



Allen Jones
Life Class B (Touching Shoe, Pink)

**POST-POP.
BEYOND THE COMMONPLACE
Detours from Pop in Portugal and England,
1965-1975**

**CALOUSTE GULBENKIAN FOUNDATION, LISBON
20 April to 10 September, 2018**

**Press release
14 March 2018**

This exhibition presents more than 200 works of art mainly produced between 1965 and 1975 in Portugal and England, some of them are special loans from the Arts Council of Great Britain and from the British Council in London, others from several Portuguese institutional collections and private collectors.

The presence of British artists such as Allen Jones, Bernard Cohen, Jeremy Moon, Tom Phillips and Patrick Caulfield is due to the recognition of the importance of the British artistic and cultural context for the Portuguese artists, and the strong presence of British works of art in the Calouste Gulbenkian Museum's Modern Collection. This important collection of British art was assembled in London with two grants that were given by the Calouste Gulbenkian Foundation to the British Council in 1959 and 1964. The works were bought by recommendation from the acquisition committee that was also advising the purchases of the British Council Collection.

In this exhibition a unity can be found between the diverse works through their good-humoured divergence from the commonplace usually proposed by Pop Art. If Pop is considered the last of the great classical languages of art, it has been followed by a period of fragmentation and dispersion of the image, at times combining abstraction and figuration. They use serialisation, standardisation, collage and clippings, at times in dialogue with new cinema, in an interesting form of technical and conceptual sharing.

Another common link between the Portuguese artists is that they gained inspiration and incentive outside Portugal, especially in London, the true mecca of the 1960s, in reaction to the mediocrity and stagnation that existed in Portugal at the time. Despite the isolation and the repressive climate, many of the artists from the 60s generation revealed an unexpected congruity with international production.

Unlike other cultural areas, where Portuguese political censorship was felt (especially in literature when referencing the colonial war), the visual arts were strongly stimulated through the action of the Calouste Gulbenkian Foundation, which supported the training and stimuli that the artists sought via numerous study scholarships and travel grants.

The work of Ruy Leitão, developed in London within a highly informed academic context (the artist was a student of Patrick Caulfield, who considered him one of his most brilliant students), will be highlighted in this exhibition, as will be the work of Teresa Magalhães from this period, which is practically unknown until today.

The exhibition ends in 1975, the year after the Portuguese Carnation Revolution (25 Abril 1974), showing how the political tension that was lived until 1974 echoes in the art produced and how the desire for freedom, subtly present in all of this artistic creation, is reflected in the work produced after 25th April.

POST-POP, BEYOND THE COMMONPLACE

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Temporary Exhibition Gallery - Calouste Gulbenkian Foundation, Lisbon

April 20 to September 10, 2018

Curators: Ana Vasconcelos and Patrícia Rosas

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