s, a number of local museums were either created or revitalized, while regional and local political institutions (especially city councils) also invested in their cultural departments. Many art history graduates were recruited in both of these ways. In the last decade however, the 2008 crisis hit public budgets hard and this dynamic was dramatically halted; since the vast majority of Portuguese museums are state-owned, the budgets for the cultural sector were cut and have yet to recover. More recently, the art market (especially auction houses) seems to be generating a greater buzz. In any case, it seems fair to say that Art History currently trains and employs more people than ever before in Portugal.

Data Analysis

The data gathered for this issue of the *e-JPH* on academic production in the form of completed PhD theses can be analyzed according to various parameters, not all of which can be interpreted in the same way. It should be noted from the outset that the PhD degrees completed in departments of architecture or conservation, and in some departments of fine arts, have not been included in this list. While it would be preferable to have as complete a list as possible for the sake of accuracy, I do not believe that the main conclusions noted below would be very different even if we had more data. As previously stated, I shall make some statistical observations and use my own experience to describe some others.

Geography

In the last decade, PhD theses have been completed across the whole country, from the Universidade do Porto to the Universidade do Algarve, including the archipelago of Madeira (the Azores do not have an Art History PhD program or anything similar, although they do train undergraduates that then move on to do PhDs elsewhere). Not included in this list are those theses that were obtained in the History of Architecture, in departments of architecture. If they were included, then the Universidade do Minho would join the list and further extend our spatial scope to the country's northernmost reaches. Thus, attention is being paid to Art History across the country.

University	Location	Program	Total
Universidade do Porto	Porto	History of Portuguese Art	29
Universidade Católica/Porto	Porto	Heritage + Conservation	8
Universidade de Coimbra	Coimbra	History of Art	11
Universidade Aberta	Lisbon	History	1
Universidade de Lisboa/Belas Artes	Lisbon	Science of Art	9
Universidade Católica/Lisboa	Lisbon	Cultural Studies	2
Universidade Lusíada	Lisbon	History	5
Universidade Autónoma	Lisbon	History	1
Universidade de Lisboa/Letras	Lisbon	Art history	10
Universidade de Lisboa/Letras	Lisbon	Heritage + Conservation	5
Universidade Nova de Lisboa	Lisbon	Art history	46
Universidade de Évora	Évora	Art history	5
Universidade do Algarve	Algarve	History + Cultural Heritage	1
Universidade da Madeira	Madeira	Humanities: Intercultural Studies	1
		Total	134

Table 1: Geographic distribution

It comes as no surprise to discover that there is a greater concentration of schools in Porto (two, including a private one) and Lisbon (seven, including three private schools and the e-learning-based Universidade Aberta), which has necessarily led to a concentration of PhD production in those two cities: Lisbon, with 79 theses, is responsible for more than half the total, followed—at some distance—by Porto with 37. Of the remaining national totals, it is worth mentioning the Universidade de Coimbra, where 11 theses were completed. There are no independent departments of Art History outside these three cities, which necessarily affects the final numbers.

The analysis of the numbers for the two leading cities shows that, in Porto, the Universidade Católica has maintained a small but steady rhythm of production since 2012, while the Universidade do Porto, with an older, well-established department, is responsible for the majority of the theses (29). The scenario is more varied in Lisbon. In the private sector, the Universidade Lusíada stands out, with five theses produced. The Universidade de Lisboa offers three different programs in two different schools for a total of 24 theses (nine in the School of Fine Arts, 15 in the School of Arts and Humanities). In any case, the panorama is largely dominated by the oldest department in the country, that of the Universidade Nova de Lisboa, where 46 theses were defended. Outside these two centers, the production is residual.

Diachronic distribution

Year	#	%
2010	12	8,89
2011	10	7,41
2012	17	12,59
2013	21	15,56
2014	18	13,33
2015	20	14,81
2016	22	16,30
2017	6	4,44
2018	8	5,93

Table 2: Diachronic distribution

Once we move from spatial to chronological distribution, a perhaps more surprising and certainly important phenomenon becomes evident. In the last nine years, a total of 134 theses were completed, which makes for an average of nearly fifteen per year. It is virtually

impossible to determine whether this is a large or a small number, but the important observation to bear in mind is that the number of theses produced each year grew consistently until 2016 (with an average of seventeen per year), and that this figure decreased dramatically thereafter (with only six theses completed in 2017, and eight the following year). This is a nationwide phenomenon: it is not specific to any one school or even any particular region. Of course, we may simply be witnessing a statistical knot that will be countered in coming years, and therefore it may have no special significance. But if any significance is to be attributed to this result, it must have something to do with the decrease in the number of available fellowships, as mentioned above. In fact, it is my experience that the students in my PhD classrooms are generally older than they used to be and tend to have already started a professional life. These students pursue PhD programs not as a springboard for starting a new career, but in order to advance the ones they already have. Conversely, students who progress directly from their MA degree to a PhD program are becoming something of a unicorn. This also means that, at least to some extent, senior professors are no longer training the art historians of the future, but rather those of the present.

The periods we study

period	2010	2011	2012	2013	2014	2015	2016	2017	2018	total
Antiquity	3	1	1							5
Medieval	2	2	2	1	2		2	2		13
Early modern	5	3	7	13	7	8	7	1	4	55
19th century		1	2	2	4	5	1		1	15
20th century	2	3	5	5	4	6	11	3	3	42
Others ³		1		1		1	1			4

134

Table 3. Distribution per periods.

³ Dissertations that focus on themes that cross more than one period.

The analysis of the titles of the theses shows that, by and large, Art History students continue to focus their attention on specific periods. Topics that not only span several centuries, but also cross the divides between the traditionally established periods, are rare. It is generally recognized worldwide that Antiquity is the period that has been losing most ground as far as students' preferences are concerned. In Portugal, only five theses dealt with this period. There are two important aspects to be noted about these works, all of which were defended at the Universidade Nova de Lisboa. The first is that four of them deal with mosaics, a traditional field at Nova, cultivated by two consecutive generations of researchers who managed to establish a working dynamic that bore fruit. The second crucial aspect is that these theses were all completed under the supervision of the same professor, who retired a few years ago (the last of these theses was defended in 2012) and was not replaced. Ten years from now, an article similar to this one will probably not include Antiquity at all.

The medieval period, with thirteen theses, is faring a little better. Again, two research clusters stand out, both largely to be found at the Universidade Nova: one on illuminated manuscripts (with three theses from Nova and another one from Coimbra); and another on funerary monuments (three theses from Nova, one from Porto). In both cases, their supporting research centers have long invested in these topics and have hosted several projects funded by FCT and, more recently, by European agencies. Moreover, working in collaboration with conservation laboratories, both teams have long involved the hard sciences in their work. Even though the Middle Ages no longer enjoy the power of attraction that they once exerted, their survival is not in question.

The most surprising conclusion to be drawn from this type of analysis relates to the excellent health enjoyed by the study of the Early Modern period: with 55 theses defended, it stands shoulder to shoulder with modern and contemporary Art History (with 57). The largest producers for this period were the universities of Porto (fourteen theses) and Lisbon (eleven). The Universidade do Porto seems to have created a dynamic that is firmly grounded in its region, with a predominance of architectural studies (eight theses) but with attention also being paid to the decorative arts (four theses). In most cases, these theses dealt with local artistic and architectural production. Studies on early modern painting (five theses) remain a specialty at the Universidade de Lisboa, although the presence of an active cluster devoted to the study of tiles (two theses) is also to be noted, admittedly only appearing somewhat timidly at this moment. An interesting group has been working at the Universidade Católica do Porto where laboratory analysis goes hand-in-hand with the study of painting, producing a significant number of theses (seven).

Modern and contemporary art (19th-21st century) are the students' leading preferences, although not by a great deal, as mentioned above. The nineteenth century remains fairly popular, with Porto (five theses, three of which were on local topics) and Nova (four theses) leading the way. A new research avenue has recently been opened at Nova involving the study of collecting and museums, which is beginning to produce results, with three theses being devoted to the topic. The vast majority of students (42), however, focused their attention on the twentieth and even the twenty-first centuries. With six theses defended in Porto and four in Coimbra, contemporary art can be considered the special domain of the Universidade Nova, where 23 theses were defended.

Fashionable topics

Painting	36
Architecture	26
Decorative arts	19
Sculpture	15
Museum studies	3
Cinema	2
Photography	2
Fashion	1
Performative arts	2
Dance	1
Urban studies	1
Other	26
	134

Table 4. Distribution per topics

Vasari would have been reassured to realize that more than half (77) of the theses can still be safely classified as pertaining to the classic fields of architecture (26), painting (36, with frescoes—two theses—attracting very little attention), and sculpture (15), the latter occupying a traditionally weaker position. Nevertheless, this also means that a large number of students are looking at new (or newer) categories. In the domains of modern and contemporary art, these are illustrated by studies in such topics as cinema, photography, fashion, dance, or the performative arts. If anything, what is surprising is that so few theses (eight) are being completed in these fields. Not surprising, but nevertheless worrying, is that

so little is being studied in the domains of the so-called “decorative arts.” Whatever is being looked at in this domain pertains to medieval and early modern times (eighteen theses) and almost nothing is related to our own age (with one depressingly single exception for the twentieth century). The importance of the “decorative arts” in these periods is becoming ever more apparent to all those who study them, which makes it all the more worrisome that more work is not being done on them. Just one single thesis was defended on ceramics, one on metalwork, and one on textiles. Tiles, an evident national specialty, were the subject of four theses, which is not nothing, but neither is it tremendously impressive. Gilded woodcarving, another trademark of the country’s artistic heritage, was only studied by two people. This is not a strictly Portuguese situation and it surely reflects what is happening in many (most?) other countries. It is surely a problem stemming from the way in which our academic programs are organized, giving privilege to the traditional Vasarian fields, rather than anything else. Professors (myself included) should ponder carefully on these results.

Also worth considering is the fact that, although Portugal has 600 years of colonial history, no more than eight theses looked into its artistic relationships with extra-European countries. However, this is probably the issue that suffers the most from the limitations of the data collected. Theses were not included from Coimbra’s School of Architecture, ISCTE, or Técnico (both in Lisbon), all of which have programs in which substantial work has been done on the Portuguese artistic presence overseas in the early modern, modern, and contemporary ages. As far as this specific topic is concerned, no conclusions can be drawn from this study.

It is also worth noting that gender studies remain fairly popular among Portuguese art historians-in-the-making, with no less than eight theses looking at the role of women in the arts, as producers as well as consumers, from the Middle Ages to contemporary times. In spite of all the work that has been done in this field, there is a general consensus, I think (and hope), that more needs to be done.

To finish on an optimistic note, the current generation of Portuguese art historians are clearly making a long overdue effort to bridge the gap that for too long has kept their trade removed from the conservation laboratory. The benefits of collaborative work are self-evident, but putting this into practice often proves difficult. A considerable number of programs and their resulting theses (ten) show that an effort is being made; we can only hope that it thrives.

Provisional Conclusions

Had I been asked to write these few pages five years ago, I would probably have painted a bleaker picture. At the peak of the most recent economic crisis, the few art history departments that existed across the country were populated by a generation of aging professors who were already in their late 60s and there was no hope of any form of renewal; the seeds of what might have become new departments withered and would clearly not bear fruit and the number of students had fallen to an unprecedented low. In many (most?) museums, the problem of an aging staff that would not be replaced also seemed insurmountable, while the National Conservation Institute was pronounced as doomed to close its doors soon.

In 2012, in this grim scenario, the also moribund Portuguese Association for Art Historians (APHA) launched what seemed to me to be an over-ambitious, all-encompassing national conference. I could not have been more surprised when I crossed the doors of the Gulbenkian Foundation to walk along corridors filled with people who were rushing to plenary talks that filled auditoria to the brim, or to the multiple simultaneous sessions that occupied the better part of three days. Contrary to my worst expectations, Art History was alive in Portugal.

The resilience displayed at that conference must have been what kept Art History alive during those difficult years. Ever since, some (if all too discreet) recruitments have been made both at universities and museums; national and international research projects have been launched and some of the once moribund departments now seem to breathe more easily. Much still needs to be done, of course, and perhaps PhD programs need to change the most. Nevertheless, it is only fair to acknowledge that art historians are now working more closely with laboratories and with scientists at large, as well as with museums and archaeologists, even if we still need to work on our relationship with the art market. Programs are changing and adapting—though slowly, all too slowly—to current learning and teaching conditions. The consequent academic production, in the form of theses, shows that some of these strategies are working.

Difficult though it may be to change anything at a Portuguese university, art history departments have made an effort to adjust their programs to new student and job market expectations—for example, through the creation of programs on conservation, heritage preservation and management, and tourism. There is a considerable risk in these strategies that the production of pure, old-fashioned knowledge in Art History may be dissolved (i.e.

sink into oblivion) into the opportunities offered by the job market. This is all the more evident when tourism is the fastest growing industry in the country. Care must be taken, but it cannot hurt to try.

The lack of fellowships limits the kind of students that are on the lookout for PhD programs. In any case, the data analyzed here shows that there are students who are interested and that their interests are rich and varied, sometimes being geared towards local preoccupations and sometimes more in line with international research agendas. Everyday life in the field of Art History shows that the current generation of Portuguese art historians fresh out of their PhD programs are more cosmopolitan than their predecessors and are much more engaged with their international peers than the majority of their predecessors ever were. Schools have also often been sensible in the way that they position themselves to raise funds and to better place those funds at the service of the research strategies outlined. As a new generation of scholars, sometimes trained abroad, arrives at Portugal's Art History departments with new ideas, and, most of all, renewed stamina, things are beginning to change. I hope I am not too optimistic in feeling that Art History is becoming sexy again.

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Annex: Art History PhD Theses in Portuguese Universities (2010-2018)

Prepared by the editors of *e-JPH* with the assistance of Elsa Lorga Vila (Graduate of University of Evora; Master's Degree in History—Nova University of Lisbon)

ABREU, Susana Matos, *Theory and Criticism at the root of the Vitruvian Matrix: architect in Portugal (1521-1557). The question of Origins between Design and Matter*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo, 2012 (<http://www.academia.edu/4299872/>)

Keywords: Architect; Portuguese Architecture (16th century); Vitruvianism; Architecture treatises (15th and 16th centuries); Architecture epistemology

Abstract: This Ph.D. thesis addresses how the profession of Architect was implemented and this phenomenon's repercussions on the architectural practice in Portugal during 1521-1557. Therefore, it deals with the turning point of the late-Gothic artistic concepts to the Renaissance, during which the Latin treatise *De Architectura* (I century BC) by Vitruvius – in re-evaluation by the Italian cultural movement born in the Quattrocento and known as Vitruvianism – affected the invention of the modern ideas of Architecture and Architect. In the first part of the study, I propose (on the basis of an original approach to the text *De Architectura*) the division of all the research done under the Vitruvianism during the Renaissance into two distinct branches according to its objects and methods: the "humanistic"; and the "mathematical/ techno-artisanal". Considering this bifurcation on the setting up of new architectural theories, the training and practice of modern architects influenced by the Vitruvian text (especially in Italy, but also all over Europe), I also attempt to identify its influence on the Renaissance literature after Vitruvius – particularly on the excerpts regarding how the concepts of Architecture and Architect developed over time. The same subject also allowed to question some current ideas about the disciplinary vocation of modern architectural treatises, including their authors' motivations, the quality of their main public reader, their influence over artists and patrons, and even their effects over the artistic practices and the aesthetic modulations of the architectural work. Evidence gathered from artistic literature helped me to adjust such perspectives: mainly texts by Francesco di Giorgio Martini, Antonio Averulino il Filarete, Raffaello Sanzio (and Baldassare Castiglioni), Luca Pacioli, and especially Leon Battista Alberti. The second part of the study readdresses these themes, as well as some of the conclusions stemmed from my earlier analyses, applying them to the specific study of the Portuguese architecture. Supported by some interpretations of the Vitruvian text found on Renaissance commentators and other main architectural treatises current in the Iberian Peninsula (by Leon Battista Alberti, Cesare Cesariano, Diego de Sagredo, Sebastiano Serlio and Francisco de Holanda), I also investigate the possible existence of a "Portuguese" idea of Architect based on the Vitruvian concept of architectus. Considering the various cultural and artistic Portuguese scenarios, this enquiry helps challenging some ideas established on a sheer historic perspective, and to better focus certain historiographical issues that concerned the profession of the Architect at the time – difficult to identify by any other methods. In general, it can be said that the first part of this study provides a fresh view on the treatise of Vitruvius and the Vitruvianism, suggesting that the ontological and epistemological concepts of *Architectura* and *architectus* derive from which I call here the "Question of the Origins" – one of the most persistent discussions in the artistic literature during the 15th and 16th centuries. Such approach – configuring a thesis – seeks to understand the various Renaissance modulations attributed to the Vitruvian-based idea of Architect, whose motivations I disclose in the various narratives about the origins and progresses of the architectural discipline registered in several passages of the treatise *De Architectura*. Assuming this work as one that seeks to open new avenues of research (more than to

give definitive answers to precise questions), in the last chapter of the study I assess the Portuguese theoretical and critical production in the period 1521-1557. This evaluation is also done in the light of the Vitruvian "Question of the Origins" and its following enquiry to the modern figure of the architectus – both themes that, in earlier chapters of this study, I suggest having shaped all the research conducted by the Renaissance Vitruvianism. From a methodological point of view, I assume that Theory, Criticism and Art History are inseparable.

AFONSO, Lígia Filipa Dias, *Days of departure. The SNI and the São Paulo Biennial in the genesis of contemporary internationalization of Portuguese art (1951-1973)*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva and Agnaldo Aricê Farias, 2018 (<http://hdl.handle.net/10362/52370>)

Keywords: São Paulo; Estado Novo; National representation; Contemporary internationalization; National Secretariat of Information; São Paulo Biennial

Abstract: Hundreds of art pieces from Portuguese artists have been dislocated to “national representation” purposes, in between 1951 and 1973, during the Estado Novo dictatorial regime, from the post Second World War until the end of the regime and even after the arising of the Colonial War. The revelation of this fact, as long as the notoriety of the stages where the art pieces were exhibit – the new and restricted São Paulo, Venice, Lugano, Paris Biennales – and by all the actors in this process (artists, critics, politicians and institutions), allowed us to consider that the SNI – The National Secretariat of Information, the official organism responsible for the regime’s propaganda – is in the genesis of the contemporary internationalization of the Portuguese art. Even though it has been neglected and forgetful by art history, the 1950 decade would determinate an irreversible (even though late) stage for the internationalization of the modern and contemporary Portuguese art, during and because the Cold War. The dawn of that decade points out the official impulse of the Portuguese participation in biennials, international largescale periodical exhibitions specifically dedicated to the fine arts that (with structural and conceptual modifications) still play an unavoidable leading role in contemporary art field and in the recognition of the artists’ career. This thesis proposes the investigation of the assumption through the subject of the Portuguese representation in the São Paulo’s biennial, the only of this events that was systematically invested by the SNI. During its twelve first editions, between 1951 and 1973, 98 artists Portuguese artists displayed there 644 works of art, part of them belonging today to the most reputed national museum collections. This project survived the fall of the regime, first as a collaboration and subsequent organization of the Calouste Gulbenkian Foundation and then with the return of the government investment, until the extinction of the national representation model in 2004. Over the research, interpretation and crossover of documental, textual and iconographic sources, most of them unpublished, from Wanda Svevo Historical Archive (in São Paulo), the SNI Archive in the National Archive of Torre do Tombo and the Archive of the Calouste Gulbenkian Foundation (both in Lisbon); this thesis proposes to develop and objectify what motivated this opening and continuity, how it was developed, who contributed or collaborated to its implementation and with which results.

ALMEIDA, Pedro Miguel Abelha de Lapa, *Joaquim Rodrigo: The continuous reinvention of painting*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Luís Urbano Afonso, 2014 (<http://hdl.handle.net/10451/11036>)

Keywords: Form; Colour; Composition; Grid; Sign; Structure; Language; Perception; Memory; Medium; Painting; Joaquim Rodrigo

Abstract: After two years of self-taught, Joaquim Rodrigo’s painting come up to the forefront in 1952, engaged in the geometric abstraction trend that had just a few developments in the Portuguese

context. He based his painting on the abstraction movements from the Salon des Réalités Nouvelles. The flat colours, cropped in non-rational geometrical forms overlapping each other characterize his first works. In 1954, he participates in the Ist Abstract Art Exhibition, and from that period on a process of rationalization of form and chromaticism took place. In a first moment, the forms were reduced to basic geometric elements he searched a colour theory nearby Herbin, then in a second moment he proceeded to a synthesis based on a modularization of pictorial surface with recourse to primary colours. The appropriation he does of Mondrian aims to provide a rationalist confrontation with this painter, regarding questions related to the division of space. In 1959, Joaquim Rodrigo constructs his own theory of colour that allows him to build a self-explanatory unity formed by surface, form and colour, characteristic of concrete art. However his painting suffers a radical twist, in 1961. Forms give way to signs and these organize in a narrative over the pictorial plane. The coexistence of these new elements with abstract structures, as the grid, confers on them new functions. Also an approach to the painting of non-Western cultures manifests in a new way, once that it reports the political relation between colonizer and colonized. These new paintings also confront the modernist interdict of narrative and claim themselves as testimonies of the political conflicts of the Portuguese life. The inscription of signs and its narratives in the surface's opacity of painting rejects any analogy with the naturalist visual field in order to define painting's surface as a space intended for the articulation of signs. From 1969 on a structural formalization of his own pictorial language reveals itself as his main task. The reduction of the palette to four colours (red, yellow, white and black) enables their mixture to define the pictorial surface and each one individually combined permit to trace the signs. These ones isolated in the surface are related to journeys. They are constituted from perceptions and their deferral by memory and from memory to its inscription in a process that dismisses any possible simultaneity between perception and knowledge. The relations established among signs are not explicit as each one is an event out of any order of causes and effects. A proliferation of codes and different semiotic regimes goes through them. The relationship with other cultures these signs manifest know is also a cultural translation that deprives any kind of dominance in the signification process as it happens in the framework of the Western culture. In that narrative and journey are equivalent, these signs constitute a practice of space. As a mnemonic process produced by painting, they consign it in an archive. In 1972, Joaquim Rodrigo organizes a retrospective exhibition of his own work at SNBA, which was well received by the critique and provided the understanding of the major relevance of his project. Joaquim Rodrigo developed a theoretical thought mainly concerned with the need to reinvent the medium of painting without rebutting modernist conventions on a reactive basis, but resetting them and building a new recursive structure for painting. The several redefinitions of his system brought him to build a pictorial language with a similar rigor of an idiom (*langue*), susceptible of everybody's use and actualized in each performance. The final paintings, he develops from 1984 on, the only few integrated in the last theoretical system he had built, were designated as the right paintings. A new spatiality is declared as a collage and a metamorphosis of several space-times organized by the distribution of colour through quantitative areas. The relationship with archaic Greek painting and with pre-Socratic thought occupied him in that final stage, as traces of an immemorial always searched and vanished at each achievement. His last painting was executed in 1990 and a project for a wall in 1995.

ALMEIDA, Sílvia Lucas Vieira de, *Form and idea in nineteenth century sculpture*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Joana da Cunha Leal and Margarida Brito Alves, 2012 (<http://hdl.handle.net/10362/8393>)

Keywords: Nineteenth Century; Sculpture; Francisco Assis Rodrigues; Vítor Bastos; Neoclassicism; Romanticism

Abstract: This thesis is a critical study of 19th Century Portuguese sculpture with focus on the fundamental models and aesthetic concepts of two artists of different generations, Francisco de Assis

Rodrigues (1801-87) and Vítor Bastos (1824-94), who were key players in the Century's field of sculpture. This thesis challenges the traditional interpretation that their relationship was one of conflict and rivalry. The thesis reassess their relationship and explains how they encountered and influenced each other and in so doing shaped Portuguese sculpture. Their work is also understood in the context of a compare and contrast with the sculpture of the previous and subsequent periods, delineation of the similarities in their work and identification of references in national and international sculpture with special attention to the impact they had on 20th Century developments.

ALVES, Ana Margarida Duarte Brito, *Space in XXth century artistic creation. Heterogeneity. Tridimensionality. Performativity*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2011 (<http://hdl.handle.net/10362/5813>)

Keywords: Contemporary Art; Space; XXth Century; Heterogeneity; Tridimensionality; Performativity

Abstract: This dissertation aims to define a path across 20th Century Art by discussing the different approaches to the concept of space that were explored during that period. Drawing from the notions of Heterogeneity, Tridimensionality and Performativity – which are set as complementary perspectives for the study of that exploration – we conduct an analysis that is tensioned between an ideal, pure and abstract model of space, and a real, physical and lived one. The first part of this work takes as a reference the first avant-gardes and the debate on the autonomy of art that underlies them, evolves throughout the study of the transformation of the concept of sculpture, and examines the redefinition of the viewer's experience during the first half of the 20th century – establishing an orientation that tends to be defined as a trajectory towards real space. In a second part, we approach the more diverse context that defines the second half of the 20th century, and recognize a process of spatialization, which continues the previous dynamics, but associates new modes of production – that are translated in more complex models of space and that introduce different inflexions on the initial orientation. Opposing a perspective of linear evolution, this thesis introduces an interpretation based on the identification of a constant transformation, reconfiguration and conjugation of different space conceptions.

ALVES, Francine Oliveira, *Aspects of the relationship between mosaic and architecture in the Roman world. Iconography and iconology of the theme of the wall in the Roman mosaic*, PhD in History of Art: History of the Art of Antiquity submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Manuel Justino Maciel, 2010 (<http://hdl.handle.net/10362/6120>)

Keywords: Battlement; Tower; Gate

Abstract: This research about relations between the mosaic and architecture in the Roman world, aims to analyze the crenellated borders in mosaic pavements. Developed in three parts, the work focuses on historical facts, analyzes the genesis of the theme and its transposition into the floor mosaic. The objectives of the study are the identification of iconographic expression and the apprehension of iconological content of the images.

ANDRADE, Sara Morais Saraiva de, *The family pantheon and the adoption of classical-Renaissance vocabulary in the panorama of Portuguese tomb sculpture: the example of the Ataídes chapel in the former convent of Santo António da Castanheira*, PhD in History submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Teresa Leonor Magalhães do Vale and Luís Manuel Aguiar de Morais Teixeira, 2015 (<http://hdl.handle.net/11067/1514>)

Keywords: Not available

Abstract: Not available

ANTUNES, Joana Filipa Fonseca, *The Limit of the Margin in Art in Portugal (14th-16th centuries)*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria de Lurdes Craveiro, 2016 (<https://estudogeral.sib.uc.pt/handle/10316/31385>)

Keywords: Art History; Iconology; 14th, 15th, 16th centuries; Margin; Marginalia; Parergon

Abstract: To the Humanities in general, and Art History in particular, the margin has become a common-place. Thus, and despite its value to a better knowledge of the polychronic, heterochronic and anachronic objects of the past (Didi-Huberman), it urges to question its epistemological and operative limits. Framing the Portuguese artistic context between the beginnings of the 14th and the 16th centuries, this thesis addresses a period and a subject that have been particularly useful to Iconology: testing its own limits: decoding the images from the past; reevaluating the conflicted roles of text and images. Born within the realm of literature, the concept and terminology of marginalia was soon extended to codicology and has been lately applied to the margins of any artistic medium from the “long Middle Ages” (Le Goff) – a time that finds precisely at the margins a place of transformation and permanence, of (con)fusion with modernity. This thesis aims at questioning marginalia, while understanding the history and historiography of the margins, marginal images, ornament and superfluity. Also, it draws on the notion of parergon, from Derrida’s gloss on the kantian approach to the work of art (ergon). From that point of view, it proposes to deal with marginal images as necessary superfluities, dialogical and intrinsic to the work of art. To this study in particular, ergon will be either a religious building, a choir stall, a tomb or an illuminated manuscript, although many other types of objects will be called to provide iconographic parallels and clues. Divided in three main parts, this study will approach the history and theory of medieval marginalia, observing its specific presence and behaviour in Portugal from the 14th to the 16th century, and finally testing the thesis very own premisses through a specific case study, the sculptures of the Monastery of Santa Maria da Vitória (Batalha). One of its main goals is thus to extend the theoretical and material scope of the margin beyond the borders – more or less inhabited – of the illuminated page, and to direct it to the limits, the extremities, the interstices, the (in)visibilities of the work of art, built from the tension between its very centre and its margins. Although the margins contain the profane, the monstrous, the grotesque and even the transgressive, they are not defined by these categories. So, this thesis will also try to explore other themes and other meanings that express the participation of the margin in the center: through dialogue, complementarity, dilution, but not always (not necessarily), contradiction or paradox.

