

From the exhibition *After Modernism* to the *Cómicos Gallery*. The work of Portuguese gallerist Luís Serpa with architects

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Abstract

This article aims to show the work that the gallerist Luís Serpa carried out throughout his career with Portuguese architects, work that had its beginnings in the exhibition *After Modernism*.

Coordinate by Serpa, the exhibition *After Modernism*, took place in January 1983, the most important and widely covered exhibition of the 1980s in Portugal, opened up the dialogue on post-modernism in Portugal, and, particularly in the field of architecture, allowed to become clear the different positions between the north, following a more scholastic line linked to the so-called Oporto School, and the south, without a defined line of identification, particularly through the exhibitions held in Portugal and abroad.

In the sequence of the exhibition *After Modernism* and in this context of debating ideas Luís Serpa founded *Cómicos Gallery*, in which he developed an important work in the dissemination of art, design, photography and architecture.

It is this path that we intend to discuss in this article.

Keywords: Architecture, Architecture Exhibitions, Luís Serpa; *Cómicos Gallery*; *After Modernism* exhibition;

1. Introduction - Luís Filipe Martins Serpa (1948 – 2015) - short biographical note

Luís Serpa attended the Drawing Course and the Painting Course at the Higher School of Fine Arts in Lisbon, having obtained specialisations in Design and Museology in Portugal and Italy.

He was a major cultural agent in Portugal from the 1980s onwards, referring to himself as a gallerist.

Following the exhibition *After Modernism* (1983), in 1984 he created *Cómicos Gallery*, which from 1996 took the name *Luís Serpa Projects*, in which he developed a work of artistic expression crossing painting, sculpture, drawing, installation, photography, video, design and architecture.

Focusing on internationalisation, the *Cómicos Gallery* quickly became a reference gallery, making its regular presence felt in the most important fairs in the world, namely in Los Angeles, Basel, Zurich, Tokyo, Yokoama and Madrid.

Interested in the complete realisation of cultural projects, in 1991 he founded the *Temporary Museum - cultural engineering project(s)*, through which he consolidates his importance in the artistic panorama, from his involvement in the programming and management of the events he promotes.



Image 01. Luís Serpa. Sandra Vieira, (2006). Interview to Luís Serpa. <http://www.artecapital.net/entrevistas.php?entrevista=15&PHPSESSID=a7110dc1335343467ec4490c900c189d>. Accessed June 2021.

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2. After Modernism

Between 7th and 30th January 1983 took place *After Modernism*, the most significant and mediatic exhibition of the eighties in Portugal. The initiative, with the general coordination of Luis Serpa, brought together various areas and the complete programme of activities was developed in several locations. The main exhibitions were held at the National Society of Fine Arts: Architecture, entitled *After the Modern*, curated by Michel Toussaint. Visual Arts with *Elementary Catastrophes* curated by Leonel Moura. Fashion presenting a *Proposal for a Work Suit for a Painting Artist*, with Nuno Carinhas as curator.

The programme also included:

Colloquia, under the responsibility of António Cerveira Pinto, held at the Lisbon Higher School of Fine Arts.

A music show called *On Top the Silence...*, by Carlos Zíngaro, with the participation of Carlos Zíngaro himself, Carlos Bechegas, Emília Rosa, Greg Moore, Jorge Valente, and Victor Martins, presented at the Intermédia Space.

Tança - Varieties, a Theatre-Dance show, performed at Graça's theatre, with the participation of Ana Rita Palmeirim, Cândida Vieira, Carlos Zíngaro, Helena Vieira, João Natividade, Joaquim Leitão, José Ribeiro da Fonte, Nuno Carinhas, Nuno Vieira de Almeida, Paula Massano, Ricardo Pais, Rosi Burguete and Teresa Madruga.

