

22. O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar. (2019)

**Technical details**

Two-channel audiovisual installation, 160 slides (80/80), 35mm, black and white, stereo sound, 40min loop, variable dimensions; C-print, 50x70cm

**Synopsis**

Julio Pomar (1926-2018) was often considered the greatest Portuguese painter of his generation.

*O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar. (2019)*, establishes free correspondences between the painter's writings and his pictorial work focusing primarily on his explorations and concerns around the body, sexuality and the erotic.

*In his moments of despair, he declares that drawing does not exist and that only geometrical figures can be made with lines; (...) drawing furnishes a skeleton, color gives life; but life without the skeleton is much less complete than the skeleton without life.* Honoré de Balzac, *Le Chef-d'oeuvre inconnu*

**Credits**

LAMALAND

Artistic conception: Salomé Lamas in collaboration with ilhas studio and Miguel Martins

Development and research: Isabel Ramos, Salomé Lamas

Assistance to development and research: Maria Inês Gonçalves

Contents: Júlio Pomar

Additional contents: Maria Velho da Costa

Sound recordings, Brazil: Salomé Lamas

Sound recordings, others: Miguel Martins, Rodolfo Carvalho

Sound design, mix: Miguel Martins

Graphic conception, design: ilhas Studio

Translation: Gloria Dominguez

Technical consultant: João Chaves, Marcelo Reis

Intern: Marieke Elzerman

Production: Salomé Lamas

Production coordination: Maria Inês Gonçalves

Accounting: Cristina Almeida (O Som e a Fúria)

Equipment: Screen Miguel Nabinho

Digital laboratory: Digital Slides, Fineprint

Sound studio: Walla Collective

LISBON CITY HALL

Mayor: Fernando Medina

City council cultural director: Catarina Vaz Pinto

Director of culture: Manuel Veiga

EGEAC board of directors: Joana Gomes Cardoso, Sofia Meneses, Manuel Veiga

Support / Partnership: Fundação Júlio Pomar

### ATELIER-MUSEU JÚLIO POMAR/EGEAC

Director, curator: Sara Antónia Matos

Deputies to the director: Graça Rodrigues, Pedro Faro (Art Direction)

Conservation and production: Sara Antónia Matos, Graça Rodrigues, Pedro Faro, Hugo Dinis, Joana Batel

Communication: Graça Rodrigues

Press office: Pedro Faro, Hugo Dinis

Research: Sara Antónia Matos, Pedro Faro, Hugo Dinis

Editorial coordination: Sara Antónia Matos

Administrative services: Isabel Marques, Teresa Cardoso

Education support: Teresa Cardoso

Commission: Atelier-Museu Júlio Pomar/EGEAC

Additional support: Fineprint, MacDowell Colony, O Som e a Fúria, Screen Miguel Nabinho, Yaddo

Support: EGEAC

### **Intention note**

Julio Pomar (1926-2018) was often considered the greatest Portuguese painter of his generation.

Júlio Pomar was born in Lisbon, in Janelas Verdes Street, in 1926.

He painted since he was a child, from the moment he was offered a box of water-colours by his uncle Bernardino. At the age of eight, a family relative who was a sculptor saw that he had talent and made him attend, as an independent student, the drawing classes at the António Arroio Industrial School (Applied Art). In his teenage years and until 1941, he studied at this school and prepared his admission to the Lisbon School of Fine Arts, which he attended between 1942 and 1944.

His first exhibition was held in 1942, in the workshop where he worked. He was then invited by Almada Negreiros to participate in the 7th Modern Art Exhibition of the National Secretariat of Propaganda/National Secretariat of Information (SPN-SNI).

In 1944, he transferred to the Porto School of Fine Arts. In this city, he began to write for the newspapers *A Tarde*, *Seara Nova*, *Vértice*, *Mundo Literário* and *Horizonte* and participated in the artistic movement *Os Convencidos da Morte* (those convinced of death), as opposed to the famous *Os Vencidos da Vida* (those defeated by life), an important group in the history of Portuguese literature at the end of the 18th century.

In the post-2nd World War period, Júlio Pomar was influenced by Neo-Realist writers such as Alves Redol and Soeiro Pereira Gomes, and also by plastic artists such as the Brazilian

painter Cândido Torquato Portinari and the Mexican muralists Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, who inspired him to use art as a form of socio-political intervention.

Pomar then became a strong opponent of the fascist regime. He joined the *Movimento de Unidade Democrática* (MUD) (Movement of Democratic Unity) and participated in the students struggles, which cost him his expulsion from ESBAP. His political activity also influenced his painting - in works such as *O Gadanheiro*, shown in 1945 at the National Society of Fine Arts, in the texts he published in newspapers, in which he defended Neo-Realist aesthetics, and in sponsoring the 1st Spring Festival, in Ateneu Comercial do Porto, in 1946.

In 1947, he organized his 1st solo drawing exhibition in Porto. In the meantime, the mural painting he had worked on for Cinema Batalha was ruined by PIDE (the secret police). Soon after he left Porto and headed to the capital, where he was imprisoned for four months and had his painting *Resistência* confiscated at the 2nd General Plastic Arts Exhibition, held at the National Society of Fine Arts in 1947.

In an exhibition held at the National Society of Fine Arts in 1950, Pomar exhibited important paintings, such as *O Almoço do Trolha*, *Menina com um Gato Morto*, *Varina Comendo Melancia* or *O Cabouqueiro*, denoting Neo-Realist influences, even though they announce a new type of painting, stripped of political meaning.

In that same year, he travelled to Spain, where he studied the work of Goya, who later influenced his paintings *Maria da Fonte* and *Cegos de Madrid*, dated 1957.

In 1952, the Marçõ Gallery exhibited his drawings, water-colours, gouaches and ceramic work.