ARAÚJO, Raquel Aguilar de, *Canvas that cross the Atlantic: Portuguese painting in Rio de Janeiro and São Paulo during the First Brazilian Republic (1889-1929)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Sandra Leandro and Raquel Henriques da Silva, 2018 (<http://hdl.handle.net/10362/58094>)

Keywords: Naturalism; Portuguese painting in the transition to the 20th century; Brazilian painting; Collecting; Portuguese immigration; Luso-Brazilian exchanges

Abstract: The positive welcoming of the Portuguese Naturalism that arrived in Brazil during the transition to the 20th century results from a variety of factors that transformed the painting produced by one of the most repudiated nationalities of the First Republic into goods widely sought and collected by the local market. The reading of the newspapers of that time confirms that the xenophobic environment experienced in the everyday life of residents of Rio de Janeiro and São Paulo did not have any effect on the devotion of the Brazilian buyers to the Naturalism sent from Portugal. The constant presence of the Portuguese painters in the tropics contributed to overcoming

the barriers of social prejudice and diplomatic distance. On the other hand, the hundreds of paintings kept in Brazil stimulated the establishment of an effective cultural dialogue between the two sides of the Atlantic.

ASSUNÇÃO, Maria Manuela Simões Baptista, *Painters and their Public in Oporto. Naturalism, late naturalism from the late nineteenth century (1880) to the republic (1910)*, PhD in History submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Inês Ferreira de Amorim Brandão da Silva, 2015 (<http://hdl.handle.net/10216/96706>)

Keywords: Not available

Abstract: Not available

AZAMBUJA, Sónia Talhé, *The Iconography of Nature and Landscape in 15th and 16th centuries Portuguese paintings. Images and Meanings*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Teresa Andresen, 2015 (<http://hdl.handle.net/10451/22524>)

Keywords: Not available

Abstract: This doctoral thesis entitled *The Iconography of Nature and Landscape in 15th and 16th centuries Portuguese paintings. Images and Meanings*, aims to interpret the intrinsic meanings of naturalism in Portuguese paintings of the 15th and 16th centuries - Late Gothic, Renaissance and Mannerism – on the basis of a significant series of illuminations, "fresco" paintings and altarpiece paintings, which lead to the symbolic interpretation of the flora, fauna and landscapes represented. The research combines three distinct scientific subjects: Art History (Iconography and Iconology), Natural History (Botany) and Landscape Architecture (Landscape). Landscape paintings are defined and classified into five types: landscape of symbols, landscape of fantasy, ideal landscape, landscape of facts and real landscape. A large number of the represented landscapes have a deliberately symbolic meaning. These types of landscapes provide for a new perspective on the landscape's role, as seen by the Portuguese painters of the 15th and 16th centuries, including António de Holanda, Álvaro Pires, António Fernandes, Jorge Afonso, Vasco Fernandes, Gregório Lopes, Cristóvão de Figueiredo, Garcia Fernandes, Francisco Henriques, Mestre da Lourinhã, Lourenço de Salzedo, Tomás Luís, Francisco de Campos, Fernão Gomes, among others. In the List of Works of Art, comprising 350 paintings, and 304 species of plants and animals (flora 168 and fauna 136) were identified. Using a relational database, relevant works of art were analysed, in the field of illumination: *Leitura Nova*, *Forais Manuelinos*, King Manuel's Book of Hours, Books of Hours, Countess of Bertiandos' Breviary; in the field of mural painting: Casas Pintadas ('Painted Houses', Évora), Counts of Basto's Palace (Évora), Ducal Palace of Vila Viçosa, São Bento de Cástris Monastery (Évora); and in the field of religious altarpiece painting: ancient altars in the chancel of the Viseu Cathedral, in the chancel of the Church of São Francisco (Évora), in the chancel of the Church of the Convent of Jesus (Setúbal), in the Évora Cathedral, the main altar of the Santíssima Trindade Monastery (Lisbon), among others. We believe that the identification of aesthetic paradigms of landscape and the symbolic interpretation of species of flora and fauna depicted in the paintings of the period under study can provide a new look at the relationship between Man and Nature. We also found out that the majority of species of flora and fauna depicted have a symbolic character, rather than being merely decorative. The growing importance of the landscape, plants and animals in Renaissance paintings marks a new era in terms of knowledge, and art can reflect this growing interest in the natural world.

BADAGLIACCA, Vanessa, *Organic materiality in the 20th century art - Plants and animals (Human and Non-Human): from representation to materialization*, PhD in History of Art: Contemporary Art History

submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Brito Alves, 2016 (<http://hdl.handle.net/10362/18980>)

Keywords: Plants; New materialisms; Animals (human, non-human); 20th century art; Philosophical anthropology; Vitalism; Art and science; Environment; Matter; Materiality

Abstract: The aim of this research is to focus on organic materiality in the 20th century art, for its appearance as a protagonist element presented in an artwork for what it actually is rather than as a mere component or instrument for chromatic or decorative purposes. By examining some works and specific case studies, organic materiality is suggested as a filter, and also as a sketch of a method to introduce the elaboration of a problem not to be solved, but to be left open to a variety of possibilities. Regarding the geographical span, this research has an international scope, mainly covering the artistic production carried out in Europe, Northern and Southern America, and Japan in some cases. In this sense, this work assumes its inevitable incompleteness as an attempt to find a place into a pluralistic theoretical discourse in art, and more specifically contemporary art, putting at its core matter as a matter of concern. The present investigation focuses on a kind of materiality that is, organic in the primal meaning of the term, in other words, an adjective “relating to or derived from living matter.” Therefore, in order to present the organic materiality of plants and animals (human and non-human) and their interactions with the 20th century art this research, over its chapters, counts on the contributions of history of science and medicine, and philosophical approaches such as philosophy of nature, philosophy of Vitalism, and philosophical anthropology. Moreover, the cycle of life of organic materiality became not only the object of research but also the method to study 20th century art from the point of view selected for this work, whose division in five chapters reflects this “organic method.” Proposing a spiral curve from birth, through youth, maturity, ageing and death with the increase of advanced technology and dissemination of digital media, the apparent disappearance of the organic, seems rather to propose a reformulation of its meaning. Motivated by contemporary artistic practices carried out in the first years of the 21st century, this research aim to understand the organic in the past century, investigating it from a theoretical point of view, but somehow by asking the organic materiality itself. In other words, the question on the levels of the organic and the human is developed by interrogating the same organic into artworks, not represented but presented, materialised.

BAPTISTA, Paulo Artur Ribeiro, *Stars and Aces: the photographic portrait in Portugal (1916-1936)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2016 (<http://hdl.handle.net/10362/20195>)

Keywords: Portrait; Photography; Modernism

Abstract: From late 1910's and throughout the 1920's the Fotografia Brasil, a Lisbon commercial portraiture studio, led by Joaquim da Silva Nogueira, introduced modernist practices in Portuguese photography, still dominated by late 19th century taste that had a strong expression in most Portuguese photographic studios. Lisbon was then a frequent scale to South America, and especially to Brazilian ports. The work of Silva Nogueira benefited a lot from the posing sessions with foreign artists that scaled Lisbon during their artistic tours. Since 1920, Fotografia Brasil became the leading supplier of artist portraits to the Portuguese illustrated press eager of pictures from theatrical activity. The background of the Fotografia Brasil photographic portraits activity may justify, for instance, the daring photo sessions with the Italian born dancer and singer Adria Rodi, whose audacious poses captured by Silva Nogueira's modern photographic look surprised the conservative Portuguese society and established a model to the changes in photographic portrait practice. Photographs of other popular artists soon started to be regularly published in special sections of illustrated magazine face to face with international stars highlighting Silva Nogueira's modern portraits. Though most of Portuguese stage artists called upon the services of Silva Nogueira throughout fifty year of his studio's

activity, it was during the 1920's that he stood out establishing a special relationship with the actress, singer and dancer Luísa Satanela who played a key role in the transformation of the Portuguese theatrical scene. Satanela introduced modernist design costumes, sceneries and dancing choreographies in the stage performances of revista, a theatrical genre quite popular in Portugal. Silva Nogueira extensively portrayed Satanela in surprisingly modern photographic series, innovating over and over in an unusual complicity process, setting the pace for the decisive renewal of the Portuguese photographic portrait activity with emphasis in close-up and body image. Portuguese young artists and intellectuals tried to assert modernism in Portuguese's conservative society. António Ferro stood out in this role. As theatre critique he promoted modernist taste in theatrical productions, particularly in light theater. The campaign Ferro carried out in the press gave noticeable results. A transformation in theatre was noticed closing it to the cosmopolitan international productions. But Ferro also followed the same form of intervention in political propaganda, to which he started to devote himself even earlier of his nomination as director of the National Propaganda Secretariat. António Ferro had a crucial role in visuality's assertion in different aspects of the Portuguese society, from literature to journalism, theater and particularly politics. In national political propaganda, Ferro called upon photography and photographic portrait among other areas of visual arts to disclose the new regime, the Estado Novo, as well as his leaders, particularly the Prime Minister Oliveira Salazar. The assertion of Salazar's visual discreet profile represented a major challenge to Ferro. Ultimately Ferro called the skills of the modernist photographer Silva Nogueira to succeed in capturing the official image of Salazar. That portrait stood in every governmental office and school. Finally modernism, throughout photographic portrait stand out as Portuguese's institucional image.

BARREIRA, Catarina Alexandra Martins Fernandes, *Gargoyles: Representations of the ugly and the grotesque in the Portuguese context. 13th to 16th Centuries*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Margarida Calado, 2011 (<http://hdl.handle.net/10451/2590>)

Keywords: Gargoyles; Ugly; Grotesque; Pedagogy; Exempla

Abstract: The study of the gargoyles as representations of the ugly and the grotesque in religious buildings has proven to be an important approach to the medieval and late medieval imaginary in the national context. Apart from their utilitarian purpose, gargoyles mirrored the daily life of humans, their fears and tensions, their fascination with social and behavioral phenomena, and displayed, in the form of art, the confrontation between the religious and the social spheres, the critique and the example, taking on an important educational role amongst audiences. Such catechizing character gained special contours given the role of the gargoyles during the religious reforms of the 16th century, which coincided with the heyday of their placing in Portuguese constructions.

BARREIRA, Hugo Daniel Silva, *Images in the Moving Image. Documents and Expressions*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Leonor Barbosa Soares and Nuno Miguel de Resende Jorge Mendes, 2017 (<https://repositorio-aberto.up.pt/handle/10216/110018>)

Keywords: Visual culture; Moving image; Cinema; Portuguese cinema

Abstract: This thesis aims to analyze the moving image, understood in its double perspective of both document and expression. It is a work of a double nature, translated in its objectives as a methodological questioning of the study of the moving image, as to allow the formulation of approach proposals of the object based in its insertion in the contemporaneous visual culture. From the formulation of an interrogation grid of the moving image, which may serve as a helpful methodological instrument, resulted the development of a conceptual and operative frame of references based on what we call the four components of the moving image: "profilmic" component,

photographic component, cinematographic component and sound component. The three proposed approaches, based on the methodological parameters defined and problematized, explore: the transmission mechanisms of images inherent to the perceived motion image seen as the result of a set of constructions; The object's relation to the transformations of the technical environment from which it results and of which it is evidence; The issues of self-reference and self-questioning inherent in moving image. For this purpose, Portuguese films between the decades of the 30's and 40's of the twentieth century were defined as the corpus of objects. We are facing a shared collective iconography, which reflects itself in recurrent and transversal concerns to the various means, present in the transposition of mechanisms and in the appropriation of solutions, in direction to the individual researches and creation of objects that are constantly referenced and self-referenced. In the light of the obtained results, we perceive that these objects, due to the complexity of the path and visual culture of their actors, and also due to both culture and activity specifically as film buffs in many of them, are conceived not only as entertainment products, but also as a research field on various areas of activity.

BARROCAS, António José de Brito Costa, *Blood salts. Body photographed: Theory and practice of photography in Portugal (1839-1930)*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira, 2014 (<http://hdl.handle.net/10451/15632>)

Keywords: Photography; Body; Pose; Gender; Portrait

Abstract: This thesis deals with the representation of the body in the Portuguese photography, between the years of 1839 and 1930. It analyzes both the thought - explicit and implicit - and the practices of the discourse produced on the representation of the body in Photography throughout the nineteenth century and early twentieth century. The main concept in our analysis was the 'Pose' - understood as the construction of figures of the body - in photographic representation. The pose is here understood as an essential procedure in assigning a meaning to representations of the body. The use of the pose is contextualized, where necessary, at the technical, cultural, social and aesthetic levels. Our analysis is systematized around vast semantic fields: Gender, Portrait, Death, the Social and Civilizational 'Other' and the Nude. The texts reviewed are of the period studied and come from different fields of written production. The central corpus of the analyzed images focused on two Portuguese periodicals: *O Occidente* and *Ilustração Portuguesa*. These publications were fundamental in the Portuguese culture of the nineteenth and twentieth centuries and they cover the period under consideration. Another collection of documents was the core of Portuguese periodicals devoted to photography: *A Arte Photographica*, published between 1884 and 1885, the only two issues of April and May 1887 of *Boletim da Academia Portuguesa de Amadores Photographicos* founded in November 27, 1886; the *Boletim do Grémio Portuguez d'Amadores Photographicos* which was published over three years, since June 1890 and until December 1892; the *Boletim Photographico*, published between 1900 and 1914, and, finally, *A Arte Fotográfica* published between 1915 and 1931. A selection of both vernacular and fine art photographs was used as a 'control group' in the analysis of the trends identified in other sources. The current research used a content analysis methodology and focused on the corpus formed by the texts and images mentioned above.

BELO, Albertina Marques Pires, *The Third Order of St. Francis in the Region of Mata: implantation of the Franciscan Province of Santo António do Brasil throughout the 17th and 18th centuries*, PhD in History: History of Art submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Luís Manuel Aguiar de Moraes Teixeira, 2013 (<http://hdl.handle.net/11067/621>)

Keywords: History of Art; Religious architecture; Heritage; Franciscan architecture; Third Order of St. Francis of Assisi; 17th and 18th centuries; Portugal; Brazil; "plain style"; Mannerism; Baroque; Rococo; Neoclassicism; Order of Saint Francis of Assisi

Abstract: Understanding architecture of the Third Order of St. Francis in the Northeast of Brazil might put forward important knowledge concerning subjects of cultural heritage and their fundaments to properly ground sacred art and civilization. This understanding needs a closely analysis of spaces and their articulation, how they were conceived and built and how they were decorated. Such demand has taken us to the religious settlements of the former Franciscan Province of Saint Antony in Brazil whose remarkable architecture was built between the end of the 16th century and the 18th in Portuguese colonial territory. The study these religious institutions and their production proceeds along the analysis of constructive programs and understanding of their particular needs and also from the way how geography and topography of sites was brought together with their settle intentions. These buildings might create a referential to bring forth similar buildings that have been erected through the Portuguese Kingdom at different times and thus giving a holistic view of Portuguese culture in particular and Franciscan culture in general. A comprehensive acquaintance with buildings aims at the identification of type-like solutions that might be identified from simplicity or complexity of basic spatial units built after functional-symbolic frames that the whole building combine into an upper aesthetic and artistic synthesis. Consequently, formal stylistic criteria are not be forgotten and they closely relate to the so called Portuguese Plain Architecture and Tridentinas solutions and such features should be articulated with Baroque and Rococo European art and architecture whose taste was extended to Portugal and later to Brazil.

BENTO, Maria José Travassos de Almeida de Jesus, *Convent of Christ - 1420-1521 - more than a century*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria de Lurdes dos Anjos Craveiro, 2016 (<https://estudogeral.sib.uc.pt/handle/10316/26539>)

Keywords: Not available

Abstract: "Convent of Christ - 1420-1521 - more than a century," this title encapsulates the temporal space and the building has been chosen for the research work that led to this PhD thesis. It follows from this research, a first approach to the same period in the framework of the Master's thesis in Art History College of Arts, University of Coimbra, entitled The Convent of Christ in Tomar, the Infante D. Henrique Manuelinas to large contracts. It was intended, now, a deeper understanding of the pathways and the spatial relationships of the architectural structure of the convent building, which was both the headquarters of the Order of Christ, seeking to confirmation for many hypotheses envisaged under the Master. Alongside this, the ambition to understand the urban structure inherent in Intramuros village and its relation to the village below. At first sight the program seemed simple and aim for it consisted in continuation / confirmation of the research work done during the Masters. However, and with respect to the Convent and the Order of Christ, nothing is simple and much less objective. We are facing one of the most complex buildings in the history of National and World Architecture, rated Heritage. The proposed and planned methodology, which was structured, mostly from studies of GPR and archaeological surveys, proved in part fruitless since the current asset policy is not receptive, much less research funding works. Still, it was possible to perform some GPR scans, with the support of the Polytechnic Institute of Tomar, but lacked confirmation has not been authorized by the entity that oversees the property, to repetition. It is clear that the issue of archeology has been completely abandoned by lack of funds, given that it is difficult to get permission to conduct any archaeological survey. Aware of this reality, the research was structured, mainly based on the documentary resources of the National Archives of Torre do Tombo, in particular Fund Order of Christ / Convent of Tomar, and continued observation and analysis of the constructed surfaces. Insisted in furthering knowledge during this timeline. The vastness of the topic in question and the need to establish points of comparison and critical analysis, forced the conclusion that each of these chapters is constituted by you as a new area of research. In fact, starting soon and the first chapter of this thesis, the Order and the aldermen, it was necessary to understand what kind of relationship Infante and D. Manuel had with the Order and to what extent is this relationship was crucial to the

formation of structure convent. Knowing this dynamic, it progressed a little further in trying to understand the action of the Order in double urbanity village of Tomar, in character as landlord of the Order, the relevance of coexistence, to D. Manuel, the walled town and village riverside. In the villages, understand the reason that had given rise to the lay expulsion, of the walled town, by D. Manuel. But the central purpose of this investigation concerned the convent itself, and the house of his Regedor. It was absolutely necessary to clarify the origin of the convent Henrique's like building Cistercian mother even after being converted or converted to exoticism and exuberance manueline, retained its functional origin scheme by introducing only a few variations. But what were the reasons for these atypical features? And would the Convent of Tomar the only building to have these "anomalies"? And the palace of Regedor what the real reason for the construction of the palace into a mayor who does not reside in the place and the regularity with which travels to take does not seem to justify such an investment? What is the justification for not get lodged in the convent itself? The questions are always put in the link order / architectural object. The constant use of the image, the design and the virtual reconstruction of spaces is due and is absolutely necessary for understanding the structure and size of the architectural object in question. Witness in a building seven centuries of constant building project, in which mostly covered and reshaped the entire complex built, go back to the early fifteenth century and uncover the first three centuries of its construction, it proved a Herculean task fascinating and inexhaustible. This thesis would seem, therefore, as the rise of four centuries of construction and the target of an intense light on the constructive path occurred between 1420 and 1521, sought to clarify what the time was in charge of obscuring.

BERENGUEL, Raul Fernandes, *Gems of the contemporary period: new proposals for research*, PhD in History submitted to the Department of Social Sciences and Management of the Universidade Aberta, supervised by Joaquim Fernandes da Conceição and Maria Alexandra Trindade Gago da Câmara, 2012 (<http://hdl.handle.net/10400.2/2049>)

Keywords: Gemology; Art; History; Technologies; Laboratory apparatus

Abstract: This study crosses History, Gemology and Contemporary Arts, in order to evaluate the application of traditional technical gemmological equipments in the investigation of gems used in Art objects. Therefore, it takes a historical digression on gems, with particular incidence in the Contemporary Epoch, where the imitations, falsifications, simulants and synthetics appears in an exponential and technically developed form. Considering that the historian interested in the application of gems in the Contemporary Art doesn't possess complex and expensive equipments, was tried to develop and adapt common devices and apparatus, with special attention to its use for the study of setting gems, barrier factor to their identification and evaluation. The recovery of old techniques and several experiences with existing common, but technically advanced materials, were equally investigated. This recovery, modification and improvement process was accompanied by the study of gems, with special concern for its evaluation and identification in physical, historical and artistic terms. In spite of not intending, in any way, to turn this work into a gemmological manual, we completed the methodology with the discussion and explanation of the techniques and fundamental gemmological concepts, as well as the normative bases of the classifications and evaluations used in gemology. This last one, being in itself, an art form, its junction with other works of art, namely in the profane and religious jewelry, takes it in the most recent centuries, to a blinding dynamics, in such a way, that the advanced technological resources are more and more necessary for its rigorous scientific study. This was the paradigm that drove to this study, bearing in mind the modest technical resources, where innovation and simplicity should be the allied of the historian that looks upon the study of the beautiful and the perennial.

BOTELHO, Maria Leonor César Machado de Sousa, *The historiography of the Romanesque period architecture in Portugal (1870-2010)*, PhD in History of Portuguese Art submitted to the Faculty of Arts

and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2011 (<http://hdl.handle.net/10216/55076>)

Keywords: Not available

Abstract: In the international sphere, the appreciation of the medieval architecture commenced in the 17th century and increased throughout the 19th century. Only at that stage, in the first quarter of the 1800s, do the first studies which differentiate the formal, constructive and iconographic characteristics of the Romanesque style compared to the Gothic style begin to appear. The establishment of methodologies, the definition of chronologies and the stylistic characterization created a conceptual framework and launched the grounds for the development of the discipline in what concerns the alter ego of the Romanesque in relation to the Gothic. In Portugal, the study of the Romanesque occurs rather late when compared to the remaining European reality. The first artwork devoted to this artistic style dates from 1870 and its study has been carried out until the present day, being defined through successive phases of knowledge which reflect well dated approaches, themes and problematics. Nevertheless, the historiography conquests and developments made on the subject in the meantime, which materialize in a vast number of published works, largely contributed to the actual knowledge of the Portuguese Romanesque. The image that was construed of the Romanesque escorts the evolution of writings regarding such a representative moment of Portuguese architecture, which is linked to the foundation of Portugal and the kingdom of D. Afonso Henriques (1143-1185). This understanding influenced the manner in which the Romanesque period architecture was restored roughly during the first half of the 20th century. This is even more significant whereas this results in the current image of the Romanesque architecture, as we know it today. Throughout this wide chronology, three authors are distinguished due to the conceptual breakout defined by their thoughts and their writings. The publishing of the first artwork devoted to the Romanesque architecture, the *Relíquias da arquitectura romano-byzantina em Portugal e particularmente na cidade de Coimbra*, dated 1870 is owed to Augusto Filipe Simões (1835-1884). With Manuel Monteiro (1879-1952) the grounds of the subsequent historiography on Romanesque period architecture in Portugal were launched, by defining typologies, classifying dialects, establishing chronologies and identifying influences. Only later with Carlos Alberto Ferreira de Almeida (1934-1996) a new conceptual breakout in the writings on Romanesque was felt, due to the fact that this author, amongst many other aspects, tried to understand the Romanesque in its era and its profound anthropologic relationship with the territory where it is located. The originality of the Portuguese Romanesque commenced being recognized by the Romanesque historiography. Its intimate relationship with the territory, the nuclear importance which its architectonic testimonies acquire in the territorial organization, at diversified levels, has been taken on board by those devoted to its study. Additionally, the perception of the strong presence of foreign influences, despite the associated problematics and adapted in a specific context where prior artistic existences acquired a nuclear role, enhance even more the unique character of the Portuguese architecture in the Romanesque period.

BRANCO, Cátia Cristino Correia Teles e Marques de Sousa, *The sacristy and the Portuguese episcopal order in the period of the Catholic reform. The case of the Cathedral of Coimbra and the sponsorship of Bishop Afonso de Castelo Branco*, PhD in History of Art: Art History of the Modern Age submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Carlos Alberto Louzeiro de Moura, 2014 (<http://hdl.handle.net/10362/11394>)

Keywords: Sacristy; Episcopal Sponsorship; Architectonic typology; Catholic Reformation; Old Cathedral of Coimbra; D. Afonso de Castelo Branco; Cathedral of Viseu; Cathedral of Leiria; Cathedral of Elvas; Monastery of Santa Cruz de Coimbra

Abstract: Not available

BRITES, Joana Rita da Costa, *The Capital of Architecture (1929-1970). Estado Novo, architects and Caixa Geral de Depósitos*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria de Lurdes dos Anjos Craveiro and António Nuno Rosmaninho Rolo, 2012 (<https://estudogeral.sib.uc.pt/handle/10316/20311>)

Keywords: Not available

Abstract: Not available

CACHOLA, Ana Cristina Pires, *Representations of Portuguese cultural identity in contemporary art: post-images between pedagogical and performative*, PhD in International Doctoral Program in Culture Studies submitted to the Faculty of Human Sciences of Universidade Católica Portuguesa, supervised by Isabel Capeloa Gil, 2015 (<http://hdl.handle.net/10400.14/20502>)

Keywords: Representation; Portuguese cultural identity; After-image; Nation; Contemporary art; Portuguese artists

Abstract: This research aims to examine representations of cultural identity in contemporary visual art produced by Portuguese artists in the period after the Carnation Revolution on 25 April 1974, with a particular focus on artists who began to exhibit their work on a regular basis from the first decade of the 21st century. As such, it seeks to analyse the way in which the artefacts produced by these artists both act as mediators and creators of a cultural identity that is negotiated and shared. It therefore presupposes various lines of intersection between the wide-ranging theoretical debate about issues of national identity and contemporary visual art, adopting an approach normally employed in Culture Studies in general, and Visual Culture Studies in particular. Representations of Portuguese cultural identity in art are considered in terms of three basic areas of analysis: examples of (re)mediation and (re)figuration of the Portuguese collective image which, in drawing upon historical, literary and art-related texts, place the sea at the centre of the shared identity of the Portuguese; a renewed look at various traumatic episodes from the country's recent past, in particular the Estado Novo and the Colonial War, as fundamental features that are woven into the contemporary sense of identity; and Post-Colonialism as a byword and key concern when recasting the past into the present, forging links between cultural identity and the creation of a visuality that is informed by social relationships. Through a hermeneutic approach to specific works by six Portuguese artists – João Pedro Vale, Joana Vasconcelos, Maria Lusitano, Pedro Barateiro Vasco Araújo and Francisco Vidal – which are suggested as the mediators for an anterior visuality, or afterimages, it is argued that the construction of the Portuguese imaginary community is shaped by the dialectic relationship between pedagogy and the performance-related aspects of the narration – be it visual or otherwise – of the nation. It is also argued that the works that make up the body of the analysis form a seminal system of discourse in the process of creating a sense of culture and in the activation of mechanisms for celebrating, questioning and creating or dismantling Portuguese cultural identity. The text also seeks to discuss the areas of overlap between contemporary art and Culture Studies, pointing out the aspects that are unique to each field.

CAETANO, Joaquim Inácio, *Decorative motifs of stamps for fresco paintings of the fifteenth and sixteenth centuries in northern Portugal: Relations between mural and easel painting*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão, 2010 (<http://hdl.handle.net/10451/2829>)

Keywords: Fresco painting; Studio; Stamp; Pattern; Imitation coating

Abstract: This dissertation focuses on the fresco paintings of the XV and XVI centuries in the North of Portugal with the aim of studying decorative patterns executed with transfer print. It is a study which generates from the conservation and restoration of mural painting and the observational

opportunities it offers, an activity we have been developing since the beginning of the 1980s. The identification and collation of patterns in regard to patterns in other paintings have allowed us to identify various groups of paintings which share affinities. We later found each of these groups constituted the corpus of several mural painting studios working actively in this time period and location. We were simultaneously aware of the existence of traces, particularly in religious spaces, of other decorative “fads” such as colour directly applied onto architecture or the manner in which the joints of the construction systems were handled. We find these “fads” to be prior to the period of great production of fresco mural painting around the first half of the XVI century, preceding the first romanesque constructions, whose nature is synthesized in fresco painting through its representation in painting itself, through the imitation of brocade and wall hanging tapestry which would cover walls, vestiges of which exist only in pictorial representation. We also noted the majority of the patterns taken into inventory have a visual referent and show similarities with other forms of decorative grammar such as the romanesque, gothic or mudejar styles, or imitation of brocade design. In this constant collation with patterns of other origins we found the same pattern, stamped with the same stamp on fresco painting and easel painting, therefore deducing it all to be produced by the same studio. We also referenced other cases of studios that paint both genres, which would be common practice.

CAETANO, Joaquim Oliveira, *Jorge Afonso. An essential quest on Portuguese primitive painting*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by José Alberto Gomes Machado, 2014 (<http://hdl.handle.net/10174/18922>)

Keywords: Jorge Afonso; Early portuguese painting; Renaissance painting; Convent of Christ Tomar; Monastery of Madre de Deus; Monastery of Jesus Setúbal

Abstract: Painter Jorge Afonso (1480-1540), held positions of major importance and was master of some of the most remarkable artists of the first half of the 16th century. By family links, by professional connections or as Royal representative for the supply and control of works, he was at the very center of the great artistic works of his time. He built a career as Herald what made him an important figure in King D. Manuel’s court. To Jorge Afonso are attributed the large paintings of the ‘Christ’s Convent’ Ambulatory in Tomar, eight paintings from the ‘Madre de Deus’ monastery and the ‘Covent of Jesus’ altarpiece in Setubal. This dissertation reanalysis the painter biographical data, studies the paintings including its underdrawing and reconstructs the understanding of Portuguese painting of that time, perceived under the influence of this tutelary figure.