"In any case, this initiative was very focused on the title which was about the after Modernism and not post-modernism p. d., a very big semantic difference." (Jürgens 2006)

Thought out and prepared on over approximately a year and much discussion among those responsible, the aims of the event were to bring participants together around five questions:

"To know how far 'modernity' has, or has not, exhausted its overwhelming energy and is nowadays reduced to a concept empty of content, ready to be used to mean everything and nothing; to know if in Portugal there are forms of artistic expression that can integrate the breadth and ambiguity of a notion such as post-modernity; To know if it is possible to establish bridges of understanding between different fields that are often separated from each other by the action of the most diverse social mechanisms, based on the assumption that both academic alignment and innovation at all costs are not acceptable parameters for any of the arts in presence; to know if the fragments gathered here may help to delineate, not a general tendency, but a particular state of mind; finally, to know where we may be when everything leads us to believe that we are no longer anywhere." (Serpa 1983)

One of the particularities that contributed to the success of the exhibition had to do with its dissemination. Probably for the first time an initiative of this kind included the participation of a Press Officer, in this case Alexandre Pomar, who set up a strategy that included the publication of various articles by Cerveira Pinto, Prado Coelho and Francisco Belard in the national press in the last quarter of 1982, launching the theme of the exhibition, as well as the preparation and sending of a complete press dossier in Portuguese, English and French to various national and foreign entities.

Participation in the exhibition was by invitation from the organisers and included the participation of a wide range of artists and architects:

Álvaro Lapa, Ângelo de Sousa, António Palolo, Cerveira Pinto, Gaetan, José Barrias, José de Carvalho, Julião Sarmiento, Jwov Basto, Leonel Moura, Luís Serpa, Lurdes Robalo, Mário Varela, Pedro Calapez, Rocha Pinto, Sérgio Pombo e Vítor Pomar, in Visual Arts, and Adalberto Tenreiro, Alberto Souza Cardoso, António Barreiros Ferreira, António Belém Lima, António Maria Braga, António Marques Miguel, Bernardo Alves, Cândido Chuva Gomes, Cardim Evangelista, Carlos LEMONDE Macedo, Carlos Marques, Carlos Síca Lameiro, Carlos Travassos, Fernando Sanches Salvador, João Carrilho da Graça, João Paciência, João Vasconcelos, João Vieira Caldas, Joaquim Braizinha, Jorge Farelo Pinto, José Charters Monteiro, José Manuel Caldeira, José Manuel Fernandes José Santa-Rita Fernandes; Júlio Teles Grilo, Luis Lourenço Teles, Luis Patricio Costa, Luis Sá Machado, Luiz Cunha, Manuel Bastos, Manuel Graça Dias, Manuel Lacerda, Manuel Vicente, Margarida Grácio Nunes, Maria do Céu Barracas, Maria do Rosário Venade, Maria Manuel Godinho Almeida, Michel Alves Pereira, Miguel Chalbert Santos, Teresa Almendra, Tomás d'Eça Leal, Troufa Real, Vicente Bravo Ferreira, Victor Consiglieri e Victor Mestre in Architecture, the two main exhibitions of the event.

The Architecture exhibition, as throughout the period under study, dealt carefully with the organisation of the space and the way of displaying the elements, building elements in the form of a gabled house, designed by Michel Toussaint, which were occupied by each of the participants in a free manner:

“The architecture exhibition was very popular, as architecture exhibitions always are, not necessarily for the quality of things, but for the models, for the diversity. Then those "little houses" ended up working well, that was a kind of "street", that street that had been made at the Venice Biennale...

(...)

I have a photograph of our three panels, because we did some façades. Most of them had the " little house" open: you went inside and there were things written on them; we made some covers and you could see through the windows. Mine was a real drawing, made directly on the board, then it was cut with the holes and the door, it had a curtain, a white rag hanging on the door and there was a fan blowing inside all the time, and then you looked through the window and you could see some pictures with drawings and photographs of construction work. Júlio did something very peasant like a stone, João did something I don't know what he did and then we wrote "Grupo de São Bento".(Ferreira 2009)



Image 02. Photograph of the *After the Modern Architecture* Exhibition, included in the *After Modernism* Exhibition, © 1983, *After Modernism*. Photos of Pedro Libório. (Ferreira 2009)

Image 03. Photograph of the *After the Modern Architecture* Exhibition, included in the *After Modernism* Exhibition, © 1983, *After Modernism*. Photos of Pedro Libório. (Ferreira 2009)

Despite its success, the exhibition *Architecture After Modernism* was surrounded by controversy, particularly with regard to the participation of the architects invited from Oporto city, a situation that led to differences in discourse and critical positions between Lisbon and Oporto, and which would continue throughout the decade, as we will see reflected, for example, in the international exhibition *Points de Repère: Architectures du Portugal*, presented at the *Europalia 91 Festival* in Brussels.