Subsequently, Pomar produced portraits of intellectuals such as Mário Dionísio and Maria Lamas, and in 1953 he joined the *Ciclo de Arroz*, a group experience involving Alves Redol, Rogério Ribeiro, Cipriano Dourado and António Alfredo, a group of artists who sought, in the rice fields of Ribatejo, models to inspire their paintings.

In 1956, together with artists such as José Júlio and Rogério Ribeiro, he founded the cooperative Gravura, to produce and disseminate graphic works, where he remained until 1963. From then on, the movement became the hallmark of his painting, visible in works such as *Pescadores*.

In 1960, he produced thirty black and white small paintings to illustrate the *D. Quixote*, version by Aquilino Ribeiro, a theme which he used in other paintings and sculptures. In that same year, he began the series *Tauromaquias*.

From 1963 on, he settled in Paris for many years. The horse race track of Auteuil, near his Paris workshop, inspired the series *Les Courses* shown at the Lacroche Gallery, where he had exhibited *Tauromachies*, in 1964.

Influenced by the contesting movement of May 68, he produced a series of paintings on that theme. He abandoned oil paintings and began using acrylic. Until 1975, Pomar focused mostly on portraits, using saturated colours and geometrics.

Pomar lived the 1974 revolutionary movement in Lisbon, where he lived. On 10 June, along with other artists he participated in the production of a commemorative panel celebrating the fall of the regime.

In 1983, he exhibited the series entitled *Os Tigres*, at the 111 Gallery, in Lisbon. In 1984, he

decorated the Alto dos Moinhos Lisbon underground station with panels on four poets with close ties to the city (Camões, Bocage, Fernando Pessoa and Almada Negreiros).

In 1988, he stayed two months in Mato Grosso, Brazil, to attend the filming of "Kuarup", directed by Ruy Guerra. Living with the Alto Xingu Indians, during his stay in the region, inspired yet another series of works.

In the 90s, he exhibited his work in Spain, France, Belgium, Brazil, China and Portugal, where, among other items, he showed the works produced between 1958 and 1960, for *D. Quixote* by Aquilino Ribeiro, an anthology of works done until 1963, and the work *D. Quixote e os Carneiros*.

In the subsequent years, he continued to exhibit his work in anthology and retrospective exhibitions at the Sintra Modern Art Museum, at Centro Cultural de Belém, in Lisbon, at the Contemporary Modern Art Museum of Serralves, in Porto, and at the Neo-Realism Museum, in Vila Franca de Xira.

In 2004 he established a foundation with his name, which was inaugurated later in 2013 by the Lisbon City Council, at number 7 of Vale Street, with an architectural rehabilitation project by Siza Vieira.

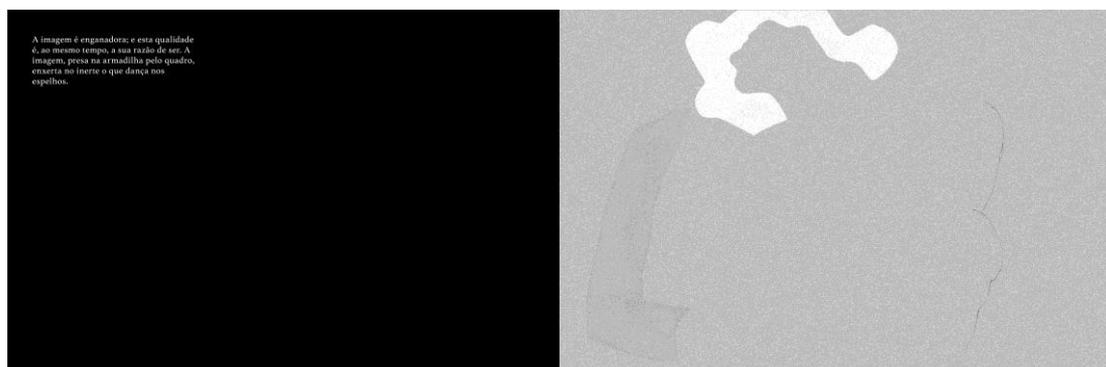
Júlio Pomar is the author of many drawings, paintings, illustrations, collages, *assemblages*, ceramic works, tapestries, sculptures and scenography work (for three plays by Graça Lobo, based on the writings of Sister Mariana Alcoforado, James Joyce and Miguel Esteves Cardoso). The work he has produced over fifty years has been influenced by his many travels and artists he admired, such as Goya, Matisse, Ingres and the Mexican muralists.

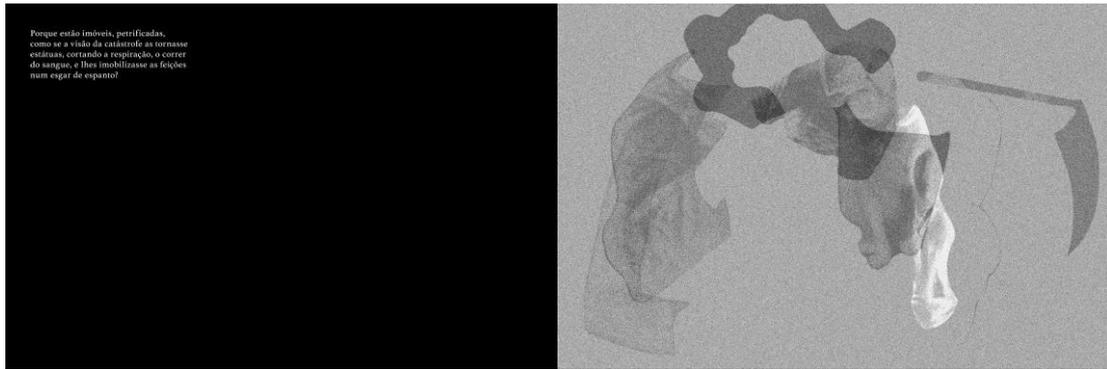
Unlike many of his peers, he does not have a degree and did not follow a university teaching career, nor has he become part of any political power. He lives between Lisbon and Paris. He is known to be independent, generous, to have a great sense of humor, but is not very fond of mediocrity.