CALHEIROS, Luís Filipe Ferreira da Bandeira, *Praise of the ugly in art: ugliness in the 20th century*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria de Lurdes Craveiro and Dalila Rodrigues, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/27133>)

Keywords: Not available

Abstract: This text records a research work in which has been advanced an interpretative theoretical thesis, based on an art history profile, trying to make an aesthetic hermeneutics in the 20th century, proposing the Belo-ugly concept as the identifier sub-categorical aesthetic concept of half of the artistic creation of more relevant cultural impact in the 20th Century Art, particularly in the art of painting, which will be the addressed artistic subject. The theoretical approach of the particular aesthetics phenomenology and its axiological characterization was based on the philosophical thought of authors such as Aristotle, I. Kant, GWF Hegel or in 'Masters of Suspicion', FW Nietzsche, K. Marx and S. Freud. Several essayists who hardly studied the phenomenology of ugly and its determination as theoretical-critical sub-category inside the aesthetic system, as Umberto Eco or, for example Lydie Krestovsky, Raymond Polin, Eugenio Trias, Pedro Azara, among others, have also

been consulted, especially Karl Rosenkranz, GWF Hegel's disciple, which was one of the most important authors as far as the theoretical study of the ugly and artistic ugliness is concerned. Critical judgments of the reasoning discourse that sought to be unmistakable in the interpreting analysis of studied phenomenology empirical evidence, have been based, for factual evidence purposes, into statement by image, from the numerous exempla of works of aesthetic ugliness of artistic movements in the 20th century or into contemporary independent artists, exhibited in indispensable iconographic attachments. From the studied works of art, the new aesthetic paradigm in the 20th century was configured. It has been made an exhibition through an extended illustrating block of the advent of new forms and new artistic contents in the 20th century, revealing the aesthetic climax of an ugliness that ubiquitously characterizes century art painting, both testimonial register and sublime transfiguration of real ugliness from those modern times.

CARDOSO, Maria Luísa Lopes de Oliveira Ferreira, *Art History and Cold War*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2012 (<http://hdl.handle.net/10362/9762>)

Keywords: Art Historiography; Cold War; Modernism; Socialist Realism

Abstract: How was the making of art history that would become hegemonic in the U.S. and Russia during the Cold War influenced by its historical context? In what way did that context promote a particular way of doing art history to the detriment of other available alternatives or competing options in each block? What is the relationship between the models of artistic historiography that became dominant in each country during that period? Calling upon the concept of “paradigm” as defined by Thomas Kuhn, through an analysis of the critical, theoretical and historiographic discourses as well as their historical contextualization, this research aims to trace the development of the paradigms of artistic historiography that became dominant in the U.S. and Russia during the Cold War. The first part of this work analyzes the emergence period of a North-American modernist and of a Russian socialist realist art history in the 1930's. A second part is devoted to the refining and affirmative period of these paradigms during the 1940's and 1950's. Finally, in a third part, we consider the first signs of the questioning of the two historiographic paradigms that emerge systematically from the 1960's, either through the challenges posed to them by the artistic production, or through their internal historiographic revisions. What this path reveals is the historical and political convenience of the historiographic paradigms that became hegemonic in the cultural dispute between the two blocks in the Cold War; their employment (official or unofficial) as part of an emblem of national identity by the strategies of cultural diplomacy; and a relationship of complementarity between them both, to the extent that the symmetry of their antagonism translates the indispensability of the “other” in the construction of a cultural identity — which, together, embodies the bifurcation of a cultural utopia of Modernity.

CARRUSCA, Suzana Andreia do Carmo, *The Baroque Tiles in Convent of the Carmelite Order and the Order of the Discalced Carmelites in Portugal*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by José Alberto Gomes Machado, 2015 (<http://hdl.handle.net/10174/15957>)

Keywords: Tiles; Baroque; Iconography; Carmelites; Convent space; Integrated heritage

Abstract: This Doctoral dissertation main aim is to make known, in its artistic components, iconographic, iconological and doctrinal, the tiles held in the seventeenth and eighteenth centuries for male and female convents of the Carmelite Order and the Order of Discalced Carmelites in the European Portuguese space, which will fill in major gap in the historiography on the Portuguese artistic baroque tiles of religious Orders, in particular, and the Portuguese art of the Counter-

Reformation in general. Based on an exhaustive survey of the remaining ceramic representations and methodological tools of Art History research we intend to perform a descriptive-analytical research contextualized in the Carmelite tiles of the Baroque in Portugal. The investigation, which focuses on the art of tile, but also the creation of a route of a Carmelite Lusitanian art, brings, together three scientific disciplines: Art History (artistic analysis, iconographic and iconological), History of Spirituality (relationship between spiritual and artistic reality in the Carmel) and History of Culture and Imagetics (globalizing relationship of the image in spaces and realities of distinct communication).

CARVALHO, Maria do Rosário Salema Cordeiro Correia de, *Tile painting in Portugal (1675-1725). Authors and biographies - a new paradigm*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Ana Paula Rebelo Correia, 2012 (<http://hdl.handle.net/10451/6527>)

Keywords: Azulejos (tiles); Ciclo dos Mestres (masters' cycle); Azulejos-makers (azulejadores); Potters; Painters

Abstract: The chronology of this PhD dissertation goes back to the last quarter of the 17th century, including the first examples of azulejos (tiles) fully executed in blue and white, and continues during the first twenty five years of the 18th century. This period corresponds, generally, to the Ciclo dos Mestres (Master's Cycle), a designation based on the exceptional quality of the painting and on the architectural integration achieved. The first part of the dissertation puts together the information already well known and the new one that was discovered during this study, about the team working actively during the conception, production and application of azulejos, i.e., azulejos-maker(s) (azulejadores), potter(s) and painter(s). Regarding the painters, we intended to re-evaluate the Portuguese Art History attributions. In this sense, the azulejos signed or documented were specially considered, and they were the base for the appreciation of the attributed azulejos. We propose a flexible model that allows to organize the azulejos in situ and the panels in a more open way, not forcing the identification of the painters. There were certainly much more than those we know today, and the collective ways of working, the collaborations, the themes replicated and so on, makes the organization by authors very difficult. Finally, we discuss some questions about the azulejos painting during the period studied. The second part, which results from the analysis and discussion of the data from the first part and the attachments, pretends to follow the different procedures for application of the azulejos in the buildings for which they were conceived. It includes the order, the project, the manufacturing and preparation of azulejos, the painting, the application, and ends with the reception or the perception of the work by the contemporaries. Meanwhile, we discuss the importance of the azulejador, how the painting was done, what were the visual sources that inspired the painters, namely, engravings and their use, exploring, as well, the integration in architecture and the sense of narrativity intrinsic to the way Portuguese used azulejos. Summarizing, we want to present a global perspective about the production of azulejos between the end of the 17th century and the first quarter of the 18th century, including all its different aspects.

CARVALHO, Maria João Crespo Pimentel Vilhena de, *The sculptures of Ernesto Jardim de Vilhena. The building of a national collection*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Rafael Moreira and Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10362/13889>)

Keywords: Art Collections in Portugal; Sculpture Collections; Museology; History of Art Museums in Portugal; Cultural Biography of artistic objects

Abstract: The Navy commander Ernesto Jardim de Vilhena (b. Ferreira do Alentejo 1876 – d. Lisboa 1967) was the most important art collector in Portugal during the first half of the 20th century. The objects of his legacy are unavoidable within the national heritage, whether belonging to the State or

being private property. 1500 sculptures were given in donation to the Portuguese State by his heirs in 1969, and became property of the Museu Nacional de Arte Antiga (MNAA) in 1980. Their classification as monuments in the national heritage is due not only to their intrinsic artistic quality but also to the work developed from that moment on by the MNAA. The dichotomy – Collector and Museology, which constructed the history of the sculpted image in Portugal – is the primary subject matter of this research. Concepts of culture and biography of objects, taste, definition of the patterns and ways of collecting for the Portuguese culture of the first half of the 20th century also contribute as analytical bases to understand the personal Ernesto de Vilhena's concept of heritage.

CASTILHO, Liliana Andrade de Matos e, *The city of Viseu in the seventeenth and eighteenth centuries: Architecture and Urbanism*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2013 (<http://hdl.handle.net/10216/67328>)

Keywords: Not available

Abstract: Not available

CASTRO, Maria João Roque e, *Dance and Power or the Power of Dance: Dialogues and Clashes in the Twentieth Century*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli and José Sasportes, 2014 (<http://hdl.handle.net/10362/13093>)

Keywords: Art; History; Ballet; Dance; Choreographers; Dancers; Power; Politics; Propaganda; Ideology; XX Century

Abstract: Within the History of Contemporary Art framework, the research presented herein relates the role of art with the power of dance, featuring its dialogues and confrontations throughout the twentieth century. Used as a vehicle of propaganda, dance became an art easily politicized and compromised with its framing regime. The common thread of the study covers a journey marked out between the time that dance emancipated opera -with the emergence of Ballets Russes in 1909 -until the celebration of the centenary of the company in 2009, date in which there were reflections on à la longue terpsichorean contemporary universe. It is a whole century that set from a new political and artistic relationship developed not only to the authoritarian regimes of the first half of 1900, but also present in liberal-democratic regimes in the last half of the twentieth century. Positioning itself in two different vectors -appointment or revolt –this study analyses across the international scene and national production, crossing the double vision of the power game of dance and dance of power and integrating them into the main creations produced over the last hundred years.

CERQUEIRA, João Francisco Delgado, *Through never before sailed Seas: José de Guimaráes on the Route of Discoveries and the Encounter of Cultures*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo and Margarida Maria Acciaiuoli Homem de Campos Brito, 2011 (<http://hdl.handle.net/10216/55085>)

Keywords: Not available

Abstract: This thesis is about José de Guimaráes relation with Portuguese Discoveries and his wish to promote the encounter of the different cultures. By repeating the Portuguese sailors' routes, José de Guimaráes collects African, South American and Asian cultural influences, mixing them with western aesthetics and creating multiracial works which aspire the possibility of a fraternal brotherhood amongst all peoples.

CHAVES, Duarte Nuno, *Religious sculptures for dressing of the Third Procession: history, concepts, typologies and traditions - A Franciscan heritage legacy in the island of S. Miguel, Azores, between the 17th and 19th centuries*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Alexandra Gago da Câmara, 2016 (<http://hdl.handle.net/10174/19160>)

Keywords: Worship; Devotion; Identity; Imaginary; Immateriality; Memory; Heritage; Ritual; Tradition

Abstract: The theme proposed as object of study in this thesis is the result of a research dedicated to the custom of adorning religious sculptures and displaying them in Franciscan penitential processions between the seventeenth and twentieth centuries, in the island of S. Miguel, Azores. This type of religious expression, particularly characteristic in the Ibero-American space, featuring up by scenic originality, in which clothing and scenic props are used to complement the respective sculptural groups, called religious sculptures for dressing. In the Azores, the Venerable Third Order of Penance had a major role in organizing these processional events, and the islands of S. Miguel and Terceira currently represents one of the last holdouts in organizing penitential processions, with the use of religious sculptures for dressing. In the case of S. Miguel, this type of imaginary can still be seen in the collections of some of the ancient Order of the convent churches of the Friars Minor existing on this island, and the only procession coming from the penitential spirit of the Third Order, which is held annually in the city of Ribeira Grande. The study now being presented aims to understand the various components of the use of such imaginary, and the recording of heritage legacy that the Franciscan secular perpetuated to the present day, materialized in a patrimonialization process of their dress images, expressed in the dichotomy between objects, as matter, and their biographical realities, linked to third-party communities that were behind the use of these processional images.

COELHO, Teresa Maria da Trindade de Campos, *Nunes Tinoco, a dynasty of royal architects*, PhD in History of Art: Art History of the Modern Age submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Rafael de Faria Domingues Moreira, 2014 (<http://hdl.handle.net/10362/20258>)

Keywords: Mannerism; Baroque; 17th and 18th centuries; Tinoco; Portugal; Architecture; Architect; Profession

Abstract: The current doctoral thesis aims at tracing the life and career path of the Nunes Tinoco, one of the most important Portuguese families of royal architects, back to the 17th century and early 18th century. Their activity spanned from the reign of the Filipes to the reign of king John V and had a tremendous impact on the Portuguese architecture, transmitting, generation after generation, a whole tradition of knowledge and skills, as, in the future, it would be the case of other families, such as the Frias and the Couto, only to mention the most influential. After having systematized this family members' biographical data and information about their professional activity, integrating it in the social context of that period, we intend to clarify some issues we consider important about the techniques and characteristics of architecture during this time, pointing out the relevance of the family structure concerning the facts we considered fundamental for this study: the passage from head mason to architect and the resulting new social status; training, performance, posts assignment, contribution to the binomial family/techniques Portuguese architecture speech. Finally, we purpose to establish the evolution of their professional status, linking it with the evolution of architecture itself and with the cultural and social changes occurred over this period.

CORDEIRO, Filipa Raposo, *Thomas Luis, a mannerist painter of the sacred and the profane: Art, conservation and restoration. Cases of Évora, Aldeia Galega, Elvas, Idanha-a-Nova and Vila Viçosa (16th to 17th centuries)*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities

of the Universidade de Lisboa, supervised by Vítor Serrão and Agnès Le Gac, 2014 (<http://hdl.handle.net/10451/11426>)

Keywords: Thomas Luis; Altarpiece; Wall painting; Mannerism; Sixteen and seventeen century; Iconography; Analysis; Materials and techniques; Pathology; Conservation and restoration

Abstract: The goal of this thesis is to present an interdisciplinary and innovative study about the altarpieces and wall paintings by the English painter Thomas Luis (Thomas Lewis). These paintings, created between c. 1582 and c. 1603, are located in five areas in Portugal: Évora, the old Aldeia Galega (actual Montijo), Elvas, Idanha-a-Nova and Vila Viçosa. There are few studies about Thomas Luis, who has not been given sufficient recognition when compared with more productive painters (like Diogo Teixeira, Simão Rodrigues and Francisco João), in spite of his monumental paintings, which should be acknowledged, as they are unique. His paintings can be found in religious and private buildings. They show evidence that Thomas Luis's patrons had an erudite taste and culture, concurrent with the best that was produced not only in Portugal, but also abroad (in neighboring Spain, in Germany, in Flanders and Italy). Ten pictorial groups, composed of one hundred and seventy eight themes (including the ones that disappeared), are herein justified in terms of authorship, as being by Thomas Luis. The research method chosen was imposed by the object, that is, by the paintings themselves, which, in fact, "write" Thomas Luis biography. His masterpieces were studied in a pluridisciplinary way, through six perspectives: historic (space and time contexts, patrons and Maecenas); iconographical and iconological (exploring the meaning of sacred and profane themes in documents and literary sources); stylistic and artistic (showing possible influences, from various art fields – engraving, illumination, easel and wall paintings, tiles, wood and stone works –, in Thomas Luis work); material and technological, using surface and local methods of exam and analysis (MEA); "transmemorial" history (chronology of the alterations and Conservation and Restoration interventions, using MEA), Museology, proposing ways for a wider acquaintance of Thomas Luis work, exhibited in cultural places (church and museum), and Curadory, recommending not only "authenticity" criteria for the exhibition of sacred heritage, but also preventive conservation guide lines to ensure its lasting preservation, explaining the role played by the conservator-restorer in those areas. This work aims to acknowledge, preserve and project Thomas Luis work to a wider audience and promote the Cultural Heritage Tourism.

COSTA, Simão Palmeirim, *The Acquisition of Renaissance Artistic Space in Portuguese Painting from c.1411 to c.1525: Geometric and Compositional Competences of the Late Middle Ages to the Renaissance*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira and António de Oriol Trindade, 2016 (<http://hdl.handle.net/10451/25111>)

Keywords: Geometry and Composition; Renaissance Portuguese Painting; Altarpiece; Geometrical Skills; Instruments and Designs

Abstract: It is a well-known fact that Geometry plays a fundamental role in medieval and renaissance artistic practices. With this thesis we propose an in-depth study on how geometric knowledge is manifested in Portugal, during one of the richest moments in the country's history. Understanding the compositional and geometrical skills acquired and applied by a certain author or painting workshop implies both theoretical and practical education. Based on the knowledge of geometrical methodologies and on a vast group of information and documental data concerning the History of Art. Once we determined the time frame, selected the corpus of paintings and gathered the geometric tracings to test, we proceeded to do an exhaustive sequence of compositional studies on the group of works of art in question. A comparative analysis of the results allowed us to list a series of conclusions around the central theme and, most importantly, to define the itineraries of renaissance visual composition in Portuguese Painting between the beginning of the 15th century and the first quarter of the 16th century.

COUTINHO, Sérgio Manuel de Carvalho, *The European vanguard: between "Globalenation" and "Human Unity"*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli, 2015 (<http://hdl.handle.net/10362/14995>)

Keywords: Artistic vanguard; Europe; Globalization; Rage; Irony

Abstract: The present doctoral thesis aims to analyze the concept of artistic vanguard, as well as to investigate if the existence of an artistic vanguard is possible in the XXIst century. Presented throughout history indifferent perspectives, the avant-garde genetic should be restudied and redesigned defining its connection to modernism and cosmopolitanism, furthermore identifying its objectives and its geo-social dynamics. If in the beginning of the XIXth century the French saint-simonian and mathematician Olinde Rodrigues considered urgent, but also impossible, that the artistic vanguard should prevail politically, it's, then, important to know what changed so that the artistic front can advance in the battlefield. It's essentially on the reinterpretation of this first "manifest" that this investigation establishes its foundations. It's also important to note the usefulness that certain concepts like "rage" and "globalization" possess, to which the studies of the German philosopher Peter Sloterdijk that serve as a starting point. The vanguard military terminology shouldn't be ignored either. The artistic army should have a specific training to attack with all his strength, as to be able to identify its different targets throughout history. Take into consideration that Europe is the investigative field. European vanguard has a singular profile that connects not only to memory, but also to its utopian unity and to the singularity of its criticism. The existing concept of vanguard should be questioned in the XXIst century. This is a Europe defined by the fall of the Berlin wall and fearful of terrorist attacks, defined by the reappearance of extremist groups in the European community and by a Russia that lost its offensive modesties. A time when wars are made with drones and when the internet allows a reorganization of activism, but is also a stand towards a controlled reality. In this outlook it's hard not to be cynical.

COUTINHO, Vânia Maria, *Carmina figurata and Carolingian image theory: contributions to a reflection on the text-image relationship*, PhD in History of Art: Art Theory submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Joana Cunha Leal and Maria Adelaide Miranda, 2016 (<http://hdl.handle.net/10362/19090>)

Keywords: Carmina figurata; Rabanus Maurus; "Ad Bonosum"; Carolingian Period; Ut pictura poesis; Image Theory; Word and Image

Abstract: The thesis focuses on the figured poems composed between c. 780 and c. 814, by Alcuin, Josephus Scottus, Theodulf and Rabanus Maurus, related with their contemporary political, social, cultural and religious circumstances. These works not only reverberate a comprehensive ideological project, but also build it. Despite the fact they are engaged with the dominant elite, the poems – surely by the existence of images that bestow their originality – express their own life, their presence, and one capable of generating effects in the common space. There is a remarkably numerous production of figured poems in the very same period in which the Carolingian court addresses the Byzantine quarrel of the images. Some of the Franks' arguments of the Libri Carolini are considered in order to ponder if they formulate a sort of 'image state theory', to which the figured poems, namely the ones composed by Rabanus Maurus, would respond. According to some historiographical approaches, under appreciation would be the value of the Scriptures and of the writing culture over the image, a notion also confirmed in Rabanus Maurus poem "Ad Bonosum". Hence, the Carolingian figured poetry would be subordinating its full visuality to the Word, to the text, to its meaning and spiritual vocation. Figuration, devoided of its materiality, would act primarily as an appeal to the invisible and to an experience of religiosity. An idea that is under discussion in this research, along with the difficulty in stabilizing one single conception of image. Bearing in mind the origin and poetic lineage

of the figured poems, as well as their reception at specific moments in history, it is explored how the resistance to the full acknowledgment of their pictorial features has its own historical background. That is, contexts where an antinomy between text and image is formed – namely through the modern period dispute between painting and poetry or through the development of logocentric epistemological paradigms (of theological, cultural or political origin) – constrain, even today, our models of analysis of the *carmina figurata*. In this sense, the image is presented as irreducible to multiple textualizing solutions, in order to see what the figured poems show, alongside with what they say. The goal is also to focus on the effects of the image, harbouring the unique qualities of figured poetry well beyond the strict opposition between word and image, and the discussions about the supremacy of the word. The reflection on image presented in Rabanus Maurus' and Theodulf's works offers a remarkable opportunity to discuss notions of the medieval image. Its conceptual and theoretical contributions to Art History and to the critical studies of the relation between word and image are undeniable, and they are so besides their temporal circumstance.

CUNHA, Mário Raul de Sousa, (...) *Visitando nós ora pessoalmente o dito mestrado de Santiago (...). The Churches of the Military Order of Santiago. Architecture and Materials*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2013 (<http://hdl.handle.net/10216/72367>)

Keywords: Not available

Abstract: This thesis aims to describe and analyse the churches and chapels of the Military Order of Santiago in the period between the years 1510 and 1571, dates that correspond, respectively, to the first visitations conducted by Master D. Jorge de Lencastre (Visitation of Setúbal, July 1510) and the last of a series of inspections carried out in the sixth decade of the Fourteenth Century, which extend effectively until the early years of the next decade (Visitation of Palmela, September 1571). For this purpose it has been done not only a survey and study of the visitations to the commendations of this period, already published at this moment, but also a transcription and publication of the sixteenth century Visitations of Alcácer do Sal, until now unpublished, namely those which belong the years of 1512/1513, 1535, 1552, 1560 and 1565, which are compiled in the Appendix. This work has identified a collection of about 220 temples, some of which have disappeared or have been radically transformed. Patron saints and specific devotions, spaces and forms, measurements and materials, attitudes and beliefs were determined. And, as far as possible, visitors' perceptions of what they saw have also been determined. The territory in this study incorporates the main military nuclei south of the Tagus, including the Sado region, with a particular emphasis on Setúbal, Palmela and Alcácer do Sal, Low Alentejo, where Mértola was of utmost importance as a former headquarter of the Order, and an extensive domain network that stretched from Levante to the West, from the course of the Guadiana to the Atlantic, and south to the other side of Algarve's Barrocal region, where this militia was a remarkable owner of spiritual rights, particularly in Castro Marim, Cacela, Tavira, Faro, Loulé and Albufeira. These areas, where the institution left its singular brand, show memories of a mythical past repeatedly invoked, on which the transformations of time were accumulated, particularly those that occurred in the course of about sixty years, when Portuguese art forms simultaneously used Tardo-Gothic, Manueline and Renaissance designs.

CUSTÓDIO, Delmira Maria Rita Martins dos Santos Espada, *Artistic relations between Portugal and Flanders through the Books of Hours preserved in Portugal*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Maria Adelaide Miranda, Bernardo Vasconcelos e Sousa and Dominique Vanwijnsberghe, 2017 (<http://hdl.handle.net/10362/27982>)

Keywords: Book of Hours; Flemish illuminated manuscripts; Portuguese illuminated manuscripts; Portuguese court; Burgundy

Abstract: The central thesis of this work is to show the importance of the Book of Hours, in the context of the late medieval Portuguese society and the relations that involved it with the main European courts. This study has allowed to reconstitute the course of some codices, to evaluate the prestige that we gained in the main European courts, the great receptivity that the Flemish art found within the Portuguese nobility and the impact that it had on the national production. The absence of studies, for the great majority of the codices, led us to the elaboration of the exhaustive survey of the handwritten Books of Hours and loose folios that are currently preserved in Portugal, organized by institutions, plus sixteen other codices linked to the Portuguese court that belong to foreign entities and to which we also dedicate a very brief study. The seventy-eight specimens we pointed out in Portugal were the subject of an analytical study which included the identification of the origin and the iconographic programs (with indication of the section in which they are inserted) and the specific bibliography for each manuscript. The Books of Hours of Flemish origin, mostly from the Portuguese royal collection, were the object of a more detailed codicological study that included, in addition to the aspects mentioned before, the elaboration of developed scientific records, the complete transcription of the text and its confrontation with the coeval painting and illumination, with the patrimony of previous times and with the production of the subsequent generations, where we tried to evaluate its impact. From this study there were also significant innovations related to the codices under analysis, highlighting the reconstitution of what we consider to be the initial project of the so-called Book of Hours said to belong to Prince Ferdinand or Queen Catherine, and it is now expected that their visibility will position them in the center of the national and international discussion. By organizing them in chronologies and workshops, we intend to show the evolution of the pictorial language which marked the Flemish illuminations of the 15th and 16th centuries, and its contextualization in the contemporary production served to better understand the dynamics of book production, the circulation of models, the choices of the Portuguese elites and the greatness of the codices that we possess. The reconstitution of its institutional course and the partnerships developed with some institutions that have the codices allowed us to evaluate and understand damages inflicted in more recent times and reconstitute part of the history of the book.

DAMÁSIO, Luís Fernando Pimenta de Castro, *Amadeo's gallery. Life Painted. Biographical notes*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Leonor Barbosa Soares, 2016

Keywords: Not available

Abstract: Not available

DIAS, Eva Sofia Trindade, *Architectonic Renovation of the Monasteries and Colleges of the Congregation of Saint Benedict in Portugal (16th-19th centuries)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2018 (<https://repositorio-aberto.up.pt/handle/10216/118036>)

Keywords: Not available

Abstract: Not available

DIAS, Marta Miriam Ramos, *Medieval funerary art in Portugal: a relationship with the liturgy of the dead*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2014 (<https://repositorio-aberto.up.pt/handle/10216/99918>)

Keywords: Not available

Abstract: Not available

DUARTE, Marco Daniel Carrola, *Fátima and artistic creation (1917-2007): the Sanctuary and Iconography - art as scenery and as protagonist of a specific message*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Regina Anacleto, 2013 (<https://estudogeral.sib.uc.pt/handle/10316/21843>)

Keywords: Not available

Abstract: The diachronic reading of the Shrine of Fátima, according to the vast available documentation, shows that the theme of architecture became very important for the development of this place. Architecture is the artistic discipline which has been structuring the shrine whether through popular archetypes (Little Chapel of the Apparitions) whether through the most erudite projects that turned the shrine into a field including aesthetic movements, such as the art from the nineteenth century (basilica of Our Lady of the Rosary), the art of the twentieth century, in a first period related to the scenographic architecture of Estado Novo (esplanade and colonnade), and in a posterior stadium related to an art trying to find aesthetic solutions that assigned to the place a real international look, reflecting the tendencies of post-modernism. In the turn of the new century the architectonic discipline will continue to rule through the construction of the broadest church in Portugal, the Most Holy Trinity church. The plans and elevations of the new buildings have, also, required campaigns of artistic valorization which, mainly in some moments of the daily life of the Shrine, transformed the place into a laborious laboratory of art, facing with tenacity the difficult, however fundamental, epistemological debate on sacred art. In fact, notorious names of the artistic production from the 80' and 90' of the twentieth century have achieved artistic labours on painting, on sculpture or on stained glass. Always driven by the celebrative moments, the Shrine of Fátima gets to the threshold of the twenty first century with some more motives to the promotion of works of art: the Jubilee of the year 2000 and the beatification of the two seers of the apparitions. However, if this chronological marker has already brought some novelty in terms of work of art, it is the period of the 90 years since the apparitions of Fátima that distinguishes indelibly the landscape of the shrine, through the construction of the Most Holy Trinity church. This project had the ability to open a new phase in the life of that place without annihilating neither in the implantation, nor in the elevation, nor in the volume the constructive monumental tradition erected throughout nine decades. Alongside with the physical construction of the shrine, the artistic discipline has found in Fátima the favourable field in terms of iconographic creation, and once again depending on a reality in construction 'ex nihilo'. Since one is dealing with creation from a new reality, the historian may classify the typologies of the Image of the Virgin of Fátima, from the "type" (the image created for the Little Chapel of the Apparitions as official figuration); the "archetype" (the image of Our Lady of Lapa, which inspired the great number of volumetric features of the sculpture), and the "subtypes" or new and subsidiary models (such as the posterior figurations of the Pilgrim Virgin and of the Immaculate Heart of Mary, in consequence of the iconic reflexion and of the revelation of the Message of Fátima itself). One may also add to these typologies various iconographic fusions, among those one can notice the presences and the absences of the Virgin of the Message of Fátima, valued in the different iconographic syncretism intrinsic to the them that derives from the episodes of Fátima, such as – although with different kinds of representation – the theme of Our Lady of Carmo, of Our Lady of Sorrows and of Our Lady in the context of the Holy Family, also valued in the iconographic syncretism from the derivation of senses, as it happens with the themes of the coronation of the Virgin of Fátima or of the Virgin of the Apocalypse. It still belongs to the iconography of Fátima the plastic fixation of themes such as the one of the Miracle of the Sun, the one of the Apparitions of Tuy and Pontevedra, the one of the Secret of Fátima, the iconographic fixation of the Shepherds seers itself, one wishing to pull them out from the pictures of 1917, and, among others, the aesthetic fixation of the image of the Angel of Fátima, whose artistic labour is going to find inspiration in the theme of the Guardian Angel of Portugal. With such a fertile ground and with the immeasurable

impact of Fátima in the Christian world, and not only in it, it is no surprise that the worthiest artists look into the issue and that, with different levels of cultural acceptance, they sign works in the context of this theme. The Shrine – as a place of physical landscape built out from architectural, sculptural, pictorial and urbanistic elements, and also as a place of psychological landscape built out from pilgrims in ritual practises that fill in the esplanade with the light of the candles in the night vigils or with the white handkerchiefs during goodbye – claims itself as iconographic ‘topos’, unique recognized image, for various motives such as the artistic elements, in the whole globe.

