

THE PHOTOGRAPHIC IMPULSE (DIS) PLACING THE COLONIAL ARCHIVE

NATIONAL MUSEUM OF SCIENCE & NATURAL HISTORY

The exhibition "The Photographic Impulse: (Dis)placing the colonial archive" proposes a decolonial reading of the images and scientific objects from the geodesy and anthropology expeditions to the territories colonised by Portugal between the end of the 19th century and the liberation of these territories, leading to the democratic revolution of 25 April 1974.

The exhibition results from a publicly funded academic project developed by the ICNOVA-Nova Communication Institute in partnership with the Museum of Natural History and Science of the University of Lisbon.

It resulted from a collaborative and intercultural curatorship that brought together a group of researchers, activists and artists from three continents and different social backgrounds.

Through this exhibition, our aim is to play a role in the decolonization of museums by recognizing their crucial role in constructing collective histories and memories.

We propose to debate the legacies of Portuguese colonialism, seeking to reveal the points of view silenced by the official version of history, that of the colonisers.

This version is perpetuated, even today, in school books. It romanticises colonialism as an encounter of cultures, hiding violence, spoliation and territorial division, slavery, forced labour, and the destruction of the cultures and knowledge of colonised peoples.

The exhibition is divided into two main sections. The first shows the photographs, albums, objects and documents of the demarcation of the borders that constituted the territories of Angola and Mozambique; the second section shows the photographs and scientific materials of the colonial anthropology missions guided by a programme of racist stigmatisation of the colonised populations.

The photographs, films and scientific objects shown here were used by science as a technology to visualise, measure, classify and archive its objects of study in a context of exploitation and extractivism of natural and human resources. They represent practices of measuring territories and bodies, an integral part of the statistical thinking of control and surveillance. They, therefore, allow multiple readings while raising numerous questions: what is the meaning of these collections in the past, in the present and for the different communities? What marks have these images left rooted in society? What to show and how to show it? Questions about what is seen and not seen, what we do not know how to see, and what we are not allowed to see.

We propose this exhibition as a (small) gesture of historical, identity and cultural reparation for constructing a more just society.

Participants in this curatorship, in alphabetical order: António Fernando Cascais; Carmen Rosa; Catarina Mateus; Lorena Sancho Querol; José Luís Garcia; Marinho de Pina; Margarida Medeiros; Nkaka (K4PP4) Bunga Sessa; Rita Cássia Silva; Samira Amara, Sara Fonseca da Graça a.k.a. Petra.Preta; Santos Garcia Simões; Soraya Vasconcelos; Teresa Mendes Flores.

FCT-funded project with the no. PTDC/COM-OUT/29608/2017: The photographic impulse: measuring colonies and colonised bodies. The photographic and filmic archive of the Portuguese missions of geography and anthropology.

BORDER MISSIONS

THE PHOTOGRAPHIC CONSTRUCTION OF THE BORDER: EVIDENCE OF INVASION

The camera's presence in the context of the demarcation of the colonial borders highlights the geo-strategic role attributed to photography, used for the purpose of documenting the work carried out. These images were used to assert control over territories. They have a powerful impact on shaping a colonial narrative and a perception of borders, which is reinforced by the use of force to maintain physical boundaries against the local African population. The images depicting the border installation, while not explicitly violent, can be perceived as violent due to their association with colonial invasion that was ongoing at the time.

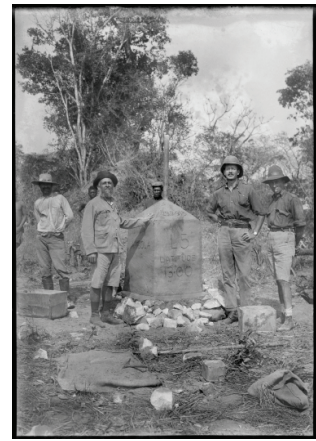
THE USURPATION OF AFRICA: BERLIN CONFERENCE

In 1884/85, the Berlin Conference sought to establish international laws for trade and the partitioning of Africa among European powers. However, the theoretical map that was created disregarded the existing borders of African kingdoms and treated the people as mere resources to be exploited. Subsequently, European governments held diplomatic, political, and military meetings to implement boundary commissions between countries with shared borders, with numerous photographs taken during these ventures. Despite facing permanent resistance from Africans, these actions continued.