Júlio Pomar died on May 22, 2018, in Lisbon, at the age of 92.

The two-channel audiovisual installation establishes free correspondences between the painter's writings and his pictorial work focusing primarily on his explorations and concerns around the body, sexuality and the erotic.

Conceptually, the work around the theme was developed along two streams: Julio Pomar-the Man and Julio Pomar-the Artist (painter-writer).





O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar. (2019), image and text slide correspondence sample.

The pictorial work was chosen according to the theme of the work, being that for Pomar, the body is initially a body of work, social and political, later an erotic body and then a mythical, wonderful body.

No commissioned work was included except for the collaboration with Maria Velho da Costa in *Corpo Verde* and the *Batalha Café Mural*, which was considered a *carte blanche*.

As a small note, a drawing from childhood was also included, and at the opposite end, one of the skulls by Pomar, skulls that, as Helena Vaz da Silva stated when she interviewed the author, seem to dance. For this selection, although it was contingent to the theme of the work, naturally subjective, it was essential to consult the listed works, given the extent and complexity of Pomar's work.

The literary work included is from Júlio Pomar, except from the excerpts from *Corpo Verde* by Maria Velho da Costa. In addition to his writings, interviews published in newspapers and transcripts of television interviews were also used.

*O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar* (2019) is a two-channel audiovisual installation composed of: 160 35mm slides (80/80), stereo soundtrack sync in a loop and C-print.



40min. soundtrack in a loop, and complementary information that can be consulted on a framed C-print.

The C-print is a supporting material; containing, a diagram of the audiovisual installation, a selected list of the works consulted in the research and development of the project, a research note, a list of the included literary work, a list of the included pictorial work and the credits of project; complementary to the reading of the work.

*O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar* (2019) reproduces the scholastic language, the methods and equipment of an Art History class of Pomar's generation.

**35mm slide film** (1 3/8 x 15/16" film in a 2 x 2" mount) was invented in 1935 and became the new standard for image projection, especially within academic departments. However, by the mid-2000's, digital images became the preferred medium for image projection.

**35mm** slide projectors, direct descendants of the larger-format magic lantern, first came into widespread use during the 1950s as a form of occasional home entertainment; family members and friends would gather to view slide shows, which typically consisted of Kodachrome slides taken during vacations and at family events. Slide projectors were also widely used in educational and other institutional settings. Production of 35mm slide projectors ended ca. 2004. Kodachrome film was discontinued in 2009.

Photographic film slides and projectors have mostly been replaced by image files on digital storage media shown on a projection screen by using a digital video projector or simply displayed on a large-screen video monitor.

80 slides display the selected pictorial work of Júlio Pomar while the other 80 slides display the selected literary work of Júlio Pomar (with the exception of *Corpo Verde* by Maria Velho da Costa).

The correspondences established between the slides that display the literary work and the slides that display the pictorial work are contemporaneous.

The correspondences created between the text slides and the image slides aim to point at key moments of Pomar's life and work.

Being a man of his time, Pomar's life and work reflected not only the aesthetics of contemporaneous artistic movements but also the cultural and political events that impacted society.

There are two central moments in the audiovisual exposé with the inclusion of the totality of *Corpo Verde* that Pomar illustrated in 1979 invited by the author of the book, exhibited in an extended series at Fundação Calouste Gulbenkian; and his graphical journals produced in the Xingu Amazonia.

Published in 1979, *Corpo Verde* is composed of 23 verses by Maria Velho da Costa and 8 drawings by Julio Pomar. With a focus on the so-called male

gaze, we aimed to analyze how words and images combine themselves in order to create a single aesthetic object, focused on the theme of sexual experience. The analysis highlights how both artists subvert the hierarchies related to the dichotomies of masculine/feminine and active/passive, as well as with the material/spiritual, based on the strong dialogue they make with the biblical book of *Songs of Solomon*.

In 1988 Júlio Pomar spent two months in Yaawalapiti village, while Rui Guerra was shooting his film *Kuarup*.

The graphic design of Pomar's pictorial work displays a timeline of cumulative shapes highlighted out of the selected works – one after the other the shapes are superimposed.

This graphical movement intends to reflect the *métier* of the painter, the hipper activeness of his intense production, the presence of muses and companions, the dialogue with the aesthetics of other authors and his constant attempt to mirror, criticize and reflect society.

It reflects his obsessions with the artistic practice – to edit and reedit, to erase, to move back and forward between works and themes, developments and experimental accumulations – the body and the representation of the erotic and sexuality.

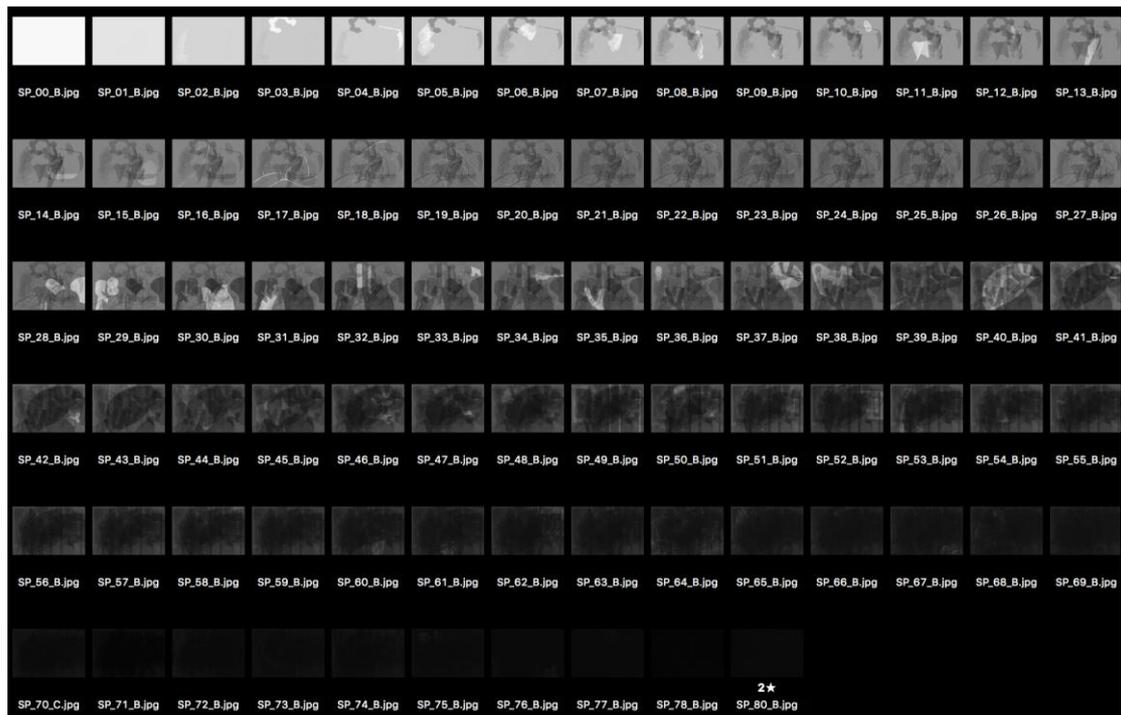
Opening with a light-white slide, only possible by graphical accumulation, the spectator is led to a dark-black slide.

