Museu Nacional Soares dos Reis



TOUR ITINERARY

THE ARTISTS IN THE COLLECTIONS OF THE SOARES DOS REIS NATIONAL MUSEUM

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What can you see in the long-term exhibition?
In addition to the history of the museum over its 190 years, you can see objects from the different collections that make up the Museum's collection. You can see artworks by various artists that are part of different artistic movements. Who are these artists?

FIRST FLOOR

Vieira Portuense and Domingos Sequeira

These artists were prominent in Portugal at the dawn of the 19th century, creating innovative works on historical themes in the period and society heralding Romanticism, the cultural movement sweeping through Europe at the time. The landscape showing the Fuga de Margarida de Anjou (The Escape of Margaret of Anjou) by Vieira Portuense (1765-1805) reflects the emphasis on sentiment that heralded the romantic era. The Romanticism in the Visual Arts revealed itself in themes of History, Portrait, Landscape and Customs. Auguste Roquemont (1804-1852), a Swiss artist who lived in the north of Portugal, had a strong influence on Portuguese portrait painting and customs.



The Escape of Margaret of Anjou
Francisco Vieira (o Portuense)
1798



Allegory of the alliance between Portugal, Spain and Great Britain
Domingos António de Sequeira
1808-1813

Silva Porto, Marques Oliveira and Henrique Pousão

In 1867 the Academies of Fine Arts began awarding scholarships to students abroad. Silva Porto (1850-1893) and Marques de Oliveira (1853-1927) were the first scholarship students in Painting. They entered the École des Beaux-Arts in Paris in 1873 and, in the forest of Barbizon, lived with a group of artists who followed outdoor painting and focussed on the effects of light on the landscape. Henrique Pousão also went to Paris in 1880. His paintings of roads and streets, courtyards, houses, aspects of Paris bear witness to his creative journey, which culminated in stays in Rome and Capri. His work, which reveals the boldness and talent of the young painter and his absolute interest in the values of painting itself to the detriment of themes or narrative, was given, after his premature death, to the Academia Portuense de Belas Artes.



A Wheat Field – Harvest
Silva Porto
1878–1879



The white houses of Capri
Henrique Pousão
1882

António Soares dos Reis

He was a student at the Academia Portuense de Belas Artes, where he obtained his first scholarship to study abroad in Sculpture. Looking at the evolution of his work, we find pieces of poetic inspiration, such as the famous O Desterrado (The Exile) and Saudade (Yearning), which date from the 1870s. The next phase was marked by commissions for monumental sculptures and for portraits. The artist distinguished himself with his technical skill and for capturing the psychological profile of his models, as we can see in Busto da Inglesa, Mrs. Leech (Bust of the Englishwoman, Mrs Leech).



O Desterrado (The Exiled)
António soares dos Reis
1882



Bust of the Englishwoman, Mrs Leech
António soares dos Reis
1887

Aurélia de Souza, António Carneiro and Artur Loureiro

Aurélia de Souza (1866- 1922), António Carneiro (1872-1930) and Artur Loureiro (1853-1932) had several common characteristics that differentiated them from the rest of the visual art produced in Porto in the late 19th century: naturalism as a principle; the temptation of symbolism; the appeal of a spirituality that was very present in widespread European trends of the time; a taste for landscape; the appeal of the city of Porto; the seduction of the Douro River; the demands of the self-portrait; the taste for family portraits; the imposition of commissioned portraits; a fascination with travel and the solace of return; the quiet and privacy of interior spaces. They also possessed a freedom that allowed them to stray into other territories of painting that are also represented here.



Self-portrait
Aurélia de Souza
ca. 1900



Portrait of Joaquim Madureira
Artur Loureiro
1920

Eduardo Viana, Dordio Gomes and Lino António

Young artists returning from Paris were introducing avant-garde references that questioned an aesthetic based on the idea of beauty, artistic themes and genres, the concept of art and its relations with society. Painting and sculpture ceased to be means of representing visible reality to become a way of inventing new and surprising realities.



Queen Maria Bridge,
View of the City of Porto
Eduardo Viana
1925



Houses of Malakoff – Paris
Dordio Gomes
1923

Fernando Lanhas, Júlio Resende, Augusto Gomes, António Quadros and Armando Alves
In the 1940s, the Portuguese art world was still dominated by Naturalist artists. In Porto, on the fringes, a new generation of artists was making itself known in the Independent Exhibitions, organised by students of the Escola de Belas Artes. Between 1943 and 1950, these exhibitions placed naturalist painters and sculptors alongside those modernist artists, as well as others, with proposals that were very new at the time, such as neo-realism, surrealism and, in particular, geometric abstractionism. Set up in 1975 under the direction of professor and art critic Fernando Pernes, the Contemporary Art Centre was housed in the Museum. During the first six years, nearly a hundred artworks were acquired, which were the genesis of a public collection of Contemporary Art.



Drums
Fernando Lanhas
1947



Untitled
Armando Alves
1973

SECOND FLOOR

We learnt about the diversity of the Museum's collections. Throughout its history, Soares dos Reis National Museum has brought together collections from different origins, periods and places of production. This diversity is due to a European tendency to consider heritage in a multidisciplinary way, linking painting and sculpture with the decorative arts, especially jewellery, furniture and ceramics. This includes the Church's artistic assets, archaeological jewellery, 18th century goldsmiths, the Allen collection, religious sculpture, Portuguese primitives and Luso-Flemish painting. 17th and 18th century Northern European painting, 18th century Portuguese glass and new themes from the East.



Namban Screens (pair)
Unkown author
1600-1610



Bracelet (pair)
Iron age – 7th- 6th century BC
Found at Castro Verde

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