

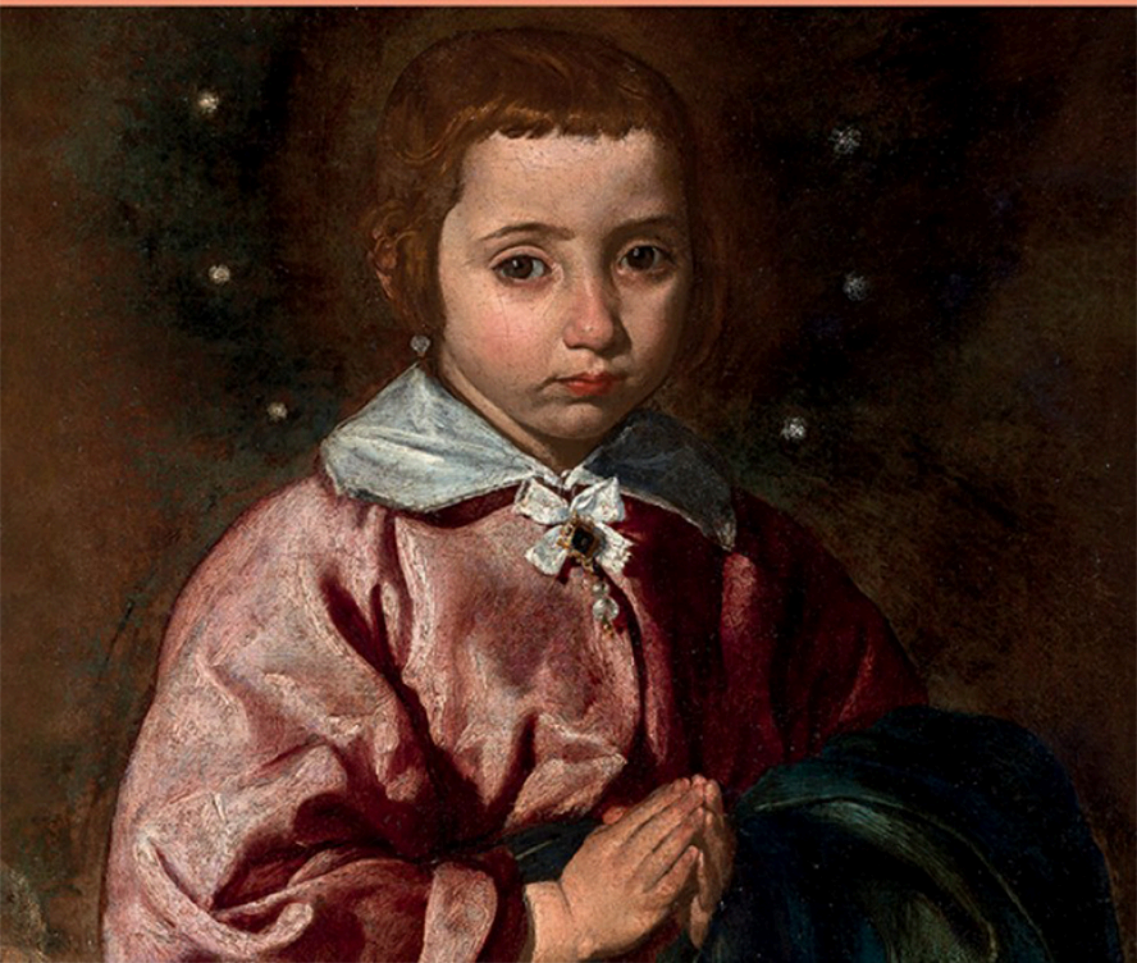
NEW RESEARCH ON ART AND ITS HISTORY

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# THE BURLINGTON MAGAZINE

## An unknown 'Immaculate Conception' by Velázquez

E.K. Waterhouse's El Greco catalogue raisonné | Promoting Goya in nineteenth-century France  
Aby Warburg and the 'Bilderatlas Mnemosyne' | Avatars of Antiquity II: drapery as metaphor



is unlikely to convince precisely those who approach art history in the way that he rightly identifies as inadequate, this is a welcome contribution to debates around how heritage might be positively activated.

1 D. Joselit, *Infinite Regress: Marcel Duchamp 1910–1961* (Cambridge 2001).

**Joalharia Contemporânea em Portugal: Das vanguardas de 1960 ao início do século XXI / Contemporary Jewellery in Portugal: From the Vanguards of the 1960s to the Early 21st Century**

By Cristina Filipe, 352 pp. incl. approx. 200 col. ill. (Arnoldsche Art Publishers, Stuttgart, and MUDE (Museu do Design e da Moda), Lisbon, 2019), £33. Portuguese edition: ISBN 978-989-8772-18-3. English edition: ISBN 978-3-89790-365-8.