Opening white: Blank canvas. Blank page. New body. New mind. New Life. New Work.

Cumulative development: The life of the man and the work of the artist.

Closing black: Full canvas. Full page. Dead body. Dead mind. Dead life. Dead work.

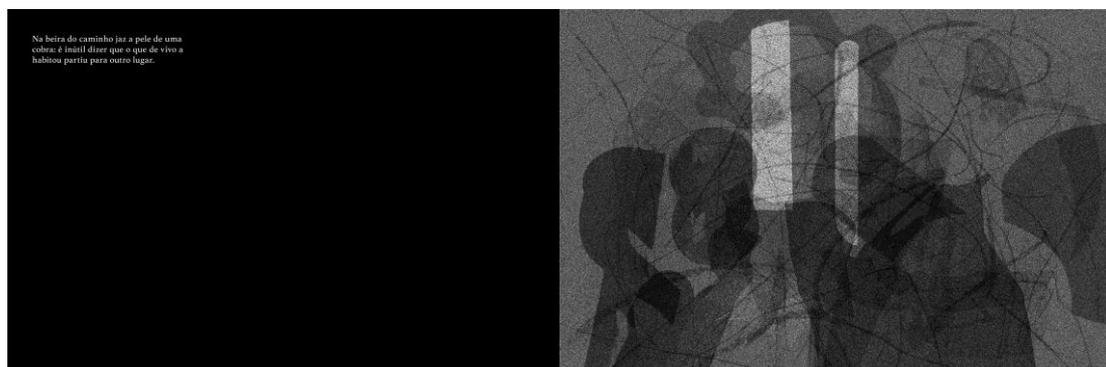
Eternal loop: The legend of Júlio Pomar.



O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar (2019), preview of the graphical treatment.

The sound design sets the mood and it complements the graphical design with echoes and symbolic resonances. The dialectic is created with the inclusion of an original recording of the Kuarup party in the Xingu Amazonia in 2018, typewriting sound, children giggles, riots of May 68, female sexuality, footsteps, sci-fi soundscapes among others.

*In his moments of despair, he declares that drawing does not exist and that only geometrical figures can be made with lines; (...) drawing furnishes a skeleton, color gives life; but life without the skeleton is much less complete than the skeleton without life. Honoré de Balzac, Le Chef-d'oeuvre inconnu*





O corpo, a sexualidade e o erótico na obra de Júlio Pomar / The body, sexuality and the erotic in the work of Júlio Pomar. (2019), image and text slide correspondence sample.

### Consulted works (selected)

- Câmara Municipal de Aveiro (2001). *Júlio Pomar: Pinturas Recentes*. Aveiro. CMA.
- Câmara Municipal de Lisboa. Pelouro da Cultura, Fundação Calouste Gulbenkian. Centro de Arte Moderna José de Azeredo Perdigão. (1993). *Pomar, Anos 80*, Lisboa: C.M. C.A.M.
- Costa, Maria Velho da, Pomar, Júlio (1979). *Corpo Verde*. Lisboa. Contexto.
- Fundação Calouste Gulbenkian. Centro de Arte Moderna; Brasil. Ministério da Cultura, Fundação Nacional Pró-Memória (1990) *Pomar-Brasil: Exposição*. Lisboa. CAM-FCG.
- Gonçalves, Ana, Rodrigues, Graça, Dinis, Hugo, Silva, António Jorge, Melo, Alexandre (2017). *Táwapayêra : artistas Júlio Pomar, Dealmeida Esilva, Igor Jesus, Tiago Alexandre*. Lisboa. Atelier-Museu Júlio Pomar.
- Pimentel, Irene Flunser (2017). *Júlio Pomar, O Pintor no Tempo*. Lisboa. Documenta.
- Pomar, Júlio (2002). *Então e a Pintura?*. Lisboa. Dom Quixote.
- Pomar, Júlio (2014). *Parte Escrita (vols I-III)*. Lisboa. Atelier-Museu Júlio Pomar.
- Pomar, Júlio, Matos, Sara Antónia, Faro, Pedro (2015). *O Artista Fala...* Atelier-Museu Júlio Pomar.
- Pomar, Júlio, Matos, Sara Antónia, Sardo, Delfim (2013). *Caveiras, casas, pedras e uma figueira: Júlio Pomar, Álvaro Siza Vieira, Luís Noronha da Costa, Fernando Lanhas*. Lisboa. Atelier-Museu Júlio Pomar.
- Pomar, Júlio, Pleyner, Marcelyn, Silva, Raquel Henriques, Waldberg, Michel, Pomar, Alexandre, Pomar, Rosa, Vital, Natália (2001-2004). *Catalogue Raisonné (vols I e II)*. Paris. Éditions de La Différence.
- Silva, Helena Vaz da, Pomar, Júlio. *Helena Vaz da Silva com Júlio Pomar* (1980). António Ramos imp.
- Sousa, Ernesto de (1960). *Júlio Pomar*. 1960. Lisboa. Artis, imp.