Geodesic Mission to East Africa, 1907-1910.
Landmark of Pessene [Original caption]
Photograph by Carlos Viegas Gago Coutinho [attrib.]
UL/IICT-CCart Photographic Collection 24560



Demarcation of the Southeastern border of Angola, 1912-1914. Marco L5 [Original caption] [Recognised in the foreground: Gago Coutinho, Major Gordon and Costa Santos]. Photograph by Carlos V. Gago Coutinho [attrib.]
UL/IICT-CCart Photographic Collection 24597



PORTRAITS

In the photographic production of border demarcation missions, it is customary to have diplomatic portraits celebrating and certifying the presence of the representatives of each European government. The photographic composition gives them prominence through the arrangement of the poses, and their position in the centre of the frame and in the foreground, contributing to legitimising their actions and their status as heroes.

There are also collective portraits that aim to present the workers, mostly black men, represented lined up and classified by functions, visually producing their colonial framework.



Luso-Belgian Boundary Commission, 1914-1915. Blacks from Dilolo at the service of the Mission. Senior staff of the Belgian-Portuguese Mission. [Original captions]
Photographs by António Alberto and Joaquim da Fonseca e Costa.
UL/IICT-CCart Photographic Collection 25301 and 25304

WORDS MATTER

In many of the original captions, we find racist and derogatory words. The designation of black Africans by "pretos" [negro man] or "pretas" [negro women] is an example. This type of vocabulary was part of a symbolic strategy of colonial domination through the depreciation and fixation of stereotypical identities. These words were often internalised by the Africans themselves, colonising their minds.

The subtitles emphasise this effect of racist classification and identification of the represented subjects that condition our way of seeing the images.

STEP-BY-STEP REPORTS

Necessary means of demonstrating the "effective occupation" demanded by the other European powers, the frontier photographs show the difficult advance into the interior of the territories and document the various phases of the geodesic works step by step. The images bear witness to the colonial situation with the use of hundreds of black porters, who were responsible for all the heavy work resulting from the compulsory labour legislation. Village chiefs were intimidated into providing this labour. For this reason, the written reports describe frequent escapes, forms of evasion by the Africans, and numerous episodes of aggression against them. These aspects were naturalised and devalued by the colonial authorities of the time.

But he found no one there, all the blacks having fled at his arrival, and only by hiding in the bush could he get hold of a man, two women and some children, who were carrying supplies; despite all the promises, the cafre always refused to accompany him, so that, following the instructions received, tied him up to bring him in, the family fleeing on that occasion. Report by Freire de Andrade

STORIES OF FORCED RECRUITMENT AND VIOLENCE

Photographs like this one bear witness to the arduous working reality of the black population, who were assigned the most demanding jobs. However, the colonialists' accusation remained that they were lazy people, incapable of looking after themselves. This was, in fact, an argument to justify colonial violence aimed at forcing people to work and justified the expropriation of land from Africans considered "unproductive".



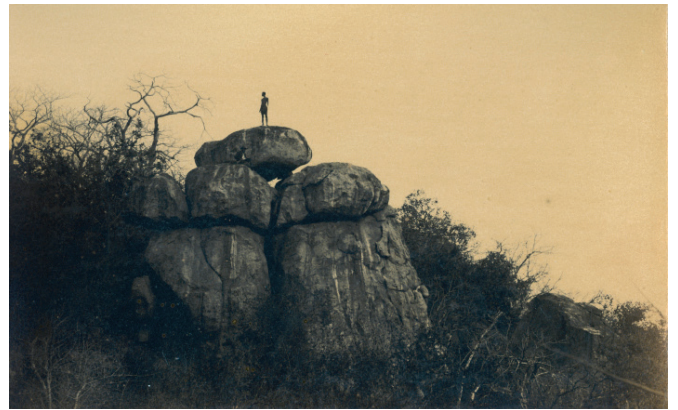
Delimitation Mission of the Southeastern Frontier of Angola. 1913 Photograph by Carlos Viegas Gago Coutinho [attrib.] © UL/IIC-CCart 24323 Photographic Collection

THE CAMERA AS A MEASURING MACHINE

(...) The photographic images, being submitted in their formation to the rules of geometry, will allow, with the help of a small number of data, to reconstitute the exact dimensions of any object (...) At a glance, each one will then perceive the immense role that photographic procedures are destined to play in this great national enterprise [colonialism]. François Arago, "Report on the daguerreotype", 1839.

