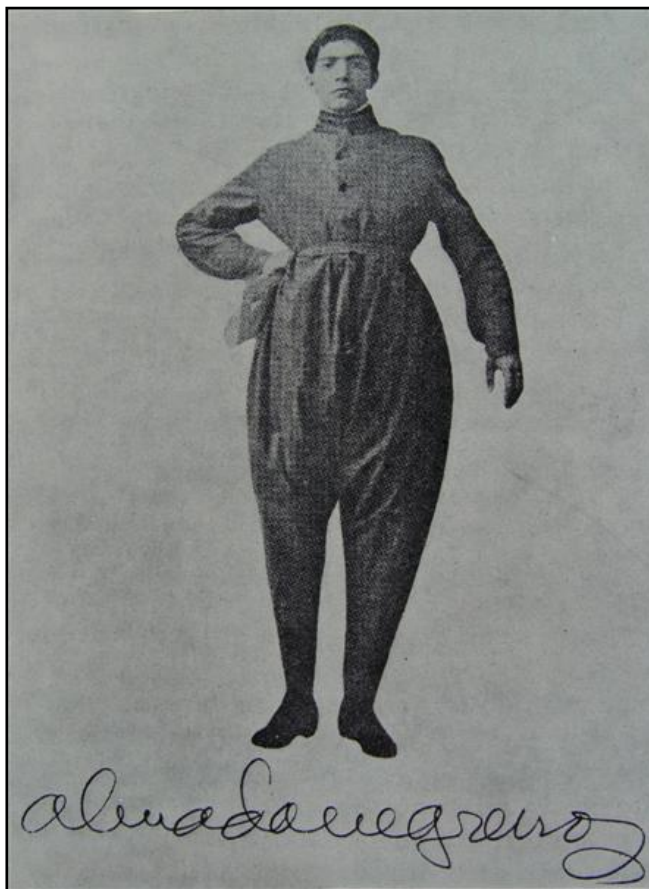
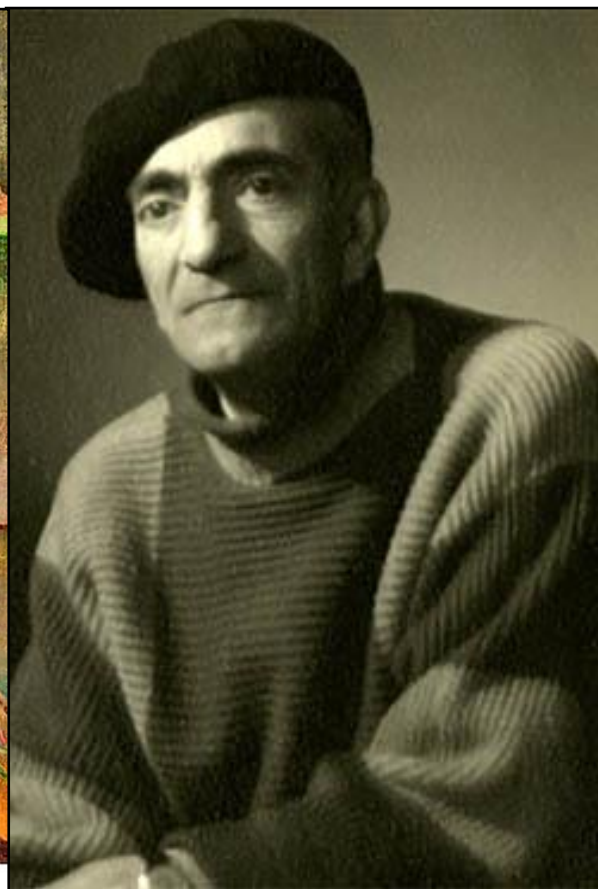


# Almada Negreiros



'Banhistas' (1925). Museu Calouste Gulbenkian - Coleção Moderna'





José Sobral de Almada Negreiros was born in São Tomé on April 7, 1893, using the modernism painting style, and thus had his most important paintings such as:

- The bathers 1925

(Decorative painting -  
“A Brasileira” coffee from Chiado)



- The nap 1939

(Exhibitions: Madrid, 1983; Barcelona, 1984; Leon, 1984...)



- Portrait of Fernando Pessoa 1954

(Exhibited at the Irmãos Unidos Restaurant, establishment of which he was a partner of Alfredo Pedro Guisado, *Orpheu* collaborator, frequented by Almada)



- Maternity 1935

(Exhibitions: 1941 to 1941 Secretariat for National Propaganda, Lisbon; Aveiro Cultural Center November 24, 2001 to January 13, 2002...)



José Sobral de Almada Negreiros was one of the founders of the magazine "Orpheu" (1915), a vehicle for the introduction of modernism in Portugal, where he lived closely with Fernando Pessoa. In addition to literature and oil painting, Almada also developed choreographic compositions for ballet. He worked in tapestry, engraving, mural painting, caricature, mosaic, tile and stained glass. He died on June 15, 1970 at the Hospital S. Luís, in Lisbon, in the same room where his friend Fernando Pessoa died.

Almada Negreiros' two search and creation guidelines were beauty and wisdom. For him "beauty could not be ignorant and idiotic just as wisdom could not be ugly and sad" (Freitas, 1985). Almada Negreiros was a painter-thinker. He practiced an elaborate art that presupposes an apprenticeship that is not limited to art schools; on the contrary, learning that implies an introspective and universal path.

Almada's main theme was number, geometry (sacred) and their meanings, declaring that poetic wisdom and reflected wisdom have among them the irreducible boundary of number. Thus, Almada proves to be a neo-Pythagorean being this side of him the deepest source of his inspiration and creativity and, according to Lima de Freitas, his central "madness".

A leading figure in Portuguese cultural life for almost half a century, he contributed more than anyone to the creation, prestige and triumph of artistic modernism in Portugal. In his evolution as a painter, Almada went from figurativism and conventional representation from the early days, to the geometric, mathematical and numerical abstraction that characterizes his latest works.