### Press

- Carita, Alexandra (2018, 22 de Maio). "Sou um bocado canibal": Júlio Pomar 1926-2018. *Expresso*. Available at <https://expresso.sapo.pt/cultura/2018-05-22-Sou-um-bocado-canibal-Julio-Pomar-1926-2018#gs.3UytEQA>
- Dias, Ana Sousa (2015, 8 de Agosto). Júlio Pomar: "Talvez tenha sido a falta de ver o Tejo que me levou a desenhar". *Diário de Notícias*. Available at <https://www.dn.pt/portugal/interior/julio-pomar-talvez-tenha-sido-a-falta-de-ver-o-tejo-que-me-levou-a-desenhar-4720690.html>
- Ribeiro, Anabela Mota (2012, 11 de Março). Mário Soares & Júlio Pomar: Era uma vez no Aljube. *Público*. Available at <https://www.publico.pt/2012/03/11/jornal/julio-pomarera-uma-vez-no-aljubemario-soares-julio-pomar-24129866>

### Television

Dias, Ana Sousa (2001, 23 de Julho) Júlio Pomar – Por outro lado. *RTP Arquivos*. Available at <https://arquivos.rtp.pt/conteudos/julio-pomar/>  
Gomes, Aurélio (2006, 1 de Novembro) Júlio Pomar – Baseado numa História Verídica. *Canal Q*. Available at <https://www.youtube.com/watch?v=8mRcbY3aoyw>  
Santos, Raquel (2005, 21 de Fevereiro). Júlio Pomar – Parte I. *RTP – Arquivos*. Available at <https://arquivos.rtp.pt/conteudos/julio-pomar-parte-i/>  
Santos, Raquel (2005, 22 de Fevereiro). Júlio Pomar – Parte II. *RTP – Arquivos*. Available at <https://arquivos.rtp.pt/conteudos/julio-pomar-parte-ii/>

#### Films

Almeida, António José (2006) *Júlio Pomar – O Risco*. Available at <https://arquivos.rtp.pt/conteudos/julio-pomar-o-risco/>  
Mourão, Catarina (2014) *A Cegueira do Pintor – Atelier Museu Júlio Pomar*

#### **Pictorial work (in alphabetical order)**

*Adão, Eva e a Serpente (com um ananás)*

1992

Acrylic on canvas

114 x 146 cm

Private collection

© Fundação Júlio Pomar

*Adão, Eva e a Serpente (com um cacho de bananas no Brasil colonial, sendo Eva uma índia e Adão em escravo preto de libré)*

1992

Acrylic on canvas

114 x 146 cm

Private collection

*Adão, Eva e a Serpente num Frasco IV*

1992

Acrylic on canvas

65 x 81 cm

Private collection

© Fundação Júlio Pomar

*Almoço do Trolha*

1946-50

Oil on canvas

120 x 150 cm

Collection Manuel de Brito  
© António Jorge Silva / AMJP

*Arca de Noé*  
2003  
Collage and acrylic on canvas  
210 x 272 cm  
Collection Manuel de Brito  
© Fundação Júlio Pomar

*Bain Turc, d'après Ingres*  
1969  
Acrylic on canvas  
130 x 162 cm  
Private collection  
© Fundação Júlio Pomar

*Bain Turc, d'après Ingres*  
1970  
Acrylic on canvas  
24 x 32,5 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© Fundação Júlio Pomar

*Childhood's Sketchbook*  
Graphite on paper  
22 x 15,9 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Diane e Actéon*  
1992-93  
Oil on canvas  
114 x 146 cm  
Private collection

*D'un Point à l'autre*  
1974  
Acrylic on canvas  
114 x 162 cm  
Collection Pinto da Fonseca  
© Fundação Júlio Pomar

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP  
*Étreinte | Embrace*  
1976-79

Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
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Graphite on paper  
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Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

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Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

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Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*

1976-79  
Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
109 x 75 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
75 x 109 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Étreinte | Embrace*  
1976-79  
Graphite on paper  
109 x 75 cm  
Collection Fundação Júlio Pomar / On deposit Atelier-Museu  
© António Jorge Silva / AMJP

*Frida Kahlo dans le Rôle de Eve*  
1994  
Acrylic on canvas  
162 x 116 cm (diptych)  
Collection Manuel de Brito  
© Fundação Júlio Pomar

*Gadanheiro*  
1945  
Oil on chipboard  
122 x 83 cm  
Museu Nacional de Arte Contemporânea – Museu do Chiado  
© Fundação Júlio Pomar

*Hércules e o Touro de Creta*  
2002  
Acrylic and pastel on canvas  
195 x 195 cm  
Private collection  
© Fundação Júlio Pomar

*La Fumeuse Mauve*  
1995-96  
Acrylic on canvas

81 x 65 cm  
Collection Fundação «Moranguinho»  
© Fundação Júlio Pomar

*La Louve*  
1974-75  
Acrylic on canvas  
114 x 162 cm  
Private collection  
© Fundação Júlio Pomar

*L'Angélus*  
1978  
Collage and acrylic on canvas  
100 x 73 cm  
Private collection  
© Fundação Júlio Pomar

*L'Anniversaire*  
1980  
Collage and acrylic on canvas  
89 x 116 cm  
Collection Tereza Marta  
© Fundação Júlio Pomar

*L'Arc (Rose-Orange)*  
1977  
Collage and acrylic on canvas  
65 x 81 cm  
Private collection  
© Fundação Júlio Pomar

*La Tigresse*  
1978  
Collage and acrylic on canvas  
73 x 116 cm  
Private collection  
© Fundação Júlio Pomar

*Le Bain Turc (d'après Ingres)*  
1968  
Acrylic on canvas  
162 x 130 cm  
Collection Millennium bcp  
© Fundação Júlio Pomar

*Le Cadre*  
1979  
Collage and acrylic on canvas  
73 x 116 cm  
Collection Millennium bcp

© Fundação Júlio Pomar

*Le Déguisement Courtois*

1979

Collage and acrylic on canvas

100 x 100 cm

Private collection

© Fundação Júlio Pomar

*Le Luxe*

1979

Collage and acrylic on canvas

81 x 116 cm

Calouste Gulbenkian Foundation – Modern Collection

Inv. 83P766

© Fundação Júlio Pomar

*Les Amies, d'Après Courbet III*

s.d.