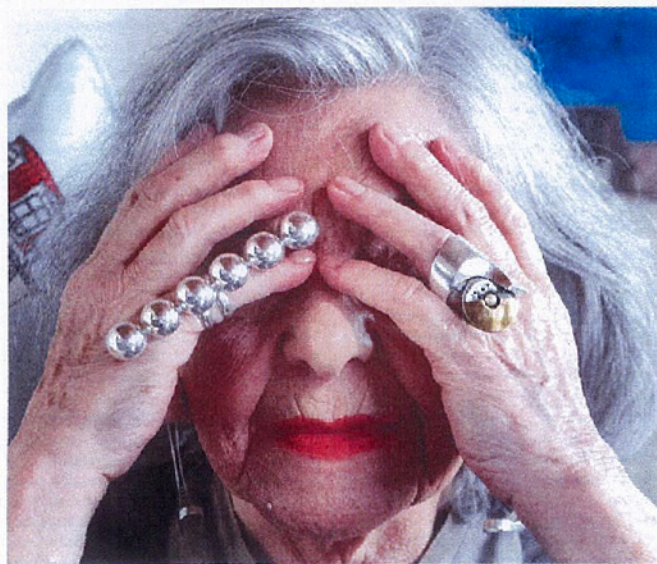
by KIRSTIN KENNEDY

This extensively illustrated and thoughtfully written publication by the artist and author Cristina Filipe presents a chronological account of how artists in Portugal explored jewellery as a medium of expression between the 1960s and the early 2000s. A practitioner who herself helped steer developments in

the field, Filipe's personal involvement in some of the events she describes, and the many interviews she has conducted with key figures, allow her to capture surprising and sometimes amusing details and insights. One of her subjects, Jan Walgrave, who brought the groundbreaking exhibition *Jewellery Redefined*, organised in 1982 by the British Crafts Council, to its second venue in Antwerp, remembers how a Belgian customs officer found it hard to believe the exhibits in the crate were jewellery and dismissed the lot as 'rubbish' (p.20).

As Filipe describes, in the 1980s there was much debate in Portugal among jewellers over how to define both themselves and the objects they made. Similar debates had already been rehearsed abroad during the late 1960s and 1970s, notably in northern Europe, Italy and the United States. However, Portugal's political isolation, economic and intellectual poverty, allied to a general aesthetic conservatism, stunted artistic developments in all fields. Implied in Filipe's account is the difficulty of working under Salazar's 'Estado Novo' and its brief continuation under Marcelo Caetano until the revolution of 1974.

8. Maria da Conceição Moura Borges, known as Kukas, photographed in 2019 wearing her *Homage to Arquitectura and Sunset* rings. (Photograph Eduardo Sousa Ribeiro).



The regime's lack of interest in the arts was compounded by its increasingly isolationist tendencies. Only in 1969 did the Ministry for Information and Tourism decide to award a national prize for 'jewellery and enamelling', and even then some practitioners refused to participate in protest at the dictatorship. Tellingly, perhaps, Spain, Portugal's closest neighbour, is barely mentioned in the book (with the exception of the increasing number of students who attended the jewellery design course at the Escola Massana, Barcelona, in the 1980s and 1990s). Later attempts to push boundaries and concepts in jewellery were repeatedly stymied by a lack of international contacts, national collectors and by the weight of trade traditions. Alexandra Serpa Pimentel, who had trained in Oxford and London, returned to Lisbon in 1977 only to be denied work with some Lisbon jewellers simply because she was a woman. Together with fellow artist Tereza Seabra, she used her experience abroad (and her workshop bench and tools, when these were finally released by customs) to found the hugely influential jewellery course at the Centro de Arte e Comunicação Visual (Ar.Co), Lisbon.

Despite these setbacks, Portuguese jewellers found ways to connect with their fellows abroad. Travel grants awarded by the Gulbenkian Foundation (which are still an important source of funds) enabled many to flee the limitations of their country's handful of art courses, while independent galleries and bookshops at home staged exhibitions funded on a shoestring. For the designer Kukas (Maria da Conceição Moura Borges; Fig.8), a grant to study at the Ecole Supérieure des Arts Modernes, Paris, in the late 1950s was a thrilling introduction to the avant-garde and the sculptural lines of Nordic jewellery. Portugal's entry into the European Economic Community in 1986 brought money for galleries and shows, and crucially bankrolled student exchanges and international workshops. Filipe's meticulous documentation of an evolving scene (an appendix lists exhibitions, conferences and courses involving Portuguese makers from 1963 to 2004) represents a pioneering contribution in a field usually dominated by northern European artists. As recently as 2011, Roberta Bernabè's excellent *Contemporary Jewellers: Interviews with European Artists* included only one representative from the Iberian peninsula, the Catalan Ramón Puig Cuyàs. Following Filipe's publication, future surveys may well include Portuguese makers as well.