LANDSCAPES

The photographs often recorded notable features in the landscape, such as distinctive rocks, which served as landmarks or reference points. Some of which had other meanings for local people.



Stone at the N' tsintse gateway (where the boundary line passes). [Original caption]. Boundary delimitation of Lourenço Marques, 1890-91. Photograph by Andrade, Mezzena and Serrano. © Photographic Collection UL/IIC-MGG-Alb3.p31

BLACK EMANCIPATION IN THE FIRST REPUBLIC

In Portugal in the 1920s, Mário Domingues was the most crucial precursor of a new ideology, aligned with the most far-sighted figures of the international black movement against racism and colonisation. As a journalist and activist, he provided perspectives consistent with Du Bois' "colour line" in denouncing black people's political, social and psychological condition and their specific history associated with slavery, the slave trade and colonisation. He understood, with a great pioneering spirit, modern colonial domination as a "colonisation-crime" and was a precursor of the defence of the ideal of independence for Africa in a confederal prism. Mário Domingues was able to defend the postulate of equal rights for all human beings without neglecting that the emancipatory process not only involves a moral or legal proclamation but needs to be implemented in terms of social justice, knowledge and power.

Today, thousands of people know that in Africa, the black man is persecuted, that the abolition of slavery is nothing but a lie and that Portuguese colonisation can only be called a crime! (...) All the crimes committed in the name of civilisation in Africa have remained unpunished to this day, buried in the shadows of oblivion, in the secrets of an accomplice State, a State that protects thieves and murderers. It was, therefore urgent that a bit of justice began to be done. In order for a righteous opinion to condemn these crimes and try to prevent them, it was first necessary to publicise them. Mário Domingues, A Batalha, 1922.



Portrait of Mario Domingues
© Private collection

ANTHROPOLOGY MISSIONS

CLASSIFY AND CONTROL COLONIAL SCIENCE POLICY

In the early 1900s, investment focused on geographical and cartographic knowledge of borders and their rectifications. To promote "scientific occupation of the colonies, the Junta das Missões Geográficas e de Investigações Coloniais was established. The Junta worked in alliance with universities to promote scientific studies in various areas, including natural and human resources of territories to be colonised. For decades, the focus was on developing the extractive sectors for foreign trade. Scientific missions were a crucial part of this process.

COLONIAL ANTHROPOLOGY: A RACIST "SCIENCE"

During the era of Salazar's fascist regime in 1936, the Portuguese government initiated anthropological campaigns in the colonies. The aim was to establish and scientifically validate the existence of superior and inferior races. The campaigns regarded whiteness as the only good and the norm. To achieve this end, measurements of bodies, blood samples, fingerprints, blood pressure, and photographs were taken. These actions were deemed as the ultimate evidence of the degeneration of the "black race". Rather than being purely scientific, it was a political agenda designed to promote domination.

THE PORTUGUESE COLONIAL ANTHROPOLOGICAL MISSIONS

The Instituto de Antropologia of Oporto University was established in 1923 and played a crucial role in conducting colonial anthropological missions. The school of physical anthropology was under the guidance of its director, António Mendes Correia (1888-1960), who oversaw the activities. The fieldwork was carried out by various members of the team, that shared among them the responsibility for capturing photographs and filming.



Field works. Anthropological and Ethnological Mission to Guinea-Bissau 1946-47 unidentified author. UL/IICT-MAEG Photographic Collection 25823

Anthropological Mission of Mozambique, 1936, 1937/38, 1945, 1948, 1955/56 campaigns. Anthropological and Ethnological Mission of Guinea-Bissau, campaigns of 1946 and 1947. Anthropobiological Mission to Angola, campaigns of 1948, 1950, 1952 and 1955. São Tomé Scientific Mission (São Tomé Ethno-sociology Brigade), 1954. Overseas Physical and Human Geography Mission, campaigns 1960, 1961 to Goa, Damão and Diu. Timor Anthropological Mission, 1953 to 1975.