DUARTE, Miguel Nuno Mesquita, *Image (of) Archive and Mnemonics Time: for a project of “Arquiviology” in the History of Art*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Medeiros and Ana Margarida Alves, 2016 (<http://hdl.handle.net/10362/18800>)

Keywords: Archive; Time; Historiography; Photography; Cinema; Atlas

Abstract: This study presents a way to think – or rethink – the archive in its relation with photography and cinema. In its confrontation with these media, the archive opens up to an ontological insight and a pragmatic claim, acquiring the status of an event: records intimate the past, a reality that is already absent and far from us, but they also comprise an opened condition of the referent, which acquires the sense of an imprint-affection that remains in a state of potential energy and return, thus undermining the principles of mimetic representation and linear time. The study therefore provides a way out for the deadlock created both by the positivist and postmodernism assumptions, ineffective to convey the historical and temporal complexity of the archive image, i.e. its ability to capture desire and to establish a system of permutations between what is recorded, remembered and imagined. Inspired by the influential essays of Jacques Derrida, as well as by the reformulation of the notion of the archive in art and art theory, this study endorses the idea that archive remnants are active and unstable, comprising repetitions, survivals and new forms of legibility: archival material is less a closed and accurate register than a creative starting point prone to offer multiple meanings and allowing the viewer to inventively address past and history. The comprehension of this reassessment requires to imagine a beyond the archive, a zone of exteriority in relation to the archive. It is argued that this concerns a movement that leads us from the archive to the atlas. It is the later that encompasses the heterogeneous and vertical features of a mnemotechnics of time and thought, a concept that shall be evaluated in its technical-imaginative aspect. It is also the atlas that allows to carry out the derridean claim concerning a project of archiviology – often commented but rarely practiced – able to map the limits and the possibilities of the archive through a broader relation with other fields that, although surpassing many times the discipline of art history, address the mutual problems of time and image: Freud and the scene of writing in Derrida’s deconstruction; Foucault and the metaphysical taxonomies of Jorge Luis Borges; Walter Benjamin and the historical constellations; Georges Didi-Huberman and the survival-image, towards the systematizing of montage as a form of thought in Aby Warburg’s historiography. Aby Warburg acquires a relevant position by means of his atlas Mnemosyne, one of the most striking devices of art history, allowing the possibility to think an intersection between the atlas (considered as a new architecture for the archive) and cinema. In the fictional documentary projects of filmmakers such as Jean-Luc Godard, Chris Marker, and Hans-Jürgen Syberberg, the atlas allows to write history through a network of original associations and affinities, fulfilling a demand that arises from the traumatic charge of the past event, signaling a powerlessness to invoke, a moment in which something is unarchived.

ELIAS, Margarida Maria Almeida de Campos Rodrigues de Moura, *Columbano in his time (1857-1929)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2011 (<http://hdl.handle.net/10362/7229>)

Keywords: Columbano Bordalo Pinheiro; XIXth and XXth Century Painting; Portrait; Still Life; Intimism; Luís de Camões; First Republic

Abstract: Columbano Bordalo Pinheiro (1857-1929) was a Portuguese painter who lived and worked in one of the richest periods of the Portuguese cultural history. His father, Manuel Maria Bordalo Pinheiro, was a romantic artist (painter, sculptor and engraver) and his elder brother, Rafael Bordalo Pinheiro, was a famous caricaturist and ceramist. Columbano studied in the Lisbon Academy of Art (1872-1876) and he went to Paris with a scholarship (1881-1883). When Columbano came back to Lisbon he joined the Grupo do Leão, a Portuguese group of painters who dedicated themselves to the representation of landscapes and custom scenes, in a naturalistic style. Columbano preferred to paint portraits and intimist paintings, so gradually he started to move apart from that group. His works were best understood by the poets and the writers, who were also the models of his portraits. On the other hand, Columbano made numerous still life and intimist paintings that reflected his taste for silent, dark and closed rooms. Devoted to Camões and Os Lusíadas, he made a lot of works with themes related to that subject and linked with patriotic and nationalist ideals, popular in his time. Columbano lived through the end of the Monarchy and through the First Republic, when he received several commissions, among them the design of the republican flag (1911). He was also nominated for distinguished positions, namely as the Director of the Museum of Modern Art, in Lisbon.

FERNANDES, António Manuel de Melo, *Stones of armorial bearings of the Beira and of some bordering regions, elements of visual and artistic culture (modern and contemporary times)*, PhD in History submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Manuel João Ribeiro Dixo, 2013

Keywords: Not available

Abstract: Not available

FERNANDES, Paulo Manuel Quintas de Almeida, *The Matter of Asturias. Rhythms and achievements of the Asturian-Leonese expansion in the present center of Portugal. 8th-10th Centuries*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Francisco Pato de Macedo, 2017 (<https://estudogeral.sib.uc.pt/handle/10316/32275>)

Keywords: Not available

Abstract: There are many ways to define the 8th century. In this thesis, I intend to clarify the limits of Cordova and Oviedo's authority in Western peninsula and discuss the important role played by Berbers and Mozarabs in those initial times of Cordova's Emirate and the reign of Asturias. I believe that the final result is a valid contribution to define a close comprehensive overview about most Middle Ages' unknown century. Enlightened the "borders" between the two political blocks that played the leading role in what is known as the Reconquest, or assuming the absence of boundaries between them in those early times, I meant to study how Asturian and Leonese settlers colonized the huge space between the rivers Douro and Mondego, from the second half of the 9th century on. To do so, I assume that no men lands really existed. There was a time in Iberian Peninsula that large fragments of land had no political connections with Cordova or Oviedo-León and, therefore, the inhabitants there settled, kept or had to create their own specific features of existence. I conclude, however, that northern colonization was both pacific and reached all parts of that region, from the Atlantic Ocean to Côa river, and from the Douro river to more scattered areas south of the Estrela mountain and Coimbra. This extraordinary dynamic towards the centre of what is now Portugal is specially known thanks to contributions from archaeology and history or art, because documentation from this period is basically limited to a western corridor between Santa Maria da Feira and Coimbra. It is, in fact, in a more interior region between Penacova, Numão, Arouca and Trancoso that we find impressive materials dating from that initial northern Christian expansion. In this chapter, the church

of São Pedro of Lourosa is still the main artistic reference, today enriched with new and problematic interpretations about what the building stands for. The deeper research I had the opportunity to carry out firms up the true importance of other places to this subject, such as S. Pedro of Balsemão, Fráguas' monastery, S. Martinho of Várzea de Lafões, the cathedral of Viseu, Trancoso's castle, the archaeological site of Senhora do Barrocal, the church of Prazo, and a growing number of sites where Asturian and Leonese people left material traces of their settlement. In this extensive region, for one and a half century, different waves of northern expansion were responsible for the complete landscape change. Among the settlers, we can find a prince, a king, several earls and families, bishops, monks, presbyters and an undetermined number of free women and free men, attracted by the possibilities of a whole region to take possession of. Data here gathered certify that the centre of nowadays Portugal is part of an essential chapter to characterize Asturian and Leonese history. It was here that those political formations reached their most significant southern expansion until the end of the 10th century. And it is still here that we find major material evidences of its presence, both in quality and quantity.

FERREIRA, Maria Emília de Oliveira, *Lisbon in celebration: the retrospective exhibition of Portuguese and Spanish ornamental art, 1882. Background and materialization*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10362/15502>)

Keywords: Museology; Exhibitions; Ornamental arts

Abstract: The present dissertation studies the project and the achievement of the Exposição Retrospectiva de Arte Ornamental Portuguesa e Hespanhola, held in Lisbon in 1882. Building from a previous exhibition, the Special Loan Exhibition of Spanish and Portuguese Ornamental Art, held at the South Kensington Museum in London, in 1881, about which we also present the assumptions, the program and the organization, the exhibition in Lisbon became a reality. In fact, having had the opportunity of contributing previously to the Londoner exhibition, assembling a significant number of ornamental artistic works designed to represent Portugal in London, the Executive Commission intended, from the beginning of the project, to develop a similar event in Lisbon, envisioning the foundation of the intended national museum in Lisbon. The present dissertation unfolds the chronic of such an organization, showing the historicist, artistic, museologic and patrimonial concerns of the exhibition project and the way they came to be, in a time when the discussion about the ornamental art was a relevant issue in the international emergent nationalisms.

FERREIRA, Maria João Pacheco, *Chinese Textiles in Portugal in sacred decorative options of apparatus (16th-18th centuries)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Luís Alberto Esteves dos Santos Casimiro and Teresa Leonor Magalhães do Vale, 2011 (<http://hdl.handle.net/10216/56346>)

Keywords: Not available

Abstract: Not available

FERREIRA, Nuno Paulo Soares, *The residential architecture of Oporto in the first half of the 20th century. Licensing of works, authors, typologies and morphologies*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2017 (<http://hdl.handle.net/10216/109993>)

Keywords: Architecture; Housing; Porto; Twentieth century; Licensing processes for private works; Authors; Typology; Morphology; Urbanism

Abstract: The twentieth century is marked by profound urban changes, of which one of the most striking reflections is the way of thinking housing. The residential architecture in the city of Porto, concretely that from the first half of the twentieth century, has been the subject of extensive research. Nevertheless, current knowledge on this issue is based on parceled works, making it difficult to understand it in a comprehensive way. In order to fulfill this gap, the project of which this research is a part of, is based on the collection, systematization and analysis of all the information in the licensing processes for the construction of private housing that were directed and approved by the municipality of Porto during the first half of the twentieth century. Based on the systematic survey of the licensing processes of housing architecture from the first half of the twentieth century (1900 to 1948), the distribution of private housing construction in the city's geography and the interveners in the construction process are clarified. Typologies are defined and morphological features of Porto's private housing and its projects' authors in the period are studied. In the chapters focused on the analysis of the database, we proceed to the temporal and geographical analysis of the licensing processes. In addition to the generic study regarding the number of licenses and housing units, the different typologies and relationships between them are studied. Another chapter is dedicated to the study of the interveners in the construction process: orderers, construction managers and authors of the specialty projects (architecture and engineering). In three chapters we study specific cases regarding interveners, geo-spatial distribution and typological, morphological and aesthetic characterization. The three study cases are "Rua de Santa Catarina", farms and farmhouses, and "Casa Portuguesa". In addition to their direct contribution to the characterization of the city's architecture in the first half of the twentieth century, since these subjects lacked a comprehensive analysis, these chapters show the potentialities for future work of the methodology used. The study ends with a general discussion and presentation of the main conclusions of the developed work, highlighting its contribution to the knowledge of the city of Porto in the first half of the twentieth century regarding the history of housing architecture and the characterization of the city's landscape.

FLOR, Susana Maria Munhá Antunes Calado Varela de Almeida, *Aurum reginae or Queen-Gold: The iconography of Queen Catherine of Bragança between Portugal and England in the 17th century*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Maria Paula Marçal Lourenço, 2010 (<http://hdl.handle.net/10451/2261>)

Keywords: Not available

Abstract: The existence of a vast corpus of over two hundred portraits of Queen Catherine of Braganza (oil paintings, prints, miniatures and gold, silver and textile artefacts) is the material basis of our innovative approach to this field of study, namely a globalised, integrated analysis of 17th century royal iconography. With the help of the historiography of post-Restoration Portugal, completed with additional evidence and personal comments, it has been possible to explore the contexts of art production and its iconographical options, in order to understand how the main objectives of the Crown's international policy have been instrumental in conditioning and manipulating the aesthetics of portraiture. The Portuguese hostility to Spanish claims is documented in the splendours of the marriage of Catherine to the king of England Charles II, a ceremony associated with the production of many artistic objects and various propaganda materials against the reigning House of Habsburg. The iconography of the Portuguese Princess in London soon developed under the effect of the variety and high quality of portraits by painters working in mid-17th century Britain. The portraits of Queen Catherine of Braganza can be taken as a highly significant sign of her deep affection towards Charles II. Indeed, factual evidence suggests that the monarch contributed to the development of the Queen's personal image, by integrating her into the traditional, representative typology of English sovereigns. Additionally the King directed his wife's efforts to patronise several painters he had met in Flanders, as well as others recently arrived in London or those who had won the recognition of the English court. Besides, research on a number of case studies has enabled us to examine the

methods of prominent 17th century workshops. Thus, it is now clear that the Queen's iconography was conveyed by means of disguised complex visual codes and symbolic objects or historical-mythological allegories, intended to elucidate the public, including the King himself. This analysis obviously involved a scholarly familiarity with the main symbols, the fashion styles and popular ornaments of the age, together with the strategies of pictorial composition. All this has revealed the highly complex cultural scene that underlies the production of portraits, especially in the period prior to Catherine's departure for London and in the absence of information about any portraits of the Queen Dowager painted in Portugal after 1693. In a way, Queen Catherine of Braganza's English wedding eased the anxiety of the Portuguese and was hailed as a ray of hope in the consolidation of national independence, through the establishment of strong cultural links with Britain.

FONSECA, Rita Maria Sequeira Mega da, *Life and work of the sculptor Leopoldo de Almeida (1898-1975)*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by José Fernandes Pereira, 2012 (<http://hdl.handle.net/10451/7456>)

Keywords: Art; Sculpture; Portugal; Leopoldo de Almeida

Abstract: This paper discusses the life and work of the Portuguese sculptor Leopoldo de Almeida and in this sense is closely related to Portuguese Sculpture of the twentieth century. Therefore, the starting point is precisely what the historiography of today's concerns about his work, then we look more closely to the work that the sculptor produced, grouping it for decades. To make the text of the dissertation lighter, we opted to create records of inventory, where you can see the image of the work and elements attached to it. Alongside the great work produced, and despite the scant documentation found, it sought to create a human geography, ie what the sculptor was parallel to the production of sculpture in order to enrich the human universe in which works of sculpture were produced. After seven decades of production of sculpture, without seeing Leopoldo de Almeida made the determination to create a museum dedicated to his work, we chose to make a conclusion that gives a voice to some of the artists who were his students, with special focus for the sculptors, considering the legacy of extreme importance as the sculptor Professor of Drawing and Sculpture at the Fine Arts School of Lisbon.

FORTES, José Manuel Félix de Almeida Nunes, *Primitivism in Portuguese painting (1905-1940)*, PhD in History: History of Art submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Luís Manuel Aguiar de Morais Teixeira and Marieta de Morais Dá Mesquita, 2012 (<http://hdl.handle.net/11067/530>)

Keywords: Primitivism; "Alterismo"; "Ingenuismo"; "Infantilismo"; Tribal Art; First and Second Generation Modernists

Abstract: The question of primitivism has motivated the interest of art historians, particularly since, 1938, with the publication of Robert Goldwater. In Portugal, only in recent decades this issue has gained greater attention and emphasis by scholars, it is therefore necessary to foresee this issue in the field of national art. The field of study covers the First and Second Generation Modernists, in order to focus on its origins and its impact. The analysis of this issue requires not only a detailed study of the entire history of Portuguese art, but also the recreation of concepts for understanding the overall issue. In this sense, we tried to trace in the Portuguese art primitivist attitudes and reflect on the models that have had a proper expression. Indeed, the Portuguese artists were no exception to the rest of Western art, and this artistic attitude was felt and found their own nuances that allow the Portuguese art framing a plan of originality and uniqueness. This allows not only reframe the national art in a wider plan, but also defines principles of approach that had not taken concrete expression.

GONÇALVES, Carlos da Silveira, *Adriano de Sousa Lopes (1879-1944). A painter in the Great War*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2016 (<http://hdl.handle.net/10362/18445>)

Keywords: Sousa Lopes; Official War Artist; 20th Century Portuguese Art; Painting of the Great War; History Painting; Battle Painting; Etching; Drawing; Military Museum of Lisbon; Portuguese Intervention; First World War

Abstract: This thesis studies the period of the Great War and his aftermath in the life and work of Portuguese painter Adriano de Sousa Lopes. He was the only official war artist of the Portuguese Expeditionary Corps (CEP) in France, appointed in August 1917. First we discuss his motivations, the objectives he proposed to the War Minister Norton de Matos and his unique experience at the front. Focusing on the works of art and unpublished documents, this study examines the many facets of the war artist – the captain and chief of CEP’s Artistic Service, the draughtsman, the etcher, the painter – and proposes an interpretation of his most ambitious projects: the Portuguese section in the Allied Room at the Musée de l’Armée, in Paris and, most crucial, the conception of the Great War Rooms at the Military Museum of Lisbon, where seven of his monumental canvases were installed. This research reveals for the first time the dispute over the Lisbon rooms between the artist and the museum’s direction and its problematic results. It analyzes also the unknown collaboration of Sousa Lopes in decorating the war cemeteries in France and in the Panthéon de la Guerre, a colossal panorama painting premiered in Paris in October 1918. However, this study is not limited to a specific period of Sousa Lopes. It provides a context for it at the national and international level. A new understanding of the whole of Sousa Lopes’s carrer was needed, as well as his aesthetic ideas and critical reception. Then I explore the international impact of the Great War in painting, illustration and other visual arts, discussing the governments’ patronage of artists and its relation to propaganda. Next I consider the ideological debate in Portugal about the country’s intervention in the war, mainly in the cultural sphere, and the most relevant responses of Portuguese artists to the conflict. One of the central findings of this thesis is Sousa Lopes’s close collaboration with crucial combatants in Flanders, such as Vitorino Godinho, Américo Olavo, Jaime Cortesão and others, who legitimized and promoted his work. But it is also discussed the impact of Sousa Lopes’s works in the postwar years, through his exhibitions and critical reception, whether in the community of combatants or at the institucional level, in the contemporary press or in the history of art up to the present.

GONÇALVES, Susana Cavaleiro Ferreira Nobre, *The Art of Portrait in Portugal during the Baroque Age (1683-1750). Concepts, Typologies and Protagonists*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão, 2013 (<http://hdl.handle.net/10451/8491>)

Keywords: Portrait; Baroque; Painting; Power; Celebration; Memory

Abstract: Our work’s aim is to historically, typologically and artistically study the art of the Portrait in Portugal during the Baroque age. Our main goal is to give an overview of the portraiture practice in our country, between the last quarter of the seventeenth century and the middle of the following century. By and large, it covers the kingdoms of D. Pedro II (1683-1706) and D. João V (1706-1750). It’s a particular period of our Modern History where the country was largely at peace and had the benefit of a massive influx of wealth from overseas. This inspired an intense cultural renewal, in which, attached to the propaganda and the exercise of power, the pictorial Portrait took on a relevant role. Spreading through a “joint vision” entirely dedicated to the theme and handled over under the subject of History of Art, we decided to perform a rigorous inquiry, on the grounds of which we consistently moved forward into the enterprise, in order to achieve the presentation of new information and the elaboration of sound considerations that allow us to increase the knowledge that

already exists today in Portugal and in Portuguese language on this particular artistic genre, for the defined period of time. Thereby, instead of choosing to map all the existences, we decided to analyze the representation schemes applied to the Portrait – the canon, the attributes, the props, the compositions, the attitudes... - in order to comprehend its timely meaning (stylistic) and its implied social functions. In other words, by reflecting on this artistic genre's history in the Portugal of those times, through the construction of pictorial examples, relevant yet detached and treated as “case studies”, we intended to draw its most remarking characteristics and isolate, through them, visual genealogies and variations about the model. To pursue our task, we have organized the work along four main chapters. On the first chapter, we decided to define the Portrait's genre and analyze some focal theoretical questions interesting the history of the West European portraiture practice, underlining the status quaestionis about what can be considered a Portuguese Portrait during the Baroque period. On the following three chapters, keeping our loyalty to historic time – to the chronological succession of the “artistic facts”, we intended to follow up the three fundamental moments of the stylistic evolution on the Portrait in Portugal in the Baroque era: the “humanistic portrait” from the post restorationist period, the opening to the classical ideal from the time of D. Pedro II, and the imagery's renewal of power with D. João V, and furthermore, the new late-Baroque and Rococo experiences from the transition to the Josephine's period.

GUARDA, Israel Vindeirinho, *Configurational analysis of large urban estates in the Lisbon Region (1945-1974): contributions of spatial syntax for art history as city history*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Joana Cunha Leal, 2016 (<http://hdl.handle.net/10362/17026>)

Keywords: Urban estates; Space syntax; Spatial configuration; Modernist urban space; Formality and urbanity; Integration-segregation; Urban genotype and phenotype

Abstract: The present research investigates the urban estates. Five case studies that were built in Lisbon region between 1945 and 1974 are under analysis. The main propose of the study is to understand the spatial pattern and respective variants of these recent urban forms. It aims as well to evaluate the impact of these structures in the global structure of the city and society. The thesis takes as its object the large urban complexes, by approaching history of art as history of the city, and points the hypotheses of the study of the relation between form and function, as a way to obtain relevant information relating the use to the function, when concerning the design of the open space. Since different combinations of open-closed space imply different kinds of spatial structures (Medeiros 2013), the study of the relationship between form and space of the urban states and respective variations, can provide us with relevant spatial information that help us to better understand these recent urban forms. The thesis uses the theory of space syntax (Hillier e Hanson 1984) as a configurational approach, to determine the relationships between the various elements of the spatial systems formed in these urbanizations. Those relationships are afterwards analyzed through topological variables and measurements that enable us to identify its qualities and spatial values to society. The results obtained allow us to evaluate the degree of ‘formality’ and ‘urbanity’ of each system (Holanda 2002). Consequently, the qualitative evaluation of the spatial characteristics that one aims to obtain with this investigation is sustained in a quantitative analysis that facilitates the comparison of the diverse case studies. The study reveals a series of common features in the group of case studies, which clearly enables us to identify a specific pattern of modernist urban planning, that reflects distinctly a group of ideologies that envisioned the implementation of reforms in society through the space. On the other hand, one finds as well a group of features that are particular to each case – which reports to the structure of traditional city. Concerning the hypothesis of this investigation about the relation between form and space, we verify through the case studies, that the relation is inverted. That difference results from the abandonment of the traditional systems of street and block, still present in the urban areas of Alvalade and Areeiro, and its replacement by the free block in open space, as it is the case of Alfragide, Portela and Olivais Norte. Such a case, as its proved

by the Space Syntax Theory or the Social Logic of Space, became translated in diverse types of private and public life, and consequently of spatial and social life. We conclude through the analysis of the case studies that even though these are part of a certain urban ideology that has shared characteristics, each case-study presents different spatial results, which justifies the difficulty of comparative analysis.

HORTA, Cristina Maria Ribeiro da Silva Ramos e, *Manuel Mafra (1831-1905) and the origins of the artistic ceramics of Caldas da Rainha*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria João Baptista Neto, 2014 (<http://hdl.handle.net/10451/11311>)

Keywords: Not available

Abstract: Caldas da Rainha in the mid nineteenth-century saw the emergence of a distinctive ceramic ware, intentionally embodied in artistic features, a style clearly marked by decorative elements of flora and fauna applied in high-relief, associated with knowledge and emulation of foreign aesthetic trends, inspired in the Italian majolicas and sixteenth-century neo-Palissy faiences. Manuel Mafra (1831-1905) is credited introducing this sui generis style in Caldas, creating an amazing amount of wares with enormous success, both at home and more remarkably abroad. This was made possible because of his talent and skill, combined with the region's structural peculiarities, and the esteem and support he gained from the Royal House. Though born a potter in a rural environment, Manuel Mafra undertook a remarkable professional course, was granted the honorable title of Royal Supplier, saw his production reach the highest levels of acceptance, and acquired to ornament spaces in royal palaces, such as those of Necessidades, Pena and Vila Viçosa. His production was largely exported to foreign countries, and awarded relevant prizes in The Great International Expositions, beginning in 1867 in Paris, and in the succeeding exhibitions. Manuel Mafra's absorption of foreign aesthetic styles, coexistence with tradition, marked his production, identity and alterity which are still to be fully analysed and substantiated with regard to origins and characterisation, as difficult as irresistible a challenge it may be. Getting to know Mafra's artwork presupposes the comparative analysis of other ceramic productions which, though far apart in time, converge into a central question, that is the stylistic relationship between the distant work authored by French Renaissance artist, Bernard Palissy, its rebirth in the naturalist/revivalist French and English ceramic in the nineteenth century, together with its acceptance and putting down roots in Portugal by embodying Caldas' ceramic. This ceramic ware and the acceptance it received raises central question issues, such as the iconography running through it, its inspiration sources, also as the imaginary of a society and its taste, permitting through the observation of its artistic taste the revelation of the nineteenth-century Portuguese elite mentality. A society that before indulging in the quiet and discernible sceneries of Malhoa's canvas or Rafael Bordalo Pinheiro's works embodying moving life/still life, falls fascinated by and buys romantic and perturbing artwork authored by a ceramist like Manuel Mafra. Works highly appreciated, but also strongly criticized by Portuguese scholars, such as Joaquim de Vasconcelos a defender of intrinsic values of Portuguese art in industrial products, rejecting perceived imitations of outmoded and foreign models. Mafra's production, if on the one hand explains the origins of Caldas' artistic ceramic, on the other hand translates and permits the understanding of the conflict between the implementation of industrialization and the questions arisen by movements and authors pursuing innovative directives of the Arts and Crafts e Aesthetic Movement, claiming for the study of drawing, the use of good design and the application of the arts in the industries that will prevail in the relation manufacture/industry and art at the time, culminating in modernity expressions like Art Nouveau and Art Déco.

JACQUINET, Maria Luísa de Castro Vasconcelos Gonçalves, *Of the monuments of the Institute of Reparation of the Blessed Sacrament: art, power and spirituality in the Portugal of the Old Regime*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised

by António Filipe Pimentel and Maria Alexandra Gago da Câmara, 2014 (<https://estudogeral.sib.uc.pt/handle/10316/24524>)

Keywords: Poor Clares of Reparation (OSC); Old Regime; Eucharistic devotion; Church-state relations; Monastic heritage; Mysticism

Abstract: Although little contemplated by historiography, the Institute of Reparation of the Blessed Sacrament (Desagravo do Santíssimo Sacramento) represents an very important and historically relevant phenomenon, as it stands out as part and as an agent of an extended period of time, that marked, in terms of religion and power, the religious, cultural and political dimension of the Portuguese Kingdom during the Modern Era and the beginning of the Contemporary Period. Canonically embedded in the First Rule of the Order of St. Clare, the Rule, which only existed in Portugal, materialized in the successive creation of establishments throughout the country, as a network of monasteries sharing a common origin, charisma and vocation. Despite having been successively confronted with the occurrence of adverse situations to the flowering of the cloistered life, the new institute came to have six establishments between the seventeenth century and the first half of the last quarter of the nineteenth century. Therefore, it testified institutional resistance, as the canonical revalidation proves, decades after the formal demise, in the twentieth century. Baptized in its origin by the meaning and contours of a Eucharistic desecration and deeply infused by the cultural and spiritual context of the era in which it appeared, characterized by an intense devotion to the Eucharist and the Passion of Christ, by the influence of mystical theology and the important presence of the Franciscan Order, the Reparation represented, within the intimate connection between Eucharistic piety and homeland integrity, a manifesto to repair not only the offended Blessed Sacrament, but also the semantic ungodliness, which range would widen, resulting in not only a sacrilegious attack directed at the Altar, but also an attack against the moral underpinnings of the monarchy. By crystallizing a phenomenon that had been converted into an argument, the memory of impiety and its venerable seer would be successively claimed and appropriated as an instrument of legitimization. The Rule, being not only religious and ecclesiastical but also political, would end up revealing the changes in the life of the diocese, the exercise of royal power or, in short, the individual or collective route of any of its instigators. As privileged ways to host this devotional "topos", architecture and art have taken a partial place as the material representation of the charisma of the Poor Clares of Perpetual Adoration. Notwithstanding the advocated doctrinal rigor and the diversity of the material heritage associated with each of the monasteries, the specificity of the Rule is also reflected in a particular patrimonial expression. Programmatic by nature, it appears in the monastic space design, in the themes and devotions and in the filling and creation of, in short, a sui generis iconography, which, as a seal, marked each monument, giving it, symbolically, a sense of identity and belonging.