Invited like all those who participated in the exhibition, the Oporto architects took a long time to respond, and when they did, they did so by sending a text, a manifesto, justifying their non-participation in the exhibition, a text that was eventually enlarged and exhibited in the " little houses" set aside for them.

The text, signed by Adalberto Dias, Alcino Soutinho, Alexandre Alves Costa, Álvaro Siza, Domingos Tavares, Eduardo Souto de Moura and Sérgio Fernandez, critically reviewed their century history of Portuguese architecture, referring to specific works by José Luís Monteiro, Raul Lino, Carlos Ramos, Cassiano Branco Rogério de Azevedo, Pardal Monteiro, Januário Godinho, Cottinelli Telmo and Cristino da Silva, José Porto, Vieira da Costa, Fernando Távora, Nuno Teotónio Pereira and Bartolomeu Costa Cabral, Nuno Portas and Bartolomeu Costa Cabral, and Álvaro Siza, as important moments in that same recent history, concludes by stating:

“From the 1940s onwards, when the tension between nationalists and rationalists became radicalised, intimately involving the singular work of some architects, rarely to professional practice can one go beyond the limits of the individual. In the absence of the great post-war tasks, which caused the sterilisation of the modern movement and the return to the individualistic expressionism of some (Corbusier, Kahn, Aalto) the evolution of architecture in Portugal presents specific aspects that we can characterise by the inevitability of eclectic individualism. This is if we discount a few fragmented joint actions, with precise support and limits.

This is why the breakdown of European production machines has little to do with our condition; this is why what we produce can only apparently or artificially be included in the same coordinates, this is why the polemic around what is vaguely called post-modernism can provoke no more anxiety than the desperate conditions of the practice of the profession in Portugal.”(Serpa 1983)

The importance and pertinence of the theme and of the exhibition *After Modernism* (particularly that of architecture) are reinforced by the various discussions and round tables that it originated and by the articles that it was the subject of over the years.

In 1984, *Revista Arquitectura* published, in its n°153, the result of a round table discussion on the exhibition *After Modernism* (Architecture), with the architects José Lamas, José Manuel Fernandes, Manuel Graça Dias, Joaquim Brazinho and João Paciência. In 2002, the *J-A, Jornal Arquitectos*, dedicated a special issue to the Post-Modern Condition, in which, besides republishing the text that the Oporto architects sent to the exhibition, it proposed a round-table with some of the authors responsible for the text published in the exhibition catalogue, which gave rise to the article "One Square Less".

In this article the invited architects Alexandre Alves Costa (AAC), Álvaro Siza Vieira (ASV), Domingos Tavares (DT), Eduardo Souto Moura (ESM) and Sergio Fernandez (SF), discuss the reasons for their non-participation and the content of the text they wrote, reaffirming their disagreements with the event:

“ASV - ...The big problem with that exhibition was the lack of any conviction, or ideological sieve.

AAC -- I think that Portuguese appropriation, throughout history, is structural and, from the point of view of the proposals of the Exhibition there was no qualitative leap. Either you took the epidermis or you didn't take anything. That was our question! Because we said, "Oh man! But these plants are horrible! Where is the rupture? This is not structural, it is epidermal", and so on:

AAC -- We were not against the whole postmodern! We were not against Kahn or against Venturi...

I think we were annoyed, above all, with the classification! Because it was stylistic, right? I insist on this because it's true. I'm sorry, but it's true.

We spent our lives telling each other that Távora phrase: style doesn't count, what counts is the relationship with life.”
(*One Square Less* 2002)

3. Eleven Oporto Architects. Recent Images.

Following the refusal to participate effectively in the exhibition, a group of architects from Oporto appeared, in the same year of 1983, in an exhibition entitled *Eleven Architects of Oporto, Recent Images*, organised by Leitura bookshop with the collaboration of the Árvore Cooperative and the National Society of Fine Arts, and which formed a counterpoint to the *After Modernism* exhibition.