BERTILLONAGE: CRIME, IDENTIFICATION AND PUNISHMENT

Alphonse Bertillon (1853-1914) developed a system of anthropometry and forensic photography in the 1880s for the judiciary police of Paris, which was quickly adopted by many countries (in Portugal, it dates from 1902). Together with the discoveries made on fingerprints, this system aimed at being able to identify repeat offenders, not only because they were subject to heavier sentences but also because it allowed the study of crime, which was considered to obey a biological and psychiatric profile of deviant behaviour

These same premises and methodologies would be applied by colonial anthropology, whose peoples were considered to be degenerate and only capable of physical labour or of little intellectual requirements.



Manuel Pinto Pimenta, anthropometric assistant of the Anthropological Mission of Timor: Campaign 1953-1954. Photo by António de Almeida [attrib.] UL/IICT-MAT Photographic Collection 26624



Photographic identification form. Anthropobiological Mission of Angola. Campaign of 1955. Photograph by António de Almeida [attrib.] UL/IICT-MAA Photographic Collection 35573

These were the two primary purposes of anthropobiological research in the Portuguese colonies: the ergometric evaluation - of working capacity - and the ethno-cultural evaluation of behavioural characteristics (namely intellectual aptitudes). They were indispensable for the exploitation of the authentic "human material" [...] constituted by colonised bodies in the service of the occupation and colonial exploitation. António Fernando Cascais and Mariana Gomes da Costa, 2019



Fingerprints and palmprints. Anthropological Mission of Timor. 1968 Campaign. UL/IICT-MAT

LABOUR LAW: **WORK, WORK**

The photographs in the exhibition depict labour situations (in the frontier missions) or constitute case studies on black populations' physical and mental capacities (the anthropological missions). The issue of labour is central to colonialism, both in the plantation system and in the factory complex. Intensive slave or very cheap labour was a reality for the colonised people. Soon after the end of slavery in the Portuguese colonies (whose last legislation dates back to 1869), the government of the kingdom published legislation that progressively considered "indigenous" work compulsory, being able to declare someone a vagrant and deport him/her to intensive plantation zones (as in the case of São Tomé and Príncipe). Compulsory labour would end in 1961 when the liberation wars began. In the exhibition, we wanted to bring up this legal, social and economic reality, which allows a better understanding of what we see in the photographs.

sua resolução deixaria de ter dificuldades grandes. O indígena africano, vivendo do que a terra fertilíssima lhe fornece espontaneamente como retribuição dum trabalho ligeiro que, em regra, êle não executa, porque obriga as suas mulheres a fazê-lo, não tendo necessidades de vestuários ou quaisquer outras próprias do homem civilizado, só se entrega, por sua iniciativa, à caça ou à guerra, e é-lhe antipático e odioso qualquer trabalho regular. O europeu, chegado às colónias, procurando tirar delas lucros imediatos por uma acção pronta e enérgica, precisando para isso de mão de obra abundante e barata, e não podendo empregar naqueles países tropicais ou sub-tropicais senão a do indígena, porque outra não resiste ao clima, sobretudo para os trabalhos agrícolas, viu-se desde logo em frente da primeira grande dificuldade, e, vendo se na necessidade de a resolver prontamente, fê-lo submetendo os povos conquistados ao regime da escravatura, odioso e brutal.

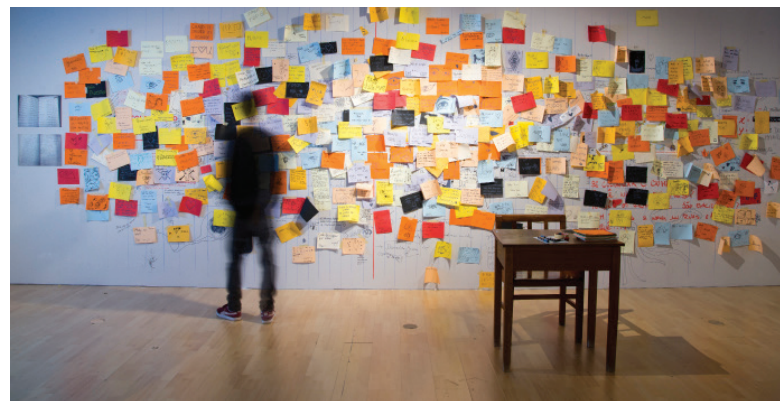
Indigenous work in the Portuguese colonies. General Regulation, 14 October 1914, p.4. Ministry of Colonies, National Lisbon Press, 1914.