JORGE, Susana Amélia Vieira, *Figure Drawing in art education in Portugal in the first half of the 19th century*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo, 2012

Keywords: Not available

Abstract: Not available

LEAL, Miguel Nuno Santos Montez, *The Renaissance of the Decorative Painting in the palatial Lisbon interior's: from the Regeneração to the emergence of the Republic (1851-1910)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Joana Esteves da Cunha Leal and Ana Margarida Duarte Brito Alves, 2015 (<http://hdl.handle.net/10362/14506>)

Keywords: Decorative painting; Frescoes; Trompe l'oeil; Renaissance; Academicism; Revival; Eclecticism; Scenarios; Set designers; Interior's decoration

Abstract: This thesis seeks to defend the idea that it was the arrival in Portugal during the 30s of the XIX century, of architects, set designers, decorators and painters of Italian origin, Cinatti and Rambois, that allowed the resumption of the lost thread of decorative painting in the country, that was the beginning of a new stage in which we can recognize the materialization of a number of commissions for interior decoration, aimed at satisfying an emerging bourgeoisie, which thus emphasizes its social status, by restoring older palaces, or building new ones, which were profusely decorated by a new generation of painters and decorators. Therefore, that was the beginning to the resurgence of decorative painting in Portugal. This dissertation also has as one of its main aims to promote the unique heritage of the decorative painting, in need of protection, in a country that allows the demolition of the interiors of these buildings, and where the decorative arts are still so forgotten or overlooked. This work - hopefully the first - presents a scientific approach to the study of a range of buildings that constitute an invaluable asset, as well as the reality that they harbor inside.

LIMÃO, Filomena Maria Lopes Coelho M., *Late Antiquity Capitals in Portugal (III/IV-VIII centuries A. D.)*, PhD in History of Art: History of the Art of Antiquity submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Manuel Justino Maciel, 2011 (<http://hdl.handle.net/10362/12216>)

Keywords: Late Antiquity; Capitals; Continuity/innovation

Abstract: The objective of this research is to gather a corpus of Late Antiquity capitals found in current Portuguese territory. The corpus analysis aims to understand the general and specific characteristics of these capitals and to organize them into identifiable typologies. A chronological integration in different contexts in Late Antiquity (centuries III / IV-VIII) is also proposed. The presentation of a specific vocabulary based on Vitruvius, is an essential step in the analysis. The composition of the corpus of Late Antique capitals follows historical and geographic criteria: the Episcopal groups defined in Roman, Suevic and Visigothic contexts (III/IV-VIII centuries). This space is structural as its guidelines remain since Roman (and pre-Roman) territorial organization. It appears that the evolution of the capitals in Late Antiquity continues the classical line of capitals. However, these pieces have dimensions, different formats and new decorative compositions resulting from the transformation of society in Late Antiquity and the triumph of Christianity. The capitals also reveal the influence of Byzantine esthetics. The Late Antiquity capitals in Portugal reveal a remarkable difference in the evolution of capitals in the north and south of the Douro River, the ancient border between Roman provinces of Gallaecia and Lusitania. It shows production workshops and architectural designs of its own.

LOBO, Paula Ribeiro, *Empire Returning to the Docks. Colonial image and imagery in the Portuguese art of the 20th century*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito and Margarida Calafate Ribeiro, 2017 (<http://hdl.handle.net/10362/20456>)

Keywords: Arts; Portuguese colonial empire; Image; Imaginary; Propaganda; Identity; Postcolonial; Collective memory

Abstract: To map the representations of the Portuguese colonial empire throughout the 20th century, taking the 1930 Colonial Act as the starting point, is the aim of this Art History research project structured in a transdisciplinary approach. This study analyses the colonial image and imaginary updated by Estado Novo's propaganda, the adaptations of those identity discourses to political and international circumstances, as well as certain images produced during the colonial war that would put an end to the Portuguese empire and to the dictatorship. It also analyses representations produced

after the 1974 revolution and the establishment of democracy in Portugal, confronting and putting into parallel the official discourses and the counter-images created by artists and other cultural agents, who reflected upon Portuguese colonialism. The contemporary artistic production on the theme is subject of a more focused analysis on specific issues that relate, in diverse connections, to the postcolonial, "postmemory" of the war and collective memory.

LOPES, Maria Inês Afonso, *For my soul. Historical roots of the cult of the souls in Purgatory in Portugal (seventeenth and eighteenth centuries)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2015 (<https://repositorio-aberto.up.pt/handle/10216/100906>)

Keywords: Not available

Abstract: Not available

LOPES, Rui Oliveira, *Art and Alterity: Confluences of Christian art in India, China and Japan, 16th to 18th centuries*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira, 2011 (<http://hdl.handle.net/10451/4686>)

Keywords: Religious art; Confluence; Alterity; Archetypes; Accommodation; Miscigenation

Abstract: The Portuguese maritime discoveries, since mid-fifteenth century, gave rise to a new Era and prompted cultural and religious dialogue with different civilizations throughout Africa, Asia and America. The cultural and religious diversity in India, China and Japan, with which European missionaries and merchants became aware, results in the consciousness of the other and the sharing experience. In this intercultural and interreligious dialogue, visual representation of sacred narratives became a bridge to mutual understanding and to recognition of a common imaginary. European missionaries used art to explain sacred scriptures, the meaning of Christian iconography and describe saint's lives to local sovereigns and their subjects, hopeful to convert them to Christianity. In this thesis I will focus the processes of artistic confluence between Christian and Asian religious art; how European missionaries and local artists assemble Christian and Asian religious iconography; how did European missionaries attempted to understand local religious iconography to establish a parallel with Christian imagery and, finally, how all these relations between Christian and Asian religious art gave birth to new artistic forms.

LOUSA, Maria Teresa Viana, *Francisco de Holanda and the rise of the painter*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by José Fernandes Pereira, 2013 (<http://hdl.handle.net/10451/9439>)

Keywords: Artist's status; Creative Process; Divine Furor; Dignifying Painting; Idea; Genius; Melancholy

Abstract: There is a theory that runs through all the work of Francisco de Holanda: the defense of the painters' superiority. In communion with the Italian Renaissance, Holanda would come to defend and redefine the role of painting. The painter reencounters with a role and an aesthetic mission: the imperative of the artistic creation from the concept of the inner Idea. With clear social and existential concerns, we can recognize in Holanda's work a harsh criticism to the lack of artistic culture in Portugal where art was underestimated, artists underpaid and taken as mere craftsmen. Likewise his work reflects the bitterness over losing the impact within the royal court and more importantly, the fact of seeing his work disvalued. In his theory about the painter, Holanda revealed to be a true pioneer, in a way, that his beliefs and points of view can only be matched with the Italians, since both,

in Portugal and Spain, the emergence of authors with similar concerns would happen much later. His aesthetic and metaphysical views sustain the rise and dignity of the painter, whom, through the imitation of a demiurgic gesture, materialized through painting, ascend to a status, which more than liberal is presented as divine. This author develops a theory in which the painter is an exceptional living being, apart from the common mortals. The uniqueness of the artist, illustrated and exemplified primarily through the persona of Michelangelo, gives him a unique superiority. The creative capacity of the painter, always original is manifested in his melancholy, anti-conventional, extravagant and intellectual nature. That's how Holanda will greatly contribute to a new understanding of the artist, which would be drawn from the sixteenth century onwards, establishing the boundary between the craftsman and the genius.

MANTAS, Helena Alexandra Jorge Soares, *Maria Keil, a worker of the arts (1914-2012)*. *20th Century Portuguese Art*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria Regina Dias Baptista Teixeira Anacleto, 2013 (<https://estudogeral.sib.uc.pt/handle/10316/24453>)

Keywords: Not available

Abstract: Studying the life and work of Maria Keil is to analyze the Portuguese History and Art since the 1930s, when she began working, until 2012, the year she died. Having developed work until the end of her life, in various artistic fields, among which stand out the graphic arts, advertising, illustration, tiling, painting and drawing, Maria Keil defined herself as an “arts worker”. The body of work she left us is vast and diverse, full of beauty, sensitivity and humanity, qualities that characterized the personality and trace of the artist. Born in Silves with the onset of World War I, in August 1914, Maria da Silva Pires, left her homeland at the age of fifteen-years-old, by decision of her family advised by Samora Barros, her drawing teacher at the Industrial School, and left for Lisbon to attend the School of Fine Arts. After completing the general course of three years, she attended the first year of Painting with the painter Veloso Salgado. At the school she met Francisco Keil do Amaral, a student of architecture at the time, with whom she would marry in 1933. Marriage with Keil do Amaral and approximation to a circle of friends that included some of the most remarkable intellectuals and artists of the time, made her realize that "at school no one learned anything". On the street, in cafes, in particular at Brasileira do Chiado, visiting friends, those were the places where in fact young artists learned and had access to the international artistic vanguards. Far from plaster models and old methods of art education, existed a world to discover whose echoes came timidly to Portugal, through foreign magazines and books or by the words of the few artists who could travel and settle abroad. In 1936, Maria Keil began collaborating with Estúdio Técnico de Publicidade (ETP), founded by José Rocha and where worked, among others, Fred Kradolfer, Botelho, Bernardo Marques, Ofélia Marques and Thomaz de Mello. In the ETP, Maria relearned how to draw, met a new reality, publicity, and developed a very own artwork, with a synthetic risk and stylized, clearly modernist, that she abandoned no more and applied to other artistic areas. From there began the multifaceted occupation of the author. In the 1930s and 1940s, a totalitarian political context in which the art was placed at the service of the regime through the action of SPN / SNI, Maria Keil worked, as most artists of her generation, as decorator in international exhibitions, in Paris (1937), New York (1939) and San Francisco (1939), and the Portuguese World Exhibition (1940). In this context, has to be mentioned also the collaboration with the SPN's magazine Panorama and the participation in campaigns of "Good Taste", decoration of the Pousadas de Portugal and public buildings, the creation of performing costumes and sets for the Ballet Company Verde-Gaio, among others. Alongside, the author, who has always positioned herself, as her husband and her closest circle of friends, against the regime, eventually being arrested by the PIDE in 1953 for going to the airport to receive Maria Lamas, developed other work for private clients, often personal friends, primarily in the field of illustration. In this regard, should be mentioned the strong social and political consciousness of Maria Keil that led her to defend various causes, including the Women's. The 1950 placed the tiles and

children's illustration in her way, artistic areas that she developed remarkably from then until the end of her life. Married to the architect responsible for the design of the Lisbon Metro, Maria made the abstract tile panels of geometric nature, which decorated the stations. Besides her husband, other architects resorted to her work in the area of tiles in the 1950s, having executed several works that contributed decisively to introduce modernism in Portuguese tiles. From the 1950s and until 2009, the year of last intervention of Maria Keil in the field of tiles, the artist produced dozens of tile panels, always in Viúva Lamego Factory. Maria's activity in the field of children's illustration began in 1953, with *Histórias da minha Rua*, by Maria Cecília Correia, and continued nonstop until 2010, with the illustration of *Florinda e o Pai Natal*, by Matilde Rosa Araújo. Maria Keil has left a legacy of nearly forty illustrated books for children. Meanwhile, Maria Keil was author of tapestries, wrote books for children and adults, made an experience on photography and painted. Painting, primarily of portraits, though it was worth a prize in 1941, was for her a personal thing, that she did not include in her professional work, in other words, Maria Keil did not consider herself a painter. However, throughout her life, she has not ceased to exhibit individually or in collective exhibitions, her work of painting, which reveals, especially in the field of portraiture, a high aesthetic and technical quality.

MARINHO, Lúcia Maria Rodrigues, *Saint Teresa of Jesus in 18th century tiles and paintings*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Manuel Guimarães Veríssimo Serrão and Alexandre Manuel Nobre da Silva Pais, 2018 (<http://hdl.handle.net/10451/32651>)

Keywords: Azulejo (tile); Painting; Iconography; Iconology; Saint Teresa of Jesus; Narrative; Architecture

Abstract: It is our intention to reveal the importance and in what way Saint Teresa of Jesus (or Saint Teresa of Ávila as she is also known) was understood in the Portuguese artistic context of the 18th century. The present study focuses on the characterization and analysis of the series in azulejo (tile) and paintings of Teresian subjects, that integrate the decoration of a large number of Portuguese religious spaces of this time. For this, it was necessary to understand the origins of the Order of the Barefooted Carmelites, founded by Saint Teresa in 1562, in the context of the Council of Trent, and to know better her personality on all levels that distinguish her: woman, nun, writer, reformer, foundress, mystic and saint. The problematization of the existence or not of a "Carmelite architecture" made it possible to understand the architectural reality of the Teresian monasteries in Portuguese territory and, consequently, the way in which the decoration was integrated in these spaces. Likewise, it was determined that there were three different ways of portraying Saint Teresa of Jesus. The first was the in situ decoration of convents of the Barefooted Carmelites, particularly in the female convents; the second was her presence in decorative programs of other religious orders; and the third were Teresian Art works in museums. Through the implementation of an iconographic and iconological study, it was possible, according to the Tridentine rules, to apprehend the use of images of Saint Teresa of Jesus in both its ideological and conceptual aspects. It was also sought to define what discourse these multiple images aimed to communicate, in the past and nowadays. In another level it was important to define the ideas they conveyed, their meanings and their codes of representation, which reinforced her message and her image, creating the conditions that allowed the Order that she (re)founded to assume a new role in Portugal following the Restoration of Portuguese Independence in 1640 by expressing their support to the new dynasty.

MARQUES, Ana Luísa dos Santos, *Art, science and history in the Portuguese book of the eighteenth century*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Eduardo Duarte, 2015 (<http://hdl.handle.net/10451/19926>)

Keywords: Typography; Engraving; Bookbinding; History of Books; Old Book

Abstract: Illuminated in its very own rhythm, the Portuguese eighteenth-century was built anchored in written memories, legacies of a conqueror past, but also dominated, in permanent alertness about the vast physical and intellectual territory. On the conquered ground from the religious dictates supported by the royal power, promising synergies emerge, echoes of new ways followed abroad with success, designed in the illuminated minds and printed by the typographic mesh of a press under renovation. Through typesetting, ideas upsurge, modern directions of a society widespread and, step-by-step from pressing cultural requirements, new aesthetic compositions emerge, horizons of education expand, increasing knowledge and making it accessible. In the main movements of editorial renovation of the century, a new country is raised, open to change, aware of scientific innovations, available for the arts, the ones that recreate and disseminate national culture and those that perpetuate the written achievements. In the importation of typographical progress and engraving techniques, the emergence of a new culture of information is promoted, evolving into advertising and multiple graphics paths that are supported by typography and image. In the eighteenth-century investment dedicated to typography and engraving is the beginning of a graphical development that would one day set free from the paper. Identifying these editorial spaces and their cultural, scientific and artistic achievements was the path we have travelled, witnessed by the characters that make up this thesis.

MARQUES, Bruno José de Sousa, *Julião Sarmento within the text. Reflections on the meetings and disagreements of criticism of his work*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli, 2010 (<http://hdl.handle.net/10362/6272>)

Keywords: Julião Sarmento; Conceptual Art; Postconceptualism; Post-conceptualism; Art Criticism; Contemporary art; Eroticism

Abstract: The present study focuses on the period of Julião Sarmento's work to which later criticism and historiography paid attention – the initial stage that goes from a "post-pop" affiliation to full adherence to (post-)conceptualist languages (1972-1980) –, following the critical reception that, deserving an autonomous place of analysis and reflection, covers, for the first time, an exhaustive review of a corpus of texts between 1974 and 2007.

MELO, Joana Ramôa, *The Female Gender in Discussion. Re-presentations of women in medieval Portuguese tomb art: projects, processes and materializations*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by José Custódio Vieira da Silva and Etelvina Fernández González, 2012 (<http://hdl.handle.net/10362/10800>)

Keywords: Women; Art; Tombs; Effigy; Portrait; Commemoration; Memory; Representation; Patronage; Death; Gender; Power

Abstract: This thesis focuses on the conception of the medieval effigial tomb, within the Portuguese female community of the 14th century, as a place of revealing identities, personalities and ideas. We discuss the notion of gender through the monographic analysis of 11 church monuments, those which allow us better to envision the way that notion reflects on women's actions in 'commemorative' projects. In those, they act whether as direct promoters of their own memory or as mere objects of 'commemoration'. All those processes result though in the construction of a specific 'portrait' of each of those women – and at the same time, of the female community, in general – which compound an authentic and tangible evidence of that notion of gender prevailing in this society as well as of the real possibilities that women found to express themselves. This series of effigies (and the tombs they are a part of) are analysed both in their material features, as artistic accomplishments, and as the main result of more extended processes of surviving oblivion and ensuring salvation. By making tombs a particular field for the exercising of their patronage and by investing on the construction of memory

an important part of their resources, women's agency in this domain reveal these practices as an as a privileged area of female intervention, assumed by women as such. Through them, they make use of image as an instrument of propaganda and sometimes they find themselves leading innovation and establishing, through the features of their patronage, important channels of international exchange of patterns and (mental and artistic) ideas. Female effigies are approached in this thesis as a reflection of individual paths difficult to acknowledge through written sources. They reveal the kind of values that guide women's actions and purposes, as well as their relationship with the sacred, but also the position those personalities occupied in their society and the model of representation they created for themselves and intended to leave behind once they disappeared.

MENDES, José Manuel de Oliveira, *The work of Nuno Gonçalves: technical study*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by António João Cruz, 2013 (<http://hdl.handle.net/10400.14/13434>)

Keywords: Polyptych of St. Vincent; Northern-European Painting; Pictorial Technique; Ultramarine Blue; Type I Lead-tin Yellow

Abstract: This dissertation presents an analytical study of the materials and techniques used in the paintings attributed to Nuno Gonçalves, a 15th-century Portuguese painter. The works attributed to this painter are twelve paintings of excellent pictorial quality. Among them is the famous Polyptych of St. Vincent – one of the most outstanding panels in Portuguese painting, also considered a master piece of European art. In terms of form and style, this work is usually grouped into three sets: the Polyptych of St. Vincent; the Martyrdom of St. Vincent; and the Four Saints. Furthermore, this study is intended to distinguish similarities and differences between the three sets: whether the influences of the main European art centres (quite evident in terms of style in these paintings) also occurred at the level of materials and techniques; whether there were any signs of aging or restoration that provided clues about what happened to these paintings throughout time. The experiments included the use of: digital microscopy; optical microscopy; energy dispersive X-ray fluorescence spectrometry; micro-X-ray diffractometry; Fourier Transform infrared microspectroscopy; high-performance liquid chromatography with diode array detector. The results showed that the preparation is made of thick ground, typical of Southern-European painting. However, the remaining strata are quite similar to Northern-European painting. The pictorial technique is oil and the pigments and mixes used in order to obtain the different colours are the most frequent in Renaissance art, specially the use of ultramarine blue (only in the Polyptych) and lead-tin yellow type I pigment (Pb₂SnO₄). The gilding was performed with an oil-based mordant mixed with several pigments, some of them drying agents. The use of gold and silver leaves was identified in the decoration of the motives in the Four Saints set. Some important changes of mind regarding the colours of the dalmatics of the central figures of the Polyptych were identified – there is blue underneath the red. This blue is made up of an ultramarine blue stratum on top of azurite. The relevance of this change of mind is the fact that it allows us to partially reconstruct the order in which the robes were painted. These results lead to the conclusion that, from the point of view of techniques and materials, there are similarities between the three sets that confirm common authorship. However, there are differences that indicate the work of several people and different stages in time. According to these results, it was concluded that the Polyptych of St. Vincent is more recent than the remaining sets. The use of regilding was found in the three sets. The technique involved, though common to all three, reveals differences that suggest a different material history between the Polyptych and the remaining sets. Lastly, it was concluded that the regilding in the Four Saints is probably the same that was used in the Martyrdom of St. Vincent. It is estimated that it occurred in the 16th century, by the time when the background of the former was repainted.

MENDES, Maria do Carmo Raminhas, *The word of image: Ideologies, functions and perceptions in the Baroque pictorial language in Portugal (the diocese of Guarda, 1668-1750)*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Fernando Jorge Artur Grilo and Vítor Manuel Guerra dos Reis, 2016 (<http://hdl.handle.net/10451/26297>)

Keywords: Baroque; Bishops; Painting; Visual Word; Perception

Abstract: In the image there is a symbolic code that we can see, hear and feel. It was in this condition that the power of Baroque imagery has based during the Modern Era, a time marked by deep affection to the holiness models presented by the Catholic Church. Trento instructed the bishops of all Christendom the task of revealing by the model the Christian truth to the eyes of believers. The vehicle chosen for transmission of this message was the image, not only for its effectiveness as language, but mainly because it was easily "transfigured" to shape not only the intellect, but specially the two perceptible strata which were common to all humanity - memory and emotion. Portugal, while a militantly Catholic country, had in their post-restorationist bishops a reflex of Tridentine archetypes, especially the borrominian behaviour that was expressed in various quarters of social life, where the religious experience was an inalienable part. After 1668, the Diocese of Guarda was attended by the presence of prelates who changed the visual culture of thousands of believers and, therefore, a reality in which the devotional feeling was directly proportional to the doctrinal ignorance. Promoting an imagery that mixed catechetical intentions with local devotions, and giving particular focus to painting, the prelates inculcated in it a new affective dimension, raising the functional image to an emotional, much more efficient and effective state. Understanding, in this microcosm, the baroque pictorial language as the key that opened the individual's heart to faith, by the empirical understanding of the perceptual mechanisms underlying the apprehension of its pararepresentations, is to reveal the secret which became success as communication process; actually to understand this phenomenon, is to show that the symbolic message, model from and for the masses, was a reflection of a projected and felt mental reality.

MENDES, Nuno Miguel de Resende Jorge, *Fervor & Devotion: Heritage, worship and spirituality in the hermitages of Montemuro. 16th to 18th Centuries*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2012 (<http://hdl.handle.net/10216/64759>)

Keywords: Ermida; Chapel, Shrine; Devotion; Patronal cult; Hagiotopeography; Hierotopeography; Spirituality

Abstract: This dissertation addresses issues related to the meanings of ermida, chapel and sanctuary, their deployment and the distribution of devotions in the territory (hagiotopeography), and the importance of patronal devotions. This study also discusses and develops the definition of ermida as a place for collective worship (as opposed to the chapel - micro space, expression of individual wills). We tried to analyze, in rural and urban contexts, the evolution of worship as a result of collective expression or mere institutional presence, and the role of the ermida as a place of collective and individual interests in urban and rural communities, center of catechesis or area of conflict. At the same time we reconstitute the devotional grid of Montemuro - a region characterized by a multiplicity of types of settlement and geomorphology - thus contributing to the knowledge of the history of the society through the meaning of his devotions. Among the document analysis, visual analysis and cross-statistics we prepared various models that shed light on the reasons for the choice of place for the building of the ermida, and the choice of patronal cult devotion. We also cover aspects of the artistic and architectural heritage associated with these devotional spaces, looking for structural elements that define the nature of these collective public buildings, as opposed to particular places of worship.

MENDONÇA, Ricardo Jorge dos Reis, *Reception of classical sculpture at the Academy of Fine Arts of Lisbon*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Eduardo Duarte and José María Luzón Nogué, 2014 (<http://hdl.handle.net/10451/15630>)

Keywords: Sculpture; Collecting; Models; Ornaments; Plaste

Abstract: The cast collection of classical sculpture reproductions of the Fine Arts Academy of Lisbon was the starting point for a journey into the origins of the Lisbon School of Sculpture and of art education in Portugal. More than a chronological standpoint for purchases of plaster casts made in the 19th century, this study brings an insight into the spread of tridimensional reproductions and the relation it bears with art collecting. In this sense, we deal with key issues within a very specific subject matter that tends to relate the progressive value of plaster as teaching support; the presence of Italian plaster molders in the country; the molding campaigns made after national monuments, and the Lisbon Fine Arts Academy's plaster casts workshop. These subjects help us reassess the role reproductions had in the first attempts to bring together a public collection of statuary. Moreover, by examining these arrangements and observing the way certain trends influence each other we get a deeper understanding of how this wider notion of Classicism shaped Portuguese art by providing a particular statement that goes beyond chronological boundaries applied to artistic styles. The multiple commitments and challenges, the utmost art institution in the country has embraced during the nineteenth century, were projected into a plaster cast collection that was mostly inherited by the Fine Arts School of Lisbon, proving the importance of this research. In this work, not only did we seek to reconstruct the art collection gathered in this period, but also to establish a clear relation between the works acquired in the past and those that are held today, providing them with a historical frame. The importance of plaster models both in the format of reproductions or as prototypes, confuses itself with the uniqueness of original sculpture in stone, given that the intangible value that lies with them, comes from their testimony of working methods that have evolved over time. In addition, they occasionally bring us the last shred of evidence of works of art that went missing or destroyed; or even other that would never get to embody a permanent material.

MERUJE, Teresa Maria Martins Gomes, *Poses, figurations, poetics and metaphors of the body: the singular case of the reclining woman*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Brito Alves and Margarida Acciaiuoli Brito, 2016 (<http://hdl.handle.net/10362/18956>)

Keywords: Word; Image; Body; Pose; Sculpture; Painting; Photography; Media; Advertising; Woman; Memory; Emotion

Abstract: The research we conducted discusses the poses, figurations, poetic and body metaphors, electing as a singular case the reclined female body, analysing the different occurrences of this pose in its pervasive and timeless existence under the sign of the anachronism, in search of unexpected relationships and another, non-linear, temporality. The reclining pose survived and is still very much alive. It remains, but it is never the same. It did not have the time of image, it made itself the image, the same and always one another. Journeying on the image and the word, the image-body and body-pose – important in the relation between the self and the other[s] –, we travelled this path, aiming to study and analyze this pose – body attitude – in reminiscence and sovereignty. We consider the language, semantics, sign and pathos, the emotion and neuroscience, as well as the dynamics provided by the diagonal/oblique line, our practice of rites and myths in the observation of migrant image, and how the pose, archetype in the arts, became a stereotype in the media. We propose, therefore, to inquire, dissect and equate the reclined pose as an enigma and to determine its power of continuity and survival, in the tension between the Past and Hereafter, gaining strength and dynamism while searching for its own direction. It is our objective to rescue the images, free them from the historical

dust, unravel the thread that holds their migration, the permanence of memory, where the body takes shape, and wings.

MONCÓVIO, Susana Maria Simões, *The artistic center of Oporto (1880-1893). Socialization of Teaching, History and Modern Art in Portugal of the 19th century*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Leonor César Machado de Sousa Botelho, 2015 (<https://repositorio-aberto.up.pt/handle/10216/79975>)

Keywords: Centro Artístico Portuense; Art Education; Artistic Culture; Modern Art; Nineteenth century

Abstract: The Centro Artístico Portuense was the only free art education association in the Porto association of the second half of eight hundred, the action that develops between 1880 and 1893 in the various statutory areas (education, nu study, exhibitions and artistic archeology) plays a unique and epistemic character in the national panorama of the nineteenth century. Met an associative mass of diverse social extraction, formed by nearly two hundred individuals, among which are figures with artistic or cultural role, historiographically relevant, but most are artists who never reached critical notoriety. We know that the statutes and regulations are associative regulatory instruments and the dynamic flow in the context of interpersonal relationships, and those that concern us. The conformation of behaviors and practices - socialization - in respect to the rule and pursuit of the statutory objectives, materialize the associative entity, giving it individuality and corresponding public recognition. With this study we make known artists of different generations active in Porto, their training courses, sociability and civic intervention. We demonstrated the specificity of the Centro Artístico Portuense while socio-cultural agent, the proposals and intervention capacity in emerging areas of nineteenth century society in Portugal: the associations, the study by the living model in free regime (academic modality with roots in the Roman Renaissance), the art education (reform arises in 1881) and the industrial training (which will appear in 1884); the protection of artistic and architectural heritage (systematic official measures from 1880/1881), or the promotion of Modern Art (a social reality under construction). From this study, the Centro Artístico Portuense is finally its place as modeler in the school socialization processes (fine arts and industrial arts), History (immaterial and material) and the Modern Art (philanthropy and market), in their national and European alignment. The methodology contributed to the perception of progress in the area of mentality, where Herbert Spencer and John Ruskin emerge as the most influential in the teaching guidelines, and imbued with the notions of selective evolution; and Auguste Comte as the thinker who informs the conceptions in terms of immaterial history and appreciation of Modern Art.

MONTEIRO, Patrícia Alexandra Rodrigues, *The mural painting in Northern Alentejo (16th to 18th centuries): Thematic nuclei of the Serra de S. Mamede*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão, 2013 (<http://hdl.handle.net/10451/8454>)

Keywords: Mural painting; Alentejo; Portalegre

Abstract: Our work proposal consists in analyzing the Northern Alentejo mural paintings, specifically, the region that belonged to the ancient Portalegre and Elvas dioceses, between the sixteenth and eighteenth centuries. This is a theme unprecedented, considering the scarcity of studies for the same region, which has been reflected in ignorance of its artistic heritage, somehow devalued by comparison with the existing wealth, for example, in the Évora district. Nevertheless, the Portalegre district still presents nowadays some of the most unique pictorial cases, which we need to analyse. These records give account of the existing networks of well-informed clientele, knowing what of the best was produced nationally, which comes with the proven presence in different times of painters from Lisbon (Simon Rodrigues and Domingos Vieira Serrão) of Évora (Jose Escovar) or

from Badajoz (Luis de Morales). We have identified, thus, about one hundred and fifty cases (including those which disappeared more recently), executed in fresco or oil painting, made mostly between the late 16th century until the end of the 18th century, properly recorded by this work, with historical, iconographic, artistic, stylistic and authorial identification. The northern Alentejo murals, within all its heterogeneity, builds up between classical programs and compositions of a more popular or vernacular nature, which are nothing more than different forms of artistic expression through a technique well rooted nationally.