Acrylic and charcoal on canvas

130 x 162 cm

Collection Fundação Júlio Pomar / On deposit Atelier-Museum

© Fundação Júlio Pomar

*L'Étonnement*

1979

Collage and acrylic on canvas

116 x 81 cm

Private collection

© Fundação Júlio Pomar

*L'Odalisque à l'esclave II, d'après Ingres*

1969

Acrylic on canvas

157,5 x 184 cm

Calouste Gulbenkian Foundation – Modern Collection

Inv. 83P768

© Fundação Júlio Pomar

*Mai 68 (CRS-SS)*

1969

Acrylic on canvas

130 x 97 cm

Private collection

© António Jorge Silva / AMJP

*Mai 68 (CRS-SS)*

1969

Acrylic on canvas

130 x 162 cm

Private collection

© António Jorge Silva / AMJP

*Mai 68 (CRS-SS) I*

1968

Acrylic on canvas

97 x 130 cm

Collection Jorge de Brito

© António Jorge Silva / AMJP

*Mai 68 (CRS-SS) II*

1968

Acrylic on canvas

97 x 130 cm

Collection Jorge de Brito

© António Jorge Silva / AMJP

*Marcha*

1946

Charcoal and watercolor on paper

42 x 58 cm

Collection Alexandre Pomar

© Fundação Júlio Pomar

*Maria da Fonte*

1957

Oil on chipboard

121 x 180 cm

Private collection

© Fundação Júlio Pomar

*Miroir d'Orphée*

1978

Collage, acrylic and objects on canvas

65 x 50 cm

Private collection

© Fundação Júlio Pomar

*Morte no Agreste*

1959

Indian ink on paper

19 x 28 cm

Collection Fundação Júlio Pomar / On deposit Atelier-Museu

Inv. AMJP000356

© Fundação Júlio Pomar

*Mulher com uma Pé*

1945

Gouache and charcoal on paper

106 x 70 cm

Private collection

© Fundação Júlio Pomar

*Mulheres na Praia*

1950

Oil on canvas

93,5 x 122,5 cm

Calouste Gulbenkian Foundation – Modern Collection

Inv. 81P447

© Fundação Júlio Pomar

*Nu Laranja I*

1972

Acrylic on canvas

81 x 65 cm

Private collection

© Fundação Júlio Pomar

*On s'arrête là*

1980

Oil on canvas

116 x 81 cm

Collection Pinto da Fonseca

© Fundação Júlio Pomar

*Os Gémeos*

1948

Oil on chipboard

77 x 120 cm

Private collection

© Fundação Júlio Pomar

*Panthera-Tigris*

1979

Collage and acrylic on canvas

116 x 81 cm

Private collection

© Fundação Júlio Pomar

*Petite Peinture Ovale*

1975

Acrylic on canvas

19 x 27 cm

Private collection

© Fundação Júlio Pomar

*Photographs of the fresco at the Cinema Batalha*

1947

Collection Fundação Júlio Pomar / On deposit Atelier-Museu

*Rideau*

1978

Collage, acrylic and objects on canvas

162 x 130 cm

Collection Manuel de Brito

© Fundação Júlio Pomar

*Rouge*

Collage and acrylic on paper

110 x 75 cm

Private collection

© Fundação Júlio Pomar

*Rugby*

1967

Acrylic on canvas

93 x 130 cm

Private collection

© António Jorge Silva / AMJP

*Rugby*

1967

Acrylic on canvas

90 x 180 cm

Collection Jorge de Brito

*Saltimbancos*

1942

Oil on cardboard

Unknown dimensions

© Fundação Júlio Pomar

*Saumon, Brun, Gris*

1977

Collage and acrylic on canvas

100 x 100 cm

Private collection

© Fundação Júlio Pomar

*Study for the series "Rice" I*

1953

Oil on chipboard

65 x 132 cm

Private collection

© Fundação Júlio Pomar

*Tableau Égyptien*

1974

Acrylic on canvas  
81 x 100 cm  
© Fundação Júlio Pomar

*Tigres et Tortures*  
1979  
Collage and acrylic on canvas  
116 x 89 cm  
Collection Manuel de Brito  
© Fundação Júlio Pomar

*Ulisses e as Sereias (com morsas)*  
1997  
Acrylic, charcoal and pastel on canvas  
232 x 349 cm (4 parts)  
Private collection  
© Fundação Júlio Pomar

*Ulisses et les Sirènes (avec 3 Jeunes Filles qui rentraient dans l'Eau)*  
1995-96  
Acrylic and charcoal on canvas  
114 x 146 cm  
Private collection  
© Fundação Júlio Pomar

*Varina comendo Melancia*  
1949  
Oil on canvas  
100 x 100 cm  
Collection Alexandre Pomar  
© Fundação Júlio Pomar

*Xingu*  
1988  
Ballpoint pen on paper  
21 x 15 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
21 x 15 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*

1988  
Ballpoint pen on paper  
15 x 21 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
21 x 15 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
20,3 x 14,5 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
20,3 x 14,5 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
21 x 14,5 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
21 x 15 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper  
15 x 21 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu*  
1988  
Ballpoint pen on paper

15 x 21 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu (Huka-Huka)*  
1988  
Ballpoint pen on paper  
14,5 x 20,3 cm  
Collection Fundação Júlio Pomar  
© António Jorge Silva / AMJP

*Xingu (Huka-Huka)*  
1988  
Ballpoint pen on paper  
20,3 x 14,5 cm  
Collection Alexandre Pomar  
© António Jorge Silva / AMJP

***The body, sexuality and the erotic in the work of júlio pomar***

Literary work – English translation

**1A:**To draw or to write consists in giving shape to what one feels.

**2A:**Image and word retain their possibilities of meaning, regardless of the less important fact that their insertion in the discourse constitutes.