QUANTOPHRENIA TODAY AND **ALGORITHMIC CONTROL**

Today's computer technology platforms collect data that is processed and analysed according to different usage values such as popularity (visits), authority (links), reputation (likes or fancies) and behavioural prediction based on the navigation tracks of the internet users (digital footprint). Here comes the so-called big data, data science, artificial intelligence and machine learning that provide information for decision-making. Big data encompasses infrastructures, technologies and services created to solve the processing of these large amounts of data. At the heart of its processing are algorithms, which are well-defined mathematical instructions. Taken together, they mean the generalisation of calculating rationality as a way of acting in the world, a reason that converts everything into forecasts, numbers, and efficiency, and that has become an instrument of governance and administration, which already comes from the intense application of statistics and probabilities since the 19th century. José Luis Garcia, 2022

OF GOOD INTENTIONS IS THE (DE) COLONISATION FULL

The exhibition was intended to raise questions. The curatorial team wanted to challenge visitors to leave their own reflections and feelings about the exhibition and the themes addressed on a wall left at the end of the exhibition. We wrote some of our own questions: Are we implying that there were good intentions behind colonisation? (!) And yet, were there not those who thought so? As a matter of fact, aren't there - even today - some who think so? On the other hand, we should question the methods and designs behind the current drive to decolonise? How can decolonisation be achieved on forms of organisation that are still structurally colonial? The issue is controversial. That is why we created the MURAL OF CONTRADICTIONS.



ARTISTIC RESEARCH

This exhibition is the result of a research project that focused on analysing the political and communicative potential of images, taking into account their historical and cultural context. The research also aimed to explore the relationship between these images and the production of knowledge, both at the time they were created and in the present day. The project proposed to incorporate other forms of research and findings, recognising the potential for artistic research to provide a new context and perspective. This approach involves exploring the emotional impact of the materials studied and engaging with dynamics that are often overlooked in academic research.

Prova do crime [The proof of the crime]

Nkaka "K4PP4" Bunga Sessa, Soraya Vasconcelos, Gabs Leal, 2022
Anti-racist zine (Riso print, 70 ex. ed. ICNOVA) and three T-shirts (textile screen-print, 20 ex. each)

Conversa à volta de Prova do crime [Talks around The Proof of the Crime]

Manuel Dias dos Santos, Nkaka "K4PP4" Bunga Sessa, Soraya Vasconcelos. 4 June 2022 (audio, 50'54')