MORAIS, Maria Antonieta Lopes Vilão Vaz de, *Female Garments in Portugal in the first half of the 19th century: market and evolution of fashion*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo, 2014 (<https://repositorio-aberto.up.pt/handle/10216/98779>)

Keywords: Not available

Abstract: Not available

OLIVEIRA, António José de, *Clienteles and artists in Guimarães in the seventeenth and eighteenth centuries*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2012 (<http://hdl.handle.net/10216/63198>)

Keywords: Not available

Abstract: In the seventeenth and eighteenth centuries there were held countless artistic orders in the town and county of Guimarães. These works of art, resulting from specific orders or integrated in deep decorative projects reflect the economical, political, religious, demographic and artistic importance of Guimarães. Memory of the passing of canons of the Colegiada, conventual priors and prioresses, judges of brotherhoods and third orders, providers of the Misericórdia, councilors of Town Hall and patronage of the Archbishop D. José de Bragança, these specimens tell us stories of ostentation, taste and even rivalries. Simultaneously, in the last years of the seventeenth century and during the following century, the urban morphology of Guimarães changes significantly, particularly in the survey and renovation of religious and civil buildings, urban infrastructure and water supply. During this period, the architectural activity in Guimarães developed in three major areas: buildings built from scratch; completion of earlier construction programs, and addition of baroque structures in medieval buildings. As a preferred customer, appears to us the Church, for whom through the Cabido da Colegiada, monastic institutions, confraternities, brotherhoods, third orders and D. José de Bragança, the artists expanded most of their activity and their workshops. All of these clientele favored the working of outstanding master masons, carpenters, carvers, gilders, painters, goldsmiths and organ makers from the northwestern of the peninsula, who exerted their activity in Guimarães, to where they were called to give effect to contracts of greater or smaller proportions, for which the customer demanded quality and prestige. These works, often performed in partnership with Guimarães masters, allowed to the local workshops a contact with the work of other masters and officers. The multiple orders made possible that in the metropolis and in the county of Guimarães various workshops could take place, to respond to these requests. Simultaneously, a tight network of solidarity and corporate partnerships, trespass of works, bonds and family ties was created among the masters. We also detect that the artist didn't remained in the same place to carry on his activity. Thus, next to Porto, Braga, Barcelos and Vila Nova de Famalicão, Guimarães and its county took on an important role as a center of aggregation, creation and export in the artistic field. In auctions is interesting to note that many of the masters who moved to Guimarães present guarantors residents in Guimarães, and that they work in partnership with local masters. This reinforces the artistic relations, which took place between masters of various localities in Northern Portugal. Guimarães is

a reference by the number of orders, for the hiring of nominated artists, and especially for what we can still admire today. With this work, we wanted to draw attention to the fact that Guimarães patrimony represents an important legacy of the Baroque Man, as well as the reflection of the entrepreneurial spirit and economic robustness of its clientele, thus allowing the influx of renowned artists.

OLIVEIRA, Eduardo Alberto Pires de, *André Soares and Minho's Rococo*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2012 (<http://hdl.handle.net/10216/62456>)

Keywords: Not available

Abstract: André Soares (Braga, 1720-1769) was an architectural, carving, iron, drawing and cartography works creator. His financial wealth meant that he didn't have to work. As it was common in those times, his works were divided in two artistic movements: rococo and late baroque. Archbishop D. José de Bragança (1741-1756) brought Rococo to Braga. André Soares benefited from his support, having been chosen to design the new Archbishop's Palace, where he ranged between the Johannine style and the new rococo values. Soon after, though, he changed to a new style, as one can witness in the Santa Maria Madalena da Falperra Chapel and the Raio Palace. In another equally quick move, his architectural work taking on a new form which is part of an unadorned late baroque whilst his carving maintained its vibrant rococo characteristics, traits that remained to the end of his life. His work is scattered all over northern Portugal: Braga, Viana do Castelo, Ponte de Lima, Arcos de Valdevez, Vila Verde, Esposende, Guimarães and Vila Nova de Gaia (this one no longer available).

OLIVEIRA, José António Gomes de, *Art and technology in the second half of the twentieth century: the code as a paradigm*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2016 (<http://hdl.handle.net/10362/19032>)

Keywords: Art and Technology; Code; Systems Aesthetics; Technoculture; Software Art; Bioart; New Media

Abstract: The thesis sustains that code (computer programming code, as well as genetic code), represented starting points for a paradigm shift in contemporary art when it began to be integrated in art practices in the second half of the 20th century. Those new paradigms were originated from a certain resistance in welcoming those new mediations, both at the critical and institutional level, which led to the lack of attention regarding its integration into art history mainstream discourse and, consequently, to a lapse in time that is important to rehabilitate in order to understand the 21st century art practices. The first part of this study is concerned with the analyses of the social and technocultural contexts of the 20th century, as well as the aesthetic directions suggested by new media art practices (systems, information and database aesthetics), in order to show that the technological shift based on information and (later) biologic technologies, were not foreign environments in the artistic creation. The second part of this study is concentrated in the artistic practice analysis of the early developments and support of new media pioneers, with some emphasis on works by Portuguese artists Leonel Moura e Marta de Menezes, as differentiated examples of the use of code (information technology and biology) in their respective artistic projects. The artistic practice in the early 21st century, briefly considered at the end of this study, outlines the new artistic scenarios and the new paradigms that were brought to light with the introduction of new media - namely at the institutional relationship level, in the archive and preservation methods, in exhibition and selling works of art - and also in the creation of new interdisciplinary academic curriculum/artistic research, and in the new synergies (and sometimes symbiotic approach) between art and science.

PACHECO, Maria Emília Vaz, *The trajectory of self-portrait painted in the history of art in Portugal: From the emergence to the affirmation of the genre, in contemporaneity (1470-1975)*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão, 2015 (<http://hdl.handle.net/10451/17817>)

Keywords: Not available

Abstract: The main goal of this thesis is to describe the history of the Self-Portrait in Portugal between 1470 and 1975. The essay aims to understand the meaning of the paintings in the context of their time and the development of the Self-portrait in opposition with the portrait. Historical, artistic and typology aspects of the Self-Portraits are analysed under the concept of European painting framework. An overview of five centuries of self-representation is outlined, in relation to representation schemes such as model presentation, understanding of the figure in the representation context, attitudes, gestures, attributions and symbols. The singularity of the Portuguese Self-Portrait is highlighted and described in periods of half-millennium. The specificities of all phases are emphasized, beginning with the group portrait by Nuno Gonçalves in the fifteenth century and going through the Self-Portrait in Baroque, Romanticism and Naturalism until the representations of Columbano, Aurélia de Souza, Artur Loureiro, Almada, Mário Eloy and Paula Rego. A reflexion is done on the complexity of languages evoked by each painting as a unique representation and also as a subjective piece of art. Nowadays stereotyped images threaten identity and human essence and confront the individual with anonymity. In an era of a deeper research on mind and cognition, painting may evoke a new dialogue between Art and Neurosciences.

PALAVRAS, Armando Manuel Gomes, *Ceilings Durienses - The eighteenth-century religious iconography in the paintings of the temples of the region demarcated*, PhD in History: History of Art submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Luís Manuel Aguiar de Morais Teixeira, 2011 (<https://pt.slideshare.net/armandopalavras/tese-de-doutoramento-os-tectos-durienses-a-iconegrafia-religiosa-setecentista-nas-pinturas-dos-templos-da-regio-demarcada-7081719>)

Keywords: Churches in the Douro; 18th century Painting; Coffered ceiling; Churches of the Patronage of Coimbra; Churches Penaguião

Abstract: The present project work, analyses in iconographical terms a group of ceilings type of religious spaces from the demarcated region of the Douro. So, it was necessary to contextualize the geographical space historically, as well as the analyzed churches, in order to objectively insert the images into the referred space. It was built an historical summary from the beginnings until the seventeenth century, insisting in the importance of Vila Real as a regional center, overall in the north area of the Douro River. Next follows the analyses of the visits and actions of the several intervenient as the fraternities and brotherhoods. The activity of the constructor masters is described, as well as their functions. Included are all of the churches of the ecclesiastical patronage of the Universidade de Coimbra, at the diocese of Lamego. All the process of construction is here described, as well as the names of the craftsmen involved. The same happens for the churches of that patronage, annexed to the goods of the S. Pedro's College, with a summary of its visitations. The process of the Cumieira Church is the same way summarized as well as the Churches of Santa Marta de Penaguião. The iconographical analysis of the S. João de Lobrigo's Churches' ceilings is made, see annexed documents, at the Introduction, as well as of the remaining typical churches for the reasons there referred, followed by the iconological analyses of the typical churches' ceilings. An objective method described in the introduction was used, which was reinforced with the recollection of an collection of documents and pictures, as well as a recollection of sources and iconographical models. The adopted methodology allows us to prove the importance of the seventeenth's ceilings of that region, in the context of the work developed by the local and regions craftsmen, both isolated and grouped

into cooperation. There were completely unknown and obscure fringes in the region and it had never been made before a profound study specifically related to the binomial iconography/iconology.

PESSOA, Miguel Simões da Fonte, *Roman villa of Rabaçal, Penela, Portugal: A Centre on the Periphery of the Empire, in the Territory of the Civitas of Conímbriga. Function and context against the backdrop of the art and society of Late Antiquity - Study of Mosaics*, PhD in History of Art: History of the Art of Antiquity submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Manuel Justino Maciel, 2012 (<http://hdl.handle.net/10362/7879>)

Keywords: Rabaçal; Villa; Late Antiquity; Mosaics

Abstract: The purpose of this research on the Roman Villa of Rabaçal, which was discovered in 1984 in the territory of the civitas of Conímbriga, Conventus Scallabitanus, in the province of Lusitania, is to characterise its collections in the context of the art and society of Late Antiquity. They have been contextualised locally and their scope has also been extended to the magnificent series of Villae with mosaics, mostly from the same period, discovered in the Iberian Peninsula and the Mediterranean Basin. The pars urbana of the Rabaçal Villa has been fully excavated. It contains a large octagonal peristyle with a portico and reception rooms opening on to it, adorned with splendid mosaics of Middle Eastern workmanship. These mosaics prompted intriguing issues, such as it being impossible to compare them with others found in Portugal, or even with those from the Conímbriga workshops, which were very close by. Parallels had to be sought elsewhere and in different contexts of Late Antiquity (3rd/4th-8th centuries). But the craftsmen who made them were fine technicians who knew how the models and could interpret them. They must be the work of a travelling workshop, which this research tried to establish, and it is possible that we may come across other examples of its products in the future. This Villa is now regarded as the most important archaeological site in the area governed by the ancient city of Conímbriga. It is the home of a large landowner and though we cannot calculate the extent of the property it could amount to more than 100 hectares. The owner lived in a luxurious house, with its own baths building and facilities to accommodate the many servants, plus all the annexes required by a farming estate. It was thought for a long time that the 4th, 5th and 6th centuries were a period of sparse artistic output in western Iberia. Even though this was actually a period of political and financial crisis for the Empire and the kingdoms that followed, there would nonetheless have been plenty of large, secure private fortunes. This is inferred from the richness of the architecture and decoration of many Villae and religious Christian buildings erected in the second half of the 4th century and in the 5th and 6th centuries. And these Villae seem to have a wide variety of designs, for floor plans and elevations alike. Comparison with clearly dated examples indicates a lack of standardisation; on the contrary, the architects from this period that foreshadowed Byzantine art display an industrious and inventive spirit. The history of private architecture from the 4th and 5th centuries certainly holds many surprises. Another goal, given that the Roman Villa of Rabaçal exhibits a high degree of artistic originality (type, constructive aspects and decoration), was to define its content and parallels. It is essential in this period for characterising the Proto-Byzantine phase of the history of art in Portugal in relation to the development of a continuing line from the classical mould and its transformations, which arose from the integration of Christianity into the society of Late Antiquity.

PINHO, Isabel Maria Ribeiro Tavares de, *The female Benedictine monasteries of Viana do Castelo: Monastic architecture from the 16th to the 19th centuries*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2010 (<http://hdl.handle.net/10216/53882>)

Keywords: Not available

Abstract: Two female monasteries contemporary in time and place. Children of the same observance, they grew up and went along parallel paths. Though sharing the same goals, they were apart in the ways to achieve them and they showed that in the end men and women are only equal in death. At the beginning they set a profound difference, later they made peace with one another and when the end came, no-one seemed to notice that in their diversity the History of a town was sealed. The relationship between Santa Ana and São Bento monasteries talks about the XVI/XIX centuries life of Viana do Castelo.

PINHO, Joana Maria Balsa Carvalho de, *The Holy Houses of Mercy: Confraternities of Mercy and Portuguese 16th century architecture*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Fernando Grilo, 2013 (<http://hdl.handle.net/10451/9686>)

Keywords: Confraternities of Mercy; Sixteen Century; Architecture; Portugal; Welfare

Abstract: The brotherhood of Mercy or Holy Houses of Mercy, whose first foundation occurred in 1498 in Lisbon, are confraternities organized under the patronage of Our Lady of Mercy and proceed assistance and spiritual aims. These brotherhoods became the most important Portuguese brotherhoods of the Early Modern era owing to its rapid spread across the country and overseas, assumed as effective socio-welfare structures that respond to the social needs of that period. The existence of a building permit to the tender mercies implement charitable and devotional and was one of their main concerns. The relationship of these brotherhoods with the built space is peculiar. Many of this confraternities occupied spaces within existing buildings, religious or civil, attachment to various institutions and even individuals. Almost always this situation was temporary, as during half a century the majority of Mercies built their own buildings. The building used or built by the confraternities of Mercy had to serve the charitable, administrative, spiritual, celebrative and funeral actions developed by this brotherhoods. Thereby the Houses of Mercy are composed by a multiplicity of spaces with different functions. It differs from other coeval buildings by this multiplicity of uses and are scenery to the most important and diversified healthcare and religious celebrations, the whole dynamic and the daily, and show some characteristic elements of this fraternal experience. The sixteenth century Houses of Mercy present great architectural diversity, morphological and decorative feature and show some peculiarities, whether functional or aesthetic-artistic deriving of having to fulfill the purpose for which they were established. This dissertation look for to identify, characterize, analyze and contextualize these and other issues related to the confraternities of Mercy and the sixteenth century Portuguese architecture.

PINTO, Afonso Manuel Freitas Cortez, *Portugal (1928-1968): A Film by J. Leitão de Barros*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2015 (<http://hdl.handle.net/10362/17368>)

Keywords: Leitão de Barros; Montage; Propaganda; National Identity; S.P.N./S.N.I.; Estado Novo; Graphic Arts; Photo-books; Portuguese Cinema; Celebrations

Abstract: This dissertation looks at the visual discourse of the Estado Novo as envisioned by Leitão de Barros, in the form of illustrated magazines, photo albums, films, historical re-enactments and exhibitions. Starting our analysis in 1928, due to the fact that this is the year in which image ceases to be simply illustrative and becomes a means of narrating events, facts and ideas, we identify the main technical innovations (reproduction) and conceptual innovations (montage), as well as the possibilities arising from this paradigm shift. Focusing in particular on the Estado Novo and the dictatorial period, we pay close attention to the appropriation and demand for images by the regime. We shall follow the many development stages of this process - concept, construction, activation and reception -, underlining the dialogue established between new art forms and new ideologies. Setting

these practices and objects as complementary and alternative to written or oral speeches and other forms of propaganda, limited to certain sectors and to the capital (Lisbon), we seek to understand how the aestheticization of politics and the folklorization of the country came to be, and how the ideas of "nation" and "national identity" were visually translated. Concurrently, we go back to the 19th century and to the country idealized by Teófilo Braga, Alexandre Herculano and Almeida Garrett, to assess how mental schema and the pictorial and picturesque models of that century are the cornerstones of the images that we will be studying. In sum, we are interested in understanding how Portugal revealed itself to the Portuguese people and the reasons behind this, how traditions were invented and how a nation and a political regime were directed, as if in a film.

PINTO, Maria Teresa Valente da Silva Caetano Ferreira, *ANIMALIA QVÆ LACTE ALVNTVR: Mammals in Roman mosaics of Iberian Peninsula*, PhD in History of Art: History of the Art of Antiquity submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Manuel Justino Maciel, 2010 (<http://hdl.handle.net/10362/5874>)

Keywords: Not available

Abstract: With the study of mammals represented in Roman mosaics of Iberian Peninsula, it was possible to establish homogeneous groups by type or species. It was also possible to understand the role-played for animals in antiquity, because made in this context a place even beyond the simple registration figuratively. It was found to different levels of representation, which iconology surpassed mere social apparatus, as well as records of specific various kinds. In fact, mammals have played an important role in Ancient societies, acquiring a statute, which led to their representation in various forms, in the mosaics. The mammals assumed, therefore, an important place in society, culture, mentality and economy, justifying their presence in mosaics pavement public spaces, domus and uillæ. It appeared to us, however, important to perform a formal reading these representations and see if, in the broad period, experienced or not substantive changes in the way of the building. Or That is, if the introduction of polychromic and the evolution of taste and consequently, the design helped to achieve levels representative and distinct, even if they exist, for example in showing sketch animals, and contained elements that allow a priori make an unequivocal identification or associations, as well as changes effected in appearance and meaning of these representations, that already in full late antiquity.

PINTO, Paulo Miguel Félix de Campos, *Eucharistic Iconography of the Catholic Reformation in the Paintings of the Churches of the Diocese of Lisbon: Seventeenth and Eighteenth Centuries*, PhD in International Doctoral Program in Culture Studies submitted to the Faculty of Human Sciences of Universidade Católica Portuguesa, supervised by Carlos Alberto de Pinho Moreira Azevedo, 2015 (<http://hdl.handle.net/10400.14/18563>)

Keywords: Christian iconography; Painting; Eucharist; Catholic Reformation; Lisbon; Churches

Abstract: The Eucharist, as a theme of artistic creation, has its origins in the beginning of Christianity, inspiring numerous representations throughout history. In the formulation of the Eucharist, the Council of Trent was a crucial moment in the fight against the Protestant heresies, reaffirming the dogma of the Real Presence and the excellence of the Blessed Sacrament over the remaining sacraments. The renewed doctrinal corpus of the Council resulted in the increase in the styles of artistic representation of the Eucharist, in the centuries following Trento, showing an emphasis on improving the understanding of the complexity of the mystery and, through theology of the image, a full experience of the Eucharistic practice. This study addresses the Portuguese reality, by focusing the collection of Eucharistic paintings of the churches in the diocese of Lisbon, in order to identify and meet the Eucharistic themes, through the systematization of the issues, and analysing the standard schema of the iconographic representation, in order to understand their Eucharistic meaning

and its formulation modes. The dissertation reveals a field of painting that is specifically rich in giving substance to the discourse on the Eucharist; serving-type schemes of representation allude to the dogma and doctrine of transubstantiation, but also to give relief to the ecstatic and the apotheosis, favouring the contemplative dimension, hortatory and triumphalism of the Eucharist. This work provides the first organized and representative inventory of Eucharistic paintings from the estate of the churches in the diocese of Lisbon possesses, from the last quarter of the seventeenth century to the late eighteenth century. Integrating a set of 472 paintings, almost all unpublished, this glorious inventory is very diverse and rich, either on the variety of subjects as in relation to the diversity of iconographic schemes, with great relevance for the study of visual expression of the features. Eucharist, especially in its speech forms, which were proven to attest to the Tridentine.

QUADROS, Sandra Patrícia Antunes Ferreira da Costa Saldanha e, *Alessandro Giusti (1715-1799) and the Mafra Sculpture Class*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by António Manuel Filipe da Rocha Pimentel, 2013 (<https://estudogeral.sib.uc.pt/handle/10316/24496>)

Keywords: Not available

Abstract: The Roman sculptor Alessandro Giusti, who arrived in Portugal in the time of D. João V, would benefit from a climate that was particularly conducive to the development of his activity, favored by the general support given to the arts and, particularly, to Italian Art. Graduated in Rome under two of the most renowned representatives of the arts of time, he would quickly integrate into the national artistic sphere. A situation that translates, concretely, into the achievement of significant sculptural works, would motivate, even in the last years of the reign of the Magnanimous, the systematic dismissal of other artists, in larger orders. Installed in Lisbon since his arrival, the task of directing the work of the bas-reliefs of the Basilica of Our Lady and of St. Anthony determines the fixation of the sculptor in Mafra, already in the beginning of the government of D. José. Named Master of Sculpture of the Royal Works, Giusti reveals himself as a truly central figure in the long process of crystallization of the Italian matrix in Portugal. This sculptor of the eighteenth century, namely due to the definition of new teaching parameters and qualification of the sculptural methods practiced, undoubtedly contributed to the maintenance of this italianizing tendency, which had long been rooted in our country.

QUEIROZ, Mónica Ribas Marques Ribeiro de, *The architect Mateus Vicente de Oliveira (1706-1785): An original praxis in seventeenth century Portuguese architecture*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by José Fernandes Pereira, 2013 (<http://hdl.handle.net/10451/9425>)

Keywords: Mateus Vicente de Oliveira; Portuguese Baroque Architecture; Palace of Queluz; Basilica da Estrela; Borromini

Abstract: The architect Mateus Vicente de Oliveira lived from 1706 to 1785. He worked for over fifty years in the construction of palaces and churches, at the service of Kings D. João V, D. José I and D. Maria I. He excelled at the convent of Mafra, in the work of the Palace of Queluz to the service of the House of Infantado, in the Church of the monastery of Lorvão and Church of Santo António de Lisboa. Follower of architect Borromini, original in the way he used the Italian tratadística, dared to be a different architect within the panorama of the 18th century Portuguese architecture, revealing versatility. His major work, the Church, convent Basilica da Estrela reveals the characteristics of its mastery and his personality, an original way of building a space on Portuguese architecture.

QUINTAS, Ana Maria da Silva Barros, *Graphic Design and Illustration in Portugal in the 1940s*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2016 (<http://hdl.handle.net/10362/17018>)

Keywords: Graphic Design; New State; Propaganda; Modernism; Portugal

Abstract: This PhD thesis has as field of study the graphic design and illustration produced in Portugal during the 1940s. Its analysis focuses on four areas of investigation: a) advertising; b) design and illustration of newspapers, magazines and books; c) editorial design produced by Secretariado da Propaganda Nacional; d) design of some publications edited for the Paris Exhibition (1937), the New York and San Francisco exhibitions (1939), and the Portuguese World Exhibition of 1940. Through the research of primary sources – newspapers, magazines, books, print ads, posters, other advertising material – in conjunction with texts and articles of the epoch – we aim to write a History of Graphic Design in Portugal that has in consideration not only the aesthetics of the material produced but also the historic, the economic, the sociologic and the ideological conjuncture in which this material was created. We compare the design made for state institutions with the design made for private companies to conclude that there were points of contact between the two, not only because the artists who worked in both fields were, more or less, the same, but also because the same ideological discourse was imbued in the New State propaganda and in the commercial production as well. There were, however, pockets of resistance from other aesthetic proposals and imaginaries, like surrealism and neo-realism. António Ferro, director of the Secretariado da Propaganda Nacional, knew how to employ the talent of a number of artists to create a visual identity for Portugal, an identity that would synthesize elements of popular art with a modern structure. Through several activities that identity was developed and replicated but it is in the working opportunities given to the modernist artists that the true legacy of António Ferro to the Portuguese Graphic Design lays.

REIS, Mónica do Carmo Pedro Esteves, *From Portugal to India. The path of retable art in the old northern province of Goa: artistic inventory of the altarpiece in Taluka of Tiswadi*, PhD in History and Cultural Heritage submitted to the Faculty of Human and Social Sciences of the Universidade do Algarve, supervised by Francisco Lameira, 2016 (<http://hdl.handle.net/10400.1/7866>)

Keywords: Retable art; Indo-Portuguese; Artistic-cultural dialogue; Artistic inventory

Abstract: The maritime discovery of India paved the way for the opening of a cultural dialogue between Europe and Asia in a way that was more profound than previous contact via land. The Portuguese departed from Lisbon in search of lost Christians, providing a justification for economic activities, as well. The religious orders acquired new souls, gaining more Christians and territories first with improvised churches and small chapels that later became important churches. Goa became the imposing Rome of the Orient. On each ship from Lisbon more missionaries arrived that would support religious conversions in the name of the Portuguese Crown and helped to provide cohesion in a far-flung territory that was difficult to govern. The Portuguese constructed churches and decorated the spaces within. Retable art, catalyzer of the faith, revealed through images the benefits of conversion with the retable as the principle vehicle. The retable is the representative of faith through art, a book in images. It quickly became evident that this new territory was full of capable woodcarving artisans who could assume the role of European artists. Indo-Portuguese retable art is unique, the result of artistic cooperation between various types of religious devotion – the indigenous and the imported – which produced a form of art that is not found in any other part of the Portuguese world. This doctoral thesis presents an exhaustive artistic inventory of the retables of the taluka of Tiswadi and seeks to demonstrate the processes of retabular production in Goa, focusing on Tiswadi, the location where the Portuguese initially arrived and where they erected the most important churches of the Portuguese presence. This thesis examines the artistic conjunctures that developed, and studies the denominators of each conjuncture, analyzing their formal solutions and iconographies and enunciating their interventions.

RIBEIRO, Lília Paula Teixeira, *Neopalladian Architecture in Oporto: The Hospital of Santo António (1769-1832)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2013 (<http://hdl.handle.net/10216/67268>)

Keywords: Not available

Abstract: Not available

RODRIGUES, Cátia Henriques Mourão, *AVTEM NON SVNT RERV MNATVRA. Heteromorphic figurations in roman Hispania's mosaics*, PhD in History of Art: History of the Art of Antiquity submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Manuel Justino Maciel, 2010 (<http://hdl.handle.net/10362/6268>)

Keywords: Fantastic bestiary; Hybrids; Monsters; Deformities; Metamorphosis; Iconography; Roman mosaics

Abstract: In this doctor's degree thesis in Art History of Antiquity we analyse the formal, compositional, thematic and symbolic dimensions of the heteromorphic figurations (teratologies, hybridisms, metamorphosis in progress and some decorative variations) registered in a vast range of mosaics found in roman Hispania, nowadays corresponding to Portugal and Spain. Beginning with a distinction between real and mythical exceptions to the morphological pattern of each specie and with an enhancement of the psychosomatic manifestations in these figures – in a correspondence between body integrity and morality, or physical corruption and immorality, and between beauty, virtue and prize, or ugliness, vice and punishment, characteristics that emphasise the role of the protagonists as civilized or barbarian and as adjuvants or opponents to the heroes in the myths, in any case promoters of a sense of balance based on the harmony of opposites –, the study allows us not only to recognize the value of these creatures as moral allegories, but also to understand their didactical function in educational training of greco-roman ethical awareness, and even determine the degree of acculturation in the most occidental Provinces of the Empire. It is also possible to check the incidence of each figure by subject and geographical area, to know the commissioners' preferences and assess the craftsmen's knowledge of the models, to point out the similarities and differences from other foreign mosaics, the compliance or deviation from other coeval art and literature, and to track the diachronic and synchronic evolution of the iconography of the mythological creatures with unreal morphologies until the Middle Ages.

RODRIGUES, Jorge Manuel de Oliveira, *Galilee, Locus And Memory. Pantheons, Funerary Structures and Associated Religious Spaces in Portugal from the beginning of the 12th century to the middle of the 14th century: from the Formation to the Victory of Salado*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Maria Adelaide Miranda and Xosé Carlos Valle Pérez, 2011

Keywords: Not available

Abstract: Not available

RODRIGUES, Rita Maria Camacho Correia, *The proto-baroque and baroque painting in the Madeira Archipelago between 1646 and 1750: the effectiveness of image*, PhD in Humanities: Intercultural Studies submitted to the Faculty of Arts and Humanities of the Universidade de Madeira, supervised by Vitor Manuel Guimarães Veríssimo Serrão and Maria Isabel da Câmara Santa Clara Gomes Pestana, 2013 (<http://hdl.handle.net/10400.13/1460>)

Keywords: Not available

Abstract: Not available

RUCQ, Marcela Inés, *Shadow as matter: projection and design*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Maria de Lurdes Craveiro, 2014 (<https://estudogeral.sib.uc.pt/handle/10316/31630>)

Keywords: Not available

Abstract: Recognizing the world of objects depends on the previous experience of every subject watcher which happens due to the, so called, «self organic equipment» and how this information is processed in the field of the cultural construction this subject watcher belongs to. In our daily universe the existence of shadows -or the shadows phenomenon- brings us a certain kind of tools with which our minds can identify space and the relative position of the objects which inhabit it. Recognition is a representative function related to memory and remembering –or recalling- is a symbolic function which makes the visible apprehension possible. Due to the fact that shadows emerge as a main or even principal shapes replicant tool, they also fulfill the perception needs of our brains offering a reliable pattern of the world image. Despite the fact that they offer this reliable model they require our attention to be focused specifically on them when talking about perception. It's possible to say the same in other words : we pay attention to shadows when the rules of our perception are broken. Being so and due to the fact that they are not capable to be controlled, they have become the most efficient vehicle for psychological image. As it's necessary a careful, constant and selective attention to control them it's the field of plastic arts, film directors (cinema), and photographers the world which have emerged the professional subject watcher of shadows. It's in a later stage or last step when this phenomenon is displayed and exposed to public observation. It's then when –beyond physical laws or geometrical representation we decide if we like or not the aesthetic resulting image. This work is about two main aspects. On the one hand we focus on the evolution of shadows thinking and the use of them as an expressive and narrative source by the different plastic arts according to their specific historical episteme. On the other hand we are about to ponder the possibility of treating shadows as a projectable material specially concerning to the field of architectural design. This specific concerning is due to shadows undoubtedly power –as projectable matter of generating atmosphaera, objects under permanent shadows, active emptiness and their capacity to become key factor and compositive stimulus beyond their undeniable graphic capability as have already been proved possible by the extense range of disciplines working with them.