The exhibition consists of thirty-three panels presenting projects from the architects Adalberto da Rocha Gonçalves Dias, Alcino Peixoto de Castro Soutinho, Álvaro Siza, Domingos Tavares, Eduardo Souto de Moura, Fernando Távora, Francisco Melo | José Gigante | Jorge Gigante, José Pulido Valente in collaboration with Ricardo Figueiredo, António Victor Moutinho, Alfredo Gomes, Didimo Vieira, Anabela Quelhas e Luísa Coutinho, Nuno Pinheiro Lopes, Pedro Ramalho and Rolando Torgo. Diverse bibliography was also presented from publishers such as *Gustavo Gili* of Barcelona, *Architectural Press* of London, *Moniteur and Charles Massin* of Paris, or *Electa* of Milan, and was on show in Lisbon, at the *National Society of Fine Arts*, from 15th to 20th April 1983, and in Oporto, at the *Árvore Cooperative*, from 6th to 18th May of the same year.

The characteristic and objectives of the exhibition are clear from the title of the text and from the text itself, written by Nuno Portas, who introduces the catalogue, "Half a dozen questions on a certain architecture, the best, of Oporto". Stating that "what is frustrating about architecture exhibitions is that they refer to a past or a hypothesis for the future, and always in an indirect, codified and irremediably distant way", and that as such "authenticity is not "in" architecture exhibitions", he explains and justifies the fact that the presentation of an exhibition of works that have not been built and are presented by drawing, and particularly by working drawing, "in a gestation phase, or at least not realised or inhabited", bringing the theme of work processes and methodologies into the exhibition environment. The fact that they are all from Oporto and that most of them are "teachers at the Oporto school", a school whose main characteristic "has been a close relationship between what they project in their "offices" and what they teach at school, that is, a pedagogy that is more experimental than academic, an emphasis on knowledge of reality through drawing rather than through theory", means that we are looking at an exhibition with a clear link to the Academy, but a link that is made through the presentation of methodologies and work practices identical to those practiced with students at school, in this case through the use of drawing as an experimental tool. (Portas 1983)

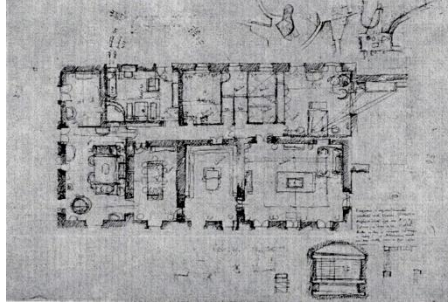


Image 04. Drawing Sheet Photograph of Fernando Távora. (Portas 1983)

In an article published in *J-A, Jornal Arquitectos* in 1983, João Paciência relates the two exhibitions, *After Modernism* and *Eleven Oporto Architects. Recent Images*, concluding that

“both exhibitions are characterised as processes that affirm the importance of drawing in the process of architectural creation, through different scenarios: a) the first with the band and fanfare of a certain post-modern apparatus; b) the second with perhaps a more elitist emphasis and aimed at a different consumer public (...) resulting in extreme care in the presentation of the object as a work of art to be appreciated as if it were a painting.” (Paciência 1983). The importance of the theme of drawing to which João Paciência refers is in fact in line with the emergence of interest in drawing as an object for exhibition, which had been evident since the 1970s on the international scene and the growing interest of the main museums in building their own collections on the subject.

On this subject, one can consider, by way of example, a series of exhibitions at the New York Museum of Modern Art, such as *The Architecture of the École des Beaux-Arts Exhibition*, from 29 October 1975 to 4 January 1976, which presented 200 drawings by students from the École Nationale Supérieure des Beaux-Arts, between 1756 and 1906 (curated by Arthur Drexler and David van Zanten) or, in 1962, *The Drawings of Frank Lloyd Wright*, or in 1976, *The Mies van der Rohe Archive of The Museum of Modern Art*, an exhibition of drawings by Mies, or *200 Years of American Architectural Drawings*, presented at the Carnegie Mansion, curated by David Gebhard and Deborah Nevins, between June and July 1977, or still the *exhibition of drawings by Daniel Libeskind*, in London at the Architectural Association, in the early 1980s.