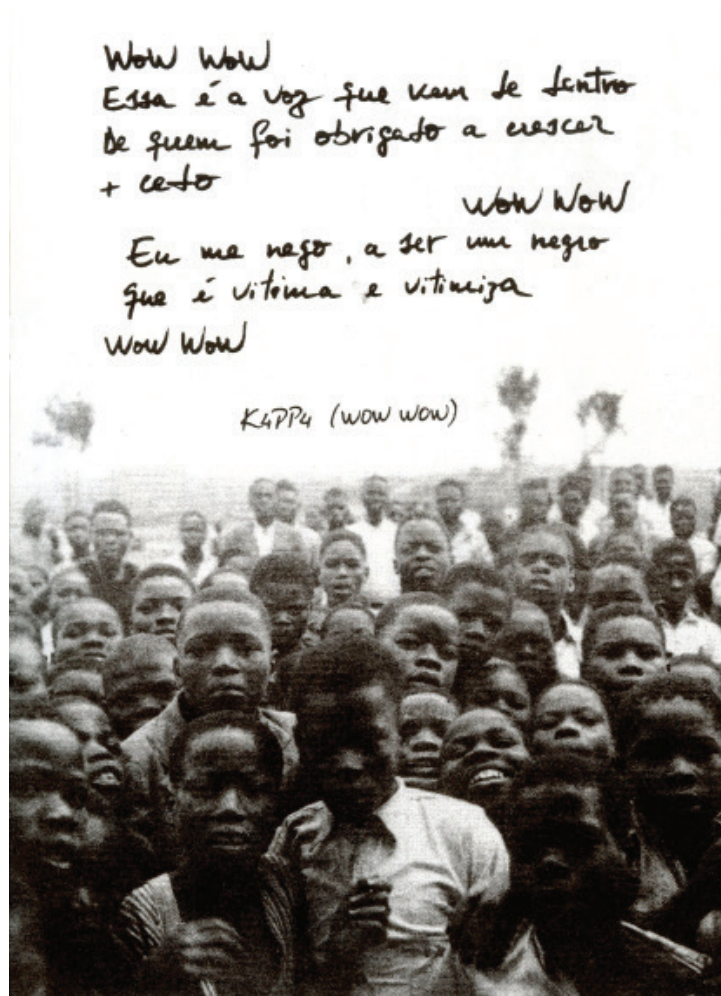
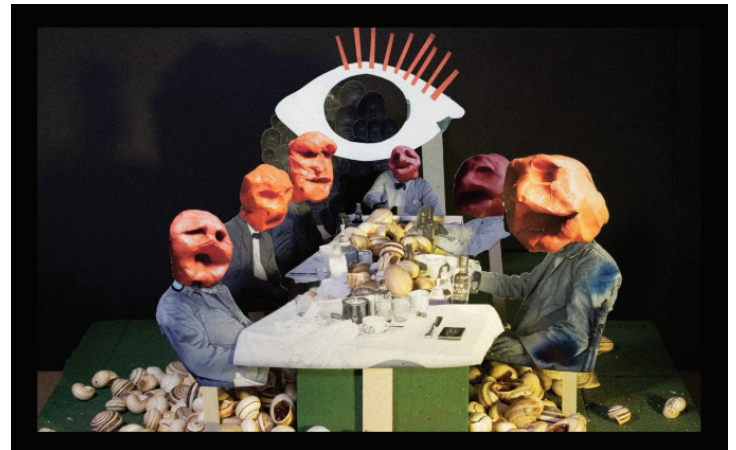


Image of a T-shirt *Prova do crime* [The proof of the crime].
Original photograph from Anthropological Mission in Angola
UL-IICT-MAA 32427



O Festim [The Feast]

Soraya Vasconcelos, 2021
Photo essay (video animation, 9'10")

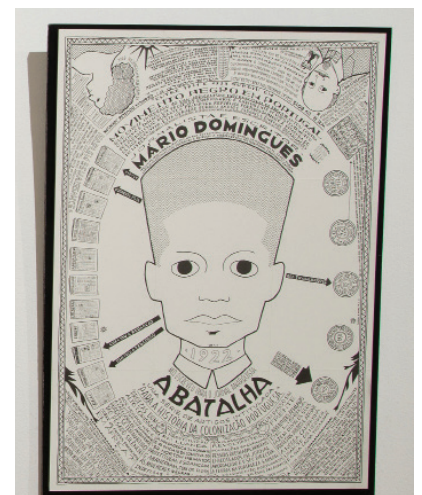


ELSE (Elsewhere, Somewhere, Everywhere)

Helena Elias, with the assistance of Kannhoa Thor Ahalel
Installation of 9 typologies of colonial geodesic and border landmarks

Vumbi 2: Mário Domingues

Rita Carvalho, 2021 Offset printing, unfolded narrative map, part integral of the MICAR Notebook: contributions to the 8th edition of the International Showcase of Anti-Racist Cinema / coord. Joana Alves dos Santos, Luís Camanho, Rita Ferreira.

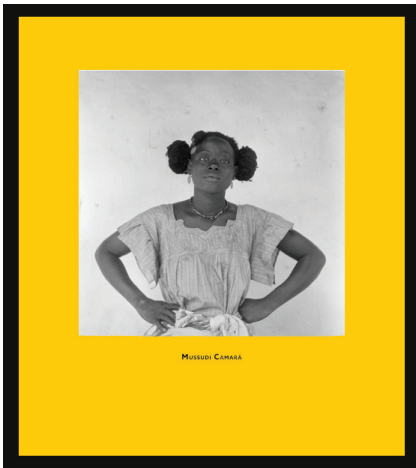




Anós i ba kim? Quem somos? [Anós i ba kim? who are we?] Maria Kowalski (video, 40', 2022)



Coroa [Crown] - Madalena Miranda, 2022 (video 5')



Mulheres sempre presentes [Women always present] photo essay by Carmen Rosa (with Soraya Vasconcelos and Catarina Mateus), 2022



Finding Tereza Lorena Travassos (from conversations and photographs by Teresa Sirgado), 2022. Installation (furniture, photo album and prints sculpture, archive material)



Porque mostramos as horas de luz e da escuridão no mesmo círculo? [Why do we show the hours of light and dark in the same circle?]