**3A:**Image is misleading; and this quality is, at the same time, its reason for being. The image, trapped by the picture, grafts in the inert what dances in mirrors.

**4A:**Heads cut by the edge of the picture was a refusal to be restrained by, the will to burst with, the will to go beyond the limits, it was the not being able to be anymore.

**5A:**The earth is tired. It lacks sap. The fruits are rotten. How long will the drought still last?

**6A:** Thank you, my love, for everything  
you make bigger in the smallest minute  
and turn vertical in the face of the sadness  
of things that kill themselves.

**7A:**The artist expresses, makes real what in men is latent - reactions, aspirations, his combat and his will. It makes reality intelligible to man.

**8A:**Why are they still, petrified, as if the sight of catastrophe turns them into statues, cutting their breath, the bloodstream, and immobilizing their features into an expression of astonishment?

**9A:**The subject is not the content, it is a pretext, and nothing else.  
The contents of my canvases are "the reasons that help me live".

**10A:**Every figure that emerges has to walk alone since the beginning of the world.

**11A:**The painting's subject was not political, it was a popular feast, it was St. John.  
PIDE (International and State Defense Police) arrested me before the mural was ready.

**12A:** You speak. You have such a need to speak, that if by any chance they were to  
absolutely forbid you from speaking, you would totally lose the appearance of man.

**13A:** Every color has a line and every line is a color.

**14A:** I like shapes that become other shapes.

**15A:** The body, the appearance, the way of appearing, of seeming, of seeming to be: as  
particularized as the features of the face - this traditional identity of the immediate.

**16A:** My work feeds on what it tears. After having swallowed the children, Saturn bites  
his nails. And then the stump.

**17A:***I fought before your face like the goshawk female in her first covering. But your saliva  
dressed the inside of my body in white.*

*My breasts rise up into your breath and my body is like the branch in spring when the juice  
of the earth ascends in it.*

**18A:***In the blackness of your forehead asleep I tasted with my mouth the softness of the lily  
and of the girded you with my vulva the silence of the bull under the drops of the night.*

*Lying in a sea of milk we venerate the same metal and bone island inside the flesh and the  
soul that lies in the pulp of the fingers and the dorsum.*

**19A:***Because where you say homeland and egg and I say all the erect land of your phallus,  
canoe and garden. And where we do not speak the friction of our skin generates more suns.*

*Grab my hair that I will round the world for you, and you incite me with your hand to other  
continents, brother seas.*

**20A:***My soul beloved like a secure mouth, adornment of my kidneys under the clothes.*

*Dressed in your sweat, I was above fear. But all the temples beaten by the air are in the  
columns of your thighs. Venerated your nasal septum and the skin of the skull as if they  
were of the child itself the fear appears - all love is abolition of limits, even of the body  
itself.*

**21A:***Our hands the shell, the sounding of the same submerged muscle.*

*And your strophe with its sound of a very high silence on the journey inside the hull of the island, the intimate drum.*

**22A:***Your mouth goes up to my mouth as one tongue of all tongues.*

*I am moved by your virgin warrior hips. And your hands are on my throat like an opal and amber necklace, your ankles wrapped in mine are like the wings of the night butterfly and the dancing bells.*

**23A:***The sun of your belly button, the udder of your mothers, does not shine more than this member that between you and me summons and contemplates us.*

*Like an equestrian statue in the vacuum, in pure stellar silver, we mount.*

**24A:***Your head is the royal rose, the dark lamb, and my thighs faint at the passage of your flock.*

*On my shoulder blades I lack the wandering of your wrists. Your face on my face in the dark tears these veils between matter and spirit.*

**25A:***I live in your torso, perfume and speech. I know your tongue and your moaning in my gut like a continuous city.*

*You come as a dark cetacean under the ice to the dual crystalline. Under the limbs glow, over the ivory of bones, the golden nerve of desire.*

**26A:***Your shimmering waist of black water folds, like a bell in the gloom, the corner of my arms.*

*Let my brother kiss me and kiss him in my lips as if we were the flower of another justice.*

**27A:***Together we exhale the odor of the harvest, the tilling, the open net, the fish and the cattle of men.*

*Your dark elusive figure against the arcades of the night and my skull, your closed phoneme, lateral on the hips of my body that you bless and brew, the salt of damp eyelashes and sounds. The shame, the power, yielding to another law or lofty bread.*

**28A:***Or the eyes that flood each other like honey from the repaired lands, or tongues that caress like races, loose fillies in the plain of the bodies and of the people.*

**29A:***I often made an appointment with myself at ground zero.  
It so happened that the events of May 68 surprised me.*

**30A:***The spectacle of a city that debates, that is alive, which I had never seen in my life and it was unforgettable.*

**31A:**Exaltation of close fight, the joy, the pleasure.

**32A:**At the side of the road there lies the skin of a snake: it is useless to say that the living thing that inhabited it has gone elsewhere.

**33A:**I began, therefore, to leave the idea of portrait in parenthesis, and I left the color for later. I wanted the neutral, not the androgynous. I forbade myself immoderations.

**34A:**I no longer made my forms explode and then picked up the remains to restart more or less the initial image. All whole slow work, for a fetishized look, was going to replace the register of the dynamic spectacle.