4. Differences in positioning

By introducing the debate on the theme of post-modernism in Portugal, the *After Modernism* exhibition opened an internal debate (in Portugal) marked by different positions in architectural options between the north, following a more scholastic line linked to the so-called Oporto School, and the south of the country, without a defined line of identification. Naturally, this debate moved on to architecture exhibitions abroad, sometimes accentuating the divergence, sometimes trying to find meeting points between positions. Thus, while in 1987, “the exhibition *Architectures à Porto*, held in France at the Faculty of Architecture of Clermont-Ferrand, emerged in the academic debate on post-modernism”, showing the position of the north of the country, in 1991, as part of the *Europália 91 Festival*, Commissioner Paulo Varela Gomes presented *Points de Repère: Architectures du Portugal*, an exhibition that

“related very different works, organizing them not by their scholastic affiliation, but by interdisciplinary thematic “references” - the Heritage (Avec le Passe), the City (A Travers la Ville), the Landscape (Sur le Paysage), the Habitat (Horizons de L’Habitat), and the “Impurities” (Impuretes) resulting from the contamination of architecture by new anthropological and social phenomena, such as the return of emigration or the reinforcement of the country’s interiority.” (Grande 2009). Similarly to *Architectures à Oporto*, *Points de Repère: Architectures du Portugal*, sought, through the texts of the catalogue and the works exhibited, to show the trends and the critical debate that was occurring in national architecture and that transcended borders, in this case still in the aftermath of the differences in position between north / south that occurred in the exhibition *After Modernism*.

The works presented covered a wide range of authors and reference works of the 1980s. Fernando Távora with the Santa Marinha da Costa pousada, the Bicos House by Manuel Vicente and José Daniel Santa-Rita, the Chiado’s Plan by Álvaro Siza, or the Matosinhos Municipal Chamber by Alcino Soutinho, Manuel Graça Dias, João Luís Carrilho da Graça, António Marques Miguel and António Belém Lima. The selection showed the diversity of approaches that characterised national architecture, avoiding trends or, as Nuno Grande refers, “scholastic filiation”.

In the same vein, arises the exhibition *New Architecture in Trás-os-Montes*, in La Coruña 1986, featuring projects by Pioledo, Teles Grilo and Graça Dias, Carlos Baptista, Graça Campolargo, Ricardo Santelmo, Albino Costa Teixeira, Manuel Graça Dias, Júlio Teles Grilo, António Belém Lima, Carlos Santelmo Jr. and Egas José Vieira, and more importantly *Trends in Portuguese Architecture*. This last one, curated by Manuel Graça Dias, ensured an intense itinerancy between 1986 and 1992 (Barcelona (1986), Rio de Janeiro, São Paulo e Buenos Aires (1987), Lisboa (1989), Estrasburgo, Macau e Bombaim (1990), Nova Deli, Pequim (1991) and Tóquio (1992)), and exhibited a balanced number (approximately fifteen panels for each author) of works by five Portuguese architects: Álvaro Siza, Hestnes Ferreira, Luiz Cunha, Manuel Vicente and Tomás Taveira. The exhibition's intense itinerancy was evidently due to the ease of transportation, with the exclusive use of panels, whose authorship is fully identified in the technical file of the exhibition, from conception to realization.

(Organization and design of the panels - Architect Manuel Graça Dias and Architect João Santa-Rita; execution of the panels - Design Studio Vasco Lapa; coordination of Vasco Lapa with the collaboration of Victor Branco; photographic reproductions and enlargements by Victor Branco and LAB. Videocolor; collages by Joaquim Reis; manufacture of the panels - Cons. António Martins Sampaio Sucrs....)

5. The *Cómicos* Gallery / *Luís Serpa* Projects

In the aftermath of After Modernism, in 1984, Luís Serpa, general coordinator of the exhibition, following the trend of opening art galleries in the 80s, founds *Cómicos* gallery (which in 1996 takes the name of *Luís Serpa Projects* where he will develop, through works linked to Drawing and Design, an important collaboration with various architects, seeking the crossing of frontiers between different artistic areas.