(work in progress) Susana de Sousa Dias, 2022 (video 4:3, b&w, sound, 10' and print on paper)

Voices de mulheres negras no mundo [Voices of Black Women in the World]

Rita Cássia, 2022

Installation (poem, printed material, articulated with performance)

Filhos dos números na era do quantificável [Children of numbers in the age of the quantifiable]

Marinho de Pina, 2022 Poem (flag fabric print)

Quantofrenia desmedida. Que mais se mede? [Quantofrenia (un)measured. What else is measured?]

Marinho Pina, 2022

Installation (mirror, vinyl sticker)

READINGS

The exhibition features a curated collection of books recommended by the team of curators. These books have played a significant role in the team's research and exploration of the topics covered in the exhibition.

O alegre canto da perdiz [The Cheerful Song of the Partridge]

Paulina Chiziane, ed. Caminho, 2022

Exterminem todas as bestas [Exterminate All Beasts]

Sven Lindqvist [2005]. Editorial Caminho, ed. 2022

Coração das trevas [Heart of Darkness]

Joseph Conrad [1899]. Publications Europe-America ed. 1999

The Lusophone Luminary Nansen Magazine, issue 02 Kalaf Epalanga

Kit de sobrevivência do descobridor português no mundo anti colonial [The Survival Kit to the Portuguese Discoverer in the anti-colonial world]

Patrícia Lino [2020]. Ed. Mariposa Azul, 2022

A afirmação negra e a questão colonial. Textos de Mário Domingues 1919-1928 [The Black Affirmation and the Colonial Question. Texts by Mario Domingues 1919-1928] Jose Luis Garcia. Ed. Tinta da China, 2022

[Black Skin, White Masks]

Frantz Fanon [1952]. ed.2022, Letra Livre.

Memórias da plantação. Episódios de racismo quotidiano [Plantation Memories. Episodes of Everyday Racism] Grada Kilomba [2008]. Ed. Orpheu Negro, 2019

As prisões estão obsoletas? [Are Prisons Obsolete?] Angela Davis [2018]. Ed. Antígona, 2022

Matchundadi - Género, performance e violência política na Guiné-Bissau [Matchundadi - Genre, Performance and Political Violence in Guinea Bissau]

Joacine Katar Moreira [2021]. Ed. Solar System, 2022.

Teoria Feminista [Feminist Theory] bell hooks [1984].

Ed. Orpheu Negro, 2020

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Arquivo de Fronteiras/IICT
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Filipe Paiva

MULTIMÉDIA

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Black Box Atelier

IMPRESSÃO GRÁFICA | GRAPHIC PRINT

L2 Spirit

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Margarida Medeiros

SEGUROS | INSURANCE

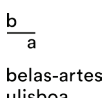
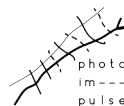
Caravela Seguros

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Elizabeth Vieites Mendes
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Fernando Quintas
Filipe Guimarães da Silva
Francesca De Luca
Henda Ducados
Inês Pinto
Isabel Martins
Joana Garcia e Costa
Joana Sobral
João Alpuim Botelho
João "cão" Duarte
João Margarido
Joseph Tonda
Manuel L. Dias dos Santos
Márcia Vilarigues
Matilde César
Philipp Teuchmann
Renata Camargo
Richard Cleminson
Sarmira Amaro
Ska Batista
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(Trafaria), Carlos (Trafaria), Vicenza
(Trafaria), Cristina (Madame Faber),
João (2º Torrão), Susana (2º Torrão),
Sebastião (2º Torrão), Carlos (Cova de
Vapor), Liliana (Cova do Vapor), Inês.

ENTIDADES EMPRESTADORAS | EXHIBITION LENDERS

Arquivo Histórico Ultramarino
Centro Português de Fotografia
Museu Nacional de Arte Contemporânea



APOIO



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