**35A:**It was the simplistic progression of such a grammar of occasion that related the phallus with any other vertical form and made invagination required to the first concavity or hole that appears.

**36A:**What we call *desire*: the dark wave of obscure matter (and the reasonably aligned words of this image that I dare should not have taken me lost to very far away ...).

**37A:**I say it is true all that reveals, introduces, installs the powers of the real, all that sprouts the disturbance from this presence and reveals the disturbance in the presence, a disturbance that is presence and without which the presence becomes an acquired history, wasted pile.

**38A:**The memory registers a certain glance faster than the form of the eyes; before the precision of the contours comes the appearance of the body, the arch of the waist, the movement of the eyebrows, what happens in the air when one lies down, sits, starts to walk again.

**39A:**Seeing awakens migrants from all over, to the depths of sedimentations of experience, in which chains of associations are produced, the plot of the whole discourse.

**40A:**Between matter and word there is a breach where what was lived dies, where the word dies before the being of the work; there where the reception of the work and the being at work are simultaneously fulfilled.

**41A:**To seduce desire. For its part, the desire is seduced by objects. Word of emptiness, whose theme is absence.

**42A:**The canvas becomes a screen from which more or less exact details emerge, signs of the face, emblems of the body, alongside ambiguous geometries, mechanical farces.

**43A:**Some small characters (will they be characters?) suddenly arrive: between a beak of a breast and of sex, caricature, in their way of not having heads or tails, other behaviors, new forgetfulness.

**44A:**My apples are touched. My geometry is geometric by metaphor.

**45A:**The tension of the curves that inscribe the volumes (in the state of wreckage) feeds at each step of conjunctions and breaks.

**46A:**Painting that departs from the thing to become painting of emptiness, of emptiness as thing.

**47A:**The form began to come apart, and little by little the figuration dissolved.

**48A:**There is no painting without narrative.

**49A:**"Why are these tigers there?" To say "these tigers" is already an abuse or a rush, and always an addiction of form. From the miserable trophy came the heads in a round hump, mouth and eyes wide open.

**50A:**I see in this feline the great machine of un-stitch that will unleash countless associations.

**51A:**Will the mechanism of the stripes be the premonition, the shadow, the mark or the burning of the bars?

**52A:**I'm thinking about the flesh of the painting. Not so long ago it would be said spirit of the painting: behind the words is the obscure one of the beliefs. What changes are the magic words.

**53A:**The umbrella, gloved phallus, has its dignity attached by a thread, to a point that the metaphor threatens to change into certificate.

**54A:**If other attributes, of the most seductive of femininity, came to the aid of my forming image, the norm would be saved: the operation resembled dictionary rhymes, more socialized metaphors, dreams of less spell.

**55A:**The face is never as sharply figured as the attributes of the body.

**56A:**Only the real is a place for miracle.

**57A:**I wanted to be available as much as possible to receive the images that naturally I would never see again.

**58A:**The whole weight of the universe seems to lie in the emptiness of the circle drawn by the village, just as it seems to crush by the weight of the Indian dancing bowed on the ground.

**59A:**The idea of copying or imitation gives place to a desire for integration in movement, rather than in its registration. But this is the eternal rush of the word behind the definition of what is felt.

**60A:**Spying on primitive tribes was not on the narrow list of my projects.

**61A:**They appeared in the most varied pirouettes, taking pleasure in the movement of the body as I have never seen it done to dancers or acrobats.

**62A:**Surrounded by colossi whose spotted flesh would delight any *fauve*! The painting's basis here is nudity. Sometimes it inscribes the magic of the signs, sometimes it abandons itself in lazy brushstrokes.

**63A:**The fine lines multiply like a hail of arrows, trying to reach a moving target.

**64A:**Raw contrasts of color, of matter also, to the beat of the bodies that end up breaking up in a puzzle whose logic our eyes do not reach, half blinded by a sun that does not forgive.

**65A:**The epidermis, tanned leather, adorns itself, or rather, is cut and trimmed by feather satin: acidic greens, sun-yellow, soft blacks, blue, white, red that can take the breath away to the finest artists' pigments.

**66A:**Screaming reds (sometimes in oily fillings that will never dry!), whites like chalk, the spleen of sooty black.

**67A:**The line we erase is stored in this warehouse that is memory. From there it will be released, perhaps, one day, if an unforeseen but concrete event, of the order of the little that chance brings with it, will push it forward.

**68A:**When I left, I cried like a Magdalene.

**69A:***From one thing to do another* is the work of the magician and also of the artist who, if not capable of this kind of magic, fails integrally; and more of those who, like magicians and artists, risk trying to approach the truth of man, animal by elusive nature.

**70A:**All *doing* begins by a *wanting to do* and this *wanting* serves us as compass and makes us sensitive to what can be confirmed and not to the hint of the almost certainty of an Achilles heel.

**71A:**To compensate for their greater needs men have invented gods, demigods, holy and mythical heroes. In this huge arsenal, each countryman can go and get what they lack and complete it if necessary.

**72A:**We have damn dogs inside our heads. Either we bite the dog's neck or the dog grabs us by the neck, so we'd better try to act like the dog, damnly.

**73A:** Drawing is always a first time. Painting is like finding someone who we already know very well and with whom he had a party that night.

**74A:** All precision is a dis-figurement.

**75A:** The animal, which may seem to be merely a pretext for exercise, would later be promoted to protagonist of more or less hinted farces.

**76A:** Life and death intertwine, are inseparable, impose on us their complementarity.

**77A:** What interests me, when I paint, is the production of forms, their interactions, the energy they release, the forces unleashed. The living body of which the picture, final result, is the mortuary mask, almost.

**78A:** What attracts me to myth is its perenniality, its modernity.

**79A:** I think of death, but vaguely. I do not know if I'm wrong, but I tend to think that "I will be tired and I'll go to sleep". This for a very simple reason, will happen when it happens.

**80A: SELF PORTRAIT**

DEATH:

Rest, boys.