“The fundamental element, the leitmotiv of the Gallery's appearance was exactly that unequivocal will of wanting to internationalise ourselves and break with that frontier; it would be through outside, once again, as has always been the tradition in Portugal, that the legitimisation of both the Artists who worked in the Gallery and the Gallery itself would occur. We imposed an unavoidable dynamic that could not be controlled by that institutionalised apparatus.” (Jürgens 2006)

As a result of this work and of exhibitions held at the gallery, the exhibition *Architects' drawings 84/85 - Luiz CUNHA, Manuel Graça DIAS, Troufa REAL, Tomás TAVEIRA* took part in the *Contemporary Art Fair in Madrid - ARCO'85*, held between 22 and 27 February 1985, and also visited the Architects' College in Malaga in Spain in 1986.

As the name suggests, this is an exhibition of drawings made by architects, carried out under the theme of Architecture, although they are not architectural projects. Drawing as a form of free expression carried out under the theme and by architects.

Although grouped into a single exhibition on this trip to Spain, they actually constitute four independent exhibitions, which were later presented together at *Cómicos* gallery: *Luiz Cunha - Architectural drawings* (collection of drawings on the project of the Cristo Rei sanctuary); *Manuel Graça DIAS - Hyper Modernists with the "undulating basses"* (Text by José Manuel Fernandes and Collection of drawings entitled *New Hospital - elevation, details and perspective*); *Troufa REAL - An inhabitable snake and other things from Mavila* (Text by Amâncio Guedes and a Collection of drawings in china ink); and *Tomás TAVEIRA - Architectural drawings* (Collection of untitled drawings in black ink and black ink with coloured pencils).

The year 1984 marked the beginning of Luís Serpa's work with architects in his Gallery. The first exhibition, entitled *House with Frames*, showed drawings that Manuel Graça Dias had already exhibited in 1982 at the Árvore Cooperative in Oporto. It was followed by, *Young Architects of Oporto* (with the participation of the architects Virgínio Moutinho, Rui Pinto, Belmiro Simões, Miguel Guedes de Carvalho, José Gigante, F. Melo, António Correia Martins, Francisco Barata, Bernardo Ferrão, Maria da Grala Nieto Guimarães, Gabriela Silva, João Álvaro Rocha, Henrique de Carvalho, Carlos Prata, Maria Luísa Leite Penha, Mário Ramos, Teresa Fonseca, Fernando Pinto Coelho, José Quintão, Jorge Nuno Monteiro, Paula Petiz, Adalberto Dias, António Moura, Luis Miranda, Maria do Rosário Rocha, João Carreira, António Gonçalves Dias e Eduardo Souto de Moura), and at the end of the year the first design exhibition, *Furniture&Furniture, José Caldeira and Manuel Graça Dias*, which presented furniture designed by José Caldeira, Manuel Graça Dias and Tomaz d'Eça Leal, manufactured by Italusa, a company based in Oporto. The catalogue also includes a text by José Manuel Fernandes about the exhibition.

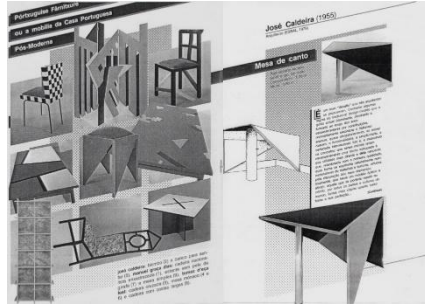


Image 05. *Furniture & Furniture* exhibition catalogue. Design: José Caldeira, Manuel Graça Dias, Tomaz d'Eça Leal. Lisbon. Cómicos - Inter-MédiaSpace. 1984.

Image 06. *Furniture&Furniture*exhibition catalogue. Design: José Caldeira, Manuel Graça Dias, Tomaz d'Eça Leal. Lisbon. Cómicos - Inter-Média Space. 1984. In 1985, the exhibition *Luiz Cunha - Architectural Drawings*, a selection of drawings for the Cristo Rei Sanctuary, precedes the February participation, at the Contemporary Art Fair of Madrid - ARCO'85, of *Architects' drawings 84/85 - Luiz CUNHA, Manuel Graça DIAS, Troufa REAL, Tomás TAVEIRA*, exhibition to which we have already referred, and which is also presented at *Cómicos* gallery. Also in 1985, again Tomás Taveira, now presenting drawings and various Design objects in the exhibition *Tomás Taveira. New Transfigurations*.

In 1986 two records. *From the Lost Architecture, Ana Paula Calbeiros, Teresa Castro, José Soalheiro*, and once again Tomás Taveira, with *Architecture, Drawings, Objects*.