RUELA, Ana Paula de Sousa Teixeira, *The Arts in the Chess of Globalisation: Legacies and Challenges at the Beginning of a New Millennium*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, Perfecto Cuadrado Fernández and Florian Matzner, 2018 (<http://hdl.handle.net/10362/58085>)

Keywords: Art; Challenges; Globalisation

Abstract: With this theme, The Arts in the Chess of Globalisation: Legacies and Challenges at the Beginning of a New Millennium, we aimed to understand which is the place of the Visual Arts in contemporary times, a task implying a (re)understanding of the own concept of art. In that sense, we used as methodology the study of some large international exhibitions, trying to understand the constants and differences of their exhibition models. We studied the Documenta of Kassel (2012), the Venice Biennale (2013), the Manifest and the Bienal de São Paulo (2014), and we visited three of these exhibitions in the specific years noted above.

SALGUEIRO, Joana Isabel Monteiro da Silva, *The Portuguese 16th century painting of Vasco Fernandes: technical and conservative study of its support*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo Manuel and Dalila Rodrigues, 2012 (<http://hdl.handle.net/10400.14/20371>)

Keywords: Vasco Fernandes; Technical and material study; Support; Wood painting; Sixteenth century; Conservation and restoration; Gilds

Abstract: In the scope of scientific research in the fields of art and painting conservation, we prepared a detailed study of the primitive wood support, preparation techniques and materials, in the works of the sixteenth century Portuguese painter Vasco Fernandes, the renowned "Grão Vasco." In this dissertation, entitled: "The sixteenth century Portuguese painting of Vasco Fernandes: Conservative and technical study of the support", we unveil also the different conservation and restoration interventions, its causes and the present-day pathological consequences. At the same time, to this rigorous mapping, we conducted a survey on the art works history and individual and collective exhibitions. Despite its longevity, of about 500 years, the gathered data directly and indirectly favors the unraveling of possible questions about the preservation history of such paintings. Given the large number of works that are historically attributed to the master Vasco Fernandes himself or to his workshop, we decided on a group of eleven paintings. We chose to follow the criteria previously set by Dalila Rodrigues and address specifically and only the works² that whether by contract, signature or irrefutable documentation, are undoubtedly attributed to Vasco Fernandes; thus constituting a group certainly representative of his mastery. The remaining five paintings of the altarpiece of Lamego's Cathedral (1506-1511) present in the Museu de Lamego; the two side altarpieces of St. Peter and St. Sebastian of Viseu's Cathedral, (1530-1535) at Museu Grão Vasco; the triptych with the Lamentation over the Dead Christ, St. Francis and St. Anthony (1510-1530) at the Museu Nacional de Arte Antiga; and the Pentecost Altarpiece (1535) at the Monastery of Santa Cruz of Coimbra. In order to achieve the proposed objectives and to complement previous studies, we performed X-radiography of the paintings, whenever possible. This is indispensable to the visualization and analysis of the wood panel assembly techniques. The results and conclusions were surprising and determinant to the understanding of the practices used, from these we developed 2D and 3D drawings of the structures using AutoCAD® 3dsMax®. Additionally, we preceded to the laboratory identification of the woods, in parallel with a strong auxiliary research component of archive sources, reports, correspondence, literature, among others. This comprises an essential documentary database that it is absent in the historical and pictorial studies known to the present. We cross-correlated the data retrieved from the apprentices examination methodologies, and other regulations of wood work related gilds: carpenters, carvers and woodworkers and by comparison painters, to determine the techniques and materials required in the historical context of the Portuguese Renaissance period. This approach celebrates the new course of historiography with the increasing incorporation of Conservators - Restorers in the multidisciplinary research teams. In this context, the following are the possible advances which we hope will constitute a solid and valuable contribution to the knowledge of the representative *modus facendi* of the sixteenth century; and in addition, the considerable advances in the knowledge of the corpus of this Master's work, as the historiography witness that he was an influent painter. Consequently we hope to determine the methodologies used throughout the history of conservation and restoration, an important issue in the ethical and deontological discourse of the profession.

SANTOS, Ana Paula Machado, *Limoges and Peninsular Enamel in Portugal from Medieval Age to Early Modern Age*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas and Verónica Notin, 2016 (<http://hdl.handle.net/10216/90676>)

Keywords: Not available

Abstract: This thesis has as its ultimate purpose the study of enamel objects existing in public collections - or available to the public - in Portugal. It takes as its starting point the analysis of a selective sample of objects in copper and silver with applied enamel, produced in the three techniques with broader reception in Portugal during the Medieval era and the Modern era, namely the champlévé enamel over the XII-XIII centuries, the translucent enamel on silver from the fourteenth century and painted enamel from late fifteenth century to the mid-seventeenth century. The study focuses specifically on the objects produced in France, in the region of Limoges, and in different regions of the Iberian Peninsula. It is intended to contribute to the inclusion of the enamel objects existing in Portugal in the international research framework that has been established for long, and from which these objects are virtually absent, not by lack of relevance, but due to the general lack of knowledge of its existence. The study aims to provide a different look, either on objects or on the documentation, focused on the enamel, in his own diachronies and its specific manufacturing systems. It is understood that this process of recognition and affiliation of objects contributes to the knowledge of the production practices, circulation dynamics and reception of materials, objects and craftsmen and should therefore enter into a revision line of the metal work, goldsmith and jewelry studies in Portugal. The general structure of the thesis distinguishes three blocks, corresponding to the three manufacturing techniques, prevalent in the chronological period under study: champlévé enamel, translucent enamel and painted enamel. In each block the approach is made in two complementary records: documentation and materiality. The first based on an analysis of a selected sample of documents that has been considered able to provide an overview of the reception of this type of objects at the time of its production. The second one of analytical catalog of a sample of one hundred sixty-eight objects in public collections all over the country. The sources used are mostly found in the published documentation produced by the cathedrals and colegiadas of Braga, Guimarães, Porto and Coimbra and inventories, lists of goods and also ecclesiastics and royal wills. The thesis also proposes a broader look at the reception and collecting of this category of objects in Portugal, throughout the nineteenth and twentieth centuries, essential to a proper understanding of the universe of subsisting objects. The generic cataloging of the objects, accompanied by parallel and reference objects for comparison is supplied in an attached volume.

SANTOS, Carlos Emanuel Sousa da Cruz dos, *The City of Ribeira Grande, Cape Verde: Urbanism and Architecture (15th to 18th centuries)*, PhD in History of Art: Art History of the Modern Age submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Nuno Carvalho Senos and Rafael Moreira, 2015 (<http://hdl.handle.net/10362/16285>)

Keywords: Cape Verde; Ribeira Grande; Architecture; Urbanis

Abstract: The history of Cape Verde can first be traced back to when the Portuguese sailors arrived. The first site selected for settlement, in a former deserted area, is in Ribeira Grande, in Santiago island, due to its location within a bank, source of water and the main reason for this establishment. It's here, amidst the mountains, the river bank and an irregular topography, that a small village was formed. They created an urban and architectural area, following the rules of construction used at the time in the country where the colonizers came from: Portugal. The creation of the urb happened in the XVI century, next to the bay, which later became known as the square of Pelourinho (pillory), a very organic area. It evolved from the port, the hospital and the Church of Mercy. Following, the neighbor of São Pedro–Saint Peter –the biggest of all, emerged, a very organic village, as well. The neighbor of São Brás, mainly occupied by the Jesuits, evolved parallel to the coast. The last neighbor, entitled São Sebastião, created in the middle of the XVI century, was projected following the canons of modern city planning. The city was capable of attracting religious, regal and private institutions, pressured by the religious power, the monarchs and the local population, and betted on outstanding architectural works, to help the urb to evolve. Amidst these, one can find the Church of Our Lady of the Rosary, Saint Francis Monastery and Church, the Cathedral and the Episcopal Palace, Saint Philip's Royal Fortress, and the Pelourinho.

SANTOS, Diana Teresa Fanha da Graça Gonçalves dos, *Tile making in Coimbra (1699-1801). Artificers and Artists. Chronology. Iconography*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo, 2014 (<https://repositorio-aberto.up.pt/handle/10216/72785>)

Keywords: Ceramics; Tin-glazed earthenware; Azulejo (Tile); Coimbra; Potter; Crockery painter; Tile painter; Master bricklayer; Artists biography; Iconographic repertoire; Print

Abstract: Coimbra's tin-glazed earthenware and tiles assumed a significant importance in the 18th century as functional and decorative products, supplying the regional markets at the Center region of Portugal and also part of the neighbor regions at the North. In those regions, tiles were recurrently elected by religious and aristocratic sponsors to improve artistically their buildings, therefore stimulating the development of that sort of production at the Coimbra's pottery workshops. At the end of 17th century, tiles started to be part of Coimbra's tin-glazed earthenware production. Its production seems to have started with the migration of some potters and bricklayers from Lisbon, who brought the experience and the technical knowledge of making tiles to the tin-glazed pottery workshops of the mentioned city, therefore enlarging its commercial offer. The lack of a previous experience from the majority of the local potters and the overlap of tin-glazed earthenware and tile production, originated some contaminations in what concerns the painted decorative elements and technical appliance of colour glazes, mainly in its early period. As a consequence of the proximity to the faience painting way of treatment, it seems that considering the evident similarities observed on tiles and crockery made in Coimbra at the same time period, it was the crockery painter the one who assumed entirely the tiles painting. At the 1st quarter of 18th century the new dynamic of figurative tiles production, which a vaster clientele put pressure on pottery workshops to bring out, required that painters with a previous experience in the field of ornamental arts (like brutesque ceilings painting or gilded-wood) joined the universe of potteries, fitting its painting skills to the requirements of faience painting techniques. Answering the market supplies that appeared on the regional dimension, tile production at Coimbra during the 1st half of 18th century evolved to a more organized strategy, requiring a more specialised service, considering the requests of a better painting quality and the needs of intricate and wider iconographic programs. Consequently, the tile painter appears as an essential figure being one point of the triangular collaboration with the master potter and the master bricklayer, assuming at Coimbra's case (like Lisbon) the necessity of an ornamental art practice and a modern aesthetic knowledge. The evolution of this strategy culminates with a refined production at the 2nd half of 18th century, allying the tin-glazed earthenware production improved technologies to a higher specialization of tile painting, conducting to a higher quality and perfection of the final product and never forgetting to keep up aesthetic taste changes. The research made at the historic archive of Coimbra's University brought to light the names of the numerous actors, collected in notarial files, mostly associated with pottery workshops sale and rent contracts. The names gathered in previous studies about Coimbra ceramics were confirmed and new ones were revealed. A new contribution about the location of tin-glazed earthenware workshops related with Coimbra's production in the 18th century is also given, in a more detailed vision. Like other well-known European ceramic centres, following the traditional social order of Late Medieval and Early Modern times of the artisan type regime, Coimbra's pottery workshops business were organized around close family connections, where artisans passed on their trade to their many sons or relatives in a successive exchange of experiences produced on a context of family affiliations. Taking this into account, we tried to achieve the knowledge of the importance of tile manufacture at Coimbra in 18th century, and the role of its main actors. Attempting to reach the large area of influence of this specific production, the results of an accurate inventory made about in situ tiles allowed the documentation of works of named and unnamed authors associated with Coimbra tin-glazed earthenware workshops, and the constitution of an iconographic repertoire. Following this, we offer a portrait of Coimbra tiles production,

approaching material and technical issues, typology classification and also the print assimilation process by the leading tile painters based on existing samples.

SANTOS, Helena Ferreira Pinto Pinheiro de Melo Dias dos, *The painter Francisco João (Act.1563-1595): materials and techniques in easel painting in Évora in the second half of the 16th century*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by António João Cruz, Vítor Serrão and Alexandra Curvelo, 2014 (<http://hdl.handle.net/10400.14/14977>)

Keywords: Not available

Abstract: This work analyzes the materials and characterizes the techniques of execution of 56 paintings on wood, attributed to the painter Francisco João (act. 1563-1595). Distributed by the districts of Évora, Beja and Portalegre, the paintings were observed in situ under incident light, grazing and ultraviolet radiation; with the aid of manual magnifiers, a digital microscope, and with infrared reflectography. Samples were collected which were partly assembled in stratigraphic sections and examined under light microscopy and partly analyzed with Fourier transform infrared microspectroscopy, scanning electron microscopy with energy dispersive X-ray spectroscopy, chromatography gas with coupled mass spectrometry, high performance liquid chromatography, Raman micro-spectroscopy and X-ray diffraction. The nature of the wood and some of the carrier adhesives, as well as the fillers, pigments, colorants and binders of the preparative layers of the underlying design and of the color layers were identified, pointing out some of the degradation processes of the inks and pigments. The constructing technique of the supports and the order, number, thickness and function of the preparatory strata, underlying design and pictorial layer, as well as the pigment mixture, the addition of fillers or dryers, and the characteristics of the brushstroke allowed the characterization of the technique execution of these works. The analytical and technical results were compared with the contemporary written sources, allowing us to show the diversity of the techniques used, inserting them in the national and European pictorial reality of the time. Reconstitutions have been made to study technical and analytical particularities related to the preparations, the underlying design and the modeling of red woodstains with a fabric. The materials used are part of the national practice of the time. Almost all the stands were built of oak wood. The preparations, composed of calcium sulphate agglutinated in animal glue, with a low concentration of carbonates, were sometimes superimposed by binder-rich primers. The underlying design was performed with a dry charcoal medium, with the use of a fluid medium applied to the brush. An oily base binder was analyzed and there is some likelihood of recourse to egg yolk in some blue paints. Pigments were identified as white lead, lead yellow and tin (Type I), ocher, vermilion, azurite, enamel, verdigris, charcoal black, animal black and, in red lacquers, dyes extracted from cochineal, Brazil wood, dyer's madder and indigo, and in some red veins the presence of particles rich in silicon, which may correspond to ground glass, have been detected. Technically, the paintings work the synthesis between the permanence of traditional practices, with some characteristics that reflect a simplified variation of the Flemish technique, with more immediate forms of working the substances, promoted by the Italians, and quickly explored throughout Europe under the mannerist current. There is an up-to-date assimilation of the various available techniques and an execution that, despite variations between painting cores, testifies to a tactile and direct approach to the pictorial matter, evidencing the potentialities of a painter that remained to be developed in a regional context strongly dominated by the rigor of the times after the Council of Trent.

SANTOS, Maria Luísa Duarte da Silva, *Reality in art: the humanist commitment in pictorial representation (1936-1961)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2018 (<http://hdl.handle.net/10362/32816>)

Keywords: Portuguese fine arts; 20th Century Art; Social Realism; Neo-Realism; Humanist Realism; Representation; Opposition and resistance

Abstract: This research focuses on a proposal for critical understanding of visual arts, specifically the pictorial representations linked to a humanistic commitment during the midtwentieth century in Portugal. In a historical social and political international and national context, of wars and dictatorships, emerges the need for an avant-garde aesthetic break, a resistance and ethical opposition. Based on an ideological thinking and discourse, a new aesthetic is sought in many countries. Such aesthetic is based on a new conscious committed attitude of the artist manifested in a participatory artistic praxis and in visual languages anchored in social reality and figuration. From a comprehensive analysis of the theoretical grounds for an aesthetic debate, of the ideological, artistic and visual-plastic grant and influences, which contribute for an aesthetic humanist realism, we progress to an analytical study of the artistic interventions and experimentations in their multiple expressions, we attempt a comprehensive research and reflection directed to a critical reappraisal of the neo-realist art, particularly regarding its importance in the history of Portuguese contemporary art.

SANTOS, Pedro Rafael Pavão dos, *Fado and the arts: a century of complicity and ambiguity*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli de Brito, 2015 (<http://hdl.handle.net/10362/14499>)

Keywords: Fado; Portuguese song of love and social intervention; Non-understanding; Popular interest; International acceptance

Abstract: The meaning of this work is to analyse one of our identity factors, the fado, during the period of more or less one century, since the form of a song for only one voice and specific guitars, from his birth in the middle of XIXth century to the last one. I tried to follow the behaviour of this very particular form of music towards the society, above all the one living in urban spaces, in these bad and good moments. And, of course, to the men or women isolated as a way to deal with feelings but also an opportunity for spreading political messages or criticizing the society, as it occurred in Portugal during the transition from Monarchy to Republic and from this to a long dictatorship called Estado Novo (The New State). With lyrics written mainly by popular poets, sometimes practically without any kind of formal illustration, it was a way of telling daily life stories, eventually a tragic love. Due to a bourgeois prejudice, since the fado came from the red light districts of Lisbon and had a reputation of being a song of prostitutes and pimps, it was always on those times a motive of condemnation from the power in place and polemics, ones claiming for his death, allegedly for not being a very virile song, and people linked to the democratic opposition sectors arguing that it was above all an intoxicated symbol of the oppressive regime. We try to understand and analyze with no passion why such a simple and humble thing could pull together in a cause both sides of the barricade, concentrating like that their energies in times of great distress and poverty for the common population, along with the monarchist period and the conturbated republican one and the initial phases of Salazar's dictatorship times. Meanwhile, some educated poets show a crescent interest in fado and his thematic, sometimes irreverent and very witty, the song was used as a form of secret inspiration to the arts in general. At the same time, fado's increasing fame among the Portuguese people, due to its power of being a nice if melancholic aggregation factor, was awakening a crescent interest abroad.

SANTOS, Sofia Martins dos, *Francisco Correia, the same name for two Mannerist painters: artistic and technical-material study of their works, documented and attributed*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by José Ferrão Afonso, Ana Calvo and José Carlos Frade, 2015 (<http://hdl.handle.net/10400.14/18120>)

Keywords: Francisco Correia; Mannerist painting; Panels of Santo Estêvão de Valença; Processional flags of the passion of Christ; EDXRF; Micro-FTIR; SEM-EDS

Abstract: The objective of this thesis was to trace the biographical information and the stylistic, technical and material characterization of Francisco Correia's production, a 16th century painter from Oporto. However, during the documentary analysis developed, some inconsistencies concerning some biographical aspects arose, which raises the possibility that two painters with the same name have lived at the same time and in the same city, but with activity in different years: one between 1568 and c. 1580 and the other from the 90s on. This fact, together with the stylistic dissimilarities between the work whose authorship is documentally identified has, connected to what previously thought to be a single painter, further strengthened this idea. Thus, the documented activity, between 1568 and 1613, of who traditionally was thought to be the only 16th century painter called Francisco Correia, is now divided into two periods of time, the first refers to Francisco Correia I, author of the panels of Santo Estêvão de Valença, among other pieces of work attributed to him, and the second is concerned with Francisco Correia II, who took part in the production of the processional flags of Misericórdia do Porto, celebrating the passion of Christ. Bearing in mind that the stylistic analysis of the pieces of work reveals differences which arise the possibility of the existence of two artists involved, we also tried to find some expression of those differences in the material and techniques used, by using different photographic records, as well as the physics and chemical analysis of the materials, through the use of optical microscopy (OM), energy dispersive X-ray fluorescence (EDXRF), scanning electron microscopy - energy dispersive X-ray spectrometry (SEM-EDS) and Fourier transform infrared spectroscopy (micro-FTIR), which allow to recognize some characteristics of the pictorial technique of Francisco Correia I, that differs from the pictorial technique of the work assigned to Francisco Correia II. The combination of all the elements gathered through this investigation allow the characterization of the work of Francisco Correia I, confirming the attribution of some pieces of work that were already attributed to him and recognizing some pieces of work as not being from his authorship. Concerning Francisco II, it was found that all the work attributed to him didn't belong to him, and from his production, it was only possible to characterize technically and materially the processional flags of the passion of Christ, work produced together with other three artists, using the same materials, and also there has been no difference in the way those materials were used, so it was not been possible to recognize any own particularity, compared to the other artists who worked in the processional banners with Francisco Correia II.

SANTOS, Sónia Barros dos, *Introduction and circulation of new painting materials in Portugal in the 19th century*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by António João Cruz and Assunção Lemos, 2013 (<http://hdl.handle.net/10400.14/12582>)

Keywords: Not available

Abstract: Not available

SCHEDDEL, Mariana Pimentel Fragoso, *Palácio da Pena (1839-1885) - House of Ferdinand of Saxe-Coburg. Address and museum*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2016 (<http://hdl.handle.net/10362/21390>)

Keywords: Palace; Interiors; Domesticity; Decoration; Revivalisms; Exoticism; 19th century

Abstract: This thesis focuses on the study of the Palácio da Pena interiors between 1839 and 1885, from its construction to the death of Ferdinand II, his mentor. The data collected and analysed allowed to profound the knowledge of the technical and artistic aspects of coatings, finishes, decoration and furnishing, but also organizational issues of the compartments of the house, taking

into account the time and context. In this sense, in addition to the artistic analysis and historiography of the rooms, it was possible to date the different phases of its decoration and identify the masters and suppliers involved. At the same time, proved to be crucial for understanding the monument to differentiate between the time of design and construction, before the death of Queen D. Maria II, the period of widowhood of Ferdinand II, when the interior of the first rooms was concluded, and, finally, the time from which was established the monarch's relationship with Elise Hensler, coinciding with the campaign of overall decor of the palace and later reformulations. In fact, the different passages of the King-artist biography are mirrored in his palace, which thus appears as a true nineteenth-century house, or the house as a reflection of its owner or his particular and ideal cosmos. In the same sense of nineteenth-century house study, it was found that Palácio da Pena presents the values and characteristics concerns of this era, notably privacy, comfort and hygiene, associated with the tastes and interests that marked the decoration of this period, especially the revival and exoticism permeated by scenographic values.

SERRA, Filomena Maria de Carvalho, *Portrait at the crossroads of painting in Portugal (1911-1949)*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, 2013 (<http://hdl.handle.net/10362/10792>)

Keywords: Portrait; Painting; Portugal

Abstract: This doctoral dissertation is based on an investigation about the practices of Portrait in painting in Portugal in the first half of the 20th century. The theme provided the opportunity to cross nearly half a century of national art, in a period extending from 1911 – a time immediately after the proclamation of the Republic and very close to "Orpheu" – to the Estado Novo regime, ending the research when the international community witnesses the end of the Second World War. This troubled chronological period is, from the aesthetic point of view, at the crossroads between those who paint portraits, continuing a genre that goes back to the academic tradition, and a new generation of artists that questions that same genre and painting itself. If on the one hand we have the conventional portrait, we also have the transgression of the genre. The portrait was the target of an interrogation about Man as well as about the country itself, both to the left and to the right of the ideological range. Almada Negreiros, the polymorphic creator, assumed from the beginning the main role of our study. In Almada, as in any other creator, the desire to redesign the construction of a New Man was reflected in the "Retrato da Pátria" (Portrait of the Motherland), which are the panels of the Maritime Station of Lisbon, the epitome of the fragilities of that utopia.

SILVA, Mafalda Marcos, *The body is zero. Experimentalism and Participation. The 90's of Portuguese Art*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Brito Alves, 2016 (<http://hdl.handle.net/10362/18659>)

Keywords: Body; Experimentalism; Participation; 90's; Portugal; Twentieth Century; Contemporary Art

Abstract: Taking as a starting point the 1960's experimentalism in Portugal, the current dissertation aims to examine and understand the developments of the Portuguese artistic production of the last decade of the twentieth century. Focusing the discussion on the field of the body within the Portuguese artistic scene, we propose to consider both the contemporary spectator and the production that invites him, according to an interpretation of the body as subject, process and object of the work of art. Invoking the interventional language that is evident in the 1970's, keeping up the founding premises of the preceding decade, we aim to develop a chronologically organized path. In this context, we have decided to highlight the Alternativa Zero — Tendências Polémicas na Arte Portuguesa Contemporânea, curated by Ernesto de Sousa, as one of the most influential hallmarks

in recent Portuguese art history. In order to understand and contextualize 1990's artistic logic, the first part of the presented work takes as a reference the subversive language of the 1960's and its subsequent incorporation in the work of Alternativa Zero in 1977, prolonging itself through the following decade. Naturally, the Serralves Foundation's Museum of Contemporary Art opening is featured, as well as the revisitation of the event from 1977: *Perspectiva: Alternativa Zero*, curated by João Fernandes in 1997. This exhibition project was able to clarify a new wave of artists, updating the knowledge about Portuguese art as well as reinterpreting a set of ideas which focus on a field of action levelled with the international proposals, based upon different approaches on the spectator's role as a fundamental presence. In a second part, considering a set of artistic proposals produced in the final decade of the twentieth century, we explore the body as a concept through its diverse ways of approach in light of three vectors – absent body, present body, spectator's body – and according to a dialogue centred in the depth of participatory art. Not intending to underestimate the importance of the visible and material, this dissertation proposes an interpretation of the artwork as a multi-sensory dynamic based on the concept of immateriality, expressed through the dialogue with the audience.

SILVA, Ricardo Jorge Nunes da, *The paradigm of architecture in Portugal in Early Modern Age: Between Late Gothic and the Renaissance. João de Castilho "the master that dawns and dusks in his work"*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Fernando Jorge Grilo, 2018 (<http://hdl.handle.net/10451/33051>)

Keywords: João de Castilho; Architecture; Portugal; Late Gothic; Renaissance

Abstract: The purpose of this dissertation is to study the life and work of João de Castilho. Despite being considered one of the fundamental pillars of late gothic architecture and renaissance in our territory, in fact, João de Castilho needed a global re-reading according to the new historiographic values, new documentation and a renewed analysis of his work. We will examine his artistic journey from the time of his formation in Castilho to the Convent of Christ, in Tomar, where he died in the early fifties of the 16th century. We will analyze the various buildings where Castilho participated, looking for his identity, structural solutions, constructive technology, models and forms. On the other hand, we try to understand how João de Castilho, who was trained in a very concrete shipyard reality, is facing a certain moment with two very different realities, the late gothic and the renaissance. Our work look for an answer that allows us to understand the reconciliation of these realities and the development of Renaissance in his work. In addition to the study of the various elements related to his works, this dissertation also focuses on the life of the artist. In this way we try to answer questions such as: what relationship does it maintain with its various patrons — whether royal or ecclesiastical—, what position it reaches within the yard, what social status it achieves throughout the various stages of its life, what its patrimonial and economic condition. And what are the family ties. These are some of the points in discussion throughout this work and that we try to answer in order to better know the figure of João de Castilho.

SIMÕES, Pedro David Ribeiro, *The market for modern and contemporary art in Portugal (2005-2013)*, PhD in Art History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Luís Urbano de Oliveira Afonso, 2016 (<http://hdl.handle.net/10451/24329>)

Keywords: Art; Art gallery; Art market; Artist; Auction; Auction house; Bid; Contemporary art; Hammer price; Interview; Lisbon; Modern art; Portugal; Primary market; Secondary market

Abstract: The present work aims to study and characterize the market in modern and contemporary art in Portugal – with a particular focus in the Lisbon region – at the beginning of the 21st. century, between the years 2005 and 2013. For that purpose two sets of data were collected and analyzed: interviews with several of the national art market players, among which include gallery owners, art

dealers, auctioneers, antique dealers and social media agents; and public data from the auctions held during that period by the auction houses Palácio do Correio Velho, Cabral Moncada Leilões, Sala Branca and Veritas Leilões. This information allowed us to perform a qualitative and quantitative analysis of the market for modern and contemporary art in Portugal and then characterize it, understand what kind of relations exist with the international art market, the choices of the buyers of modern and contemporary art in Portugal, the current position of the national art galleries and the movement in sales of the Portuguese auction houses. With this information, the present work aims to understand a system that does not seem to have official control structures and is often non-transparent to the public. We also aim to check the connection between the artwork and the market and whether the artwork can be considered as an alternative to other financial investments. As in the international scene, which had some turbulence between 2005 and 2013, this analysis includes two opposing moments of the Portuguese economic situation, since it covers a period of growth of the national economy and a time of deep recession, now surpassed. This period of change provided the chance to understand how the national art market players have adapted to two very distinct moments in the economy. Finally, it is intended that this study complement the existing information at a national level of the contemporary art market, which has been subject to poor dissemination compared to the production of works in the area carried out internationally.