In 1987, Amâncio Pancho Guedes, exhibits, *The Invention of Temples and Other Arts, Amâncio Guedes*, in which besides presenting several temple projects, he builds, with the help of students of the architect Troufa Real, a temple dedicated to the moon and to Our Lady of the Revolvers.

"It had started out to be a military chapel during the liberation war of Mozambique. Our Lady of the Revolvers was the appropriate lady because the revolver is an invention that kills more quickly", a temple that was executed in such a way as to fit at a distance of 5 cm from the beam of the *Cómicos...*" (Ferreira 2009)



Image 07. Photograph of the Temple Dedicated to the Moon and to Our Lady of the Revolvers, built at the exhibition *The Invention of Temples and Other Arts, Amâncio Guedes* in *Cómicos* Gallery. 1987 [Pancho GuedesArchive].(Ferreira 2009)

The tailor-made construction of this temple hall anticipates some of the trends of architectural exhibitions that we will see developed in the following decades. In the first place the connection to teaching, in this case through the involvement and participation of the students of the architect Troufa Real. Secondly the creation of specific pieces for a particular exhibition, which we will see Pancho Guedes repeat in 2006 with *Liboscópio*, the official Portuguese representation at the *10th Venice International Exhibition - Venice Biennale*, and which others will repeat, on their own initiative or by commission, in the first decade of the 21st century.

The last collaboration with architects in this period is recorded in 1988 with the exhibition *Three Bits*, Manuel Graça Dias return to the gallery where he had inaugurated Luís Serpa's collaboration with architects during the 1980s, now with three white models installed on yellow, pink and white supports, colours that also configured the gallery's layout for this event, and the space designed by João Luís Carrilho da Graça in 1998 for *The City and the Stars* exhibition.

In the long list of exhibitions held by the gallery and by Luís Serpa, it was only in 2004 that Architecture appeared again in the multidisciplinary installation - *João Carrilho da Graça, António Lagarto, Maria Timóteo, The Temporary Museum – Couraça Tower, Alenquer. Ângela Ferreira - Private Visits* MNSR.

6. Final Notes

Luís Serpa is an inescapable name on the Portuguese artistic scene.

He launched the debate on post-modernity, which made the difference between the northern and southern parts of the country visible in architecture. Indifferent to these differences, he worked with both sides with the same strategy with which he approached all the other artistic fields, favouring the construction of specific projects rather than the simple divulgation of the works produced.

Serpa sought and acquired prestige on the international scene with the work done at the gallery and was regularly invited to the most important art fairs, but his particularity lay in the way he worked and his relationship with the artists. More than representing the authors, he worked directly with them in the execution of the projects presented:

“Some of those projects in the Gallery were made in this room where we meet talking. We would brainstorm, they would leave the projects, they would go away, I would stay and do them.”(Jürgens 2006)

More directly linked to his work with architects, Serpa concludes:

"The gallery never asserted itself as a trend gallery. It quickly passed from that euphoria of some of the more markedly post-modern examples of architecture exhibitions - by Tomás Taveira, Troufa Real, Luiz Cunha, Manuel Graça Dias or Amâncio Guedes -, but it was always a programme that tried to show emerging artists, as was the case of Juan Muñoz, Pedro Cabrita Reis and Cristina Iglesias, with more established artists, as was the case of John Coplans: or, even, showing exhibitions with specific works by artists on certain themes.

I began to curate exhibitions that seemed quite important to show specific works, since I couldn't always do individual exhibitions (I didn't have the financial capacity or the market for that), with works by Andy Warhol or Paladino, Donald Judd... All of this was an effort to gradually introduce contemporary artists who, in the 1980s and 1990s, had great influence on the art scene, which was very fruitful for Portuguese Artists since, in living with these artists, we learnt a lot. If we look at the exhibitions that were presented (excluding the possibility of exhibitions of foreign architects, with more refined works, which I would have liked to have done), the *Furniture & Furnishings* exhibition (of design), or the experiences of Portuguese architects and designers and creators, emerge. Something that came to happen in the programming in other areas, as much in painting as in installations or photography, mainly". (Jürgens 2006). An in-depth work that critically addresses the whole of Luís Serpa's production is still to be done, and it is important that it can be carried out.

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