SOARES, Bárbara Sofia Campos Maia e Carvalhinho, *Vasco Fernandes: from myth to material reality - Study of the pictorial technique for conservation*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo, António Candeias and José Carlos Frade, 2018 (<http://hdl.handle.net/10400.14/24175>)

Keywords: 16th Century; Grão Vasco; Pictorial Technique; Infrared Reflectography – Osíris; Radiography; Microsampling

Abstract: The present thesis analyse the materials, enlightening the technics in the execution of 49 paintings on wood, associated to the Master of the school of Viseu, Vasco Fernandes, painter that lived and worked during, at least, 40 years (1501-1542) Considering 53 paintings, analysed and sampled, present on the districts of Viseu, Coimbra, Porto, Braga, Bragança and Évora, this core of 35 paintings were analysed in situ under several types of exams, among them, infrared reflectography and radiography. Micro samples were collected and assembled in stratigraphic layers and examined with an optical microscope and analysed by μ -FTIR, SEM-EDS, HPLC, Py-GC-MS and μ -Raman. The pictorial technique is oil and the pigments and mixes used in order to obtain the diferente colours are the most frequent in Renaissance art. Complementary analytical research also added a new insight into Grão Vasco workshop, allowing future comparisons, enlightening the materials used and techniques of pictorial construction procedures that could specifically relate or distinguish them.

SOARES, Maria Leonor Barbosa, *José Rodrigues - Times and circumstances of a Work*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo and António Cardoso Pinheiro de Carvalho, 2010

Keywords: Not available

Abstract: Not available

SOUSA, Ana Catarina Rosendo de, *Artists' writings in Portugal: History of an oblivion*, PhD in History of Art: Art Theory submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli and Bernardo Pinto de Almeida, 2015 (<http://hdl.handle.net/10362/15326>)

Keywords: Artists' writings; Art history; Art historiography; Modernism; Realism; 'Neorealismo'; Art theory; 20th century; Portugal; António Dacosta; Diogo de Macedo; José de Almada Negreiros; Júlio Pomar; Nikiias Skapinakis; Aarão de Lacerda; João Barreira; Reynaldo dos Santos; José-Augusto França

Abstract: This thesis constitutes an unprecedented study of artists' writings considering them as contributors to the elaboration of the theoretical thinking of the arts in the context of Portuguese 20th century. The perspective used highlights this type of text as available sources which nevertheless have been neglected by art historiography; and analyses, from the textual production elaborated by the artists, the ones embodying a kind of conceptualization parallel and concurrent with theoretical interpretations originating from other agents of the artistic field (such as art critics and historians). Diogo de Macedo, António Dacosta, José de Almada Negreiros, Júlio Pomar e Nikiias Skapinakis are the artists whose written production is observed; Aarão de Lacerda, João Barreira, Reynaldo dos Santos and, above all, José-Augusto França, are the authors whose historical work is under analysis. With these protagonists of the aesthetical debates and of the intelligibility of past events, we find the chance of renovation of knowledge from the past through the artists' writings and, at the same time, we study the type of formative discourse in the field of art history which have led to the exclusion of this type source. Modernism, academism, decorative arts, surrealism, abstractionism, realism and 'neorealismo', figuration, the artist status and the State function in promoting the arts are some of issues through which questions are identified and discussed pertaining to a long period, extending from the 1920s to the 1970s, with a nodal point in the postwar years.

SOUSA, Ana Cristina Correia de, *Tytolo da prata (...), do arame, estanho e ferro (...), latam cobre e cousas mendas... Liturgical objects in Portugal (1478-1571)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2010

Keywords: Not available

Abstract: Not available

SOUSA, Luís Manuel Correia de, *Speculum Musicae - Musical Iconography in Late Middle Ages Art in Portugal*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Maria Adelaide Miranda, 2010 (<http://hdl.handle.net/10362/5291>)

Keywords: Music; Iconography; History of Art; Middle Ages

Abstract: Musical Iconography: a meeting point between Musicology and Art History that assumes, in our opinion, a fundamental role in the development of the historic and artistic studies. It is through the works of art and by acquiring the information that they pervade, that we achieve this rich and plural cultural heritage, perceiving in a very clear and wide way, the role of the music in the medieval thought and society. We started with an exhaustive survey of texts and images in several media, produced during the late medieval Ages, in order to analyze in its thematic diversity, how music is organized and presented by the artists. We focus our study on works of Portuguese collections, and on works that being abroad, are strongly connected with the Portuguese culture and society. The first part seeks precisely to give a brief historical context, mainly considering aspects of the cultural dynamic. This section is followed by the core of the work, ordered thematically, that deals with the several groups of images. The classification and grouping of religious themes, and subsequent division according to the relation with the Old or New Testament texts, is a methodological option. In this instance, music emerges especially as an expression of praise to God, and as connecting chain between the earthly and heavenly world. The second part deals with secular subjects, where the music seems to fit in the representation systems of power structures, specially visible in public events.

SOUSA, Maria Alexandra da Silva Lage Dixo de, *Medieval religious architecture in the Sousa Valley: interventions. From the 19th to the 21st century*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2013 (<https://repositorio-aberto.up.pt/handle/10216/73796>)

Keywords: Not available

Abstract: The object of study of this thesis is composed by a group of buildings classified mostly as Romanesque. Due to the need to restrict our field of investigation, we selected the region of the Sousa Valley and the fifteen Romanesque churches that are part of the Romanesque Route of the Sousa Valley. The objective of our work was to study the interventions that those churches suffered, according to the restoration criteria applied by D.G.E.M.N. in the decades of the Estado Novo, and according to the current criteria, applied by various entities such as the extinct I.P.P.A.R. and the extinct D.G.E.M.N. in the requalification of those churches, having already in mind the creation of the said Route. Our option to address the themes of restoration and intervention aims to analyze the criteria and practices that guide contemporary interventions. The various definitions and criteria for restoration, as well as the emerging developments of the International Conferences and the normative frameworks defined in the International Charters and Conventions, will also be considered. How to intervene? We conclude that, in current interventions, historical monuments are subject to the provision of economic, social and technical impositions, as well as the interpretation of its author; on the other hand, we questioned whether it would be legitimate to intervene in a historical monument, since if it had been carried out by another author/commissioner, the final object would result in another, completely different. On the other hand, we cannot abandonment and disregard monuments for fear of intervening. The question that arises is exactly how to intervene and analyze what is happening in this broad area of heritage action. What are the criteria underlying contemporary interventions on monuments? We believe that the application of the criteria can be different by several factors: the site, the authors and the uniqueness of the element. When carrying out the analysis of the Romanesque Route of Vale do Sousa, regarding the application of heritage methodologies and concepts, we can also compare, based on the same elements, with the Santa Maria la Real Route, proving the similarities and differences in the interventions of the monuments of Romanesque religious architecture.

SOUSA, Maria João Rego da Silva, *Art subject and its circumstances: adaptive strategies of the mannerist painter Diogo Teixeira*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo, António João Cruz and José Carlos Frade, 2016 (<http://hdl.handle.net/10400.14/21591>)

Keywords: Diogo Teixeira; Mannerism; Panel painting; Canvas painting; Optical microscopy; Micro-FTIR; SEM-EDX; μ -FTIR

Abstract: This work is focused in the study of Diogo Teixeira's (+/-1540-1612) artistic production, who is considered one of the most relevant painters of Portuguese Mannerism, from the second half of 16th century. From his large artistic production, sixteen paintings were selected for this research. Most of them are paintings with proven authorship, and some are attributed to Diogo Teixeira taking into account aesthetic features and the existence of historical documentation that allows relating those paintings to this artist. The selected works may be divided in four sets of paintings, according to their provenance: Misericórdia of Alcochete, Misericórdia of Oporto, Arouca's monastery and church of the Jesus Christ's Hospital, in Santarém. Though the main objective of this work was the study and characterization of the painter's technical and materials choices, this research has also contributed to understand the historical background of the selected paintings, and to assess their state of conservation. The development of this study was possible through the use of various examination methods, initially using noninvasive methods such as photographic registration under visible,

ultraviolet and infrared lights, infrared reflectography, X-ray radiography, as well as their visual observation in their exhibition place. Then, in order to identify the constituent materials of the paintings, different analytical techniques were employed for the study of the paintings supports and pictorial layers: optical microscopy, scanning electron microscopy with energy dispersive X-ray spectrometry (SEM-EDX), energy dispersive X-ray fluorescence spectrometry (EDXRF), and Fourier transform infrared micro-spectroscopy (μ -FTIR). The obtained results were compared with technical documentation from the epoch and with recent studies about 15th and 16th Portuguese painting, in order to contextualize Diogo Teixeira's work. The selected paintings include wooden and canvas supports on which different types of preparation layers were applied, demonstrating the adaptability and experimental skills of this painter. The preparatory underdrawing, mainly in Aroucas' paintings, is characterized by a secure, continuous and smooth dash made with a brush, denoting the great drawing skills of this artist. Concerning the paint layers, these are constituted by mixtures of the usual pigments of Teixeira's time and a siccativ oil binder. The examination of the paint and preparatory layers of these paintings allowed the identification of a technical simplification process during his career, probably due to a growing Italian influence in his work, as well as to a natural evolution on his technical skills, as a result of a fruitful career. The development of degradation processes identified in the paint layers were also studied during this research, which allowed to understand some of the color changes in paintings, and to demonstrate the existence of others that could be undetected without the analyses carried on the paint layers, namely in some cases where small degradation phenomenon was analytically observed.

TAQUENHO, Maria das Mercês de Carvalho Daun e Lorena, *Flemish painting in Portugal. The retables of Metsys, Morrison and Ancede; technical and material study*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by José Alberto Simões Gomes Machado and José António Paulo Mirão, 2013 (<http://hdl.handle.net/10174/16088>)

Keywords: Not available

Abstract: At the inception of the 16th century, Antwerp was the great artistic hub of northern Europe. The studies undertaken, so far, seek to demonstrate that no significant difference existed in the painting technique for the internal market or for exporting purpose. Although some variation in the simplification technique was noted, the painting materially maintained the same transparency principles in the coloring, the subtlety and smoothness of the light and dark. One of the novelties presented, is the division of tasks in the workshop practice, which forced us to restructure our understanding of the relationship between master, apprentice and contributor. The characteristics of the specific practices in use at the time, that were brought in and applied to the Portuguese painters' workshops, are described.

TAVARES, Carla Andreia Carvalho, *Pedro Alexandrino de Carvalho (1729-1810): Material, technical and formal characterization of his work on altar screens*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo, José Carlos Frade and António Filipe Pimentel, 2016 <http://hdl.handle.net/10400.14/20114>

Keywords: Pedro Alexandrino de Carvalho; Altar screens; Optical microscopy; μ -FTIR; SEM-EDS; Textile supports; Ground layers; Chromatic layers; Pictorial Surface

Abstract: In Portugal, since the 17th century, the retables have, in the center of their structure, paintings in textiles supports and some of them have displacement mechanisms for the exposition of the Blessed Sacrament. Using the artistic legacy of Pedro Alexandrino de Carvalho (1729 - 1810), in this work, the objective is to study the mechanisms of exposition of altar screens, fixed and removable; deepen the knowledge of altar screens of this artist, characterizing his palette, the technique execution of the paintings and their creative process (as far as possible, by analyzing its

altar screens compared with previous studies, models and the underlying drawing); as well as find some role models that make it identifiable and their signatures. The research methodology used included the analysis in loco of seventy paintings by energy dispersive X-ray fluorescence spectrometry (EDXRF) and further study of microscopic samples using optical microscopy (OM), scanning electron microscopy with energy dispersive X-ray spectrometry (SEM-EDS) and Fourier transform infrared microspectroscopy (FTIR- μ s). Based on the study developed are presented two display systems for fixed altar screens and three removable paintings, checked that the materials present in Pedro Alexandrino paintings are common to artists of their time and that the technical particularities are of an artist expeditious, who worked on colored ground layers, giving rhythm to his compositions.

TEDESCO, Giovanni Battista, *Niccolò Nasoni. Formation of a painter and an ephemeral art artist in Italy (1691-1723)*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Maria Cardoso Rosas, 2012 (<http://hdl.handle.net/10216/63188>)

Keywords: Niccolò Nasoni; Painting; “Quadratura”; Architecture; Siena; Bologna; Malta; Portugal

Abstract: The thesis that we now present is focused on the life of Niccolò Nasoni, Italian painter and architect of the 18th century. This work develops, especially, the research of the first phase of the artist’s life, usually mentioned as the “Italian period”, beginning in 1691, when Nasoni was born, and ending in 1722-23, with him moving to Malta, where he was responsible for decorating the Cathedral of San Giovanni Battista in La Valletta. It makes reference to all the important moments of this period, with a deep examination of the works, the ones he assigned and the ones attributable to him, and the people that were part of Nasoni’s journey and formation. We also analyzed the frescoes of the main chapel of Oporto Cathedral, the artist first Portuguese work.

TEIXEIRA, José Albino Soares Guedes de Monterroso, *José da Costa Silva (1747-1819) and the reception of neoclassicism in Portugal: the cleavage of discourse and architectural practice*, PhD in History submitted to the History, Arts and Humanities Department of the Universidade Autónoma de Lisboa, supervised by Miguel Figueira de Faria, 2013 (<http://hdl.handle.net/11144/305>)

Keywords: Not available

Abstract: This thesis seeks to chart the work of José da Costa e Silva (1747-1819) within the context of the architectural and cultural practices prevailing in the late eighteenth and early nineteenth century Portugal. In keeping with his training at Bologna’s Accademia Clementina (1769-1779), his professional discourse reflects the beginning of the demarcation from the persistent late-Baroque and Rococo trends that had prevailed throughout Portugal’s creative panorama and the commissions made in this historical framework. The focus established on the neo-classical discourse comes into effect through architectural undertakings that reveal the contemporary styles absorbed in Italy, where the education system and aesthetic tastes were incorporating this new artistic code circulating internationally at that time. The profile that Costa e Silva would attain on his return to Lisbon is demonstrated in the scale and the scope of the great construction projects that he was awarded with and which effectively define the architectural dynamics of these times. The emergence of a public architecture, under the rules of the Enlightenment, as proven by the works of the Royal Treasury (1789), the São Carlos Royal Theatre (1792), the Inválidos Military Hospital in Runa, (1792) as well as the Marine and Commerce Academy in Oporto (1803), reflects a subordination to new secular style typologies falling under the auspices of modernity and the new commitment to developing the urban space. The architect was also commissioned to build ostentatious residences for the aristocratic elite (Pombal, Marialva, Quintela, Anadia, Pina Manique, as well as the Ramalhão palace (1802) for Princess D. Carlota Joaquina) that coherently display the principles of composition in accordance

with those contemporarily prevailing. The projects would also extend to interior ornamental programs that paid due tribute to the neo-Pompeian alignments or illustrating the Anglo-Palladian lexicons codified by the Adam brothers. In the radicality of his linguistic affirmation, in evoking references to Andrea Palladio through which he fostered and shaped his architectural identity – the epithet of Neo-Palladianism translates his idiomatic approach. When requested to design a program to for installing the court in Lisbon’s Terreiro do Paço, he came up with a proposal that was aggressively hostile to any architecture of the Reconstruction and with an its assumption of empiricism that declines any grammatical planning of a seventeenth century matrix and the stunted pragmatism of the designs by military engineers. The restrictive circumstances of the premises underpinning the 1758 Pombaline Plan established a paradigm imposing the standardisation and supremacy of territorial intervention. The application of Vitruvian principles sheering any texture from neoclassical proposals in opposition to their strict vernacularity turned out to be Costa e Silva’s watermark – a point of view he fiercely defended in debate and discussion. On the other hand, he came in for severe criticism, for his construction options in the case of the Royal Treasury and for the building’s scale and for not failing to demonstrate his own intransigent insensibility to any such re-evaluation. The commission for the new Ajuda Palace (1802) drove a fracture that exemplified the incorporation of neoclassicism into the programs designed to depict the court representation’s under the enlightened despotism of D. Rodrigo de Sousa Coutinho, the first count of Linhares. With the adoption of the new languages that Costa e Silva and Francisco Xavier Fabri brought into the design, we may ascertain the cosmopolitan reach of the dynamics driving the Marian establishment. Costa e Silva’s unceasing obsession to the monumental that underpinned his entire trajectory is reflected in the Ajuda court residence (the old symbolic centre overwhelmed in the Earthquake and then under improvisation, as an alternative, in “Real Barraca”) where the Neapolitan royal palace of Caserta defines his archetype. The collected documental evidence here presented displays the competence of this architect’s atelier, the technical preparation resulting from the academic learning, instruments that defined the professional difference that was thus able to integrate into Portuguese architectonic culture – with the remaining outstanding regret that the architect never managed to publish his heralded treatise on “Mathematical Architecture”. Under the requisition of the prince regent, recovering from the turbulence caused by the Napoleonic invasions, Costa e Silva took up residence in Rio de Janeiro (1812) in his role as “architect of all royal construction works”, with priority attributed to the task of supervising the finishing of the São João Royal Opera-Theatre. The building, which was inspired by Lisbon’s São Carlos, furthermore demonstrates the efforts applied to urbanising and aggrandising the new imperial capital and seeking to affirm its position as indicator of the regime’s political and urban capacities and intents. In Rio de Janeiro’s Rocio square, the location for the Opera house, there was also space for an elegant city palace for the powerful baron of Rio Seco, a residence of both prestige and social ostentation. Costa e Silva built up an exceptional library in conjunction with an extraordinary collection of drawings and sketches, especially Italian mannerist works, today held by the Rio de Janeiro National Library. This archive testifies to the humanist dimension of an architect who, rigorously and consistently, proved permeable to the appropriation of neoclassicism – whose models he strove to disseminate in Portugal and Brazil.

TELLES, Patricia Delayti, *Portrait among bayonets: prestige, politics and longing in portrait painting in Portugal and Brazil from 1804 to 1834*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Paulo Simões Rodrigues and Gonçalo de Vasconcelos e Sousa, 2015 (<http://hdl.handle.net/10174/14542>)

Keywords: Not available

Abstract: Study of portrait painting in Portugal and Brazil from 1804 to 1834 and the importance of the circumstances surrounding its production: political, social and emotional functions. Portraits were created by political necessity, to assert and construct social prestige, and to preserve the memory of loved ones. In a period marked by the French invasions, Liberal Wars and Brazil’s independence,

they reflect the ambiguities of a society willing to represent itself - rather than individual artistic expressions. Several artists, particularly miniature painters, remain anonymous. Social networks facilitated commissions, but self-portraits reveal how fragile was the painter's social status. They had fewer opportunities to exhibit their work than in Northern Europe. Portraits of the king, the last symbol of stability, were acquired in an art market. The circulation of international models and painters and the confrontation between artists and sitters' expectations resulted in a heterogeneous production.

TRINDADE, Luísa, *Urbanism in the composition of Portugal*, PhD in History of Art submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Pedro Dias and Walter Rossa, 2010 (<https://estudogeral.sib.uc.pt/handle/10316/13529>)

Keywords: Not available

Abstract: Not available

TRINDADE, Rui André Alves, *The Production of Ware in the Kingdom of Portugal. 12th to 17th centuries. Reading for a Set View*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, 2010

Keywords: Not available

Abstract: Not available

VAIRO, Giulia Rossi, *D. Dinis of Portugal and Isabel of Aragon in vita and in morte. Creation and transmission of memory in European historical and artistic context*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by José Custódio Vieira da Silva, 2014 (<http://hdl.handle.net/10362/13854>)

Keywords: King Dinis of Portugal; Isabel of Aragon queen of Portugal; Saint Isabel of Portugal; Funerary Art and Sculpture of the 14th century; Church History; Spirituality

Abstract: This PhD Thesis is focused on the figures of Dinis and Isabel of Aragon, king and queen of Portugal (end of the 13th - first half of the 14th century) and on the process of creation and transmission of memory, developed and implemented by the them during their life. The final act of this long-standing process was the realization of their funerary monuments, so the king's tomb, placed in the church of the Cistercian monastery of São Bernardo e São Dinis of Odivelas (Lisbon) and the sepulchre of the queen, located in the church of the Clarissan monastery of Santa Clara e Santa Isabel of Coimbra. In fact, in a completely new way compared to the previous tradition, the king and the queen commissioned already in their lifetime the tombs which should have preserved their memory for Eternity and assisted to their completion. The graves were conceived a priori as an integral part of a broader monumental project formed by the monastic buildings where they were to be placed. In this perspective, particular attention has been paid to the history of the monastery of Odivelas, risen to the pantheon of the monarchy, albeit for a short time, and to the monastery of Coimbra, chosen as locus mortis by the queen Isabel, once the project of the royal pantheon had failed because of the civil war that upset the kingdom of Portugal between 1319 and 1324. In addition to the royal graves, a number of works of architecture and funerary sculpture related to the commission of the king and the queen, jointly or separately, have been taken into consideration, particularly three coeval tombs, two of which were intended to the members of the royal family. Within this Thesis, the examined funerary monuments have been considered not only as a privileged instrument for the commemoration of the deceased, but also as harbingers of a specific message addressed to all those who would have seen them. Thus, the iconography of tombs has been analysed in the light of

spirituality and religiosity of the sovereigns, as well as from the point of view of style and form. As an introduction to the purely art historical study, the relations between the kingdom of Portugal and the Holy See at the time of the ascent to the throne of D. Dinis and, subsequently, the topic of the civil war that opposed the king and his son, the future Alfonso IV, have been examined. For this purpose, the Thesis contains also an appendix with 64 primary sources, most of which are unpublished. The research carried out in this Thesis aims to demonstrate that at the time of king Dinis, Portugal belonged fully to the Mediterranean cultural orbit and to propose new affirmations, reflections and hypothesis on the topics of king Dinis and queen Isabel, of their history and biography and of the memory of themselves they wanted to transmit to posterity.

VASCONCELOS, Artur Duarte Ornelas, *From Portrait to Landscape. Affective and Operative Memories of the architect Marques da Silva*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Agostinho Rui Marques de Araújo, 2013 (<http://hdl.handle.net/10216/75818>)

Keywords: Art education; Design/Drawing; Portraiture; Landscape; Naturalism; Collection

Abstract: The architect José Marques da Silva (1869-1947) constitutes an essential personality in the history of Portuguese Architecture, founder of the modernization and upgrade of the urban image of Porto. From Architect to Painter, Marques da Silva would cultivate the taste of outdoor painting, consolidating a significant set of watercolours of his authorship. They are operational memories derived from practicing his profession in pictorial records of searching in architecture and in different other places. But also affectional memories for its more contemplative character in records that identify themselves as a form of evasion. The understanding of the Architect Painter expresses itself in a nucleus of paintings, gathered from encounters and affinities that come from a network of contacts and of affections, built in his relationship to Porto's School of Fine Arts, where he was Teacher and Director. The affectional memories also see themselves in this set of paintings where many of the authors were friends and colleagues of Marques da Silva, and derived from the choice gesture itself. From the portrait to the landscape represents the visual universe present in this collection, highlighted from the Architect's legacy, whose experience will always oscillate between those two poles, the portrait as a representation and construction of a public image, and the landscape as the embodiment of a more intimate side. The Painting collection, part of the Architect's legacy, includes diverse authors in its composition, representatives of the Portuguese Naturalism and its epigones, whose study is realized in this Thesis, seeking to consolidate its recognition and giving it a sense of reading.

VECHINA, Sofia Nunes, *Artistic Dynamics in the Old Ecclesiastical County of Feira: Right of Patronage in the Parish Churches. Repercussion of the conciliar norms from Trent to Vatican II*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Manuel Joaquim Moreira da Rocha, 2017 (<https://repositorio-aberto.up.pt/handle/10216/110836>)

Keywords: Ecclesiastical County of Feira; Right of Patronage; Parish Church; Architecture

Abstract: This thesis analysis the artistic dynamics of the parish churches within the extinct Ecclesiastical County of Feira, between the Councils of Trent and Vatican II. The county of Feira is referred to for the first time in the Catalogue of the Bishops of Porto, dated from 1623, and it was a unique space within ecclesiastical administration, with a hundred and four parishes. Ninety of these were governed by the Porto Diocese, twelve by the Coimbra Diocese, and two, the Viseu Diocese. In 1840, Bishop Jerónimo José da Costa Rebelo subdivided the counties of the Porto diocese into ecclesiastical districts, and the county of Feira was partitioned into four ecclesiastical districts. From this time, the county became merely a geographical designation. A new ecclesiastic reorganization took place in 1916, and the counties cease to exist, leaving only and definitively the new ecclesiastical

districts. The parishes comprising the county of Feira were, in their majority, subject to episcopal jurisdiction, which ensured the good governance of the parish through the envoy of visitors, who were charged with inspecting the spiritual and temporal state. They could also oblige the parish leaders to comply with the necessary requirements to uphold the dignity of the parish and divine cult. The expenses with the parish church, however, were divided among several bodies. The churches were subject to the right of patronage (Pt., *padroado*). In general terms, the patron would receive the parish's dividends and was obliged to build, restore, and maintain the parish residences, the main chapel and the temple sacristy, as well as ensure the provision of all ecclesiastical vestments and religious objects required for the cult. The parish was in charge of the maintenance of all the other buildings. Whenever there were brotherhoods linked to a certain altar retable, their stewards were responsible for all aspects related with it. The fact there were different tutelages within the same space would naturally come to have implications on the architectural and artistic dimensions and different dynamics would emerge. The churches of the Feira county were not all governed by the same authority, as they depended on the right of patronage the different bodies exercised over them. This is the link we will follow to understand these churches from an artistic point of view, taking into account the different patrons. The right to patronage was extinguished in 1833 and the county was divided into ecclesiastical districts in 1840. Regardless, however, of the right to patronage or the administrative circumscription, there were council and diocesan directives to be followed. In this period, we must consider the directives of the Council of Trent (1545-1563) and the resulting diocesan constitutions, to understand the impact they had on these churches, we cannot also neglect the interventions, alterations, demolitions, etc., these churches were to suffer over time, as well as the interpretation made of the directives from the Council of Vatican II (1962-1965).

VILLAMARIZ, Catarina Paula Oliveira de Matos Madureira, *Religious gothic architecture in Portugal in the fourteenth century: The time of experimentalisms*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by José Custódio Vieira da Silva, 2012 (<http://hdl.handle.net/10362/10112>)

Keywords: Experimentalisms; Typologies; Religious Orders; Thirteenth and fourteenth Centuries

Abstract: The first purpose of this study on Gothic architecture in the fourteenth century in Portugal has been the enlightenment and valorization of a theme we consider of the utmost importance and which the analyses available until the moment have often kept in the background: the fact that the fourteenth century presents a diversity of architectonic typologies, which raises the question of this century asserting itself as a period of experimentation in the Portuguese medieval architecture. Such possibility has defined the starting point of an investigation focused on trying to identify, understand and differentiate those distinct typologies in order to comprehend if they are heirs to an architecture deriving from previous centuries or if they establish themselves as innovatory models never tested before. In other words, an attempt to perceive whether or not we are facing a time of experimentalisms. Simultaneously, aiming to ascertain the real weight of such experimentalisms, we have tried to define if, beyond their existence, there is any standart typology in the Portuguese fourteenth century, a typology which might be considered dominant, prevailing over the others. Along with this intent, a third one has arisen – the attempt to understand the importance of the various religious orders in the development of the Portuguese gothic, as well as the way their architecture intertwines. We have therefore sought to understand if a certain structural typology can be associated to each order, and in such case if that "typology of the order" is strict and exclusive, if any religious order (or orders) can be considered responsible for any kind of architectonic experimentalism, "creating" its own architecture ex nihilo, and also to which extent that architecture goes beyond itself and has, or has not bore an influence in constructions not belonging to any order, as the parochial churches. To pursue these objectives we have selected a diversified architectural corpus to allow a comprehensive view of the thirteenth and fourteenth century religious architecture,

embracing distinct configurations, such as monastic and parochial architecture in its diverse typologies, or the cloisters, privileged spaces of experimentation.

XAVIER, Hugo André de Almeida Vale Pereira, *The Marquis de Sousa Holstein and the creation of the National Gallery of Painting of the Academy of Fine Arts of Lisbon*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2015 <http://hdl.handle.net/10362/15313>

Keywords: National Gallery of Painting; Academy of Fine Arts; Marquis de Sousa Holstein

Abstract: In this text we define and develop some key ideas of the National Gallery of Painting - Academy of Fine Arts of Lisbon, since the beginning of its collection in 1834 with the dissolution of the religious orders, until the opening in 1884 of the National Museum of Fine Arts and Archaeology. Under review are 50 years of efforts carried out by several players, mainly the marquis de Sousa Holstein, Deputy Inspector of the Academy, in favour of the organization, conservation, exhibition, study, promotion, dissemination of its collection, in addition to the enrichment through transfers, purchases or donations which were the source of the most important public museum of art of Portugal.